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the Annotated Popular Edition of

CUPID'S REVENGE

By Francis Beaumont
and John Fletcher

c. 1611-12

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The Persons represented in the Play:

Cupid.

The Priest of Cupid.

Nilo, sent in Commission to pull down Cupid's Images.

Leontius, the old Duke of Lycia.

Leucippus, Son to the duke.

Zoilus, Leucippus' Dwarf.

Hidaspes, Daughter to the duke.

Cleophila, an Attendant of Hidaspes.

Hero, an Attendant of Hidaspes.

Ismenus, Nephew to the duke.

Lycian Nobles:

Telamon, a Lycian Lord.

Dorialus, a Courtier.

Agenor, a Courtier.

Nisus, a Courtier.

Timantus, a villainous Sycophant.

Bacha, a Strumpet.

Urania, her Daughter.

Bacha's **Maid**.

Urania's **Maid**.

Servants and Attendants.

Four young Men and Maids.

Four Citizens.

The Scene: Lycia

INTRODUCTION TO THE PLAY

Cupid's Revenge is a tragedy which warns us to be careful about offending the gods. The anger of the god of love first causes the duke's daughter to fall in love with a dwarf, and it is all downhill from there. There are few genuinely sympathetic characters in this play, the most attractive, and most pathetic, being the peasant daughter of Bacha, Urania.

NOTE ON THE TEXT

The text of *Cupid's Revenge* is adapted from A. Dyce's *The Works of Beaumont and Fletcher*, cited at #3 below.

NOTES ON THE ANNOTATIONS

References in the annotations to "Dyce" refer to the notes supplied by editor A. Dyce to *Cupid's Revenge* in his 1843 collection of the work of Beaumont and Fletcher, cited at #3 below.

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

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

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

3. Dyce, Alexander. *The Works of Beaumont and Fletcher*, Vol. II. London: Edward Moxon, 1843.

6. Halliwell, James O. *A Dictionary of Archaic and Provincial Words*. London: John Russell Smith, 1878.

7. Seaver, Paul S. *Middleton's London*, pp. 59-87. From *Thomas Middleton, The Collected Works*, edited by Gary Taylor and John Lavagnino. Oxford: Clarendon Press, 2010.

8. *The Encyclopedia Britannica*. 11th edition. New York: 1911.

Note on the Corrupted Text

Alexander Dyce, the 19th century editor of the plays of Beaumont and Fletcher, noted that the early published versions of *Cupid's Revenge* likely contained a substantial number of errors in the text, likely due to both omissions and mistranscriptions. As a result, it has been unclear as to whether certain speeches and lines should be verse or prose. I have chosen to follow Dyce's arrangements in this regard, but if you are accustomed to following the iambic rhythm of these plays, you will have to be more flexible than usual, as so many lines are only barely convincing as verse!

Note on Authorship

Not only has the division of responsibilities for writing *Cupid's Revenge* been unclear ever since people started to care about such things, but it is not even certain that Beaumont and Fletcher were the only writers responsible for the final version of this play. A few academics have included Philip Massinger and Nathan Field as collaborators or rewriters. E.H.C. Oliphant, in his study of the collaborations of Beaumont and Fletcher (*The Plays of Beaumont and Fletcher*. New Haven: Yale University Press, 1927), posits the following assignments:

Fletcher = Act I, iii; Act II, v; Act III, i, ii; Act IV, i.

Beaumont = Act I, i, ii, iv; Act II, iii, vi; Act III, 3,4; Act IV, ii, iii, iv; Act V, ii, iii, iv.

Field = Act II, i, ii, iv; Act IV, v; Act V, i; and parts of Act I, i; Act V, iv.

Note on the Historical Lycia

The district of Lycia comprised the small portion of the south-west corner of Asia Minor that bulges out into the sea. By tradition, the Lycians were invaders from Crete. The last two lines of Homer's *Iliad* describe a Lycian contingent, led by Sarpedon, "lord of the Lycians", as fighting on the Trojan's side in their war with the Greeks. Lycia was conquered by the Persians, Alexander the Great, and the Romans, finally being absorbed into the Roman Empire under Claudius.⁸

ACT I.

SCENE I.

An Apartment in the Palace.

Enter Dorialus, Agenor, and Nisus.

Entering Characters: the three named nobles belong to the court of Duke Leontius of Lycia. They act as a sort of Greek chorus throughout the play, appearing sometimes in their own brief scenes to comment on plot developments.

1 **Agen.** Trust me, my lord Dorialus, I had missed of this,
2 if you had not called me; I thought the princess's
birthday had been to-morrow.

= "I would have missed this": Agenor refers to the fact that it is the birthday of Hidaspes, the duke's daughter.
= the confusion of the titles of Lycia's royal family in this play has been frequently commented on by previous editors. Lycia is referred to as both a kingdom and a dukedom, Leontius as king and duke, and so on. Here Hidaspes is called a princess. In the end, the best thing to do is simply ignore the authors' carelessness in this matter!

4 **Nisus.** Why, did your lordship sleep out the day?

6 **Dor.** I marvel what the duke meant, to make such an
8 idle vow.

= foolish

10 **Nisus.** Idle! why?

12 **Dor.** Is't not idle, to swear to grant his daughter
14 anything she shall ask on her birthday? she may ask an
impossible thing; and I pray Heaven she do not ask an
unfit thing, at one time or other: 'tis dangerous trusting
16 a man's vow upon the discretion on's daughter.

= of his

18 **Agen.** I wonder most at the marquis her brother, who is
always vehemently forward to have her desires granted.

= ie. Leucippus, the duke's son. Although called *the marquis* here, he is usually referred to as *the prince*.
= eager.¹

20 **Dor.** He's acquainted with 'em before.

22 **Agen.** She's doubtless very chaste and virtuous.

24 **Dor.** So is Leucippus her brother.

26 **Nisus.** She's twenty years old; I wonder she ask not a
28 husband.

= ie. for a

30 **Dor.** That were a folly in her, having refused all the
great princes in one part of the world; she'll die a maid.

= would be.
= ie. old maid.

32 **Agen.** She may ask but once, may she?

33: "It's possible she may ask for a husband one day, isn't it?"

34 **Nisus.** A hundred times this day, if she will: and,
36 indeed, every day is such a day; for though the duke has
vowed it only on this day, he keeps it every day; he can
38 deny her nothing.

36-38: *for though...her nothing* = Duke Leontius has promised to grant Hidaspes any wish she has on her birthday; but the truth is, he always gives her anything she wants.

40 [Cornets within.]

40: trumpets play a fanfare offstage.³

42	<i>Enter Leontius, Hidaspes, Leucippus, Ismenus, Timantus, and Telamon.</i>	<i>Entering Characters: Leontius is the Duke of Lycia. Hidaspes and Leucippus are his daughter and son respectively. Ismenus is a nephew to the duke (and thus first cousin to Hidaspes and Leucippus). Timantus and Telamon are Lycian nobles.</i>
44	Leon. Come, fair Hidaspes; thou art duchess today;	
46	Art thou prepared to ask? thou know'st my oath	
48	<u>Will force performance</u> : – and, Leucippus, if	= ie. "requires me to do as I promised".
50	She now ask <u>ought</u> that shall or would have performance	= anything.
52	After my death, when by the help of Heaven This land is thine, accursèd be thy race, May everyone forget thou art my son, And so their own obedience –	52: Leontius' unfinished thought is, "to you, if you fail to fulfill her wish." Note how Leontius, in his very first speech of the play, allows himself to be wildly distracted by the thought of what might happen should Hidaspes make a request that could not be fulfilled until after his death. His rambling, somewhat dark (and curse filled) admonition to Leucippus suggests both his increasingly feeble mental capacity, and some deep-seated, vague distrust of his son Leucippus. Both of these insidious flaws will be exploited by others in this play.
54	Leuc. Mighty sir,	
56	I do not wish to know that fatal hour,	
58	That is to make me king; but if I do,	
60	I shall most hastily, and like a son,	
62	Perform your grants to all, chiefly to her. – [<i>Aside to Hidaspes.</i>]	
64	Remember that you ask what we agreed upon.	
66	Leon. Are you prepared? then speak.	
68	Hidas. Most royal sir, I am prepared;	
70	Nor shall my will exceed a <u>virgin's</u> bounds;	= maiden's
72	What I request shall both at once bring me [<u>And you</u>] a full content.	= these words were first added by early editors of the play. Dyce notes the obvious corruption of much of the blank verse throughout <i>Cupid's Revenge</i> ; that is, many of the original words were clearly lost at the time of its first publications, and since the earliest versions of the play have come down to us in these early quartos, later editors were forced to speculate as to what Beaumont and Fletcher had actually written in many cases.
74	Leon. So it ever does:	
76	Thou only comfort of my feeble age,	
78	Make known thy good desire, for I dare swear	
80	Thou lovest me.	
82	Hidas. [<i>Kneeling.</i>] This is it I beg,	
84	And <u>on my knees</u> : the people of your land,	= since ancient times, kneeling was the traditional position of a supplicant.
86	The Lycians, are, through all the nations	
88	That know their name, noted to have in use	
90	A vain and fruitless <u>superstition</u> ;	= idolatry
92	So much more hateful, that it bears the show	
94	Of true religion, and is nothing else	

82	But a self-pleasing bold <u>lasciviousness</u> .	= wantonness, looseness of morals ¹
84	Leon. What is it?	
86	Hidas. Many ages before this, When every man got to himself a trade, And was laborious in that chosen course, 88 Hating an idle life far worse than death, <u>Some one</u> that gave himself to wine and sloth,	= ie. some early Lycian or Greek, whose identity has long been lost to history.
90	Which breed <u>lascivious</u> thoughts, and found himself 92 <u>Contemned</u> for that by <u>every painful man</u> , To take his stain away, framed to himself A god, whom he pretended to obey,	= lewd, of a sexual nature. = scorned. = every hard-laboring man. ³ 92-93: "to excuse his drunkenness and laziness, this ancient bum and pervert invented a god who he claimed was instructing him to live a debauched lifestyle".
94	In being thus <u>dishonest</u> ; for a name He called him Cupid. This created god, 96 (Man's nature being ever credulous Of any vice that takes part with his <u>blood</u>) 98 Had ready followers <u>enow</u> : and since In every age they grew, especially 100 Amongst your subjects, who do yet remain Adorers of that drowsy deity, 102 <u>Which drink invented</u> ; and the wingèd boy (For so they call him) has his sacrifices, 104 And these <u>loose</u> naked statues through the land, In every village; nay, the palace 106 Is not free from 'em. This is my request, That these erected obscene <u>images</u> 108 May be plucked down and burnt: and every man That offers to 'em any sacrifice, 110 May lose his life.	= unchaste. = disposition, though <i>blood</i> can also refer to sexual desire. = plural form of <i>enough</i> . = ie. as Cupid was invented by a drunk man, alcohol can be said to be responsible for his creation. = immoral. ² = statues
112	Leon. [<i>Raising her.</i>] But be advised, My fairest daughter: if he be a god, 114 He will <u>express</u> it upon thee, my child; Which Heaven avert!	<i>On Cupid:</i> Cupid was the Roman name for the god known by the Greeks as Eros. As the god of love, Cupid (who was said to be the son of the goddess of love Venus) was portrayed as a beautiful, <i>winged boy</i> , who would shoot golden arrows at his victims, which caused them to fall hopelessly in love with some other individual. Numerous towns (as well as the state of Lycia, according to Dyce) worshiped Cupid as their primary deity, and statues (<i>images</i>) of the naked god were ubiquitous.
116	Leuc. There is no such power; 118 But the <u>opinion</u> of him fills the land With lustful sins: every young man and maid,	= display or act out (his displeasure) ² = belief in. ¹ 119-122: <i>every young...a god!</i> = every time a Lycian feels love or lust for another, he or she acts on it because he or she attributes the passion's existence to Cupid's work. Leucippus may be hinting at the hypocrisy of the Lycians, who may use Cupid to legitimate any act of love, or perhaps even sexual violence. The result, as the duke notes, is a land satiated with immoral and lascivious behavior.
120	That feel the least desire to one another, Dare not suppress it, for they think it is	

122	<u>Blind</u> Cupid's motion: and he is a god!	= Cupid was sometimes portrayed as wearing a blindfold to indicate the arbitrary way he selected his targets.
124	Leon. This makes our youth unchaste. – I <u>am resolved</u> :	= have reached a decision
126	Nephew Ismenus, break the statues down Here in the palace, and command the city Do the like: let proclamatións	
128	Be drawn, and hastily sent through the land, To the same purpose.	
130	Ism. Sir, I'll break down none	
132	Myself, but I'll deliver your command: Hand I will have none in't, for I like it not.	
134		
136	[Exit Ismenus.]	
138	Leon. Go and command it. – <u>Pleasure of my life</u> , <u>Wouldst thou aught else?</u> make many thousand <u>suits</u> ; They must and shall be granted.	= Leontius now addresses Hidaspes. Note that a <i>dash</i> is used to indicate a change of addressee. = "is there anything else you want?" = requests.
140	Hidas. Nothing else.	
142	Leon. But go and meditate on other suits; Some six days hence I'll give thee audience again, And, by a new oath, bind myself to keep it: Ask largely for thyself: dearer than life, In whom I may be bold to call myself More fortunate than any in my age, I will deny thee nothing.	
150	Leuc. 'Twas well done, sister.	
152	[Exeunt all but Dorialus, Agenor and Nisus.]	
154	Nisus. How like you this request, my lords?	
156	Dor. I know not yet, I am so full of <u>wonder</u> !	= astonishment
158	We shall be gods ourselves shortly, <u>An</u> we pull 'em out of Heaven o' this fashion.	= <i>An</i> is frequently used for <i>if</i> , as here.
160	Agen. We shall have wenches now when we can catch 'em An we transgress thus.	161ff: the lords understand that if Cupid is offended, he may send a curse upon Lycia that will cause women to behave decently - to the detriment of men, and the horror of these nobles in particular!
162		
164	Nisus. An we <u>abuse</u> the gods once, 'tis a justice We should be held <u>at hard meat</u> . For my part, I'll e'en make ready for mine own affection; I know the god incensed must send a hardness Through all good women's hearts, and then we have brought Our <u>eggs and muscadine to a fair market</u> :	= neglect. ¹ = it would be. = slang for "under severe restraint", ie. sexually. ¹ 169: <i>eggs and muscadine</i> = <i>muscadine</i> is a sweet wine; it appears frequently in the drama of the period taken with <i>eggs</i> as an aphrodisiac. <i>to a fair market</i> = an ironic phrase, suggesting a
166		
168		

170	Would I had <u>gi'n</u> an hundred [pound] for a <u>toleration</u> , That I might but use my conscience in mine own house!	failed endeavor ¹ ; Nisus means that they will be consuming their aphrodisiacs in vain. = given. = license. ¹ 171: ie. that he might be able to behave as lewdly as he wishes at least under his own roof.
172	Dor. The duke, he's old and <u>past it</u> ; he would never	= ie. no longer effective or of any further use ¹
174	Have brought such a plague upon the land else; 'Tis worse than sword and famine. Yet, to say truth,	
176	We have deserved it, we have lived so wickedly, <u>Every man at his livery</u> ; and <u>would</u> that	177: <i>Every man at his livery</i> = the phrase sounds proverbial; the sense is, every man should stick to his own woman. <i>Livery</i> could mean uniform or horse stable. M. Steggle, the editor of the online version of Richard Brome's play, <i>The English Moor</i> , identifies a similar figurative use of <i>livery</i> , when a character refers to a mistress he "kept at livery." ¹³ <i>would</i> = ie. if only.
178	Would have sufficed us! We murmured at this blessing, that 'twas nothing,	179: ie. Dorialus suggests that they were not sufficiently grateful for, nor satisfied with, the <i>pleasures</i> Cupid had given them.
180	And cried out to the god for endless pleasures: He heard us, and supplied us, and our women	
182	Were new still, as we needed 'em: yet we, Like beasts, still cried, "Poor men can number their whores,	
184	<u>Give us abundance!</u> " we had it, and this curse <u>withal</u> .	184: " <i>Give us abundance</i> " = ie. "give us so many women that we can't even keep count of them." <i>withal</i> = in addition.
186	Agen. <u>By'r lady</u> , we are like to <u>have a long Lent on't</u> ; Flesh will be flesh now! Gentlemen, I had rather	186: <i>By'r lady</i> = ie. by our Lady, an oath invoking the Virgin Mary. <i>have a long Lent on't</i> = ie. there will be a long season coming without women. Although the ancient Lycians lived long before the age of Jesus, our Elizabethan playwrights saw nothing wrong with their continuous mixing of Christian and pagan imagery. 187-8: <i>I had rather...gunner</i> = Agenor would rather risk the anger of any god other than Cupid, who provides them with endless women. = artillery man, applied to Cupid figuratively. ¹
188	Have angered all the gods than that blind <u>gunner</u> . I remember, once the people did but slight him	= kept to.
190	In a sacrifice; and what followed? women <u>kept</u> Their houses, grew good <u>huswives</u> , <u>honest</u> <u>forsooth</u> !	= housewives. = chaste. = truly.
192	Was not that fine? <u>Wore their own faces</u> , though they wore gay clothes,	192: <i>Wore their own faces</i> = stopped using make-up. 193-4: <i>though they...surveying</i> = these lines were clearly corrupted, and editors have long played around with what might have actually been written here. = perceiving. ¹
194	Without <u>surveying</u> ; and, which was most lamentable, They loved their husbands.	
196	Nisus. I do remember it to my grief:	
198	Young maids were as cold as cucumbers, and much <u>Of that complexion</u> ; <u>bawds</u> were abolished:	199: <i>of that complexion</i> = that is, young maids were of green complexion, like that of cucumbers: the reference is to <i>green-sickness</i> , or chlorosis, literally a green coloring of the skin, and accompanied by other symptoms such as weakness

		and irregularity of menstruation, said to have occurred in girls during or immediately after puberty, and believed to be caused by love-sickness. ¹ <i>bawds</i> = pimps
200	And, (to which misery it must come again) There were no <u>cuckolds</u> .	= men whose wives cheated on them
202	Well, we had need to pray to keep these devils from us; The times grow mischievous! – There he goes! Lord!	
204		
206	<i>An Attendant, carrying an image of Cupid, passes over the stage.</i>	
208	This is a sacrilege I have not heard of: <u>Would</u> I were <u>gelt</u> , that I might not feel <u>what follows</u> !	= "I wish". = castrated. = ie. sexual frustration.
210		
212	Agen. And I too. You shall see within these few years, A fine confusion i' the country: mark it; Nay, <u>an</u> we grow for to depose <u>the powers</u> ,	= if. = the pagan gods, specifically Cupid. = Chastity is personified.
214	And set up <u>Chastity</u> again – well, I have done! – A fine new goddess certainly, whose blessings	
216	Are <u>hunger and hard beds</u> !	= sexual craving and empty or lonely beds
218	Nisus. This comes of <u>fullness</u> , a sin too frequent with us; I believe now we shall find <u>shorter commons</u> .	= a state of abundance, satiety ¹ = smaller rations or meals, of course applied figuratively to sex.
220		
222	Dor. Would I were married! somewhat has some savour; The race of <u>gentry</u> will quite <u>run out</u> , now	221: "if I can't get loose women anymore, then the idea of marriage becomes more appealing." 222-3: <i>The race...husbands</i> = the sense seems to be that if it is left up to husbands to get their wives pregnant, the <i>gentry</i> might go extinct (<i>run out</i>). <i>gentry</i> = the class of well-born Englishmen immediately below the nobility.
	'Tis only left to husbands: if younger sisters	223-4: <i>if younger...charity</i> = "if the younger sisters of wives don't take their sisters' husbands as lovers", which Dorialus describes as an act of <i>charity</i> .
224	Take not the greater charity, <u>'tis lawful</u> .	= the original meaning here is unclear; one early editor suggested the word "awful" was intended here. ³
226	Agen. Well, let come what will come, I am but one, And as the plague falls, I will <u>shape myself</u> :	= ie. adjust.
228	If women will be <u>honest</u> , <u>I'll be sound</u> .	= chaste. = Agenor could mean "at least I'll be healthy", hinting at the venereal disease that was commonly passed between sexual partners in the Elizabethan era, and whose ubiquitous presence was endlessly referred to and joked about in the plays of the time. It is possible he uses <i>sound</i> to mean "morally correct in his behavior", but his next lines contradict this interpretation.
230	If the god be not too unmerciful, I'll take a little still, where I can get it, And thank him, and <u>say nothing</u> .	= ie. will not complain
232		
234	Nisus. This ill wind yet may blow the city good, And let them (if they can) get their own children; They have hung long enough in doubt: but, howsoever,	233-6: "maybe it is not so bad if married couples have their own children; the parentage of too many offspring has been suspect for too long. But at least the women had children, which would not necessarily occur if they depended on their husbands to impregnate them."
236	The old way was the surer; then they had 'em.	
238	Dor. Farewell, my lords, I'll e'en take up what rent I can before the day; I fear the year	238-9: Dorialus, like Agenor before him, is resigned to get whatever action he can, no matter how things fall out.

240	Will fall out ill.	
242	Agen. We'll with you, sir. – And, <u>Love</u> , so favour us, As we are still thy servants. – Come, my lords;	= Agenor speaks directly to Cupid, who was frequently addressed simply as <i>Love</i> .
244	Let's to the duke, and tell him to what folly <u>His doting</u> now has brought him.	= ie. on his daughter Hidaspes
246		
	[<i>Exeunt.</i>]	
	<u>ACT I, SCENE II.</u> <i>A Temple of Cupid.</i>	
	<i>Enter Priest of Cupid, with four young men and maidens, and a Boy.</i>	
1	Priest. Come, my children, let your feet	
2	In an even <u>measure</u> meet,	= graceful dance or movement ²
	And your cheerful voices rise,	
4	For to present this sacrifice	
	To great Cupid, in whose name,	
6	I, his Priest, begin the same.	
	Young men, take your loves and kiss;	
8	Thus our Cupid honoured is.	
	Kiss again, and in your kissing,	
10	Let no promises be missing!	
	Nor let any maiden here	
12	Dare to turn away her ear	
	Unto the whisper of her love;	
14	But give bracelet, ring, or glove,	= sweetheart
	As a token to her <u>sweeting</u>	
16	Of an after secret meeting.	
	Now, boy, sing, to stick our hearts	
18	Fuller of great Cupid's darts!	1-18: <i>The Priest's Poem</i> : note that the Priest speaks in shortened lines of 7 or 8 syllables, with alternating stressed and unstressed syllables. Each line (except for 4 and 13) begins with a stressed syllable. The poem is also composed of rhyming couplets, which, combined with the shorter lines, creates a sense of incantation and ritual.
20	<i>The Boy sings the following:</i>	
22	<i>Song:</i>	24-40: note the rhyme scheme of the stanzas: abab-cddd.
24	<i>Lovers, rejoice! your pains shall be rewarded, The god of love himself grieves at your crying:</i>	
26	<i>No more shall <u>frozen</u> honour be regarded, Nor the coy faces of a maid denying.</i>	= the sense is "congealed" ¹ , suggesting immovable chastity.
28	<i>No more shall virgins sigh, and say "We dare not, For men are false, and what they do they care not:"</i>	
30	<i>All shall be well again; then do not grieve; Men shall be true, and women shall believe.</i>	
32		
34	<i>Lovers, rejoice! what you shall say henceforth, When you have caught your sweethearts in your arms, It shall be accounted oracle, and worth:</i>	
36	<i>No more faint-hearted girls shall dream of harms, And cry "They are too young", the god hath said,</i>	

38	<i>Fifteen shall make a mother of a maid:</i>	38: it was not unusual for girls in their early teens to marry in Elizabethan society.
	<i>Then, wise men, pull your roses yet <u>unblown</u>;</i>	= ie. before they wither.
40	<i>Love hates the too ripe fruit that falls alone.</i>	40: Cupid hates an old maid!
42	[A <u>measure</u> .]	= stately dance
44	<i>After the measure, enter <u>Nilo</u>, Gentlemen</i>	<i>Entering Characters:</i> Nilo is an agent sent by the duke
46	<i>and Attendants.</i>	to tear down the statues of Cupid and destroy his cult.
48	Nilo. No more of this: here break your rites forever;	
50	The duke commands it so. Priest, do not stare;	
52	I must deface your temple, though unwilling,	
54	And your god Cupid here must make a scarecrow,	
56	For anything I know, or, at the best,	
58	Adorn a chimney-piece.	
60	Priest. Oh, sacrilege unheard-of!	
62	Nilo. This will not help it. –	
64	Take down the images, and away with 'em! –	
66	[Attendants take down,	
68	and carry out the images of Cupid.]	
70	Priest, change your <u>coat</u> , you had best; all service now	= ie. profession.
72	Is given to men; prayers <u>above their hearing</u>	= ie. directed to any beings other than men.
74	Will prove but babblings; learn to lie and thrive,	
76	'Twill prove your best profession. For the gods,	
78	He that lives by 'em now must be a beggar:	
80	There's better holiness on earth, they say;	
82	Pray God it ask not greater sacrifice!	
84	Go home;	
86	And if your god be not deaf as well as blind,	
88	He will make some <u>smoke</u> for it.	= suffer severely ⁴
90	[Exeunt Priest, young men and maidens, and Boy.]	
92	1st Gent. Sir –	
94	Nilo. Gentlemen,	
96	There is no talking; this must be done and speedily;	
98	I have commission that I must not <u>break</u> .	= ie. fail to complete
100	2nd Gent. We are gone, to wonder what shall follow.	
102	Nilo. On to the next temple!	
104	[Exeunt.]	
106	[Cornets within. <u>Cupid descends</u> .]	= a favorite stage effect since ancient times was the use of an elaborate machine to lower gods and other beings onto the stage from above.
108		
110	Cupid. Am I then scorned? is my all-doing will	
112	And <u>power</u> , that knows no limit, nor admits none,	= <i>power</i> is usually pronounced as a one-syllable word for purposes of meter.
114	Now looked into by <u>less than gods</u> , and weakened?	= ie. humans.

92 Am I, whose bow struck terror through the earth
 No less than thunder, and in this exceeding
 94 Even gods themselves, who knee before my altars,

 96 Now shook off and contemned by such whose lives
 Are but my recreation? Anger, rise!
 98 My sufferance and myself are made the subject
 Of sins against us: go thou out, displeasure!
 100 Displeasure of a great god, fling thyself
 Through all this kingdom; sow whatever evils
 102 Proud flesh is taking of amongst these rebels:
 And on the first heart that despised my greatness,
 104 Lay a strange misery, that all may know
 Cupid's Revenge is mighty! with this arrow,

 106 Hotter than plagues or mine own anger, will I
 Now nobly right myself: nor shall the prayers,
 108 Nor sweet smokes on my altars, hold my hand,
 Till I have left this a most wretched land.

 110
 [Ascends.]

ACT I, SCENE III.
An Apartment in the Palace.

Enter Hidaspes and Cleophila.

1 **Hidas.** Cleophila, what was he that went hence?

2
Cleo. What means your grace now?

4
Hidas. I mean that handsome man,
 6 That something more than man, I met at door.

8 **Cleo.** Here was no handsome man.

10 **Hidas.** Come, he's someone
 You would preserve in private; but you want

12 Cunning to do it, and my eyes are sharper
 Than yours, and can with one neglecting glance
 14 See all the graces of a man. Who was't?

16 **Cleo.** That went hence now?

18 **Hidas.** That went hence now; Ay, he.

= *even* is usually pronounced as a one-syllable word for purposes of meter.

95: a line has been lost here.

= scorned.

= sport.

= patience, tolerance.

103: Cupid means Hidaspes.

= great or exceptional.²

105-7: *with this arrow...myself* = Cupid will cause great mischief by shooting his arrows at various characters, starting with Hidaspes, and thus in the end regain his rightful status in the land.

= ie. hold back.

89-109: *Cupid*: while all the gods were capable of immaturely acting out their feelings, none were as freely and regularly willing to engage in tricks of great cruelty as was Cupid; even the gods themselves were not immune to the powers of his arrows, which could cause them to fall in love, if he was in the mood to get revenge on any deity who offended him.⁵

Entering Characters: Cleophila is a handmaid of Hidaspes'.

1: *Cleophila* = Cleophila's name is stressed on the 2nd and 4th syllables.

what = who.

= this was the appropriate title to use when addressing a duke or duchess; our plays, however, frequently allow this form of address for all royalty.

= Hidaspes accuses Cleophila of trying to keep the handsome stranger for herself. *want* = lack.

= cleverness.

= the sense seems to be "casual".

20	Cleo. <u>Faith</u> , here was no such one as your grace thinks; Zoilus, your brother's dwarf, went out but now.	= a mild oath.
22		
24	Hidas. I think 'twas he: how <u>bravely</u> he passed by! Is he not grown a goodly gentleman?	= excellently. 23-24: we see now the first stage of Cupid's Revenge: he has caused Hidaspes to fall hopelessly in love with Zoilus the dwarf!
26	Cleo. A goodly gentleman, madam! he is The most deformèd fellow in the land.	
28		
30	Hidas. Oh, blasphemy! he may perhaps to thee Appear deformèd, for he is indeed Unlike a man: his shape and colours are Beyond the <u>art</u> of painting; he is like	= skill. The word <i>art</i> 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
32		
34	Nothing that we have seen, yet doth resemble <u>Apollo</u> , as I oft have fancied him, When rising from his bed he stirs himself, And shakes day from his hair.	= the Olympian god Apollo was sometimes alluded to, as here, as the god of the sun.
36		
38	Cleo. He resembles Apollo's <u>recorder</u> .	= a reference to the small wind instrument with all the holes; Cleophila is facetious here, as Apollo was known to play the lyre, an early harp or guitar.
40	Hidas. Cleophila, go send a page for him, And thou shalt see thy error, and repent.	
42		
44	[Exit Cleophila.]	
46	Alas, what do I feel? my blood rebels, And I am one of those I used to scorn:	46: Hidaspes' mind begins to be filled with thoughts of love; it was her hatred of such immoral feelings, we remember, that caused her to ask for the destruction of the cult of Cupid to begin with.
48	My maiden-thoughts are fled; against myself I harbor traitors; my virginity, That from my childhood kept me company, Is heavier than I can endure to bear. Forgive me, Cupid! for thou art a god, And I a wretched creature: I have sinned; But be thou merciful, and grant that yet I may enjoy what thou wilt have me love!	53-54: <i>grant that...me love</i> = ie. Hidaspes asks Cupid to let her physically enjoy that man (Zoilus) whom Cupid has seen fit to cause her to fall in love with.
50		
52		
54		
56	<i>Enter Cleophila and Zoilus.</i>	
58	Cleo. Zoilus is here, Madam.	
60	Hidas. He's there indeed. Now be thine own judge; see, <u>thou</u> worse than mad,	= note how the princess, as royalty, addresses those outside her family with "thou", to signify (appropriately) her superior social status. Her servants, in turn, address her with the formal and deferential "you".
62	Is he deformèd? look upon those eyes, That let all pleasure out into the world,	

64	Unhappy that they cannot see themselves; Look on his hair, that, like so many beams,	64: ie. Zoilus' own eyes must be unhappy that they cannot look upon and enjoy the site of their owner, Zoilus himself. 65-66: Hidaspes has at lines 34-36 previously compared Zoilus to the sun god.
66	Streaking the east, shoot light o'er half the world!	
68	Look on him altogether, who is made As if two natures had contentión About their skill, and <u>one had brought forth him!</u>	= ie. to prove its ability to create an incomparable person.
70	Zoil. Ha, ha, ha!	
72	Madam, though nature hath not given me So much as others in my outward show,	
74	I bear a heart as loyal unto you In this unsightly body (which you please To make your mirth), as many others do That are far more befriended in their births: Yet I could wish myself much more deformed Than yet I am, so I might make your grace More merry than you are, – ha, ha, ha!	
82	Hidas. <u>Beshrew me</u> , then, If I be merry! but I am content	= "curse me", or "the devil take me". Hidaspes is trying to convince Zoilus that she is not just making sport of him.
84	Whilst thou art with me; thou that art my saint, By hope of whose mild favour I do live To tell thee so. I pray thee, scorn me not!	
86	Alas, what can it add unto thy worth To triumph over me, that am a maid, Without deceit, whose heart doth guide her tongue, Drowned in my passions? yet I will take leave To call it reason, that I dote on thee.	= ie. by getting her to fall in love with him
88		
90	Cleo. [Aside] The princess is <u>besides her grace</u> , I think, To talk thus with a fellow that will hardly Serve i' the dark when one is drunk.	= beside herself, ie. out of her mind. 94-95: <i>a fellow...drunk</i> = even a drunk woman in a dark room could not be satisfied by someone so obviously inadequate for the purpose.
92		
94		
96	Hidas. What answer wilt thou give me?	
98	Zoil. If it please your grace to jest on, I can abide it.	
100	Hidas. If it be jest, not to esteem my life Compared with thee; if it be jest in me, To hang a thousand kisses in an hour Upon those lips, and take 'em off again; If it be jest for me to marry thee, And take <u>obedience</u> on me whilst I live; Then all I say is jest: For every part of this, I swear by those That see my thoughts, I am resolved to do! And I beseech thee, by thine own white hand, (Which, pardon me, that I am bold to kiss With so unworthy lips,) that thou wilt swear To marry me, as I do here to thee, Before the face of Heaven!	= ie. the pledge to honor and obey one's husband.
102		
104		
106		
108		
110		
112		
114		

116 **Zoil.** Marry you? Ha, ha, ha!

118 **Hidas.** Kill me, or grant! Wilt thou not speak at all?

120 **Zoil.** Why, I will do your will forever.

122 **Hidas.** I ask no more: but let me kiss that mouth
That is so merciful! – that is my will:
124 Next go with me before the king in haste, –
That is my will, – where I will make our peers
126 Know that thou art their better.

128 **Zoil.** Ha, ha, ha! that is fine! ha, ha, ha!

130 **Cleo.** Madam, what means your grace?
Consider, for the love of Heaven, to what
132 You run madly! will you take this viper
Into your bed?

134 **Hidas.** Away! hold off thy hands! –
136 Strike her, sweet Zoilus; for it is my will,
Which thou hast sworn to do.

138 **Zoil.** Away, for shame!
140 Know you no manners? – Ha, ha, ha!

142 [Exit with Hidaspes.]

144 **Cleo.** Thou know'st none, I fear. –
This is just Cupid's anger: Venus, look
146 Down mildly on us! and command thy son
To spare this lady once, and let me be
148 In love with all, and none in love with me!

150 [Exit.]

ACT I, SCENE IV.

Another Apartment in the Palace.

Enter Ismenus and Timantus.

1 **Tim.** Is your lordship for the wars this summer?

2 **Ism.** Timantus, wilt thou go with me?

4 **Tim.** If I had a company, my lord.

6 **Ism.** Of fiddlers? thou a company!

8 No, no; keep thy company at home, and cause cuckolds;

= the goddess of love, and Cupid's mother. Cleophila asks Venus to force Cupid, whom she describes as *just*, to take back his curse, and in return for the favor, offers herself to be punished instead, by being caused to fall in love with everyone she sees, but having none of them love her in return.

Entering Characters: Ismenus is the no-nonsense general of the army of Lycia, and cousin to Leucippus and Hidaspes; Timantus is the conventional sycophant without a conscience, a man of no substance who is scorned by honest people, but tolerated by the sovereign who is blind to his faults.

3: Ismenus despises Timantus; he mocks him, knowing that there is no chance Timantus would ever enlist to fight with the army.

= members of the upper class often raised their own company of soldiers to lead into war.

8: *thy company*: Ismenus puns on *company*, which could mean (1) a body of soldiers; (2) companionship; and

	The wars will hurt thy face: there's no seamsters,	(3) sexual intercourse. ¹ <i>cause cuckolds</i> = ie. by seducing other men's wives.
10	Shoemakers, nor tailors, nor almond-milk i' th' morning,	9-13: Ismenus lists all of the comforts Timantus would have to do without if he were to accompany the army.
12	Nor poached eggs to keep your worship <u>soluble</u> , No man to warm your shirt, and <u>blow your roses</u> ;	= free from constipation. ⁶ = ie. tie the large knots of ribbons, known as <i>roses</i> , worn by the fashionable on their shoes ³ ; <i>blow</i> , which literally refers to causing a flower to blossom, is used figuratively here. ¹
	Nor none to reverence your round lace <u>breeches</u> .	= a garment, not quite trousers, which cover the loin and legs down to just below the knees. ¹ = coat or covering.
14	If thou wilt needs go, and go thus, get a <u>case</u>	
16	For thy captainship; a shower will spoil thee else. Thus much for thee.	16: Ismenus may accompany these last words with a rude gesture.
18	Tim. Your lordship's wondrous witty;	
20	Very pleasant, believe't.	
	<i>Enter Leontius, Telamon, Dorialus, Agenor, Nisus, and Attendants.</i>	
22		
24	Leon. No news yet of my son?	
26	Tela. Sir, there be <u>divers</u> out in search; no doubt They'll bring the truth where he is, or the <u>occasion</u> That led him <u>hence</u> .	= a number of people. = circumstance. ² = from here.
28		
30	Tim. [Aside] They [must] have good eyes then.	29: Timantus is being ironic.
32	Leon. The gods go with them! – Who be those that wait there?	
34	Tela. The lord Ismenus, your general, for his <u>dispatch</u> .	= orders
36	Leon. Oh, nephew, we have no use to employ your virtue In our war; now the province is well settled. Hear you aught of the marquis?	37: "have you heard anything about Leucippus?"
38		
40	Ism. No sir.	
42	Leon. 'Tis strange he should be gone thus; these five days He was not seen.	
44	Tim. [Aside] I'll <u>hold</u> my life, I could <u>bolt</u> him in an hour.	= bet. = a hunting term, meaning "to drive out an animal from its burrow". ¹ Timantus knows where Leucippus is.
46	Leon. Where's my daughter?	
48	Dor. About the purging of the temples, sir.	
50	Leon. She's chaste and virtuous. Fetch her to me, And tell her I am pleased to grant her now Her <u>last</u> request, without <u>repenting me</u> ,	= latest. = ie. regret.
52		
54	[Exit Nisus.]	
56	Be it what it will: – She's wise, Dorialus,	

58	And will not press me farther than a father.	
60	Dor. I pray the best may follow! Yet, if your grace Had taken the opinions of your people, At least of such whose wisdoms ever <u>wake</u>	= keep perpetual watch, never sleep
62	About your safety, I may say it, sir, Under your noble pardon, that <u>this change</u>	= ie. the destruction of the cult of Cupid
64	Either had been more honour to the gods, Or I think not at all. Sir, the princess.	
66		
68	<i>Enter Hidaspes, Nisus, and Zoilus.</i>	
70	Leon. Oh my daughter, My health! and <u>did I say</u> my soul, I lied not, Thou art so near me! speak, and have whatever	= "and if I did say"
72	Thy wise will leads thee to! Had I a Heaven, It were too poor a place for such a goodness.	
74		
76	Dor. What's here?	75: Dorialus refers to the presence of Zoilus.
78	Agen. An ape's skin stuffed, I think, 'tis so plump.	
80	Hidas. Sir, you have passed your word; still be a prince, And hold you to it. Wonder not I press you; My life lies in your word; if you break that,	
82	You have broke my heart! I must ask that's my shame, And your will must not deny me; now, for Heaven,	
84	Be not forsworn.	
86	Leon. By the gods, I will not, I cannot, were there no other power	
88	Than my love called to a witness of it.	
90	Dor. [Aside] <u>They</u> have much reason to trust; you have Forsworn one of 'em out o' th' country already.	= the gods; Dorialus is sarcastic here.
92		
94	Hidas. Then this is my request: this gentleman – Be not ashamed, sir: you are worth a kingdom.	
96	Leon. In what?	
98	Hidas. In the way of marriage.	
100	Leon. How?	
102	Hidas. In the way of marriage; it must be so! Your oath is tied to Heavèn, as my love	
104	To him.	
106	Leon. I know thou dost but <u>try my age</u> , Come, ask again!	= "test my age", ie. "test whether you can fool the credulity my old age seems to give me."
108		
110	Hidas. If I should ask all my life-time, This is all still. Sir, I am serious; I must have This worthy man, without inquiring why,	
112	And suddenly, and freely: do not look For reason or obedience in my words;	
114	<u>My love admits no wisdom</u> ; only haste,	= common Elizabethan motif: love cannot be explained or

116	And hope hangs on my fury. Speak, sir, speak! But not as a father; I am deaf and dull to counsel: My inflamed blood hears nothing but my will.	dissuaded by words or logic.
118	For God's sake, speak!	116: <i>blood</i> and <i>will</i> both could also be used to refer to sexual passion and desire.
120	Dor. Here's a <u>brave alteration</u> .	= splendid change; The counselors speak amongst themselves.
122	Nisus. This comes of chastity.	122: Hidaspes' lifetime of chastity has caused her to become unbalanced.
124	Hidas. Will not you speak, sir?	
126	Agen. The god begins his vengeance; what a sweet youth He has sent us here, with a pudding in's belly!	
128	Leon. Oh, let me never speak, Or with my words let me speak out my life! – Thou power, abused, great Love, whose vengeance now We feel and fear, have mercy on this land!	
134	Nisus. How does your grace?	134: a combination of "are you ok?" and "how do you feel?"
136	Leon. Sick; very sick, I <u>hope</u> .	= expect
138	Dor. Gods comfort you!	
140	Hidas. Will not you speak? is this your royal word? Do not pull perjury upon your soul!	
142	Sir, you are old, and near your punishment; Remember.	141-3 Hidaspes reminds her father that if he goes back on his vow to give her any wish, he risks damnation. Such vows were considered sacred, and as Leontius is so close to death, he should be careful!
144	Leon. Away, base woman!	
146	Hidas. Then be no more my father, but a plague I'm bound to pray against! be any sin May force me to despair, and hang myself! Be thy name never more remembered, king, But <u>in example</u> of a broken faith, And cursed even to forgetfulness! May thy land Bring forth such monsters as thy daughter is! – I am weary of my rage. – I pray forgive me, And let me have him; will you, noble sir?	= as an example
150		
152		
154		154-5: Hidaspes' violent mood changes capture the stresses of the curse imposed on her by Cupid.
156	Leon. Mercy, mercy, Heaven! – Thou heir of all dishonour, sham'st thou not To draw this little moisture left for life, Thus rudely from me? – Carry that slave to death!	
158		
160		
162	Zoil. For Heaven's sake, sir, it is no fault of mine That she will love me.	
164		
166	Leon. To death with him, I say!	
168	Hidas. Then make haste, tyrant, or I'll be before him! This is the way to hell.	167: "you better do it quickly, or I will kill myself first!"
170	Leon. Hold fast, I charge you! Away with him!	

172		
174		[Exit Zoilus, guarded.]
176	Hidas. Alas, old man! death hath more doors than one, And I will meet him!	
178		[Exit Hidaspes.]
180	Leon. Dorialus, <u>pray</u> see her in her chamber, And lay a guard about her.	= please
182		[Exit Dorialus.]
184	The greatest curse the gods lay on our <u>frailties</u>	= bodies.
186	Is <u>will</u> and disobedience in our <u>issues</u> ,	= willfulness. ³ = children.
188	Which we beget, as well as them, to plague us, With our <u>fond</u> loves. Beasts, you are only blest,	188: <i>fond</i> = foolish. 188-194: <i>Beasts...remembrance</i> = Leontius, in an apostrophe, addresses the animals of the world, who live out their lives joyfully ignorant of any evils committed by their offspring.
190	That have that happy dulness to forget What you have made! your young ones grieve not you; They wander where they <u>list</u> , and have their ways	= wish
192	Without dishonor to you; and their ends Fall on 'em without sorrow of their parents, Or after ill remembrance. Oh, this woman!	= ie. or without leaving behind bad memories of them
194	Would I had made myself a sepulcher, When I made her! – Nephew, where is the prince? – Pray God he have not more part of her baseness Than of her blood about him! – Gentlemen, Where is he?	
200	Ism. I know not, sir: h'as his ways by himself, Is too wise for my company.	
202	Leon. I do not like this hiding of himself From such society as [fits] his person: Some of ye needs must know.	
204	Ism. I am sure not I, Nor have known twice these ten days; which, if I were As proud as some of 'em, I should take scurvily:	210: "if I were as proud as some people, I would be offended by Leucippus' disappearing without his telling me where he is."
206	But he is a young man, let him have his <u>swinge</u> ; 'Twill make him –	= or <i>swing</i> , meaning the freedom to do his thing.
208		214: Timantus is telling the duke where Leucippus is.
210		
212		
214		
216	[Aside] There's some good matter now in hand: How the <u>slave</u> jeers and grins! the duke is pleased;	= ie. Timantus. Ismenus is clearly disgusted by the sycophant.
218	There's a new pair of scarlet <u>hose</u> now, and as much Money to spare as will fetch the <u>old</u> from pawn,	218-221: Ismenus cynically imagines the rewards Timantus will receive from the duke for giving him information on the prince's whereabouts. Here, <i>hose</i> actually refers to breeches, as the true hose (<i>stockings</i>) are mentioned a few lines later. = ie. the old breeches.

220	A hat and a cloak to go out tomorrow;	
	Garters and stockings come by nature.	
222	<i>Leon.</i> Be sure of this!	223: "You better be certain about this!"
224	<i>Tim.</i> I <u>durst</u> not speak else, sir.	= dare
226		
	[<i>Exeunt.</i>]	

ACT II.

SCENE I.

The Temple of Cupid.

Cornets within. Cupid descends.

1 **Cupid.** Leucippus, thou art shot through with a shaft
2 That will not rankle long, yet sharp enough
To sow a world of helpless misery
4 In this unhappy kingdom! Dost thou think,
Because thou art a prince, to make a part
6 Against my power? But it is all the fault
Of thy old father, who believes his age
8 Is cold enough to quench my burning darts;
But he shall know ere long, that my smart loose
10 Can thaw ice, and inflame the withered heart
Of Nestor: thou thyself art lightly struck;
12 But his mad love shall publish that the rage
Of Cupid has the power to conquer age.

[*Ascends.*]

ACT II, SCENE II.

The House of Bacha.

*Enter Leucippus and Bacha,
Bacha with a handkerchief.*

1 **Leuc.** Why, what's the matter?
2
3 **Bacha.** Have you got the spoil
4 You thirsted for? Oh tyranny of men!
6 **Leuc.** I pray thee, leave.
8 **Bacha.** Your envy is, Heaven knows,
Beyond the reach of all our feeble sex:
10 What pain, alas, could it have been to you,
If I had kept mine honor? you might still
12 Have been a prince, and still this country's heir:
That innocent guard which I till now had kept
14 For my defense, my virtue, did it seem
So dangerous in a state, that you yourself
16 Came to suppress it?
18 **Leuc.** Dry thine eyes again;
I'll kiss thy tears away; this is but folly;
20 'Tis past all help.
22 **Bacha.** Now you have won the treasure,
'Tis my request that you would leave me thus,
24 And never see these empty walls again:
I know you will do so; and well you may,

1-4: Cupid's second victim is Leucippus; though the effects of the arrow on the prince will be short-lived, the consequences for Lycia will be catastrophic.

= take sides

7-8: Leontius believes he is immune to the power of Cupid's arrows.

= an old noun describing the discharging of an arrow.^{3,4}

= the famous elderly Greek general who fought in the Trojan War.

= make it known widely, proclaim.²

Entering Characters: *Bacha* is a common woman, who claims to be recently widowed. The handkerchief is for her to weep into.

3-4: *Bacha* expresses anguish and regret that she has given herself to Leucippus.

= "cease or leave off (this display of emotion)"

= malice

20: "it's too late to change what happened."

26	For there is nothing in 'em that is worth	
	A glance. I loathe myself, and am become	
28	Another woman; one, methinks, with whom	
	I <u>want</u> acquaintance.	= lack
30		
	Leuc. If I do offend thee,	
32	I can be gone; and though I love thy sight,	
	So highly do I prize thine own <u>content</u> ,	= contentment
34	That I will leave thee.	
36	Bacha. Nay, you may stay now;	
	You should have gone before: I know not now	36: Bacha seems to be demonstrating a woman's stereo-
38	Why I should fear you: all I should have kept	typical fickleness; but we shall soon see there is more
	Is stol'n: nor is it in the power of man	to her behavior than first appears.
40	To rob me farther; if you can <u>invent</u> ,	
	Spare not: no naked man fears robbing less	= contrive a way (to rob her farther) ¹
42	Than I do: now you may forever stay.	
44	Leuc. Why, I could do thee further wrong.	
46	Bacha. You have a deeper reach in evil than I;	
	'Tis past my thought.	
48		
	Leuc. And past my will to act;	
50	But trust me, I could do it.	
52	Bacha. Good sir, do;	
	That I may know there is a wrong beyond	
54	What you have done me.	
56	Leuc. I could tell the world	
	What thou hast done.	
58		
	Bacha. Yes, you may tell the world;	
60	And do you think I am so vain to hope	
	You will not? you can tell the world but this,	
62	That I am a widow, <u>full of tears in show</u> ,	= ie. that her weeping over her husband's death is only a
	(My husband dead, and one that loved me so,	pretense
64	Hardly a week) forgot my modesty,	
	And, <u>caught with youth and greatness</u> , gave myself	= the sense is that Bacha was caught up in, or over-awed
66	To <u>live in sin</u> with you: this you may tell;	by, the youth and powerful position of her seducer, the
	And this I do deserve.	prince.
68		= behave immorally, copulate outside marriage; the modern
	Leuc. Why, dost thou think me	meaning of "live in sin", meaning to live together
70	So base to tell? These limbs of mine shall part	without being married, does not appear, according to the
	From one another on a rack,	OED, until the 19th century. (OED, <i>sin</i> , def. 2b.) ¹
72	Ere I disclose. But thou dost utter words	
	That much afflict me; you did seem as ready,	
74	Sweet Bacha, as myself.	
76	Bacha. You are <u>right a man</u> ;	= a true man (meant sarcastically).
	When they have <u>witched</u> us into misery,	= bewitched.
78	Poor innocent souls, they lay the fault on us.	
	But be it so! for prince Leucippus' sake,	

80	I will bear anything.	
82	Leuc. Come, weep no more; I <u>wrought thee</u> to it; it was my fault:	= manipulated you (<i>wrought</i> = worked).
84	Nay, see if thou wilt <u>leave</u> ! Here, take this pearl: – Kiss me, sweet Bacha, – and receive this purse.	= cease (weeping). = ie. of money.
86		
88	[<i>Gives pearl and purse.</i>]	
90	Bacha. What should I do with these? they will not <u>deck</u> My mind.	= adorn
92	Leuc. Why, keep 'em to remember me. I must be gone; I have been absent long:	
94	I know the duke my father is in rage: But I will see thee suddenly again.	
96	Farewell, my Bacha!	
98	Bacha. Gods keep you! – Do you hear, sir? Pray, give me a <u>point</u> to wear.	= a tagged lace, used to attach the hose to the doublet. ³ Bacha asks Leucippus for one as a keepsake.
100		
102	Leuc. Alas, good Bacha! Take one, I pray thee, where thou wilt.	
104	Bacha. [<i>Taking a point from his dress.</i>] Coming From you, this point is of as high esteem	
106	With me, as all pearl and gold. Nothing but good Be ever with or near you!	
108		
110	Leuc. Fare thee well, Mine own good Bacha! I will make all haste.	
112	[<i>Exit.</i>]	
114	Bacha. Just as you are a dozen I esteem you; No more: does he think I would prostitute	114-122: a soliloquy: alone on-stage, Bacha reveals her true feelings to the audience.
116	Myself for love? it was the love of these Pearls and gold that won me. I confess	
118	I lust more after him than any other, And would at any rate, if I had <u>store</u> ,	= wealth
120	Purchase his fellowship; but being poor, I'll both enjoy his body and his purse,	
122	And, he a prince, ne'er think myself the worse.	
124	<i>Enter Leontius, with Leucippus, Ismenus, and Timantus.</i>	124-5: Leontius arrived in time to catch Leucippus slipping out of Bacha's house.
126	Leon. Nay, <u>you must back</u> and show us what it is	= Leontius addresses Leucippus. Note the grammatical construction of the phrase <i>you must back</i> : in the presence of a verb of intent (<i>must</i>), the verb of action (<i>go</i>) is omitted.
128	That <u>witches</u> you out of your honour thus.	= bewitches.
130	Bacha. Who's that?	
132	Tim. Look there, sir!	
134	Leon. Lady, <u>never fly</u> ;	= "don't bother trying to hide or run away."

136	You are betrayed.	
138	Bacha. Leave me, my tears, a while, And to my just rage give a little place! – What saucy man are you, that without leave Enter upon a widow's mournful house? You hinder a dead man from many tears, Who did deserve more than the world can shed, Though they should weep themselves to images. If not for love of me, yet of yourself, Away! for you can bring no comfort to me. But you may carry hence you know not what: Nay, sorrow is infectious.	146: ie. "who knows what you may pick up in this house and carry away with you?"
148	Leon. Thou thyself Art grown <u>infectious</u> ! Wouldst thou know my name? I am the duke, father to this young man Whom thou corrupt'st.	= capable of contaminating the morals of another ¹
154	Bacha. [Aside] Has he, then, told him all?	
156	Leuc. You do her wrong, sir.	
158	Bacha. [Aside] O he has not told. – Sir, I beseech you pardon my wild tongue, Directed by a weak distempered head, Madded with grief! Alas, I did not know You were my sovereign! but now you may Command my poor unworthy life, which will Be <u>none</u> , I hope, <u>ere</u> long.	159: at this point, having learned her visitor's identity, Bacha likely kneels.
166	Leon. All thy dissembling Will never hide thy shame: and were't not more Respecting womanhood in general Than anything in thee, thou shouldst be made Such an example, that <u>posterity</u> , When they would speak most bitterly, should say, "Thou art as impudent as Bacha was."	= ie. ended. = before.
174	Bacha. Sir, though you be my king, whom I will serve In all just causes, yet when wrongfully You seek to take my honour, I will rise	= future generations
178	[Rises.]	
180	Thus, and defy you; for it is a jewel Dearer than you can give, which whilst I keep, (Though in this lowly house) I shall esteem Myself above the princes of the earth That are without it. If the prince your son, Whom you accuse me with, know how to speak Dishonour of me, if he do not do it, The plagues of hell light on him! may he never Govern this kingdom! Here I challenge him, Before the face of Heaven, my liege, and <u>these</u> , To speak the worst he can: if he will lie, To <u>lose</u> a woman's <u>fame</u> , I'll say he is	= ie. these witnesses = the sense is "ruin". = reputation

192	Like you – I think I cannot call him worse. He's dead, <u>that</u> with his life <u>would</u> have defended	= "he who". = might.
194	My reputation, and I forced to play (That which I am [indeed]) the foolish woman,	
196	And use my <u>liberal</u> tongue.	= free from restraint ³
198	Leuc. [<i>Aside</i>] Is't possible? We men are children in our <u>carriages</u> ,	
200	Compared with women. Wake thyself, for shame, And leave not her (whose honor thou shouldst keep	= bearing or conduct; Leucippus is impressed by Bacha's audacious performance.
202	Safe as thine own) alone to free herself! But I am pressed, I know not how, with guilt,	
204	And feel my conscience (never used to lie) Loathe to allow my tongue to add a lie	
206	To that too much I did: but it is lawful To defend her, that only for my love	
208	Loved evil.	
210	Leon. Tell me, why did you, Leucippus, Stay here so long?	
212		
214	Leuc. [<i>Aside</i>] If I can urge <u>ought</u> from me but a truth, Hell take me!	213-4: Leucippus is unwilling to lie. <i>ought</i> = anything.
216	Leon. What's the matter? why speak you not?	216: the stage effect of the prince's asides are particularly interesting here: usually, asides are spoken by characters who are not the sole focus of everyone on stage, or who are engaged in conversation at the moment; but here, the prince speaks his thoughts to the audience, while from the perspective of the other characters on the stage, all of whom are staring at him expectantly, he appears unmoving and dumb.
218	Tim. Alas, good sir, forbear to urge the prince! You see his shamefacedness.	
220		
222	Bacha. What does he say, sir? – if thou be a prince, Show it, and tell the truth!	
224	Ism. If you have lain with her, tell your father; No doubt but he has done as ill before now:	
226	The gentlewoman will be proud on't.	225: "the duke no doubt did the same when he was young"
228	Bacha. For God's sake, speak!	
230	Leuc. Have you done prating yet?	
232	Ism. Who prates?	
234	Leuc. Thou know'st I do not speak to thee, Ismenus: – But what said you, Timantus, concerning my shamefacedness?	
236		
238	Tim. Nothing, I hope, that might displease your highness.	
240	Leuc. If any of thy great-great-grandmothers, This thousand years, had been as chaste as she, It would have made thee <u>honester</u> : I <u>stayed</u>	= more chaste. = "waited to speak in order"
242	To hear what you would say. She is, by Heaven,	

288	You would have pardoned me the rather, sir: And I will tell you farther: <u>by this light</u> , (But that I never will bestow myself	= a common Elizabethan oath
290	But to your liking) if she now would have me, I now would marry her.	
292		
294	Leon. How's that, Leucippus?	
296	Leuc. Sir, will you pardon me one fault, which yet I have not done, but had a will to do, And I will tell it?	
298		
300	Leon. Be it what it will, I pardon thee.	
302	Leuc. I offered marriage to her.	
304	Leon. Did she refuse it?	
306	Leuc. With that earnestness, And almost scorn to think of any other After her lost mate, that she made me think Myself unworthy of her.	
308		
310	Leon. You have stayed Too long, Leucippus.	
312		
314	Leuc. Yes, sir. – [<i>Aside</i>] Forgive me, Heaven!	
316	What multitude of oaths have I bestowed On lies! and yet they were <u>officious lies</u> , There was no malice in 'em.	= white lies, lies told to prevent hurt feelings
318		
320	Leon. [<i>Aside</i>] She is the fairest Creature that ever I beheld; and then So chaste, 'tis wonderful: the more I look on her, <u>The more I am amazèd</u> . I have long Thought of a wife, and one I would have had, But that I was afraid to meet a woman That <u>might abuse my age</u> : but here she is	= Cupid has made Leontius his third victim.
322		
324		
326		= Leontius recognizes that any wife he took, especially a young one, would likely be unfaithful to him, due to his advanced age and feebleness.
	Whom I may trust to: of a chastity Impregnable, and <u>approved</u> so by my son; The meanness of her birth will still preserve her In due obedience; and her beauty is	= proved.
328		329-330: <i>The meanness...obedience</i> = Leontius assumes that Bacha's lowly status will guarantee that she, out of gratitude, would not cheat on him.
330		
	Of force enough to pull me back to youth. My son once sent away, whose rivalry I have just cause to fear, if power, or gold, Or wit, can win her to me, she is mine. – Nephew Ismenus, I have new intelligence, Your province is unquiet still.	335-6: Leontius has chosen a strange moment to suddenly decide that he must send Ismenus (his army's general), and with him Leucippus, off to one of the provinces to settle down the citizens.
332		
334		
336		

338	Ism. I'm glad on't.	338: Ismenus does not seem to be surprised by the strange change in topic, nor curious as to how the duke suddenly got such news of the province.
340	Leon. And so dangerously, that I must send The prince in person with you.	
342		
344	Ism. I'm glad of that too: Sir, will you dispatch us? We shall wither here Forever.	
346		
348	Leon. You shall be dispatched within This hour. – Leucippus, never wonder, nor ask; It must be thus. – Lady, I ask your pardon, Whose virtue I have <u>slubbered</u> with my tongue; And you shall ever be Chaste in my memory hereafter; but We old men often <u>dote</u> . To make amends For my great fault, receive that ring:	= smeared, ² ie. slandered
350		
352		= behave foolishly ¹
354		
356	[Gives ring.]	
358	I'm sorry for your grief; may it soon leave you! – Come, my lords; let's be gone.	
360		
362	Bacha. Heaven bless your grace! –	
364	[Exeunt all but Bacha.]	
366	One that had but so much modesty left as to blush, Or shrink a little at his first encounter,	366-8: <i>One that...undone</i> = Bacha is expressing satisfaction at her own performance; any other woman would have been ruined (<i>undone</i>) had she been confronted similarly.
368	Had been undone! where I come off with honour, And gain too: they that never <u>would be tracked</u>	= wish to be followed.
370	In any course by the most <u>subtle sense</u> ,	= keen or crafty intuition ¹ ; though <i>sense</i> could also refer to one of the physical senses, like that of smell, by which, for example, a hound might <i>track</i> its prey.
	Must bear it through with <u>frontless impudence</u> .	= basically, when one's back is up against the wall, one has to behave shamelessly and with complete audacity if one is to avoid defeat.
372	[Exit.]	
	ACT II, SCENE III. <i>Before the Palace.</i>	
	<i>Enter Dorialus, Agenor, and Nisus.</i>	
1	Dor. Gentlemen, this is a strange piece of justice, to put	
2	the wretched dwarf to death because <u>she</u> doted on him:	= ie. Hidaspes.
4	is she not a woman, and subject to those mad <u>figaries</u>	= vagaries. ³
6	her whole sex is infected with? Had she loved you, or you, or I, or all <u>on's</u> (as indeed the <u>more the merrier</u> still	= of us. = this popular phrase may go back as far as the 14th century. ¹
8	with them) must we therefore have our heads pared with a hatchet? So she may love all the nobility out o' the dukedom in a month, and let the rascals in.	7-8: <i>So she may...a month</i> = Hidaspes might fall in love with every nobleman in the dukedom in a month, and get them all executed!

10	Nisus. You will not, or you do not, see the need That makes this just to the world.	10-11: Nisus suggests the execution of the dwarf was justified.
12		= Dorialus refers to the act of beheading.
14	Dor. I cannot tell; I would be loathe <u>to feel it</u> : But, the best is, she loves not proper men; We three were in wise cases else. But make me know 16 This need.	14-15: <i>the best is...else</i> = Dorialus puts a positive spin on the situation; as it appears Hidaspes does not fall in love with handsome (<i>proper</i>) men, then the three counselors might have a chance with attractive women after all!
18	Nisus. Why yes: he being ta'en away, This base <u>incontinence</u> dies presently, 20 And she must see her shame, and sorrow for it.	18-20: Nisus explains why it was necessary to execute Zoilus: with the target of Hidaspes' affection gone, she can be expected to regain her self-control. <i>incontinence</i> = lack of self-control. ²
22	Dor. Pray God she do! but was the sprat beheaded? or did they swing him about like a chicken, and so break 24 his neck?	
26	Agen. Yes, he was beheaded, and a solemn justice made of it.	
28	Dor. That might have been deducted.	29: the sense is, it would have been preferable for Zoilus to have died by means other than beheading; Dorialus will argue that it was improper for the dwarf to have been beheaded; beheading was a form of execution reserved for the nobility, while hanging was traditional for everyone else. Death by beheading, in other words, was in itself a sort of status symbol!
30	Agen. Why, how would you have had him die?	
32	Dor. Faith, I would have had him roasted like a <u>warden</u> , 34 in a brown paper, and no more talk on't: or a feather stuck in's head like a quail: or hanged him in a dog- 36 collar. What, should he be beheaded? we shall have it grow so base shortly, gentlemen will be out of love 38 with it.	= a large baking pear ⁶
40	Nisus. I wonder from whence this race of the dwarf's first sprung?	36-38: <i>we shall...with it</i> = ie. if just anybody can be beheaded, then gentlemen, understandably, will grow averse to it.
42	Dor. From an old lecherous pair of breeches, that lay 44 upon a wench to keep her warm; for certainly they are no man's work: and I am sure a monkey would get one 46 of the guard <u>to</u> this fellow; he was no bigger than a small <u>portmanteau</u> , and <u>much about that making</u> , if 't 48 had legs.	45-46: <i>a monkey...this fellow</i> = the baby of a monkey would be like a guard compared to Zoilus. <i>to</i> = compared to. = a bag for carrying one's belongings. ¹ = would have resembled one.
50	Agen. But, gentlemen, what say you to the prince?	
52	Nisus. Ay, concerning his being sent I know not <u>whither</u> .	= to where
54	Dor. Why, then, he will come home I know not when. 56 You shall pardon me; I'll talk no more of this subject, but say, gods be with him, where'er he is, and send him 58 well home again! for why he is gone, or when he will	

60	return, let them know that <u>directed him</u> : only this, there's mad <u>moriscoes</u> in the state; but what they are, I'll tell you when I know.	= ie. gave him his orders. = morris dances, which are traditional English festival dances, performed in costumes of hobby horses, jesters or the like. ³
62	Come, let's go, hear all, and say nothing!	
64	Agen. Content.	64: "agreed"
66	[<i>Exeunt.</i>]	
	<u>ACT II, SCENE IV.</u> <i>Ante-chamber in the Palace.</i>	
	<i>Enter Timantus and Telamon.</i>	
1	Tela. Timantus, is the duke <u>ready</u> yet?	= dressed ³
2		
	Tim. Almost.	
4		
	Tela. What ails him?	
6		
	Tim. <u>Faith</u> , I know not; I think he has dreamed he's but eighteen: has been worse since he sent you forth for the <u>frizzling iron</u> .	= a mild oath = hair curling irons
8		
10		
	Tela. That cannot be; he <u>lay in</u> gloves all night, and this morning I brought him a new periwig with a <u>lock</u> at it, and <u>knocked up a swing</u> in's chamber.	= perhaps in the sense of "collected" or "gathered". ¹ = love-lock, ie. a favorite lock of hair, here attached to the wig. ³ = hastily erected. = according to the <i>Dictionary of Archaic and Provincial Words</i> (1878), a <i>swing</i> was "a machine on which a person stretched himself by holding a cross- board, and formerly used for strengthening the limbs." ⁶
12		
14		
	Tim. O, but since, his tailor came, and they have fallen out about the fashion <u>on's</u> clothes; and yonder's a fellow come has <u>bored a hole in's ear</u> ; and he has <u>bespoke a vaulting-horse</u> . You shall see him come forth	15-16: <i>fallen out</i> = quarreled. = of his. = ie. for an earring. = ordered a horse which he can leap onto (<i>vault</i>) without the help of stirrups, for purposes of exercise. The wooden <i>vaulting horse</i> used in gymnastics doesn't seem to have come into existence until the late 19th century. ¹ = ie. personified old man Winter.
16		
18		
	presently: he looks like <u>Winter</u> , stuck here and there with fresh flowers.	
20		
	Tela. Will he not tilt, think you?	22: humorous: "does he plan to joust?"
22		
	Tim. I think he will.	
24		
	Tela. What does he mean to do?	
26		
	Tim. I know not; but, by this light, I think he is in love! he would ha' bin shaved but for me.	29: apparently Timantus talked Leontius out of shaving off his beard, which he presumably wanted to remove to appear younger.
28		
30		
	Tela. In love? with whom?	
32		
	Tim. I could guess, but you shall pardon me: he will <u>take me along with him</u> <u>somewhither</u> .	= let me know. = literally "to some place" ¹ , but meaning "sometime".
34		

36	Tela. I overheard him ask your opinion of somebody's beauty.	
38		
40	Tim. Yes; there it goes that makes him so youthful: and he has <u>laid by</u> his crutch, and <u>halts</u> now with a leading-staff.	= set aside. = limps along. 41-42: <i>leading-staff</i> = a staff usually used as symbol of office.
42	<i>Enter Leontine with a staff and a <u>looking glass</u>.</i>	= mirror. The duke's attempts to appear, act and feel younger account for a portion of the humor of the play.
44		
46	Leon. Timantus!	
48	Tim. Sir?	
50	Leon. This feather is not large enough.	49: long feathers in hats were fashionable.
52	Tim. Yes, faith, 'tis such a one as the rest of the young gallants wear.	
54	Leon. Telamon, does it do well?	
56	Tela. Sir, it becomes you, or you become it, the <u>rareliest</u> –	= most splendid
58	Leon. Away! dost think so?	
60	Tela. Think, sir! I know it. – Sir, the princess is past all hope of life since the dwarf was put to death.	
62		
64	Leon. Let her be so; I have other matters in hand. But this same tailor angers me; he has made my doublet so	64-65: <i>he has made...so wide</i> = the stylish, looser upper garments of the previous generation had given way to more fashionable closer-fitting clothes. ³
66	wide! And, see, the knave has put no <u>points</u> at my arm!	= tagged cords for attaching pieces of clothing.
68	Tim. Those will be put-to quickly, sir, upon any occasion.	
70	Leon. Telamon, have you bid this <u>dancer</u> come a-mornings?	= ie. dance instructor
72		
74	Tela. Yes, sir.	
76	Leon. Timantus, let me see the glass again. Look you how careless you are grown! is this tooth well put in?	
78	Tim. Which, sir?	
80	Leon. This, sir.	
82	Tim. It shall be.	
84	Tela. [Aside] Methinks that tooth should put him in	84-85: <i>should put...on's years</i> = should remind him of how old he is.
86	mind on's years; and Timantus stands as if (seeing the duke in such a youthful <u>habit</u>) he were looking in's mouth <u>how</u> old he were.	= outfit. = ie. to see how old; the image is of examining a horse's teeth to determine its age.
88		
90	Leon. So, so.	

	Tela. Will you have your <u>gown</u> , sir?	= Telamon refers to either a fashionable upper garment worn by men, or a robe of office ¹ , but Leontius takes him to mean a nightgown, as would be worn by an ill person.
92		
94	Leon. My gown? why, am I sick? bring me my sword!	
96	<i>[Exit Telamon.]</i>	
98	Timantus, let a couple of the great horses be brought out for us.	
100	Tim. <i>[Aside]</i> He'll kill himself. – Why, will you ride, sir?	
102		
104	Leon. Ride? Dost thou think I cannot ride?	
106	Tim. Oh, yes, sir, I know it: but as I conceive your journey, you would have it private; and then, you were better take a coach.	105-7: Timantus is concerned about Leontius' ability to ride a powerful horse; he tactfully suggests that given the nature of the errand, he might prefer to ride in a coach to preserve his privacy.
108		
110	Leon. These coaches make me sick; yet 'tis no matter; let it be so.	
112	<i>Enter Telamon with a sword.</i>	112: the sword is in its scabbard.
114	Tela. Sir, here's your sword.	
116	Leon. Oh, well said! let me see it, I could, methinks –	
118	<i>[Endeavors to draw it.]</i>	
120	Why, Telamon, bring me another: what, think'st thou I will wear a sword in vain?	
122		
124	Tela. <i>[Aside]</i> He has not strength enough to draw it. A <u>yoke</u> of fleas tied to a hair would have drawn it. <i>[Draws the sword.]</i> – 'Tis out, sir, now; the scabbard is broke.	= pair
126		
128	Leon. Oh, <u>put it up again</u> , and on with it! methinks, I am not dressed till I feel my sword on.	= ie. resheathe it
130	<i>[Telamon sheathes it, and then puts it on Leontius.]</i>	
132	Telamon, if any of my council ask for me, say I am gone to take the air.	
134	<i>[Exit.]</i>	
136		
138	Tim. He has not been dressed this twenty years then. If this vain hold but a week, he will learn to play o' the base-viol, and sing to't. He's poetical already; for I have spied a sonnet <u>on's</u> making lie by's bed's side: I'll be so unmannerly to read it.	137: Timantus humorously implies Leontius has not worn a sword in two decades.
140		= of his; the writing of poetry is the act of an amorous gallant.
142	<i>[Exeunt.]</i>	
144		
	<u>ACT II, SCENE V.</u>	

The Apartment of Hidaspes.

*Hidaspes discovered on a bed,
Cleophila and Hero attending.*

= revealed; a curtain may be pulled back to reveal the bedroom of Hidaspes.

Hidas. He's dead, he's dead, and I am following!

Cleo. Ask Cupid mercy, madam.

Hidas. Oh, my heart!

Cleo. Help!

Hero. Stir her!

Hidas. Oh, oh!

Cleo. She's going; wretched women that we are!
Look to her, and I'll pray the while.

[*She kneels.*]

Hero. Why, Madam –

Cleo. Cupid, pardon what is past,
And forgive our sins at last!
Then we will be coy no more,
But thy deity adore:
Troths at fifteen we will plight,
And will tread a dance each night.
In the fields or by the fire,
With the youths that have desire. –

24: while not common in Elizabethan London, it was possible for young teenaged girls to get married.

How does she yet?

29: "is she doing any better?"

Hero. Oh, ill.

Cleo. Given ear-rings we will wear,
Bracelets of our lovers' hair,
Which they on our arms shall twist,
With their names carved, on our wrist;
All the money that we owe,
We in tokens will bestow;

= own.

= the women of Lycia will use their money to buy tokens of love to give to their sweethearts.

And learn to write that, when 'tis sent,
Only our loves know what it meant.
Oh, then, pardon what is past,
And forgive our sins at last! –

39-40: a very cute line: the girls will learn to send coded love-messages that only their boyfriends will be able to understand.

What, mends she?

Hero. Nothing; you do it not wantonly; you should sing.

Cleo. Why –

Hero. Leave, leave! 'tis now too late: she is dead:
Her last is breathed.

= cease

Cleo. What shall we do?

54	Hero.	Go, run,	
56	And tell the duke; and, whilst I'll close her eyes.		
58		[Exit Cleophila.]	
60	Thus I shut thy faded light,		
	And put it in eternal night.		
62	Where is she can boldly say,	62-65: who can say for sure, no matter how healthy they	
	Though she be as fresh as May,	are today, that they will not die tomorrow?	
64	She shall not by this corpse be laid,		
	Ere tomorrow's light do fade?		
66	Let us all now living be	66-68: the lesson learned from Hidaspes' death is to <i>not</i>	
	Warned by thy strict chastity,	live as chastely as she did!	
68	And marry all fast as we can;		
	Till then we keep a piece of man		
70	Wrongfully from them that <u>owe</u> it:	= own	
	Soon may every maid bestow it!		
72			
		[Scene closes.]	
	ACT II, SCENE VI.		
	<i>A Room in the house of Bacha.</i>		
		<i>Enter Bacha and her Maid.</i>	
1	Bacha. Who is it?		
2			
	Maid. <u>Forsooth</u> , there's a gallant coach at the door, and	= truly.	
4	the <u>brave</u> old man in't, that you said was the duke.	= richly dressed. ³	
6	Bacha. Cupid, grant he may be taken! – Away!		
8	Maid. He is coming up, and looks the swaggeringest,		
	and has such glorious clothes!		
10	Bacha. Let all the house seem sad, and <u>see all handsome</u> !	= ie. "make sure everything appears as befits a visit from the duke".	
12			
		[Exit Maid.]	
14			
		<i>Enter Leontius and Timantus.</i>	
16	Leon. Nay, widow, fly not back; we come not now		
18			
		[Bacha kneels.]	
20			
	To chide; stand up, and bid me welcome.		
22			
	Bacha. [Rising.]		
24	To a poor widow's house, that knows no end		
	Of her ill fortune, your highness is most welcome.		
26			
	Leon. Come, kiss me, then! this is but manners, widow:		
28			
		[Kissing her.]	29: Leontius attempts to kiss Bacha on the lips; it was the custom in Elizabethan times to kiss on the lips when meeting, even when being first introduced.

30	Ne'er fling your head <u>aside</u> ; I have more cause	= Bacha turns her head to avoid the kiss on the lips.
32	Of grief than you; my daughter's dead; <u>but what!</u> 'Tis nothing. – Is the rough French horse brought to the door?	= "but what of it!"
34	They say he is a <u>high-goer</u> ; I shall soon <u>try</u> his mettle.	= ie. a fast horse. = test.
36	Tim. He will be, sir, and the gray <u>Barbary</u> ; They are fiery both.	= a powerful North African horse
38	Leon. They are the better:	
40	Before the gods, I am <u>lightsome</u> , very lightsome! –	= lighthearted ¹
42	How dost thou like me, widow?	
44	Bacha. As a person In whom all graces are.	
46	Leon. Come, come, ye flatter:	
48	I'll clap your cheek for that; and you shall not	
50	Be angry. Hast no music? Now could I <u>cut</u> Three times with ease, and do a <u>cross-point should</u> Shame all your gallants!	= <i>to cut</i> is to leap in the air while twiddling one's feet. ¹ = a dance step. = that would.
52	Bacha. I do believe you; – [<i>Aside</i>] <u>and yourself too</u> :	= ie. "and shame yourself too".
54	Lord, what a fine old <u>zany</u> my love has made him!	= buffoon. ³
56	He's mine, I'm sure: Heaven make me thankful for him!	
58	Leon. Tell me how old thou art, my pretty sweetheart?	56: Leontius has forgotten that Leucippus previously mentioned she is 30.
60	Tim. Your grace will not buy her! she may <u>trip</u> , sir!	58: Timantus shows concern over Leontius' intentions regarding Bacha. <i>A Classical Dictionary of the Vulgar Tongue</i> (1788) suggests an intriguing possible meaning for <i>trip</i> here: the production of a bastard child.
62	Bacha. My sorrow <u>shews me elder</u> than I am	= "makes me appear older". The authors use <i>shew</i> as a verb only in the play, meaning <i>show</i> , but <i>show</i> is used as both a verb and a noun.
64	By many years.	
66	Leon. Thou art so witty I must kiss again.	
68	[<i>Kissing her.</i>]	
70	Tim. Indeed, her age lies not in her mouth;	
72	Ne'er look it there, sir: she has a better register, If it be not burnt.	67-69: Timantus is humorous: Leontius will not discover Bacha's age in her mouth; rather, he would be more likely to learn it by searching her parish <i>register</i> , which would record her date of christening. ¹
74	Leon. I will kiss thee. [<i>kissing her.</i>] – I am a-fire, Timantus!	
76	Tim. Can you choose, sir, having such heavenly fire Before you?	
78	Leon. Widow, guess why I come; <u>I prithee</u> , do.	= "I pray thee", ie. please
80	Bacha. I cannot, sir, unless you be pleased to make A mirth out of my rudeness; And that I hope your pity will not let you,	79: "a joke out of my lack of sophistication or low birth"

82	The subject is so barren. – [<i>Aside</i>] Bite, king, bite! I'll let you play a while.	82: Bacha speaks as if Leontius were a fish studying a line with bait on it.
84		
86	Leon. Now, as I am an honest man, I'll tell thee truly, – How many foot did I jump yesterday, Timantus?	
88	Tim. Fourteen of your own, and some three fingers.	
90	Bacha. [<i>Aside</i>] This fellow <u>lies as lightly</u> as if he Were in cut <u>taffeta</u> ;	= lies as easily, punning on <i>lies</i> . = a thin silk. ⁶
92	Alas, good <u>almanac</u> , get thee to bed, And tell what weather we shall have tomorrow!	= <i>almanacs</i> were popular books, released annually, which gave weather and astrological forecasts, etc. Bacha's comment alludes to their lack of trustworthiness.
94		
96	Leon. Widow, I come, in short, to be a suitor.	
98	Bacha. For whom?	
100	Leon. Why, <u>by my troth</u> , I come to woo thee, wench, And win thee, for myself: nay, look upon me; I have about me that will do it.	= "I swear" 101: "I have what it takes", or "I am fully capable of doing so".
102		
104	Bacha. Now Heaven defend me! <u>Your whore you shall never</u> . I thank the gods, I have <u>A little left me</u> to keep me warm and honest: If your grace take not that, I seek no more.	= "you shall never win me to be your whore". = ie. enough wealth
106		
108	Leon. I am so far from taking anything, <u>I'll add unto thee</u> .	= ie. Leontius will <i>add</i> to her status, with a title of queen or duchess
110		
112	Bacha. Such additions may <u>Be for your ease</u> , sir, not my <u>honesty</u> : I am well in being single; good sir, seek another; I am no meat for money.	= "to make you feel better". = chastity.
114		
116	Leon. Shall I fight for thee? This sword shall cut his throat that dares lay claim But to a finger of thee, but to a look; I would see such a fellow!	
118		
120		
122	Bacha. [<i>Aside</i>] It would be but a <u>cold</u> sight to you! This is the father of St. George <u>a foot-back</u> ; Can such dry <u>mummy</u> talk?	= dispiriting. ¹ = on foot. Bacha mocks Leontius' fighting pose. = flesh. ¹
124	Tim. Before the gods, your grace looks like <u>Aeneas</u> .	= Timantus' flattery is absurd. <i>Aeneas</i> , the hero of Virgil's <i>Aeneid</i> , was a cousin to the royal family of Troy, and a great fighter in his own right. When Troy fell, Aeneas escaped and went on to found Rome.
126		
128	Bacha. [<i>Aside</i>] He looks like his old father upon his back, Crying to get aboard.	127-8: Bacha refers to Aeneas' elderly father Anchises, whom Aeneas famously carried out of burning Troy on his back.
130	Leon. How shall I win thy love? I pray thee, tell me. I'll marry thee, if thou desirest that:	

132	That is an honest course, – I'm in good earnest, –	
134	and presently, within this hour, – I'm mad for thee: –	
	Prithee, deny me not; for, as I live	
136	I'll pine for thee, but I will have thee!	
138	Bacha. [<i>Aside</i>] Now he is in the <u>toil</u> , I'll hold him fast.	= snare
140	Tim. You do not know what 'tis to be a queen:	139-141: Bacha would be mad to turn down the opportunity
	<u>Go to</u> ; you're mad else. What the old man falls short of,	to become Leontius' duchess; and should he not be
	There's others can <u>eke out</u> , when you please to call on 'em.	able to satisfy her carnal needs, there are plenty of men
142		around who will be able to do so. <i>Go to</i> = get to it; <i>eke</i>
		<i>out</i> = supplement. ¹
144	Bacha. I understand you not. – <u>Love</u> , I adore thee! –	= ie. Cupid
	Sir, on my knees I give you hearty thanks	
146	[<i>Kneels.</i>]	
148	For so much honoring your humble handmaid	
	Above her birth, far more <u>her weak deservings</u> .	= ie. "than she deserves".
150	I dare not trust the <u>envious</u> tongues of all	= malicious.
	That must <u>repine</u> at my unworthy rising;	= complain.
152	Beside, you have many fair ones in your kingdom	
	Born to such worth: oh, turn yourself about,	
154	And make a noble choice!	
156	Leon. [<i>Raising her.</i>]	
	If I do, let me famish! I will have thee,	
158	Or break up house, and <u>board here</u> .	= ie. move in with her
160	Bacha. Sir, you may	
	Command an unwilling woman to obey ye:	
162	But Heaven knows –	
164	Leon. No more:	
	These half-a-dozen kisses, and this jewel,	
166	[<i>Kissing her, and giving jewel.</i>]	
168	And everything I have, and <u>sway</u> with me,	= proceed. ²
170	And clap it up; and <u>have a boy by morning</u> ! –	= ie. become pregnant tonight.
	Timantus, let one be sent	
172	<u>Post for my son again</u> , and for Ismenus;	= since Bacha will be his wife, Leontius needs no longer
	They are scarce twenty miles on their way yet:	fear that Leucippus will be a rival for her affection.
174	By that time we'll be married.	
176	Tim. There shall, sir.	
178	[<i>Exeunt.</i>]	

ACT III.

SCENE I.

Before the Palace.

Enter Dorialus, Agenor, and Nisus.

1 **Nisus.** Is not this a fine marriage?

2 **Agen.** Yes, yes; let it alone.

4 **Dor.** Ay, ay, the king may marry whom 's list. Let's
6 talk of other matters.

= ie. whom he wishes

8 **Nisus.** Is the prince coming home certainly?

10 **Dor.** Yes, yes; he was sent post for yesterday: let's
12 make haste; we'll see how his new mother-in-law will
entertain him.

= sent for by messenger

14 **Nisus.** Why, well, I warrant you: did you not mark how
16 humbly she carried herself to us on her marriage-day,
acknowledging her own unworthiness, and that she
would be our servant?

18 **Dor.** But mark what's done.

20 **Nisus.** Regard not show.

22 **Agen.** Oh, God! I knew her when I have been offered
24 her to be brought to my bed for five pounds; whether it
could have been performed or no, I know not.

23-25: Agenor throws a cold splash of reality onto the
discussion between the other two advisors over
Bacha's honorable behavior on her wedding day.
Note also that Agenor apparently uses English currency
in Lycia!

26 **Nisus.** Her daughter's a pretty lady.

28 **Dor.** Yes: and having had but mean bringing-up, it talks
30 the prettiliest and innocentliest! the queen will be so
angry to hear her betray her breeding by her language!
32 but I am persuaded she's well disposed.

29-31: Dorialus notes the lack of sophistication in the
speech of Bacha's daughter Urania.

34 **Agen.** I think, better than her mother.

36 **Nisus.** Come, we stay too long.

38 [Exeunt.]

ACT III, SCENE II.

An Apartment in the Palace.

Enter Leucippus and Ismenus.

1 **Ism.** How now, man! struck dead with a tale?

1ff: Ismenus is trying to figure out why Leucippus is so
melancholy.

2 **Leuc.** No, but with a truth.

4 **Ism.** Stand of yourself: can you endure blows, and

= ie. on the battlefield

6	shrink at words?	
8	Leuc. <u>Thou</u> knowest I have told thee all.	= note that Leucippus, as a prince, addresses his cousin with the informal "thee"; but Ismenus, even if he is close enough to the prince to chide him for his faults, still makes sure to address him with the formal and respectful "you".
10	Ism. But that all's nothing to make you <u>thus</u> : your sister's dead.	= ie. "sulk like this"
12		
14	Leuc. That's much; but not the <u>most</u> .	= ie. the worst
16	Ism. Why, for <u>the other</u> , let her marry and hang! 'tis no purposed fault of yours: and if your father will needs have your <u>cast</u> whore, you shall shew the duty of a child better in being contented, and <u>bidding</u> much good do his good old heart with her, than in <u>repining</u> thus at it; let her go: what! there are more wenches, man; we'll have another.	= ie. Bacha = discarded, cast off. = offering. ¹ = complaining.
18		
20		
22	Leuc. Oh, thou art vain! thou know'st I do not love her. What shall I do? I would my tongue had led me To any other thing, but blasphemy, So I had missed commending of this woman,	26: Leucippus regrets having praised Bacha's virtue to his father.
24		
26	Whom I must reverence, now she is my mother! <u>My sin</u> , Ismenus, has wrought all this ill: And I beseech thee to be warned by me, And do not lie! if any man should ask thee <u>But how thou dost</u> , or what o'clock 'tis now, Be sure thou do not lie; make no excuse For him that is most near thee; never let The most <u>officious falsehood</u> scape thy tongue; For <u>they above</u> (that are entirely truth) Will make that seed which thou hast sown of lies Yield miseries a-thousand fold Upon thine head, as they have done on mine.	= ie. Leucippus' lying = ie. "even something as innocuous as 'how are you doing'" = well-meaning lie. = the gods. 36-37: note the brief planting metaphor, with <i>seed</i> , <i>sown</i> and <i>yield</i> .
28		
30		
32		
34		
36		
38		
40	<i>Enter Timantus.</i>	
42	Tim. Sir, your highness is welcome home: the king and queen will presently come forth to you.	
44		
46	Leuc. I'll wait on them.	
48	Tim. Worthy Ismenus, I pray you, have you <u>sped</u> in your wars?	= succeeded
50	Ism. This rogue mocks me. – Well, Timantus. Pray, how have you sped here at home at <u>shovelboard</u> ?	= an early version of shuffle-board
52		
54	Tim. Faith, reasonable. How many towns have you taken in <u>this summer</u> ?	= Timantus' questions suggest several months had passed between the time Ismenus was sent off to the troublesome province and his return; yet in the last scene of Act II, Leontius sent for Ismenus and the prince to return with the words, "they are scarce twenty miles on their way yet". Such

		inconsistencies were typically beyond the strict concern of our Elizabethan authors!
56	Ism. How many stags have you been at the death of <u>this grass</u> ?	
58		= reference to the season when the grass grows, including spring and early summer. ¹
60	Tim. A number. Pray, how is the province settled?	
62	Ism. Prithee, how does the <u>dun</u> nag?	= <i>dun</i> refers to a creditor, but the sense is simply "one who pesters".
64	Tim. I think you mock me, my lord.	
66	Ism. Mock <u>thee</u> ? Yes, by my troth, do I: why what wouldst thou have me do with thee? Art good for anything else?	= until now, Ismenus has addressed Timantus with a mock-formal "you", but now switches to "thee" to signify his open contempt for the sycophant.
68		
70	<i>Enter Leontius, Bacha, Dorialus, Agenor, Nisus, and Telamon.</i>	
72	Leuc. My good Ismenus, hold me by the wrist: And if thou see'st me fainting, wring me hard, For I shall swoon again else.—	71-73: Leucippus does not know if he can manage to stay conscious in the presence of his new step-mother Bacha. This is the first time he will be seeing her since she married his father the duke.
76		
78	Leon. Welcome my son! rise. I did send for thee Back from the province, by thy mother's counsel,	
80		
82	<i>[Leucippus rises.]</i>	
84	Thy good mother here, who loves thee well; She would not let me <u>venture</u> all my joy Amongst my enemies. I thank thee for her, And none but thee; I took her <u>on thy word</u> .	= risk
86		= ie. "on the basis of your recommendation"
88	Leuc. <i>[Aside to Ismenus.]</i> Pinch harder.	
90	Leon. And she shall bid thee welcome: I have now Some <u>near affairs</u> , but I will drink a health To thee <u>anon</u> . — Come, Telamon. — I'm grown <u>Lustier</u> , I thank thee for't, since I married. — Why, Telamon, I can stand now alone, And never stagger.	= private business (to attend to). = soon. = healthier, more vigorous.
92		94-95: Leontius no longer needs his crutch or staff to get around.
94		
96	Bacha. Welcome, most noble sir, whose fame is come <u>Hither</u> before you: —	= to here
98		
100	<i>[Exit Leontius and Telamon.]</i>	
102	<u>Out</u> , alas! you scorn me, And teach me what to do.	= an exclamation of contempt. It is unclear who Bacha is accusing of trying to control or manage her behavior. If Leucippus, then her mild conversation which immediately follows this line is inconsistent with her scornful attitude here.
104		
106	Leuc. No; you are My mother.	

108 **Bacha.** Far unworthy of that name,
 God knows: but, trust me, here before these lords,
 110 I am no more but nurse unto the duke;
 Nor will I breed a faction in the state;

112 It is too much for me that I am raised
 Unto his bed, and will remain the servant
 114 Of you that did it.

116 **Leuc.** Madam, I will serve you
 As shall become me. –
 118 [Aside] Oh, dissembling woman!
 Whom I must reverence though. Take from thy quiver,
 120 Sure-aimed Apollo, one of thy swift darts,
 Headed with thy consuming golden beams,
 122 And let it melt this body into mist,
 That none may find it!

124 **Bacha.** Shall I beg, my lords,
 126 This room in private for the prince and me?
 128 [Exeunt all except Leucippus and Bacha.]

130 **Leuc.** [Aside]
 What will she say now?

132 **Bacha.** [Aside] I must still enjoy him:
 134 Yet there is still left in me a spark of woman,
 That wishes he would move it; but he stands
 136 As if he grew there, with his eyes on earth. –
 Sir, you and I, when we were last together
 138 Kept not this distance, as we were afraid
 Of blasting by ourselves.

140 **Leuc.** Madam 'tis true;
 142 Heaven pardon it!

144 **Bacha.** Amen sir. You may think
 That I have done you wrong in this strange marriage.

146 **Leuc.** 'Tis past now.

148 **Bacha.** But it was no fault of mine:
 150 The world had called me mad, had I refused
 The king: nor laid I any train to catch him,
 152 It was your own oaths did it.

154 **Leuc.** 'Tis a truth,
 That takes my sleep away: but would to Heaven,
 156 If it had so been pleased, you had refused him,
 Though I had gratified that courtesy
 158 With having you myself! But since 'tis thus,
 I do beseech you that you will be honest

111: Bacha claims she has no interest in causing any
 dissension in the court or state by her presence.
 = more than sufficient
 = Bacha's use of *servant* is likely deliberately ambiguous:
 while *servant* could be simply part of a formulaic phrase
 of polite submission, it was also frequently used to mean
 "lover."

= one of the many attributes of Apollo is that he is the
 god of archery. *darts* = arrows.
 = as previously mentioned, Apollo is also frequently
 alluded to as the sun god.
 = Leucippus, in his depressed state, is more likely referring
 to himself than to Bacha.

= Bacha alludes to the pride of a woman.
 = ie. that Leucippus would make the first move to seduce
 her.

= as if.
 = withering or blighting, or destroying, ourselves

= would have.
 = "nor did I lay a lure or trap".²

= chaste.

160	From henceforth; and not <u>abuse</u> his credulous age,	= ie. take advantage of.
162	Which you may easily do. As for myself,	
162	What I can say, you know, alas, too well	
164	<u>Is tied within me!</u> here it will sit like lead,	= Leucippus promises never to tell anyone of their affair.
164	But shall offend no other; it will pluck me	
166	Back from my entrance into any mirth,	
166	As if a servant came, and whispered with me	
168	Of some friend's death. But I will bear myself	
168	To you with all the due obedience	
170	A son owes to a mother: more than this	
170	Is not in me; but I must leave the rest	
172	To the just gods, who in their blessed time,	
172	When they have given me punishment enough,	
174	For my rash sin, will mercifully find	
174	As unexpected means to ease my grief	
176	As they did now to bring it.	
176	Bacha. [<i>Aside</i>] Grown so godly?	
178	This must not be. – and I will be to you	
180	No other than a natural mother ought;	= chastity.
180	And for my <u>honesty</u> , so you will swear	= Bacha asks Leucippus to swear to never woo her.
182	<u>Never to urge me</u> , I shall keep it safe	
182	From any other.	
184	Leuc. Bless me! I should urge you!	
186	Bacha. Nay, but swear, then, that I may be at peace;	
188	For I do feel a weakness in myself,	
188	That can deny you nothing: if you tempt me,	
190	I shall embrace sin, as it were a friend,	
190	And run to meet it.	
192	Leuc. If you knew how far	
194	It were from me, you would not urge an oath;	
194	But for your satisfaction, when I tempt you –	
196	Bacha. Swear not –	196: Bacha pulls back: aware of Leucippus' obsession with virtue, she doesn't want him to make what would be an inviolable vow to never court her!
198	[<i>Aside</i>] I cannot move him. – This sad talk	
200	Of things past help does not become us well:	
200	Shall I send one for my musicians, and we'll dance?	
202	Leuc. Dance, Madam!	
202	Bacha. Yes, a <u>lavolta</u> .	= a lively dance with leaping ²
204	Leuc. I cannot dance, Madam.	
206	Bacha. Then let's be merry.	
208	Leuc. I am as my fortunes bid me;	
210	Do not you see me sour?	
212	Bacha. Yes.	
214	And why think you I smile?	

216 **Leuc.** I am so far
From any joy myself, I cannot fancy
A cause of mirth.

218

220 **Bacha.** I'll tell you: we are alone.

222 **Leuc.** Alone?

224 **Bacha.** Yes.

226 **Leuc.** 'Tis true: what then?

228 **Bacha.** What then!
You make my smiling now break into laughter:
What think you is to be done then?

230

232 **Leuc.** We should pray
To Heaven for mercy.

234 **Bacha.** Pray! that were a way indeed
To pass the time! but I will make you blush,
236 To see a bashful woman teach a man
What we should do alone: try again
238 If you can find it out.

240 **Leuc.** I dare not think
I understand you.

242

244 **Bacha.** I must teach you, then;
Come, kiss me.

246 **Leuc.** Kiss you!

248 **Bacha.** Yes: be not ashamed
You did it not yourself; I will forgive you.

250

252 **Leuc.** Keep, you displeasèd gods, the due respect
I ought to bear unto this wicked woman,
As she is now my mother, fast within me,
254 Lest I add sins to sins, till no repentance
Will cure me.

256

258 **Bacha.** Leave these melancholy moods,
That I may swear thee welcome on thy lips
A thousand times.

260

262 **Leuc.** Pray, leave this wicked talk:
You do not know to what my father's wrong
May urge me.

264

266 **Bacha.** I'm careless, and do weigh
The world, my life, and all my after hopes
Nothing without thy love; mistake me not;
268 Thy love, as I have had it, free and open
As wedlock is, within itself. What say you?

270 **Leuc.** Nothing.

= this adverbial phrase modifies *keep* in line 251, ie. "keep fast within me the due respect etc."

= in switching to "thee", Bacha signifies her attempt to be more intimate with Leucippus.

265-9: Bacha now goes for it all, fully laying her emotions out on the table.

272	Bacha. [<i>Kneels.</i>] Pity me! behold a duchess	
274	Kneels for thy mercy; and I swear to you,	
276	Though I should lie with you, it is no lust, For it desires <u>no change</u> ; I could with you Content myself. What answer will you give?	275-7: Bacha is arguing that she really is in love with the prince; if all she felt were pure lust, she could satisfy that with any man (<i>no change</i> = no changing of partners).
278		
280	Leuc. They that can answer must be less amazed Than I am now: you see my tears deliver My meaning to you.	
282		
284	Bacha. Shall I be <u>contemned</u> ?	= scorned. Refused after laying open her soul to the prince, Bacha's mood turns to rage.
286	Thou art a beast, worse than a savage beast, To let a lady kneel, to beg that thing Which a <u>right</u> man would offer.	= true.
288	Leuc. 'Tis your will,	
290	Heaven! but let me bear me like myself, However she does.	289-290: <i>but let...she does</i> = "let me behave the correct way, no matter what Bacha does or says." Leucippus is calling on the gods for support.
292	Bacha. [<i>Rising.</i>] Were you made an eunuch	= from here. = ie. eunuchs.
294	Since you went <u>hence</u> ? yet <u>they</u> have more desire	= foolish.
296	Than I can find in you. How <u>fond</u> was I	= Bacha's use of "thee" is now scornful and belittling.
298	To beg <u>thy</u> love! I'll force thee to my will: Dost thou not know that I can make the king <u>Dote as my list</u> ? Yield quickly, or, by Heaven, I'll have thee kept in prison for my purpose! Where I will make thee <u>serve my turn</u> , and have thee	= "do as I wish"
300	Fed with such <u>meats</u> as best shall fit my ends,	= ie. have sex with her.
302	And not thy health, – why dost not speak to me? – And when thou dost displease me, and art grown <u>Less able to perform</u> , then I will have thee	= foods, perhaps meaning a full complement of aphrodisiacs!
304	Killed and forgotten: are you stricken dumb?	= ie. sexually, due perhaps from weakness thanks to a punishing diet.
306	Leuc. All you have named, <u>but</u> making of me sin	= except for
308	With you, you may command, but never that: Say what you will, I'll hear you as becomes me; If you speak [wickedly], I will not follow Your counsel, neither will I tell the world To your disgrace, but give you the just honor That is due from me to my father's wife.	
314	Bacha. Lord, how full of wise formality	
316	You're grown of late! but you were telling me You could have wished that I had married you: If you will swear so yet, I'll <u>make away</u> The king.	= ie. kill
318		
320	Leuc. You are a strumpet!	
322	Bacha. Nay, I care not	
324	For all your railings: they will batter walls And take in towns, as soon as trouble me: Tell him, I care not; I shall <u>undo</u> you only, Which is no matter.	= destroy
326		

328	Leuc. I appeal to <u>you</u>	= ie. the gods
	Still, and forever, that are and cannot	
330	Be other! – Madam, I see 'tis in your power	
	To work your will on him: and I desire you	
332	To lay what <u>trains</u> you will for my wished death,	= traps.
	But suffer him to find his quiet grave	333-4: <i>But suffer...peace</i> = "let the duke live out his
334	In peace; alas he never did you wrong!	remaining days without a mind troubled because of
		you", ie. "please don't do anything to upset the duke."
	And farther, I beseech you pardon me	
336	<u>For the ill word I gave you</u> ; for however	= Leucippus had called her a <i>strumpet</i> at line 320.
	You may deserve, it became not me	
338	To call you so; but passion urges me	
	I know not <u>whither</u> . – My heart, break now,	= to where
340	And ease me ever!	
342	Bacha. Pray you, get you hence	
	With your godly humor! I am weary of you	
344	Extremely.	
346	Leuc. Trust me, so am I of myself too.	
	Madam, I'll take my leave. Gods set all right!	
348		
	[Exit Leucippus.]	
350		
	Bacha. Amen, sir. Get you gone!	
352	Am I denied? it does not trouble me	
	That I have <u>moved</u> , but that I am refused:	= ie. been the one to woo Leucippus, rather than the
354	I have lost my patience. I will make him know	other way around.
	Lust is not love; for lust will find a mate	
356	While there are men; and so will I, and more	
	Than one or twenty.	
358		
	Enter Timantus.	
360		
	[Aside] Yonder is Timantus,	
362	A fellow void of any worth to raise himself,	= likely.
	And therefore <u>like</u> to catch at any evil	= raise him in value or status.
364	That will but <u>pluck him up</u> : him will I make	= "my creature or lackey"
	<u>Mine own</u> : – Timantus!	
366		
	Tim. Madam?	
368		
	Bacha. Thou know'st well	369-370: Bacha flatters Timantus in acknowledging the
370	Thou wert by chance a means of this my raising, –	role he played in her becoming duchess.
	Brought the duke to me; and though 'twere but chance	
372	I must reward thee.	
374	Tim. I shall bend my service	
	Unto your highness.	
376		
	Bacha. But do it, then, entirely and in everything;	
378	And tell me, couldst thou now think that thing thou	378-9: "is there anything you would not do for me?"
	Wouldst not do for me?	
380		
	Tim. No, by my soul, madam.	
382		

384	Bacha. Then thou art <u>right</u> . Go to my lodging, and I'll follow thee, With my instruction.	= true
386		
388	[Exit Timantus.]	
390	I do see already This prince, that did but now <u>contemn</u> me, dead:	= scorn
392	Yet will I never speak an evil word Unto his father of him, till I have Won a belief I love him; but I'll make His virtues his undoing, and my praises Shall be so many swords against <u>his</u> breast:	= ie. the duke's
396	Which once performed, I'll make Urania, My daughter, the king's heir, and plant my issue In this large throne; nor shall it be withstood: They that begin in lust must end in blood.	
400	[Exit.]	
	ACT III, SCENE III. <i>Before the Palace.</i>	
	<i>Enter Dorialus, Agenor, and Nisus.</i>	
1	Dor. We live to know a fine time, gentlemen.	
2		
4	Nisus. And a fine duke, that, through his <u>doting age</u> , <u>Suffers</u> himself to be a child again, Under his wives' <u>tuition</u> .	= senility. = permits. = custody. ¹
6		
8	Agen. All the land Holds in that tenor too, in woman's service: Sure, we shall learn to spin.	7-9: ie. thanks to Cupid's curse, all the men of Lycia are at the mercy of their women; Agenor expects that they shall be performing women's work (symbolized by <i>spinning</i>) in the end.
10		
12	Dor. No, that's too honest: We shall have other <u>liberal sciences</u>	= Dorialus picks up on Agenor's use of <i>learn</i> : the <i>liberal sciences</i> , of which there were seven, formed the foundation of classical, and hence English university, education: grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. ⁹
14	Taught us too soon; lying and flattering, Those are the studies now: and murder shortly I know will be <u>humanity</u> . Gentlemen, If we live here we must be knaves, believe it.	= meaning both (1) an act of kindness, and (2) classical learning. ¹
16		
18	Nisus. I cannot tell, my lord Dorialus; Though my own nature hate it, If all determine to be knaves, I'll try What I can do upon myself, that's certain: I will not have my throat cut for my goodness; The virtue will not <u>quit</u> the pain.	= repay, ie. be worth suffering
20		
22		
24		
26	Agen. But pray you, tell me, Why is the prince, now <u>ripe and full experient</u> ,	= mature and experienced.

28	Not made a <u>doer</u> in the state?	= ie. an active participant in ruling Lycia.
30	<i>Nisus.</i> Because he is honest.	
32	<i>Enter Timantus.</i>	
34	<i>Tim.</i> Goodness attend your honours!	
36	<i>Dor.</i> You must not be amongst us then.	
38	<i>Tim.</i> The duchess, Whose humble servant I am proud to be, Would speak with you.	
40	<i>Agen.</i> Sir, we are pleased to <u>wait</u> :	= ie. wait on or attend her
42	When is it?	
44	<i>Tim.</i> An hour hence, my good lords; and so I leave my service.	
46		
48	<i>[Exit.]</i>	
50	<i>Dor.</i> This is one of her ferrets that she <u>bolts</u> business out withal: this fellow, if he were well ripped, has all the linings of a knave within him: how sly he looks!	= the OED cites this line to illustrate the meaning of <i>bolt</i> as it is applied to hunting, specifically "to force an animal out of its hole or den", probably because of the allusion to Timantus as a ferret ¹ ; however, this doesn't make much sense in the context: rather, <i>bolts business out withal</i> likely refers to assigning of work or errands that Bacha gives to Timantus. 50-51: <i>if he...within him</i> = a clothing metaphor: "if you tore Timantus open, you would find a scoundrel (<i>knave</i>) inside."
52		
54	<i>Nisus.</i> Have we nothing about our clothes that he may catch at?	53-54: Nisus worries if there is any way they might be caught in any of Bacha's schemes.
56	<i>Agen.</i> O' my conscience, there's no treason in my doublet, if there be, my elbows will discover it, – they are out.	57-58: if one's upper garment was <i>out at elbows</i> , it meant it was worn out at the elbows, signifying its overall poor condition.
58		
60	<i>Dor.</i> Faith, and all the harm that I can find in mine is, that they are not paid for: let him make what he can of that, so he <u>discharge that</u> . Come, let's go.	= ie. pay off his debt to his tailor.
62		
64	<i>[Exeunt.]</i>	
	<u>ACT III, SCENE IV.</u> <i>An Apartment in the Palace.</i>	
	<i>Enter Bacha, Leontius, and Telamon.</i>	
1	<i>Bacha.</i> And you shall find, sir, what a blessing Heaven Gave you in such a son.	
2		
4	<i>Leon.</i> Pray gods, I may! let's walk and change our subject.	
6	<i>Bacha.</i> Oh, sir, can anything come sweeter to you, Or strike a deeper joy into your heart,	

8	Than your son's virtue?	
10	Leon. <u>I allow his virtues:</u>	= "I grant you he has many virtues."
	But 'tis not handsome thus to feed myself	
12	With such immoderate praises of <u>mine own</u> .	= ie. "my own children"
14	Bacha. The subject of our commendations	14: "the person we are praising", ie. Leucippus
	Is itself grown so infinite in goodness,	
16	That all the glory we can lay upon <u>it</u> ,	= him
	Though we should open volumes of his praises,	
18	Is a mere modesty in his expression,	18: "is not sufficient to describe his worth adequately".
	and shews him <u>lame</u> still, like <u>an ill-wrought piece</u>	= mediocre ² or defective. ¹ = a bad painting.
20	<u>Wanting</u> proportion.	= lacking.
22	Leon. Yet still he is a man, and subject still	
	To more inordinate vices than our love	
24	Can give him blessings.	
26	Bacha. <u>Else he were</u> a god:	= "otherwise he would be"
	Yet so near, as he is, he comes to Heaven,	
28	That we may see, so far as flesh can point us,	
	Things only worthy them, and only these	
30	In all his actions.	
32	Leon. This is too much, my queen.	
34	Bacha. Had the gods loved me, that my unworthy womb	
	Had bred this brave man –	
36		
	Leon. Still you run wrong.	
38		
	Bacha. I would have lived upon the comfort of him,	
40	Fed on his growing hopes.	
42	Leon. This touches me.	42: Bacha's comments are striking a sensitive nerve in the duke.
44	Bacha. I know no friends, nor being, but his virtues.	
46	Leon. You have laid out words enough upon a subject.	
48	Bacha. But words cannot <u>express</u> him, sir.	= sufficiently describe
	Why, what a shape Heaven has conceived him in!	
50	Oh, Nature made him up –	
52	Leon. I wonder, duchess –	
54	Bacha. <u>So you must:</u> for less than admiration	= ie. be amazed; Bacha deliberately misinterprets Leontius'
	Loses this godlike man.	use of <i>wonder</i> .
56		
	Leon. Have you done with him?	
58		
	Bacha. Done with! Oh good gods,	
60	What qualities thus pass by us without reverence!	
62	Leon. I see no such perfection.	
64	Bacha. O, dear sir, you are a father, and those joys	
	To you speak in your heart, not in your tongue.	
66	Leon. This leaves a taste behind it worse than <u>physic</u> .	= medicine

68 **Bacha.** Then, for his wisdom, valour, good fortune, and all
70 Those friends of honour, they are in him as free
And natural as passions in a woman.
72
74 **Leon.** You make me blush, at all these years,
To see how blindly you have flung your praises
Upon a boy, a very child; and worthless,
76 Whilst I live, of these honours.
78 **Bacha.** I would not have my love, sir, make my tongue
Shew me so much a woman, as to praise
80 Or dispraise, where my will is, without reason,
Or general allowance of the people.
82
Leon. Allowance of the people! what allow they?
84
Bacha. All I have said for truth; and they must do it,
86 And dote upon him, love him, and admire him.
88 **Leon.** How's that?
90 **Bacha.** For in this youth and noble forwardness
All things are bound together that are kingly;
92 A fitness to bear rule –
94 **Leon.** No more.
96 **Bacha.** And sovereignty
Not made to know command.
98
Leon. I have said, no more!
100
Bacha. I have done, sir, though unwilling; and pardon me.
102
Leon. I do; not a word more!
104
Bacha. [*Aside*] I have gi'n thee poison,
106 Of more infection than the dragon's tooth,

Or the gross air o'er heated.
108

110 *Enter Timantus.*
112
Leon. Timantus, when
Saw you the prince?

= inclination.²

81: Bacha is clever! She now insinuates that the people are, in praising the prince, talking behind the duke's back.

= an allusion to the famous story of the founding of the ancient Greek city of Thebes: the demi-god Cadmus, having slain the dragon who guarded the well near where Thebes would be built, was instructed by Athena to sow the *dragon's teeth* in the ground. From the teeth quickly grew a race of armed men who turned on Cadmus; he threw a stone amongst them which upset them, and each, thinking one of their own had tossed the stone, attacked the others. From the five warriors who survived this slaughter grew the founding families of Thebes.^{5,10} The reference to *dragon's teeth* is a metaphor for sowing dissension.¹¹

107: a reference to the common notion that bad air caused disease.

114	Tim. I left him now, sir.	
116	Leon. Tell me truly, Out of your free opinion, <u>without courting</u> ,	= without playing the courtier, ie. "be honest"
118	How you like him.	
120	Tim. How I like him?	
122	Leon. Yes: For you in conversation may see more	
124	Than a father.	
126	Bacha. [Aside] It works.	126: Bacha sees that her insidious words have taken effect!
128	Tim. Your grace has chosen out an ill observer.	
130	Leon. Yes, I mean of his ill: you take rightly.	
132	Tim. But you take me wrong. All I know by him I dare deliver boldly: he is the storehouse	
134	And head of virtue, your great self excepted, That feeds the kingdom.	
136	Leon. These are flatteries: speak me his vices, there	
138	You do a service worth a father's thanks.	
140	Tim. Sir, I cannot. If there be any, sure They are the times, which I could wish less dangerous.	140-2: Timantus is following Bacha's instructions well: he
142	But pardon me, I am too bold.	"unintentionally" plants the thought that the duke may be in danger.
144	Leon. You are not: Forward, and open what these dangers are!	
146	Tim. Nay, good sir –	
148	Leon. Nay, fall not off again; I will have all.	
150	Tim. Alas, sir, what am I, <u>you</u> should believe	= "whom you"
152	My eyes or ears, so subtle to observe Faults in a state? all my main business	
154	Is service to your grace, and necessities For my poor life.	
156	Leon. Do not displease me, <u>sirrah</u> ;	= a common form of address, used here by the duke to signify an assumption of authority.
158	But that you know tell me, and <u>presently</u> .	= immediately.
160	Tim. Since your grace will have it I'll speak it freely; always my obedience	
162	And love preserved unto the prince.	
164	Leon. <u>Prithee</u> , to the matter.	= please
166	Tim. For, sir, if you consider How like a sun in all his great employments,	
168	How full of heat –	
170	Leon. Make me understand What I desire.	
172		

174	Tim. And then at his return –	
176	Leon. Do not anger me!	
178	Tim. Then thus sir: <u>all mislike you</u> , As they would do the gods, if they did dwell with 'em.	= "the people hate you"
180	Leon. What?	
182	Tim. <u>Talk</u> and prate as their ignorant rages lead 'em, Without allegiance or religi ^o n.	= ie. "They talk, etc."
184	For Heaven's sake, have a care of your own person! I cannot tell; their wickedness may lead	
186	Farther than I dare think yet.	
188	Leon. Oh, base people!	
190	Tim. Yet the prince, For whom this is <u>pretended</u> , may persuade 'em,	= intended ²
192	And no doubt will; virtue is ever watchful: But be you still secured and comforted!	
194		
196	Leon. Heaven, how have I offended, that this <u>rod</u> So heavy and unnatural, should fall upon me When I am old and helpless?	= ie. rod of punishment
198		
200	Tim. Brave gentleman! That such a madding love should follow thee, To rob thee of a father! All the court Is full of dangerous whippers.	199: "splendid gentleman", referring to Leontius. 200-1: <i>That such...father</i> = though not completely clear, Timantus appears to be apostrophizing to Leucippus, referring to the frenzied and irrational (<i>madding</i>) love of the people for Leucippus; he seems to be suggesting that their misplaced enthusiasm for the prince will lead him to harm the duke, his father; on the other hand, it would not really make sense for Timantus to address the absent prince as "thee"; an alternate interpretation suggests he could be addressing the citizens of Lycia, worrying that their <i>madding love</i> for the prince may result in their losing <i>their</i> father; in this interpretation, <i>father</i> would mean "ruler" ¹ , and <i>follow</i> would mean "attending".
202		
204	Leon. I perceive it: And spite of all their strengths, will <u>make</u> my safety:	= ie. make certain of
206	I'll cut him shorter, I'll cut him shorter first, – Then let him rule!	
208		
210	Bacha. What a foul age is this, When virtue is made a sword to smite the virtuous! Alas, alas!	
212		
214	Leon. I'll teach him to fly lower.	
216	Tim. By no means, sir; rather make more your love, And hold your favor to him: for 'tis now Impossible to yoke him, if his thoughts, –	
218	As I must ne'er believe, – <u>run with their rages</u> , – He ever was so innocent. But what reason	= ie. "runs along the same direction as the feelings of the people". Timantus is very subtly raising the possibility that Leucippus, with the people behind him,
220	His grace has to withdraw his love from me	

222	And other good men that are near your person, I cannot yet find out; I know my duty Has ever been attending.	is thinking of usurping the crown.
224		
226	Leon. 'Tis too plain: He means to play the villain; I'll <u>prevent</u> him. Not a word more of this; <u>be private</u> .	= anticipate. = "keep our discussion quiet".
228		
230	[Exit Leontius.]	
232	Tim. Madam, 'tis done.	
234	Bacha. He cannot escape me. Have you spoken with The noblemen?	
236	Tim. Yes, Madam; they are here. I wait a farther service.	
238		
240	Bacha. Till you see the prince, You need no more instructions.	
242	Tim. No, I have it.	
244	[Exit Timantus.]	
246	Bacha. That fool that willingly provokes a woman, Has made himself another evil angel, And a new hell, to which all other torments Are but mere <u>pastime</u> .	= amusement
250		
252	<i>Enter Dorialus, Agenor, and Nisus.</i>	
254	Now, my noble Lords, You must excuse me, that unmannerly <u>We</u> have broke your private business.	254-5: Bacha apologizes for having called the nobles to interrupt whatever they were doing to meet with her. = presumably meaning she and Timantus.
256		
258	Agen. Your good grace May command us, and that.	
260	Bacha. Faith, my Lord Agenor: It is so good a cause, I'm confident You cannot lose by it.	
262		
264	Dor. [Aside] Which way does she fish now? The devil is but a fool <u>to a right woman</u> .	= compared to a true woman.
266		
268	Nisus. Madam, <u>we must needs win</u> in doing service To such a gracious lady.	= "we cannot help but come out ahead"
270	Bacha. I thank you, and will let you know the business, So I may have your helps: never be <u>doubtful</u> ; For 'tis so just a cause, and will to you Upon the knowledge seem so honourable, That I assure myself your willing hearts Will straight be for me in it.	= suspicious
272		
274		
276	Agen. [Aside to Dorialus.]	

278	If she should prove good now, what wer 't like?	278: Agenor is suspicious: if Bacha were to now show that she was truly good, what would that be like?
280	Dor. Thunder in January, or a good woman; that's stranger than all the monsters in Afric.	
282	Bacha. It shall not need your wonder; this it is:	
284	The duke you know is old, and rather subject	
286	To ease and prayers now, than all those troubles,	= vigilance ²
288	Cares, and continual <u>watchings</u> , that attend	
290	A kingdom's safety; therefore, to prevent	= state
292	The fall of such a flourishing <u>estate</u>	
294	As this has ever been, and to put off	
296	The murmurs of the people, that increase	
298	Against my government, which the gods know	
300	I only feel the trouble of, I present	
302	The prince unto your loves, a gentleman	
304	In whom all excellencies are knit together,	
306	All pieces of a true man: let your prayers	296: ie. "please convince the duke to give up half his rule to Leucippus"
308	Win from the duke half his vexation,	
310	That he may undertake it, whose discretion,	
312	I must confess, though it be from the father,	= Leucippus is by now more capable of governing wisely than is Leontius.
314	Yet now is stronger, and more <u>apt to govern</u> :	
316	'Tis not my own desire, but all the land's,	
318	I know the weakness of it.	301: a line of unclear meaning; Dyce suggests "I am aware of the inadequacies of the judgment and desires of the people (lands)".
320	Nisus. Madam, this noble care and love has won us	
322	Forever to your loves: we'll to the king,	
324	And since your grace has put it in our mouths,	
326	We'll win him with the cunning'st words we can.	
328	Dor. [Aside] I was never <u>cozened in</u> a woman before;	= deceived by
330	For commonly they are like apples; if once they bruise,	
332	They will grow rotten through, and serve for nothing	
334	But to <u>assuage</u> swellings.	= reduce
336	Bacha. Good lords, delay no time, since 'tis your good pleasures	
338	To think my counsel good; and by no means	
340	Let the prince know it, whose affections	
342	Will stir mainly against it: besides, his father	
344	May hold him dangerous, if it be not carried	316-8: <i>his father...in it</i> = Bacha's reasoning is confusing, thanks to the multiple negatives: basically, to prevent any suspicion on the part of Leontius, the nobles should not let the duke think that Leucippus himself is behind the effort to get him to share his burden of ruling with his son.
346	So that <u>his forward will</u> appear not in it.	= ie. Leucippus' eagerness to rule. ²
348	Go, and be happy!	
350	Dor. [Aside] Well, I would not be chronicled as thou	
352	Wilt be for a good woman, for all the world.	
354	Nisus. Madam, we kiss your hand; and so inspired,	
356	Nothing but happiness can crown our prayers.	

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ACT IV.

SCENE I.

An Apartment in the Palace.

Enter Leucippus and Ismenus.

1 **Leuc.** And thus she has used me; is't not a good mother?

= "this is how she treated me"; Leucippus is sarcastic.

2 **Ism.** Why killed you her not?

3: Ismenus, as always, is refreshingly no-nonsense.

4 **Leuc.** The gods forbid it!

6 **Ism.** S'light, if all the women i'th' world were barren,

= God's light, an oath: in 1606, Parliament passed a statute banning the blasphemous use of God's name on stage, so that such implied blasphemies became the norm in drama.

8 she had died!

= would have.

10 **Leuc.** But 'tis not reason directs thee thus.

10: "you are not speaking rationally"

12 **Ism.** Then have I none at all; for all I have in me directs me: your father's in a pretty rage.

14 **Leuc.** Why?

16 **Ism.** Nay, 'tis well if he know himself. But some of the nobility have delivered a petition to him: what's in't, I know not; but it has put him to his trumps: he has taken a month's time to answer it, and chafes like himself.

= a phrase from cards, meaning to force one to play his or her trump cards. The phrase is used to refer to someone being forced to his or her last expedient.¹

22 *Enter Leontius, led on by Telamon, and Bacha.*

24 **Leuc.** He's here, Ismenus.

26 **Leon.** Set me down, Telamon. – Leucippus!

= Leontius' youthful vigor has deserted him.

28 **Leuc.** Sir?

30 **Bacha.** Nay, good sir, be at peace; I dare swear He knew not of it.

32 **Leon.** You are foolish; peace.

34 **Bacha.** All will go ill! Deny it boldly, sir; Trust me, he cannot prove it by you.

= Bacha tells Leucippus to deny he knew anything about the petition to ask the duke to divide his rule with his son - though at this moment the prince does not know what she is talking about.

38 **Leuc.** What?

40 **Bacha.** You'll make all worse too with your facing it.

= ie. defiantly admitting he is behind the petition¹

42 **Leuc.** What is the matter?

44 **Leon.** Know'st thou that petition? Look on it well: wouldst thou be joined with me? Unnatural child, to be weary of me, Ere fate esteem me fit for other worlds!

= ie. in ruling Lycia

47: ie. "before I am dead"

50	Bacha. Maybe he knows not of it.	
52	Leuc. Oh, strange carriages!	= behavior
54	Sir, as I have hope that there is anything To reward doing well, my <u>usages</u> ,	= treatment
56	Which have been, – but 'tis no matter what, – Have put me so far from the <u>thought of greatness</u> ,	= ie. "thoughts of achieving power in my own name". = that is, not at all!
58	That I should welcome it <u>like a disease</u> That grew upon me, and I could not cure.	
60	They are my enemies that gave you this: And yet they call me friend, and are themselves	
62	I fear, <u>abused</u> . I am weary of my life; For God's sake, take it from me! it creates	= deceived
64	More mischief in the state than it is worth. The usage I have had, I know would make	
66	Wisdom herself run frantic through the streets, And Patience quarrel with her shadow. Sir,	
68	This sword – [Offers his sword to Leontius.]	
70	Bacha. Alas! help, for the love of Heaven! – <u>Make way through me first</u> ; for he is your father.	= Bacha steps between Leontius and Leucippus; she makes the duke think Leucippus is trying to kill him!
72		
74	Leon. What, would he kill me?	
76	Bacha. No, sir, no.	
78	Leon. <u>Thou always mak'st the best on't</u> ; but I fear –	= Leontius thinks Bacha, because of her kind heart and affection for the prince, is always trying to make Leucippus appear less evil than he really is.
80	Leuc. Why do you use me thus? who is't can think That I would kill my father, that can yet	
82	Forbear to kill you? – Here, sir, is my sword; [Throws down his sword.]	
84		
86	I dare not touch it, lest she say again I would have killed you. Let me not have mercy	
88	When I most need it, if I would not change Place with my <u>meanest</u> servant! –	= lowest-level, most menial
90	[Aside to Bacha.] Let these faults Be mended, madam: if you saw how ill	
92	They did become you, you would part with <u>them</u> .	= ie. her faults
94	Bacha. I told the duke as much before.	
96	Leuc. What? what did you tell him?	
98	Bacha. That it was only an ambition, Nursed in you by your youth, provoked you thus, Which age would take away.	
100	Leon. It was his doing then? – Come hither, love.	99: maturity will remove the ambition Leucippus feels now in his youth.

102	Bacha. No indeed, sir.	
104	Leuc. How am I made, that I can bear all this?	
106	If anyone had <u>used</u> a friend of mine	= treated.
108	<u>Near</u> this, <u>my hand had carried death about it.</u>	= like. = ie. "I would have killed that person".
110	Leon. Lead me <u>hence</u> , Telamon. – Come, my dear Bacha.	= from here
112	I shall find time for this.	
114	Ism. Madam, you know I dare not speak before The king; but you know well, (if not, I'll tell it you,) You are the most wicked'st and most murderous strumpet That ever was called woman!	
116	Bacha. My lord,	
118	What can I do for him, he shall command me.	
120	Leon. I know thou art too kind; away, I say!	
122	[<i>Exeunt Leontius, Bacha, and Telamon.</i>]	
124	Ism. Sir, I am sure we dream; this cannot be.	
126	Leuc. Oh, that we did! my wickedness has brought All this to pass, else I should bear myself.	126-7: the sense seems to be that Leucippus is only suffering Bacha's behavior because he himself is the cause of everything that has happened; <i>bear myself</i> suggests he would otherwise deal with her appropriately.
128	[<i>Urania passes <u>over</u> the stage.</i>]	= across and then off
130	Ism. Look, do you see who's there? your virtuous	
132	mother's issue: kill her; yet take some little <u>piddling</u> revenge.	= paltry, insignificant
134	Leuc. Away!	
136	The whole court calls her virtuous; for they say She is unlike her mother; and if so,	
138	She can have no vice.	
140	Ism. I'll trust none of 'em That come of such a breed.	141: "that come from such a lineage or family"
142	Leuc. But I have found	
144	A kind of love in her to me: alas,	
146	Think of her death! I dare be sworn for her, She is as free from any hate to me	
148	As her bad mother's full. She was brought up I' the country, as her tongue will let you know,	148: Leucippus prepares the audience for Urania's provincial accent.
150	If you but talk with her, <u>with a poor uncle</u> ,	= Urania was not raised by her mother Bacha, hence her lack of sophistication.
152	Such as her mother had.	
154	Ism. She's come again.	
156	Ura. I would <u>fen</u> speak to the good marquis, my brother,	= ie. fain, meaning desire: it has long been customary for

	If I but thought he could abide me.	English language authors to indicate a character's lack of learning or sophistication by writing out certain words of their speech phonetically; for example, authors will write <i>agin</i> for <i>against</i> , or leave off the last <i>g</i> in words ending with <i>-ing</i> , as in <i>goin'</i> or <i>talkin'</i> , to suggest an American rural background. Here, Urania's speeches will be infused with similar misspellings to indicate her mean and rustic upbringing.
158		
160	<i>Leuc.</i> Sister, how do you?	
162	<i>Ura.</i> Very well, I thank you.	
164	<i>Ism.</i> How does your good mother?	
166	<i>Leuc.</i> <u>Fie</u> , fie, Ismenus, For shame! mock such an innocent soul as this!	= an exclamation of reproach
168	<i>Ura.</i> <u>Feth</u> , <u>a'</u> she be no good, God <u>ma'</u> her so.	= faith. = an, meaning "if". = make.
170	<i>Leuc.</i> I know you wish it with your heart, dear sister: But she is good, I hope.	
172		
174	<i>Ism.</i> Are you so simple, To make so much of this? do you not know That all her wicked mother labours for Is but to raise her to your right, and leave her This dukedom?	
176		
178	<i>Ura.</i> <u>Ay</u> ; but ne'er, sir, be afred; For though she take th' <u>ungainest weas</u> she can, <u>I'll ne'er ha't fro' you</u> .	= ie. "yes, it is true". = most indirect ways. ¹ = "I'll never have it from you", ie. she will never permit the governance of Lycia to be taken from Leucippus and given to her.
180		
182		
184	<i>Leuc.</i> I should hate myself, Ismenus, If I should think of her simplicity <u>Aught</u> but extremely well.	= in any way
186		
188	<i>Ism.</i> Nay, as you will.	
190	<i>Ura.</i> And though she be my mother, If she take any course to do you wrang, If I can see't, you'st quickly hear on't, sir: And so I'll take my leave.	
192		
194	<i>Leuc.</i> Farewell, good sister: I thank you.	
196		
198	[Exit Urania.]	
200	<i>Ism.</i> You believe all this?	
202	<i>Leuc.</i> Yes.	
204	<i>Ism.</i> A good faith doth well; but, methinks, it were no hard matter now for her mother to send her.	203-4: <i>it were no...send her</i> = "I can easily imagine her mother putting her up to this."

206	<i>Enter Timantus.</i>	206: Timantus enters apparently in tears.
208	Yonder's one you may trust, if you will, too.	208: Ismenus is highly sarcastic.
210	Leuc. So I will,	
	If he can shew me as apparent signs	
212	Of truth as she did. <u>Does he weep</u> , Ismenus?	= "Is Timantus actually weeping?"
214	Ism. Yes, I think so: some good's happened, I warrant.	
	– Do you hear, you? what honest man has scaped	
216	misery, that thou art crying thus?	
218	Tim. Noble Ismenus, where's the prince?	
220	Ism. Why, there: hast wept thine eyes out?	
222	Tim. Sir, I beseech you, hear me.	
224	Leuc. Well, speak on.	
226	Ism. Why, will you hear him?	
228	Leuc. Yes, Ismenus; why?	
230	Ism. I would hear blasphemy as willingly.	
232	Leuc. You are to blame.	
234	Tim. No, sir, he is not to blame, if I were as I was.	234: ie. "Ismenus would be right to be suspicious of me if I had the same disposition now as I have had in the past."
236	Ism. Nor as thou art, i' faith, a whit to blame.	236: Ismenus, again, addresses Timantus sarcastically.
238	Leuc. What's your business?	
240	Tim. Faith, sir, I am ashamed to speak before you;	
	My conscience tells me I have injured you,	
242	And, by the earnest instigation	
	Of others, have not done you to the king	
244	Always the best and friendliest <u>offices</u> :	= service
	Which pardon me, or I will never speak.	
246		
	Ism. Never pardon him, and silence a knave.	
248		
	Leuc. I pardon thee.	
250		
	Tim. Your mother sure is <u>naught</u> .	= evil ¹
252		
	Leuc. Why shouldst thou think so?	
254		
	Tim. Oh, noble sir, your honest eyes perceive not	
256	The dangers you are led to! Shame upon her,	
	And what <u>fell</u> miseries the gods can think <u>on</u> ,	= cruel. = of.
258	Shower down upon her wicked head! she has plotted,	
	I know too well, your death: would my poor life,	
260	Or thousand such as mine is, might be offered	
	Like sacrifices up for your preserving;	
262	What free <u>oblations</u> would she have to glut her!	= offerings, as given to a god
	But she is merciless, and bent to ruin,	
264	If Heaven and good men step not to your rescue,	
	And timely, very timely. Oh, this dukedom!	

266	I weep, I weep for the poor orphans i'th' country, Left with but friends or parents.	
268	<i>Leuc.</i> Now, Ismenus, what think you of this fellow?	
270	This was a lying knave, a flatterer!	
	Does not this love still shew him so?	
272	<i>Ism.</i> This love? this <u>halter</u> . If he prove not yet	= noose for hanging.
274	The cunning'st, rankest rogue that ever <u>canted</u> ,	= <i>To cant</i> is to speak in the whining voice used by beggars. ¹
	I'll never see man again; I know him <u>to bring</u> ,	= the exact meaning of <i>to bring</i> is unclear, but the phrase has been used, as Dyce points out, to mean "give birth", which in this case could refer to Timantus' <i>new face</i> in the next line.
276	And can interpret every new face he makes: Look how he <u>wrings</u> , <u>like a good stool</u> , for a tear:	= forces, often applied to tears. ¹ = Ismenus appears to be comparing Timantus' effort to squeeze tears out of his eyes to the efforts he might put forth to evacuate his bowels.
278	Take heed; Children and fools first feel the smart, then weep.	
280	<i>Leuc.</i> Away, away! such an unkind distrust,	
282	Is worse than a dissembling, if it be one,	
	And sooner leads to mischief. I believe it,	
284	And him an honest man: he could not carry,	
	Under an evil cause, <u>so true a sorrow</u> .	= Leucippus believes Timantus' tears are genuine.
286	<i>Ism.</i> Take heed; this is your mother's scorpion,	
288	That carries stings <u>even</u> in his tears, whose soul	= <i>even</i> is usually pronounced as a one-syllable word for purposes of meter.
	Is a rank poison through: touch not at him;	
290	If you do, you are gone, if you had twenty lives:	= ie. "from the time he was"
	I knew him <u>from</u> a roguish boy,	
292	When he would poison dogs, and keep tame toads;	= ie. with venereal disease.
	He lay with his mother, and <u>infected her</u> ,	= referring specifically to a hospital dedicated to those suffering from venereal disease.
294	And now she begs i' the <u>hospital</u> , with a patch	= syphilis would cause the cartilage of a person's nose to collapse.
	Of velvet <u>where her nose stood</u> , like the queen	
296	Of spades, and all her teeth in her purse.	
	The devil and this fellow are so near,	
298	'Tis not yet known which is the eviler angel.	
300	<i>Leuc.</i> Nay, then, I see 'tis spite. – Come hither, friend:	
	Hast thou not heard the cause yet that incensed	
302	My mother <u>to</u> my death? for I protest	= ie. to plot for or desire
	I feel none in myself.	
304	<i>Tim.</i> Her will, sir, and ambition, as I think,	
306	Are the provokers of it, as in women	
	Those two are ever powerful to destruction;	
308	Beside a hate of your still-growing virtues,	
	She being <u>only wicked</u> .	= nothing but wickedness ³
310	<i>Leuc.</i> Heavens defend me,	
312	As I am innocent, and ever have been,	

314	From all immoderate thoughts and actions, That carry such rewards along with 'em!	
316	Tim. Sir, all I know, my duty must reveal: My country and my love command it from me,	
318	For whom I'll lay my life down: this night coming, A counsel is appointed by the duke	
320	To sit about your <u>apprehension</u> :	= "to meet to discuss or plan". = arrest
322	If you dare trust my faith, (which, by all good things, Shall ever watch about you!) go along, And to a place I'll guide you, where no word	323-5: <i>where no word...to you</i> = Timantus' assurance that he will let Leucippus know if he hears of any plots against him parallels the identical pledge made by Urania to the prince at lines 190-1 earlier in this scene.
324	Shall scape without your hearing, nor no plot Without <u>discovering</u> to you; which once known,	= "my revealing it".
326	You have your answers and <u>prevention</u> .	= ie. can anticipate it.
328	Ism. You are not so mad to go! <u>shift off</u> this fellow; You shall be ruled once <u>by a wise man</u> . – <u>Ratsbane</u> ,	= put off, have nothing to do with. = meaning himself. = literally rat poison.
330	Get you gone, or –	
332	Leuc. Peace, peace for shame! thy love is too suspicious; 'Tis a way offered to preserve my life,	
334	And I will take it: – be my guide, Timantus, And do not mind this angry man; thou know'st him:	
336	I may live to <u>requite</u> thee.	= reward
338	Tim. Sir, this service Is done for virtue's sake, not for reward,	
340	However he may hold me.	
342	Ism. The <u>great pox</u> on you! but thou hast that curse so much,	= syphilis ¹
344	'Twill grow a blessing in thee shortly. – Sir, For wisdom's sake, court not your death! I am Your friend and subject, and I shall lose in both:	
346	If I loved you not, I would laugh at you, and see you Run your neck into the noose, and cry, "A <u>woodcock</u> !"	= a bird, proverbially referred to for being so easily caught; hence, a fool.
348		
350	Leuc. So much of man, and so much fearful, fie! Prithce, have peace within thee: I shall live yet Many a golden day to hold thee here	
352	Dearest and nearest to me. – Go on, Timantus, – I charge you by your love, no more, no more!	
354		
356	[<i>Exeunt Leucippus and Timantus.</i>]	
358	Ism. Go, and let your own rod whip you! I pity you. And <u>dog</u> , if he miscarry, thou shalt pay for't; I'll <u>study</u> for thy punishment, and it shall last	= ie. Timantus. = ie. work hard.
360	Longer and sharper than a tedious winter, Till thou blasphem'st, and then thou diest and <u>damn'st</u> .	= ie. die in a damned condition, for having blasphemed God at the moment of death.
362		
	[<i>Exit.</i>]	

ACT IV, SCENE II.

Another Apartment in the Palace.

Enter Leontius and Telamon.

1 **Leon.** I wonder the duchess comes not.

= am surprised

2
3 **Tela.** She has heard, sir, your will to speak with her:
4 But there is something leaden at her heart,
5 (Pray God it be not mortal!) that even keeps her
6 From conversation with herself.

8 *Enter Bacha.*

10 **Bacha.** Oh, whither
11 Will you, my cross affections, pull me? Fortune, Fate,
12 And you whose powers direct our actions,
13 And dwell within us, you that are angels
14 Guiding to virtue, wherefore have you given
15 So strong a hand to evil? wherefore suffered
16 A temple of your own, you deities,
17 Where your fair selves dwell only, and your goodness,
18 Thus to be soiled with sin?

= contradictory emotions

= why.

= "why have you allowed".

20 **Leon.** Heaven bless us all!
21 From whence comes this distemper? speak, my fair one.

= common construction, though technically redundant, as
whence alone means "from where".

22
23 **Bacha.** And have you none, Love and Obedience,
24 Your ever-faithful servants, to employ
25 In this strange story of impiety
26 But me, a mother? must I be your trumpet,
27 To lay black treason open? and in him
28 In whom all sweetness was; in whom my love
29 Was [proud] to have a being; in whom justice,
30 And all the gods for our imaginations
31 Can work into a man, were more than virtues?
32 Ambition, down to hell, where thou wert fostered!
33 Thou hast poisoned the best soul, the purest, whitest,
34 And merest innocence itself, that ever
Men's greedy hopes gave life to.

= ie. personified servants to the gods.

= abnormal.²

26-27: *must I...open* = "is it up to me to disclose the treason
that exists against the duke?"

= "get thee down"

= Bacha, of course, is describing Leucippus.

23-25: *Bacha's speech*: though Bacha is at one level
speaking to herself in a sort-of disclosure of her private
thoughts, she is of course also deliberately declaiming so
that the duke can "overhear" her.

36
37 **Leon.** This is still stranger: lay this treason open
38 To my correction.

= "so I can punish (*correct*) it"

40 **Bacha.** Oh, what a combat duty and affection
41 Breed in my blood!

= ie. *duty* to the duke, and *affection* for Leucippus.

42
43 **Leon.** If thou conceal'st him, may,
44 Beside my death, the curses of the country,
45 Troubles of conscience, and a wretched end,
46 Bring thee unto a poor forgotten grave!

43-46: as we saw in the play's opening scene (Act I, i, 47-
52), Leontius is quick to direct extended curses at
anyone who he imagines is crossing or may cross him.

48 **Bacha.** My being, for another tongue to tell it!

= "I would trade my very existence".

50	Oh, ease a mother, some good man that dares Speak for his king and country! I am full	49-50: <i>Oh, ease...country!</i> = Bacha expresses a wish that someone would relieve her of the distressing duty she has as Leucippus' step-mother (<i>mother</i>) to disclose his treason.
52	Of too much woman's pity: yet, oh, Heaven, Since it concerns the safety of my sovereign, Let it not be a cruelty in me, Nor draw a mother's name in question Amongst <u>unborn people</u> , to give up that man To law and justice, that unrighteously Has sought his father's death! Be deaf, be deaf, sir! Your son is the offender: now have you all; Would I might never speak again!	= ie. future generations, who will be in a position to judge her.
60	Leon. My son! Heaven help me! No more: I thought it; And since his life is grown so dangerous, Let them that gave him take him: he shall die, And with him all my fears.	
66	Bacha. Oh, use your mercy! You have a <u>brave</u> subject to bestow it on: I'll forgive him, sir; and for <u>his wrong to me</u> , I'll be before you.	= excellent. = now Bacha tosses off a hint that Leucippus has tried to seduce her!
72	Leon. Durst his villainy Extend to thee?	
74	Bacha. Nothing but heats of youth, sir.	
76	Leon. Upon my life, he sought my bed!	
78	Bacha. I must confess he loved me Somewhat beyond a son; and still pursued it With such a lust, I will not say ambition, That, clean forgetting all <u>obedience</u> , And only following his first heat unto me, He hotly sought your death, and me in marriage.	= ie. to the duke his father
86	Leon. Oh, villain!	
88	Bacha. But I forget all: and am half ashamed To press a man so far.	
90		
92	<i>Enter Timantus.</i>	
94	Tim. Where is the duke? for God's sake bring me to him!	
96	Leon. Here I am: – each corner of the dukedom Sends new affrights forth: – what wouldst thou? speak.	
98	Tim. I cannot, sir, my fear ties up my tongue.	
100	Leon. Why, what's the matter? Take thy courage to thee, And boldly speak. – Where are the guard? – In the god's name, Out with it!	
102		

104		<i>Enter the Guard.</i>	
106	Tim.	Treason, treason!	
108	Leon.	In whom?	
110	Bacha.	Double the guard!	
112	Tim.	There is a fellow, sir –	
114	Leon.	<u>Leave</u> shaking, man.	= cease
116	Tim.	'Tis not for fear, but wonder.	
118	Leon.	Well?	
120	Tim.	There is a fellow, sir, <u>close</u> i' the <u>lobby</u> : –	= hiding. ³ = corridor. ²
122		You o' the guard, look to the door there!	
124	Leon.	But let me know the business.	
126	Tim.	Oh, that the hearts of men should be so hardened	
128		Against so good a duke! – For God's sake, sir,	
130		Seek means to save yourself! this wretched slave	
132		Has his sword in his hand; I know his heart:	
134		Oh, it hath almost killed me with the thought of it!	
136	Leon.	Where is he?	
138	Tim.	I' the lobby, sir, close in a corner:	
140		Look to yourselves, for Heaven's sake! methinks	
142		He is here already. – Fellows of the guard, be valiant!	
144		<i>[Exeunt the Guard.]</i>	
146	Leon.	Go, sirs, and apprehend him. Treason shall	
148		Never dare me in mine own gates.	
150	Tim.	'Tis done.	142: Timantus no doubt speaks this line as an aside.
152	Bacha.	And thou shalt find it to thy best content.	
154	Leon.	Are these the comforts of my age? <u>They're</u> happy	= ie. those people are
156		That end their days contented with a little,	
158		And live aloof from dangers: to a king	
160		Every content doth a new peril bring.	149: every source of happiness is matched by the presence of a source of danger, and hence anxiety.
162		<i>Re-enter the Guard with Leucippus.</i>	
164		Oh let me live no longer! – shame of nature,	
166		Bastard to honor, traitor, murderer,	
168		Devil in a human shape! – Away with him!	
170		He shall not breathe his hot <u>infection</u> here.	= infection can refer to moral corruption generally or broken loyalty specifically. ¹
172	Leuc.	Sir, hear me.	
174	Leon.	Am I or he your duke? – away with him	
176		To a <u>close</u> prison! – <u>your highness</u> now shall know,	= secluded. = mock title addressed to Leucippus.
178		Such branches must be cropped before they grow.	

164 **Leuc.** Whatever fortune comes, I bid it welcome;
My innocency is my armor. Gods preserve you!

166 [Leucippus exits with the Guard.]

168 **Bacha.** Fare thee well!
I shall never see so brave a gentleman:
170 Would I could weep out his offences!

172 **Tim.** Or
174 I could weep out mine eyes!

176 **Leon.** Come, gentlemen.
We'll determine presently about his death:
178 We cannot be too forward in our safety.
I am very sick; lead me unto my bed.

180 [Exeunt.]

ACT IV, SCENE III.

A Street.

Enter First Citizen and Boy.

1 **I Cit.** Sirrah, go fetch my fox from the cutler's: there's
2 money for the scouring; tell him I stop a groat since the

last great muster, he had in stone-pitch for the bruise he

took with the recoiling of his gun.

4 **Boy.** Yes, sir.

6 **I Cit.** And do you hear? when you come, take down my
8 buckler, and sweep the cobwebs off, and grind the pick
10 on't, and fetch a nail or two, and tack on bracers: your
mistress made a pot-lid on't, I thank her, at her maid's
12 wedding, and burnt off the handle.

= splendid.
= "I wish".

= ie. decide shortly what to do.
= ie. aggressive in pursuing.

Entering Characters: Citizens. To be a *Citizen* in London in the early 17th century meant more than just that one lived there: it signified a specific legal status, conferring on a man the right to sell his own products. At the time this play was first performed, perhaps 60% of the adult males in London were citizens. (see Seaver, p. 65).⁷

1: *Sirrah* = common form of address to a child.

fox = old English broadsword.⁶

cutler = dealer or repairer of cutting instruments.

2: *scouring* = polishing.

I stop a groat = he will pay one less *groat* (a fraction of a penny) for the cutler's work, in consideration for his having helped out the cutler in a previous matter.

since the = "because at the".

3. *muster* = call to arms.

stone-pitch = dry pitch¹, *pitch* being the "resinous substance obtained from wood-tar".⁸ The 1st Citizen appears to have provided the cutler with some of this pitch to use as an ointment to assuage a bruise he took from firing off his weapon.

= small shield. = a spike in the center of the shield.³

= straps for holding the shield.³

= "out of it".

Scene III: This wonderful scene, attributed to Beaumont, gently pokes fun at the men of the city who are preparing to rescue Leucippus from his execution. The humor derives from the juxtaposition of the men being distracted by their own private, and somewhat petty, matters at the same time they are planning a serious, even treasonous, military operation. The fact that their wives have appropriated their

		pieces of armor for household duty just adds to the hilarity. The citizens are of course thoroughly English. It should be noted that it was normal for all of the men in London to own basic arms (Seaver, p. 70). ⁷
14	Boy. I will, sir.	
16		[Exit.]
18		[Knocking at a door.]
20	1 Cit. Who's within here? Ho, neighbor! not stirring yet?	
22		
24		Enter Second Citizen.
26	2 Cit. Oh, good morrow, good morrow: what news, what news?	
28	1 Cit. <u>It holds</u> , he dies this morning.	= "the situation is unchanged"
30	2 Cit. Then happy man be his fortune! I am <u>resolved</u> .	= decided
32	1 Cit. And so am I, and forty more good fellows, that will not give their heads for the washing, I take it.	33: proverbial: will not permit such indignities ¹
34	2 Cit. 'Sfoot, man, who would not hang in such good company, and such a cause? A fire o' wife and children! 'tis such a jest, that men should look behind 'em to the world, and let their honours, their honours, neighbor, slip.	= God's foot, an oath
40	1 Cit. I'll give thee a pint of <u>bastard</u> and a roll for that bare word.	= a sweet wine ³
42		
44	2 Cit. They say that we <u>tailors</u> are things that lay one	= tailors were mocked mercilessly for their presumed effeminacy. The 2nd Citizen is sensitive about his calling, as we shall see.
46	another, and our geese hatch us: I'll make some of 'em feel they are <u>geese o' the game</u> then. – [To boy within.]	= perhaps a reference to an old board game called "fox and geese", in which all the pieces but one were called <i>geese</i> . ¹²
48	Jack, take down my <u>bill</u> ; 'tis ten to one I use it. – Take a	= a spear-like weapon with a long handle, also called a halberd. ³
50	good heart, man; <u>all the low ward is ours</u> , with a wet	= ie. "everyone in the ward is with us"; London was divided into 26 wards at the time of play (Seaver, p. 69). ⁷
52	finger. – [To boy within.] And lay my cut-fingered <u>gauntlet</u> ready for me, that that I used to work in when the gentleman were up against us, and beaten out of town, and almost out o' debt too, – for, a plague on 'em! they never paid well since: and take heed, sirrah, your mistress hears not of this business, she's <u>near her time</u> ; yet if she do, I care not; she may long for rebellion, for she has a devilish spirit.	49-50: <i>with a wet finger</i> = easily, without question. = armored glove.
54		= ie. late in her pregnancy
56		
58	1 Cit. Come, let's call up the new <u>iremonger</u> : he's as tough as steel, and has a fine wit in these	= a dealer of ironware or hardware.
60	<u>resurrections</u> , –	= the 1st Citizen's use of <i>resurrection</i> is either a humorous reference to the saving of the prince from execution (a sort-

		of rising from the dead), or a malapropism for <i>insurrection</i> . Note the very casual and playful language of the Citizens; despite the desperateness of their intended action, they sound as if it is a regular activity to gather their arms and cause mischief.
62	[Knocking at another door.]	
64	Are you stirring neighbor?	
66	3 Cit. [<i>Within</i>] Oh, good morrow neighbors; I'll come to you presently.	= off-stage
68	2 Cit. <u>Go to</u> , this is <u>his mother's</u> doing; she's a <u>polecat</u> .	= "get going". = Bacha, Leucippus' mother. = whore. ²
70	1 Cit. As any is in the world.	
72	2 Cit. Then say I have hit it, and a vengeance on her, let her be what she will!	
74	1 Cit. Amen, say I: she has brought things to a fine pass with her wisdom, do you mark it?	
76	2 Cit. One thing I am sure she has, the good old duke; she gives him <u>pap</u> again, they say, and dandles him, and	= <i>pap</i> probably refers here both to a woman's breast, and to food that has been moistened to make it easier for an invalid like the duke to consume. The sense in these lines is that Bacha treats the elderly Leontius like a baby, as if he is in his second infancy.
80	hangs a coral and bells about his neck, and makes him believe his teeth will come again; which if they did, <u>and I he</u> , I would <u>worry</u> her as never <u>cur</u> was worried, –	83: <i>and I he</i> = "and I were the duke". <i>worry</i> = bite or tear at with the teeth. ¹ <i>cur</i> = dog.
82	I would, neighbor, till my teeth met I know where; but <u>that's counsel</u> .	= "that is a secret"; the 2nd Citizen's meaning in these lines is no doubt suggestive.
84		
86	<i>Enter Third Citizen.</i>	
88	3 Cit. Good morrow, neighbors: hear you the sad news?	
90	1 Cit. Yes; would we knew as well how to prevent it!	
92	3 Cit. I cannot tell: methinks, 'twere no great matter, if men were men: but –	
94	2 Cit. You do not twit me with my calling, neighbor?	97: the 2nd Citizen, thinking the 3rd Citizen is referring to him, is self-conscious and defensive about his work as a tailor.
96	3 Cit. No, surely; for I know your spirit to be <u>tall</u> : pray, be not vexed.	= grand, brave ²
98	2 Cit. Pray, forward with your counsel. I am what I am, and they that <u>prove</u> me shall find me to their cost: do you mark me, neighbor? to their cost, I say.	= test
100	1 Cit. Nay, look how soon you are angry!	
102		
104		
106		

108	2 Cit. They shall, neighbors; yes, I say they shall.	
110	3 Cit. I do believe they shall.	
112	1 Cit. I know they shall.	
114	2 Cit. Whether you do or no, I care not two pence: I	
116	am no beast; I know mine own strength, neighbors; God	
118	bless the King, your companies is fair.	
120	1 Cit. Nay, neighbor, now ye err; I must tell you so, <u>an</u>	= even if
	ye were twenty neighbors.	
	3 Cit. You had best go <u>peach</u> ; do, peach.	= <i>to peach</i> seems to have an old meaning of "inform" or "betray" ⁶ ; the 3rd Citizen, no longer trying to appease the tailor, is perhaps suggesting he would rather tell on them than fight.
122		
124	2 Cit. Peach! I scorn the motion.	
126	3 Cit. Do, and see what follows: I'll spend an hundred	
	pound (<u>an't be two</u> , I care not), but I'll <u>undo</u> thee.	= ie. "or even 200 pounds" (<i>an</i> = if). = ruin or beat up. ¹
128	2 Cit. Peach! Oh, disgrace! Peach in thy face! and do	
130	the worst thou canst! I am a true man, and a <u>free-man</u> :	= one who was free of a livery company; to be a <i>freeman</i> was to be a citizen; such freedom was attained by most Londoners by completing an apprenticeship (Seaver, p. 65).
	peach!	
132	1 Cit. Nay, look, you will spoil all.	
134	2 Cit. Peach!	
136	1 Cit. Whilst you two brawl together, the prince will	
138	lose his life.	
140	3 Cit. Come, give me your hand; I love you well. Are	
	you for the action?	
142	2 Cit. Yes; but peach provokes me: 'tis a cold fruit; I	142-3: the insult still rankles.
144	feel it cold in my stomach still.	
	3 Cit. No more: I'll give you cake to digest it.	
146		
148	<i>Enter Fourth Citizen.</i>	
150	4 Cit. [<i>To boy <u>within</u>.</i>] Shut up my shop, and be ready	= off-stage.
	at a call, boys: and one of you <u>run over</u> my old <u>tuck</u>	= retrieve. = a slender sword or rapier. ¹
152	with a few ashes ('tis grown odious with toasting	
154	cheese), and burn a little juniper in my <u>murrin</u> , (the	= plain helmet ³ ; the <i>ashes</i> and <i>juniper</i> are presumably to remove the undesirable odors.
	maid made it her chamber-pot); an hour hence I'll come	
156	again; and as you hear from me, send me a clean shirt!	
	3 Cit. The <u>chandler</u> by the wharf, <u>an</u> it be thy will!	= dealer in candles. = if.
158	2 Cit. <u>Gossip</u> , good morrow.	= common term for "neighbor"
160	4 Cit. Oh, good morrow, gossip, – good morrow, all. I	
162	see ye of one mind, you cleave so close together. Come,	
	'tis time: I have prepared <u>a hundred</u> , if they stand.	= ie. a hundred men

164	1 Cit. 'Tis well done: shall we <u>sever</u> , and about it?	= disperse, go out separately ¹
166	3 Cit. First, let's to the tavern; and a pint a-piece will make us dragons.	
168	2 Cit. I will have no mercy, come what will of it.	
170	4 Cit. If my tuck hold, I'll <u>spit</u> the guard like larks with	= stab or run through, but punning on its meaning for a
172	sage between 'em.	rod used to hold meat for cooking.
174	2 Cit. I have a <u>foolish bill to reckon</u> with 'em, will	= the 2nd Citizen makes a slightly complex pun: his <i>foolish bill</i> alludes ironically to his halberd, or spear-like weapon; but the language here also humorously can be used to describe a small debt (<i>bill</i> in its modern commercial sense) that needs to be paid (<i>reckoned</i>).
176	make some of their hearts ache, and I'll lay it on: now shall I fight, 'twill do you good to see me.	
178	3 Cit. Come, I'll do something for the town to talk of when I am <u>rotten</u> : pray God there be enough to kill!	= ie. dead and rotting away.
180	that's all.	
182	[<i>Exeunt.</i>]	
	<u>ACT IV, SCENE IV.</u>	
	<i>Before the Palace.</i>	
	<i>Enter Dorialus, Agenor, and Nisus.</i>	
1	Agen. How black the day begins!	
2		
4	Dor. Can you blame it, and look upon such a deed as shall be done this morning?	
6	Nisus. Does the prince <u>suffer</u> today?	= euphemism for "die"
8	Dor. Within this hour, they say.	
10	Agen. Well, they <u>that</u> are most wicked are most safe: 'Twill be a strange justice, and a lamentable;	= who
12	Gods keep us from the too soon feeling of it!	
14	Dor. I care not if my throat were next: for to live still, and live here, were but to grow fat for the <u>shambles</u> .	= slaughter-house ²
16	Nisus. Yet we must <u>do it</u> , and thank 'em too, that our	= ie. keep living
18	lives may be accepted.	
20	Agen. Faith, I'll go starve myself, or grow diseased, to shame the hangman; for I am sure he shall be my	
22	herald, and quarter me.	
24	Dor. Ay, a plague on him! he's too excellent at arms.	
26	Nisus. Will you go see this sad sight, my Lord Agenor?	
28	Agen. I'll make a mourner.	28: Agenor will go with Nisus to view the execution.
30	Dor. If I could do him any good, I would go; The bare sight else will but afflict my spirit:	

32	My prayers shall be as near him as your eyes. As you find him settled,	
34	Remember my love and service to his grace.	
36	Nisus. We will weep <u>for you</u> , sir: farewell.	= "on your behalf"
38	[<i>Exeunt Agenor and Nisus.</i>]	
40	Dor. Farewell: To all our happiness, a long farewell! –	
42	Thou angry power, whether of Heaven or hell,	42: Dorialus expresses uncertainty over which god or gods is behind the tragedies afflicting the dukedom; this ambivalence is inconsistent with the confidence shown by all three counselors in the play's opening scene that the destruction of the cult of Cupid was to invite his punishment. = punishment
44	Thou lay'st this sharp <u>correction</u> on our kingdom For our offences, infinite and mighty, Oh, hear me, and at length be pleased, be pleased With pity to draw back thy vengeance, Too heavy for our weakness; and accept, (Since it is your discretion, heavenly wisdoms, To have it so) <u>this sacrifice</u> for all,	
50	That now is flying to your happiness, Only for you most fit; let all our sins Suffer in him! –	= the execution of Leucippus is the <i>sacrifice</i> Dorialus refers to; he prays the gods will be appeased by his death, and release Lycia from the curse that is afflicting the nation. 50: the allusion is to Leucippus' soul which is now on its way to Heaven. 51-52: <i>let all...in him!</i> = the comparison of the execution of the prince, serving as a means to gain forgiveness for the sins of the nation, to that of Christ is unavoidable.
54	[<i>A shout within.</i>]	
56	Gods, what's the matter? I hope 'Tis joy;	
58		
60	<i>Re-enter Agenor and Nisus.</i>	
62	How now my Lords?	
64	Nisus. I'll tell you with that little breath I have: More joy than you dare think; the prince is safe From danger.	
66	Dor. How!	
68	Agén. 'Tis true, and thus it was: his hour was come To lose his life, he ready for <u>the stroke</u> , Nobly, and full of saint-like patience, Went with his guard: which when the people saw, Compassion first went out, mingled with tears, That bred desires, and whispers to each other, To do some worthy kindness for the prince; And ere they understood well how to do, Fury stepped in, and taught them what to do, Thrusting on every hand to rescue him, As a white innocent: then flew the roar	= Leucippus was to be granted the benefit of beheading; as a traitor, he could have been executed by hanging, followed by drawing and quartering.

80	Through all the streets, of "Save him, save him, save him!"	
82	And as they cried, they did; for catching up	82: Agenor clearly was not aware of the planning that had gone into the rescue of the prince.
84	Such sudden weapons as their madness shewed them,	
	In short, they beat the guard, and took him from 'em,	
86	And now march with him like a royal army.	
88	Dor. Heaven, Heaven I thank thee! What a slave was I	
	To have my hand so far from this brave rescue!	
90	'T had been a thing to brag on when I was old.	
	Shall we run for a wager to the next temple,	
92	And give thanks?	
94	Nisus. As fast as wishes.	
	[<i>Exeunt.</i>]	
	<u>ACT IV, SCENE V.</u>	
	<i>A Street.</i>	
	<i>Enter Leucippus and Ismenus.</i>	
1	Leuc. [<i>To the people within.</i>]	= off-stage
2	Good friends, go home again, there's not a man	
4	Shall go with me.	
6	Ism. Will you not take revenge?	
8	I'll call them on.	
10	Leuc. All that love me, depart!	= in return for.
12	I thank you, and will serve you <u>for</u> your loves. –	10-11: <i>But I...govern 'em</i> = Leucippus asks Ismenus to let him (<i>suffer me</i>) instruct his supporters as he wishes.
14	But I will thank you more to suffer me	
16	To govern 'em. – Once more, I do beg ye,	
18	For my sake to your houses!	
20	All. [<i>within.</i>] Gods preserve you!	
22	Ism. And what house will you go to?	
24	Leuc. Ismenus, I will take the wariest courses	
26	That I can think of to defend myself,	
28	But not offend.	
30	Ism. You may kill your mother,	
32	And never offend your father, an honest man.	
34	Leuc. Thou know'st I can scape now, that's all I look for:	
	I'll leave.	
36	Ism. Timantus, a pox take him! would I had him here! I	28ff: Ismenus, his fury rising, slips into prose to indicate his increasing inability to control his emotions.
38	would kill him at his own weapon, <u>single scythes</u> : we	= <i>single</i> indicates a one-on-one duel, as in the phrase "single combat"; the <i>scythe</i> , an attribute of the grim reaper, is thus Timantus' own weapon, as he too is a bringer of death.
40	have built enough on him. Plague on't! I'm out of all	
42	patience: discharge such an army as this, that would	
44	have followed you without <u>paying</u> ! Oh, gods!	= pay
46	Leuc. <u>To what end</u> should I keep 'em? I am free.	= "for what purpose"

36	Ism. Yes, free o'th' traitors: for you are proclaimed one.	
38	Leuc. Should I therefore make myself one?	
40	Ism. This is <u>one of</u> your moral philosophy, is it? Heaven	= ie. "an example of".
42	bless me from subtleties to <u>undo</u> myself with! but I	= ruin.
44	know, if Reason herself were here, she would not part	42-43: <i>she would...safety</i> = personified <i>Reason</i> (logic)
46	with her own safety.	herself would not disband this army, which is the
48		guarantee of her own, and thus the prince's, safekeeping.
50	Leuc. Well, pardon me, Ismenus; for I know	
52	My courses are most just; nor will I stain 'em	
54	With one bad action. For thyself, thou know'st	
56	That though I may command thee, I shall be	
58	A ready servant to thee, if thou needst:	
60	And so I'll take my leave.	
62	Ism. Of whom?	
64	Leuc. Of thee.	
66	Ism. Heart, you shall take no leave of me.	
68	Leuc. Shall I not?	
70	Ism. No, by the gods shall you not! nay, if you have no	
72	more wit but to go absolutely alone, I'll be in a little.	
74	Leuc. Nay, prithee, good Ismenus, part with me!	
76	Ism. I wo't not i'faith: never <u>move</u> it anymore; for	= "I truly would not". = insist on.
78	<u>by this good light</u> , I wo't not!	= a common oath.
80	Leuc. This is an ill time to be thus unruly:	
82	Ismenus, you must leave me.	
84	Ism. Yes, if you can beat me away: else the gods refuse	
86	me if I will leave you till I see more reason! you sha'nt	
88	undo yourself.	
90	Leuc. But why wilt not leave me?	
92	Ism. Why, I'll tell you: because when you are gone, then	77-82: Ismenus' inability, in this and the next speech, to
94	– life, if I have not forgot my reason – hell take me!	express clearly why he is reluctant to separate from
96	you put me out of patience so – oh, marry, when you	Leucippus is actually quite touching - such is the
98	are gone, then will your mother – a pox confound her!	depth of his love for the prince.
100	she never comes in my head but she spoils my memory	
102	too. There are a hundred reasons.	
104	Leuc. But shew me one.	
106	Ism. Shew you! what a <u>stir</u> here is! Why, I will shew	= <i>stir</i> could mean fuss or strong emotion generally. ¹
108	you: do you think – well, well, I know what I know; I	
110	pray, come, come: 'tis in vain: but I am sure – devils	
112	take 'em! what do I meddle with 'em? – you know	
114	yourself – soul, I think I am – is there any man i' the	
116	world – as if you knew not this already better than I!	
118	Pish, pish, I'll give no reason!	
120	Leuc. But I will tell thee one why thou shouldst stay:	

96	I have not one friend in the court but thou, On whom I may be bold to trust to send me Any intelligence: and if thou lov'st me	
98	Thou wilt do this: thou need'st not fear to stay; For there are new-come proclamations out, Where all are pardoned but myself.	
102	Ism. 'Tis true; and in the same proclamation, your fine sister Urania, whom you <u>used</u> so kindly, is proclaimed	= treated.
104	<u>heir-apparent</u> to the crown.	= the <i>heir-apparent</i> was typically the sovereign's oldest child, and thus first in line for the throne; the removal of Leucippus from the line of succession is implied.
106	Leuc. What though? thou mayst stay at home without danger.	
108	Ism. Danger! hang danger! what tell you me of danger?	
110	Leuc. Why, if thou wilt not do't, <u>I think thou dar'st not</u> .	= Leucippus uses reverse psychology to get Ismenus to remain at the court, basically saying "I don't think you have the courage to stay behind"; Ismenus, in his agitated state of mind, falls for the obvious trick.
112	Ism. I dare not! if you speak it in earnest, you are a boy.	
114	Leuc. Well, sir, if you dare, let me see you do't.	
116	Ism. Why so you shall; I will stay.	
120	Leuc. Why God-a-mercy!	
122	Ism. You know I love you but too well.	
124	Leuc. Now take these few directions: farewell! <u>Send to me</u> by the wariest ways thou canst:	= "contact me"
126	I have a soul tells me we shall meet often. The gods protect thee!	
128	Ism. Pox o' myself for an ass! I'm crying now. God be with you! if I never see you again, why, then – pray get you gone; for grief and anger wo't let me know what I say. I'll to the court as fast as I can, and see the new heir-apparant.	
134	[<i>Exeunt</i> <u>severally</u> .]	= individually or in different directions

ACT V.

SCENE I.

An Apartment in the Palace.

Enter Urania in boy's clothes, and Maid.

= the motif of young women disguising themselves as boys is common in Elizabethan drama; the fact that all the girls were played by men or boys adds delightful irony to these situations.

1 **Ura.** What, hast thou found him?

= ie. Ismenus

2
3 **Wom.** Madam, he is coming in.

4 **Ura.** Gods bless my brother, wheresoe'er he is!
6 And I beseech you, keep me fro the bed

= ie. her brother-in-law, Leucippus.

6-8: Bacha is already scheming to have Urania marry a foreign prince or king of some kind.

8 Of any naughty tyrant, whom my mother
Would ha' me have to wrong him!

= ie. injure Leucippus

10 *Enter Ismenus.*

12 **Ism.** What would her new grace have with me?

= Ismenus is sarcastic towards Urania.

14 **Ura.** Leave us a while.

16 *[Exit Maid.]*

18 My Lord Ismenus,
I pray, for the love of Heaven and God,
20 That you would tell me one thing, which I know
You can do weel.

= well

22 **Ism.** *[Mocking her.]* Where's her fain grace?

= where is; Ismenus is pretending he does not recognize Urania in her boy's costume.

24 **Ura.** You know me weel enough, but that you mock;
26 I am she my sen.

= self

28 **Ism.** God bless him that shall be thy husband! if thou
30 wearest breeches thus soon, thou'lt be as impudent as
thy mother.

= to wear the breeches has the same meaning as the modern phrase "to wear the pants in the family", ie. assume the role of the husband. The usage goes back to the middle of the 16th century.¹

32 **Ura.** But will you tell me this one thing?

34 **Ism.** What is't? if it be no great matter whether I do or
no, perhaps I will.

36 **Ura.** Yes, feth, 'tis matter.

= faith, ie. truly

38 **Ism.** And what is't?

40 **Ura.** I pray you
42 Let me know whair the prince my brother is.

44 **Ism.** I'faith, you shan be hanged first! Is your mother so
46 foolish to think your good grace can sift it out of me?

= shall; Ismenus is mocking Urania's speech.

48	<i>Ura.</i> If you have any mercy left i' you To a poor wench, tell me!	
50	<i>Ism.</i> Why, wouldst not thou have thy brains beat out for this, to follow thy mother's steps so young?	
52		
54	<i>Ura.</i> But, believe me, she knows none of this.	
56	<i>Ism.</i> Believe you! Why, do you think I never had wits? or that I am run out of them? how should it belong to you to know, if I could tell?	
58		
60	<i>Ura.</i> Why, I will tell you; and if I speak false, Let the devil ha' me! <u>Yonder's</u> a bad man, Come from a <u>tyrant</u> to my mother, and what name 62 They ha' for him, good feth, I cannot tell.	= "over there is". = in the ancient Greek world, <i>tyrant</i> simply referred to an absolute monarch, and did not gain its negative connotation, describing a cruel despot, until the 4th century in Athens. ⁸
64	<i>Ism.</i> An ambassador?	
66	<i>Ura.</i> That's it: but he would carry me away, And have me marry his master; and I'll <u>day</u> 68 Ere I will ha' him.	= die
70	<i>Ism.</i> But <u>what's this</u> to knowing where the prince is?	ie. what does this have to do with
72	<i>Ura.</i> Yes; for you know all my mother does <u>Agen</u> the prince, is but to <u>ma'</u> me great.	= against. = make
74		
76	<i>Ism.</i> Pray – I know that too well – what <u>ten</u> ?	= then; Ismenus continues to tease Urania.
78	<i>Ura.</i> Why, I would go to the good marquis my brother, And put myself into his hands, that so He may preserve himself.	
80		
82	<i>Ism.</i> Oh, <u>that</u> thou hadst no seed of thy mother in thee, and couldst mean this now!	= ie. if only
84	<i>Ura.</i> Why, feth, I do; Would I might never stir more, if I do not!	
86		
88	<i>Ism.</i> <u>I shall prove a ridiculous fool</u> , I'll be damned else: hang me, if I do not half believe thee.	= "if I were to be so foolish as to believe you"
90	<i>Ura.</i> <u>By my troth</u> , you may.	= a phrase affirming the truth of her assertion
92	<i>Ism.</i> By my troth, I do: I know I'm an ass for't, but I cannot help it.	
94		
96	<i>Ura.</i> And <u>won</u> you tell me, then?	= won't
98	<i>Ism.</i> Yes, faith, will I, or anything else i' the world; for I think thou art as good a creature as ever was born.	
100	<i>Ura.</i> But <u>ail</u> go i' <u>this ladst reparable</u> ; But you <u>mun</u> help me	100: <i>ail</i> = I'll. <i>this ladst</i> = this lad's. <i>reparable</i> = old word for apparel. ⁶ <i>mun</i> = must.

	<u>To silver.</u>	= ie. she needs money.
102		
104	Ism. Help thee! Why, the pox take him that will not help thee to anything i' the world! I'll help thee to money, and I'll do't presently too: and yet, soul, if you should play the scurvy, harlotry, little <u>pocky baggage</u> now, and <u>cozen</u> me, what then?	= pox-infested. ² = worthless woman. ² = deceive.
106		
108	Ura. Why, <u>an</u> I do, would I might ne'r see day agen!	= if
110		
112	Ism. Nay, by this light, I do not think thou wilt: I'll presently provide thee money and a <u>letter</u> .	= ie. a letter to Leucippus; Ismenus does not realize that Urania actually plans to conceal her identity to the prince.
114	[Exit Ismenus.]	
116	Ura. Ay, but I'll ne'er deliver it. When I have found my brother, I will beg To serve him; but he shall never know who I am:	117-8: <i>I will beg / To serve him</i> = as a young, unattached "boy", Urania will ask Leucippus if "he" can serve as his personal servant or page. = because of.
118		
120	For he must hate me then <u>for</u> my bad mother: I'll say I am a country lad that want a service, And have strayed on him by chance, lest he discover me.	
122	I know I must not live long; but that <u>taine</u> I ha' to spend, shall be in serving him:	= time
124	And, though my Mother seek to take his life away, In <u>ai day</u> my brother shall be taught That I was ever good, though she were <u>naught</u> .	= ie. just one day; <i>ai</i> = a. = evil, wicked. ²
126		
128	[Exit.]	
	<u>ACT V, SCENE II.</u> <i>Another Apartment in the Palace.</i>	
	<i>Enter Bacha and Timantus.</i>	
1	Bacha. <u>Run away!</u> the Devil be her guide!	= What! She ran away!" Bacha of course is referring to Urania.
2		
4	Tim. Faith, she's gone: there's a letter, I found it in her pocket. –	
6	[Gives letter to Bacha, who reads it.]	
8	[Aside] Would I were with her! she's a handsome lady: a plague upon my bashfulness! I had <u>bobbed</u> her long ago else.	= tricked or cheated ⁶ ; the sense is taking advantage of Urania sexually. Though Timantus is an unqualifiedly unappealing, indeed despicable, character, this little confession to the audience of his inherent shyness makes him momentarily almost slightly sympathetic!
10		
12	Bacha. What a base whore is this, that after all My ways for her <u>advancement</u> , should so poorly	= promotion, ie. raising her to heir-apparent.
14	Make virtue <u>her undoer</u> , and choose this time, The king being <u>deadly sick</u> , and I intending	= ie. the instrument of her ruin. = mortally ill.
16	A present marriage with some foreign prince, To strengthen and secure myself! She writes here,	
18	Like a wise gentlewoman, she will not stay;	

20	And the example of her dear brother makes her <u>Fear</u> herself, to whom she means to fly.	= afraid
22	Tim. Why, who can help it?	
24	Bacha. Now poverty and lechery, which is thy end, Rot thee, where'er thou goest, with all thy goodness!	24-25: Bacha casts a curse at the absent Urania.
26	Tim. By'r lady, <u>they</u> 'll bruise her, <u>an</u> she were of brass!	= ie. poverty and lechery. = as if
28	I am sure they'll break stone walls: I have had	
30	experience of them both, and they have made me	
32	desperate. But there's a messenger, madam, come from the prince with a letter to Ismenus, who by him returns an answer.	
34	Bacha. This comes as pat as wishes. Thou shalt presently Away, Timantus.	34-35: <i>Thou shalt presently / Away</i> = Bacha will send Timantus on a mission.
36	Tim. Whither, Madam?	
38	Bacha. To the prince; and take the messenger for guide.	
40	Tim. What shall I do there? I have done too much	
42	mischief to be believed again; or, indeed, to <u>scape</u> with my head on my back, if I be once known.	= escape
44	Bacha. Thou art a weak shallow fool! <u>Get thee a disguise</u> ,	= there is no possibility that Timantus might be recognized; it was a convention of Elizabethan drama that disguises were impenetrable to other characters, even if they were obvious to the audience.
46	And <u>withal</u> , when thou com'st before him, have a letter	= moreover.
48	<u>Feigned</u> to deliver him: and then, as thou	= ie. "that you will pretend".
50	Hast ever hope of <u>goodness by me</u> or after me,	= ie. "preferential treatment from me".
52	Strike one home-stroke that shall not need another!	49: ie. kill him.
54	Dar'st thou? speak, dar'st thou? If thou fallest off,	
56	Go, be a <u>rogue</u> again, and lie and <u>pander</u>	= beggar. ³ = be a pimp.
58	To procure thy meat! Dar'st thou? speak to me.	
60	Tim. <u>Sure</u> , I shall never walk when I am dead, I have	= "sure as I"
62	no spirit. Madam, I'll be drunk, but I'll do it; that's all my refuge.	
64	Bacha. Away! no more, then.	
66	[Exit Timantus.]	
68	I'll raise an army whilst the king yet lives,	
70	If all the means and power I have can do it;	
72	I cannot tell.	
74	<i>Enter Ismenus, Dorialus, Agenor and Nisus.</i>	
76	Ism. Are you <u>inventing</u> still? we'll ease your studies.	= scheming ²
78	Bacha. Why, how now, saucy lords?	
80	Ism. Nay, I'll shake you; yes, devil, I will shake you!	
82	Bacha. Do not you know me, lords?	
84	Nisus. Yes, deadly sin, we know you: would we did not!	

78	Ism. Do you hear, whore? a plague o' God upon thee! The duke is dead.	
80		
82	Bacha. Dead!	
84	Ism. Ay, <u>wildfire and brimstone</u> take thee! good man,	= "hell and damnation"; the terms referred to burning sulfur as an instrument of torture for the damned. ¹
86	he is dead, and past those miseries, which thou, <u>salt</u>	= lewd or lecherous. ¹
88	infection, like a disease, flungest upon his head. Dost	
90	thou hear? <u>an 'twere</u> not more respect to womanhood in	= if it were
92	general than thee, because I had a mother, – who, I will	
94	not say she was good, she lived so near thy time, –	
96	I would have thee, in vengeance of this man,	
98	Whose peace is made in Heavèn by this time,	
100	Tied to a post, and dried i' the sun, and after	
102	Carried about, and shewn at fairs for money,	
104	With a long story of the devil thy father,	93-94: a fable will be told of Bacha's satanic ancestry as her withered remains are shown at fairs.
106	That taught thee to be whorish, <u>envious</u> , bloody!	= malicious.
108	Bacha. Ha, ha, ha!	
110	Ism. You fleering harlot, I'll have a horse to <u>leap</u> thee,	= mate with.
	and thy base <u>issue</u> shall carry <u>sumpters</u> . – Come, lords,	= offspring. = saddle-bags or the like. ¹
	bring her along: <u>we'll to the prince all</u> , where her hell-	= "let us all go to the prince".
	hood shall wait his <u>censure</u> ; – and if he spare thee, she-	= decision, judgment.
	goat, may he lie with thee again! and beside, mayst thou	
	lay upon him some nasty foul disease, that hate still	
	follows, and his end <u>a dry ditch</u> ! Lead, you <u>corrupted</u>	= be in a. = depraved or evil. ¹
	whore, or I'll draw a <u>goad</u> shall make you skip: away to	= a pointed rod or stick, perhaps with a spike on one end, to drive livestock with. ¹
	the prince!	
	Bacha. Ha ha, ha!	108-9: per Bacha's calculations, by the time they find Leucippus, Timantus will have killed him, and Urania will be the new duchess or queen.
	I hope yet I shall come too late to find him.	
	[<i>Exeunt.</i>]	
	ACT V, SCENE III.	
	<i>Temple of Cupid.</i>	
	<i>Cornets within. Cupid descends.</i>	
1	The time now of my revenge draws near.	
2	Nor shall it <u>lessen</u> , as I am a god,	= be diminished
4	With all the cries and prayers that have been,	
6	And those that be to come, <u>though they be infinite</u>	= ie. "no matter how much people pray and sacrifice to me, (my punishment of Lycia will not be reduced one bit)."
	In need and number.	
	[<i>Ascends.</i>]	
	ACT V, SCENE IV.	
	<i>A Forest, with a Cave in the background.</i>	
	<i>Enter Leucippus, and Urania in boy's clothes.</i>	
1	Leuc. Alas poor boy, why dost thou follow me?	

2	What canst thou hope for? I am poor as thou art.	
4	<i>Ura.</i> In good feth, I shall be <u>weel</u> and rich enough, If you will love me, and not put me from you.	= well
6	<i>Leuc.</i> Why dost thou choose out me, boy, to <u>undo thee</u> ?	= ie. "bring about your own ruin"
8	Alas, for pity, take another master, That may be able to deserve thy love,	
10	In <u>breeding</u> thee hereafter! me thou knowest not	= raising, nurturing ²
12	More than my misery; and therefore canst not Look for rewards at my hands: would I were able,	
14	My pretty knave, to do thee any kindness! Truly, good boy, I would upon my faith:	
16	Thy harmless innocence moves me at heart. Wilt thou go save thyself? why dost thou weep?	
18	Alas, I do not chide thee!	
20	<i>Ura.</i> I cannot tell; If I go from you, sir, I shall <u>ne'er dawn day more</u> :	= ie. "not wake up to see another day"
22	Pray, if you can – I will be true to you – Let me wait on you. If I were a man,	
24	I would fight for you: Sure, <u>you</u> have some ill-willers; I would slay 'em.	= the young lad Urania is playing properly addresses Leucippus with the formal "you"; the prince in turn addresses "him" with the affectionate "thee".
26	<i>Leuc.</i> Such harmless souls are ever prophets. Well, I take thy wish, thou shalt be with me still:	
28	But, prithee, eat, then, my good boy: thou wilt die, My child, if thou fast one day more; this four days	
30	Thou hast tasted nothing: go into the cave, And eat; thou shalt find something for thee,	
32	To bring thy blood again, and thy fair colour.	
34	<i>Ura.</i> I cannot eat, God thank you! But I'll eat tomorrow.	
36	<i>Leuc.</i> Thou't be dead by that time.	
38	<i>Ura.</i> <u>I should be well then</u> ; for you will not love me.	= ie. "I will be happier if I am dead then"
40	<i>Leuc.</i> Indeed I will. – This is the prettiest passion that e'er I felt yet! –	
42	Why dost thou look so earnestly upon me?	
44	<i>Ura.</i> You have fair eyes, master.	
46	<i>Leuc.</i> Sure, the boy dotes! – Why dost thou sigh, my child?	
48	<i>Ura.</i> To think that such	
50	A fine man should live, and no gay lady love him.	
52	<i>Leuc.</i> Thou wilt love me?	
54	<i>Ura.</i> Yes, sure, till I die; And when I am in Heaven, I'll e'en wish for you.	
56	<i>Leuc.</i> And I'll come to thee, boy. This is a love	
58	I never yet heard tell of. – Come, thou art sleepy, child;	

60	Go in, and I'll sit with thee – Heaven, what portends this?	
62	Ura. You are sad, but I am not sleepy, would I could Do <u>ought</u> to make you merry! shall I sing?	= anything
64	Leuc. If thou wilt, good boy. Alas, my boy, that thou Shouldst comfort me, and <u>art far worse than I!</u>	= ie. "when you are in a worse condition than I am in"
66		
68	<i>Enter Timantus with a letter, disguised.</i>	
70	Ura. <u>La</u> , master, there's one, look to <u>your sen!</u>	69: <i>La</i> = an exclamation used to call attention to an important statement. ¹ <i>your sen</i> = yourself.
72	Leuc. What art thou that into this dismal place, Which nothing could find out but misery, Thus boldly step'st? Comfort was never here; Here is no food, nor beds, nor any house Built by a better architect than beasts; And ere you get dwelling from one of them, You must fight for it: if you conquer him, He is your meat: if not, you must be his.	76: "and before you are able to take a rude home from the possession of one of the beasts that live out here"
80	Tim. I come to you (for, if I not mistake, You are the prince) from that most noble lord Ismenus, with a letter.	
84	[Gives letter.]	
86	Ura. [Aside] Alas, I fear I shall be discovered now!	86-87: Urania assumes the letter from Ismenus will alert Leucippus to her identity.
88		
90	Leuc. Now I feel Myself the poorest of all mortal things: Where is he that receives such courtesies But he has means to shew his gratefulness Some way or other? I have none at all; I know not how to speak so much as well Of thee, but to these trees.	91-93: Leucippus regrets that he has not the means to reward others for their efforts on his behalf; he could be referring here to Ismenus or the "messenger".
92		
94		
96	Tim. His letters speak him, sir –	
98		
100	[While Leucippus opens the letter, Timantus <u>runs at him</u> ; Urania rushes between, and receives the wound.]	= ie. with a drawn sword
102		
104	Ura. Gods keep him but from knowing me till I die! Aye me, sure, I cannot live a day! – Oh, thou foul traitor! – <u>how do you</u> , master?	= "are you OK"
106		
108	Leuc. How dost thou, my child? – Alas, <u>look on this!</u> It may make thee repentant, to behold Those innocent drops that thou hast drawn from thence.	= Leucippus addresses Timantus, pointing out his page.
110		
112	Ura. 'Tis nothing, sir, <u>an</u> you be well.	= if
	Tim. Oh, pardon me!	

114		
116	[<i>Timantus kneels and <u>discovers</u> himself.</i>]	= reveals, ie. he removes his disguise.
118	Know you me now, sir?	
120	Leuc. How couldst thou find me out?	
122	Tim. We intercepted A letter from Ismenus, and the bearer Directed me.	
124	Leuc. Stand up, Timantus, boldly.	
126		
128	[<i>Timantus rises.</i>]	
130	The world conceives that thou art guilty Of <u>divers</u> treasons to the state and me:	= various
132	But, oh, far be it from the innocence Of a just man, to give a traitor death Without a trial! here thy country is not To purge thee or condemn thee; therefore (A nobler trial than thou dost deserve, Rather than none at all,) here I accuse thee, Before the face of Heaven, to be a traitor Both to the duke my father and to me, And the whole land. Speak; is it so, or no?	
140	Tim. 'Tis true sir; pardon me!	
142	Leuc. Take heed, Timantus, How thou dost cast away thyself; I must Proceed to execution hastily If thou confess it. Speak once again; is't so, or no?	143-6: Leucippus gives Timantus a second chance to plead; if Timantus admits his guilt, then the trial and sentencing can be skipped, and Leucippus may proceed directly to executing him.
148	Tim. I am not guilty, sir.	
150	Leuc. God's and thy sword Acquit thee! here it is.	
152		
154	[<i>The prince gets and delivers Timantus his sword.</i>]	
156	Tim. I will not use Any violence against your highness.	
158	Leuc. At thy peril then! For this must be thy trial; and from henceforth Look to thyself!	158-160: Leucippus suggests that in lieu of a trial, Timantus will have to fight him; in the Middle Ages, a legal dispute between parties, or an accuser and the accused, might be settled by such single combat.
162	Tim. I do beseech you, sir, Let me not fight.	
164		
166	[<i>Timantus kneels.</i>]	
168	Leuc. Up, up again, Timantus!	
	[<i>Timantus rises.</i>]	

170	There is no way but this, believe me. Now if –	
172	[As <i>Leucippus</i> turns aside, <i>Timantus</i> runs at him.]	172: Dyce thinks <i>turn aside</i> might refer to <i>Leucippus</i> ' getting himself into position to fight. The succeeding lines indicate that <i>Leucippus</i> succeeded in avoiding or repelling <i>Timantus</i> ' lunge.
174	Fie, fie, <i>Timantus</i> ! is there no usage can	
176	Recover thee from baseness? wert thou longer	
178	To converse with men, I would have chid thee for this.	
	Be all thy faults forgiven!	175-6: <i>is there...baseness</i> = "is there no kind or respectful treatment that anyone can show you that will convince you to turn away from your despicable behavior?"
180	[<i>They fight; Timantus falls.</i>]	
182	Tim. Oh spare me, sir! I am not fit for death.	
184	Leuc. I think thou art not; yet trust me, fitter than	
186	For life. Yet tell me, ere thy breath be gone,	
	Knowest of any other plots against me?	
188	Tim. Of none.	
190	Leuc. What course wouldst thou have taken, when thou	
	hadst killed me?	
192	Tim. I would have ta'en your page, and married her.	
194	Leuc. What page?	
196	Tim. Your boy there –	
198	[<i>Timantus dies.</i>]	
200	Leuc. Is he fall'n mad in death? what does he mean?	
202	[<i>Urania swoons.</i>]	
204	Some good god help me at the worst! – how dost thou?	
	Let not thy misery vex me; thou shalt have	
206	What thy poor heart can wish: I am a prince,	
	And I will keep thee in the gayest clothes,	
208	And the finest things that ever pretty boy	
	Had given him.	
210	Ura. I know you well enough;	
212	Feth, I am dying; and now you know all too.	
214	Leuc. But stir up thyself; <u>look what a jewel here is,</u>	= <i>Leucippus</i> apparently produces a jewel, or perhaps just shows his page a shiny stone.
	See how it glisters! what a pretty show	
216	Will this make in thy little ear! ha, speak!	
	Eat but a bit, and take it.	
218	Ura. Do you not know me?	
220	Leuc. I prithee, mind thy health: why, that's <u>well said</u>	= ie. well done
222	My good boy, smile still.	
224	Ura. I shall smile till death,	
	<u>An</u> I see you. I am <i>Urania</i> ,	= "so long as I"
226	Your sister-in-law.	

228	Leuc. How!	
230	Ura. I am Urania.	
232	Leuc. Dulness did seize me; now I know thee well; Alas, why cam'st thou hither?	
234	Ura. Feth, for love,	
236	I would not let you know till I was dying; For you could not love me, my mother was so <u>naught</u> .	= wicked
238		
240	[<i>Urania dies.</i>]	
242	Leuc. I will love thee, or anything! what, wilt thou Leave me as soon as I know thee? speak one word to me! – Alas, she's past it! she will ne'er speak more. – What noise is that? it is no matter who Comes on me now.	
246		
248	<i>Enter Ismenus, Dorialus, Agenor and Nisus, bringing in Bacha.</i>	
250	What worse than mad are you That seek out sorrows? if you love delights, Begone from hence!	
252		
254	Is. Sir, for you we come, As soldiers, to revenge the wrongs you have suffered Under this naughty creature: what shall be done with her? Say; I am ready.	
256		
258	Leuc. Leave her to Heaven, brave cousin; They shall tell her how she has sinned against 'em: My hand shall never be stained with such base blood. – Live, wicked mother: that reverend title be Your pardon! for I will use no extremity Against you, but leave you to Heaven.	262-3: <i>that reverend...pardon</i> = the fact that she is the prince's step-mother saves her from execution.
260		
262		
264		
266	Bacha. Hell take you all! or, if there be a place Of torment that exceeds that, get you <u>thither</u> ! And, till the devils have you, may your lives Be one continued plague, and such a one That knows no friends nor ending! may all ages That shall succeed curse you, as I do! And, If it be possible, I ask it Heaven, That your base <u>issues</u> may be ever monsters, That must, for shame of nature and succession, Be drowned like dogs! Would I had breath to poison you!	= to there
268		
270		
272		
274		= children
276		
278	Leuc. Would you had love within you and such grief As might become a mother! Look you there! Know you that face? that was Urania: These are the fruits of those unhappy mothers That labour with such horrid births as you do: If you can weep, there's cause; poor innocent, Your wickedness has killed her; I'll weep for you.	
280		
282		
284		

286	Ism. Monstrous woman! <u>Mars</u> would weep at this, And yet she cannot.	= the Roman god of war
288	Leuc. Here lies your <u>minion</u> too, slain by my hand: I will not say you are the cause; yet certain,	= favorite servant or sycophant
290	I know you were to blame: the gods forgive you!	
292	Ism. See, she stands as if she were <u>inventing</u> Some new destruction for the world.	= plotting
294		
296	Leuc. Ismenus, Thou art welcome yet to my sad company.	
298	Ism. I come to make you somewhat sadder, sir.	
300	Leuc. You cannot; I am at the height already.	
302	Ism. Your father's dead.	
304	Leuc. I thought so; Heaven be with him! – Oh woman, woman, weep now or never! thou	
306	Hast made more sorrows <u>than we have eyes to utter</u> .	= the sense is "than tears could express".
308	Bacha. Now let Heaven fall! I am at the worst of evils; A thing so miserably wretched, that <u>everything</u> ,	= ie. "even hope" (suggests Dyce)
310	The last of human comforts, hath left me! I will not be so base and cold to live,	
312	And wait the mercies of these men I hate: No, 'tis just I die, since Fortune hath left me.	
314	My steep descent attends me. Hand, strike thou home! I have soul enough to guide; and let all know,	
316	As I [have] stood a queen, the same I will fall, And one with me!	317: ie. "and I will take one other person with me!"
318		
320	[<i>She stabs Leucippus with a knife, then herself.</i>]	
322	Leuc. Oh!	
324	Ism. How do you, sir?	
326	Leuc. Nearer my <u>health</u> than I think any here: My tongue begins to falter. What is man!	= perhaps a pun, as <i>health</i> could mean "salvation". ¹
328	Or who would be one, when he sees a poor Weak woman can in an instant make him none!	
330	Dor. She is dead already.	
332	Ism. Let her be damned already, as she is! Post all for surgeons!	
334		
336	Leuc. Let not a man stir; for I am but dead. I have some few words which I would have you hear, And am afraid I shall <u>want</u> breath to speak 'em.	= lack
338	First to you, my lords: you know Ismenus is Undoubted heir of Lycia; I do beseech you all,	
340	When I am dead, to shew your duties to him.	
342	Lords together. We vow to do't.	

344 **Leuc.** I thank you. – Next to you,
Cousin Ismenus, that shall be the duke:
346 I pray you let the broken images
Of Cupid be re-edified; I know
348 All this is done by him.

350 **Ism.** It shall be so.

352 **Leuc.** Last, I beseech you that my mother-in-law
May have a burial according to –
354
[Dies.]

356 **Ism.** To what, sir?

358 **Dor.** There is a full point!

360 **Ism.** I will interpret for him: she shall have
362 Burial according to her own deserts,
With dogs.

364 **Dor.** I would your majesty would haste
366 For settling of the people.

368 **Ism.** I am ready. –
Agenor, go, and let the trumpets sound
370 Some mournful thing, whilst we convey the body
Of this unhappy prince unto the court,
372 And of that virtuous virgin to a grave;
But drag her to a ditch, where let her lie,
374 Accurst whilst one man has a memory!

376 [Exeunt.]

FINIS

= full stop, ie. the punctuation mark at the end of an utterance.

= Ismenus is clearly substituting his own judgment for Leucippus' regarding how to dispose of Bacha's body.

= hurry.

366: the sense is "to calm down the nervous citizenry".

= ie. Urania.

= ie. Bacha.

The Authors' Invented Words

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

bolt (meaning to drive an animal from its hole)

bracer (meaning straps for a buckler)

miss (meaning to not be present to witness)

remember my love (similar phrases such as "send one's love"
appear afterwards)

sure-aimed

NOTES ON THE ANNOTATIONS

References in the annotations to "Dyce" refer to the notes supplied by editor A. Dyce to *Cupid's Revenge* in his 1843 collection of the work of Beaumont and Fletcher, cited at #3 below.

The footnotes correspond as follows:

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