ElizabethanDrama.org presents
the Annotated Popular Edition of

THE HONOURABLE HISTORY
of FRIAR BACON and
FRIAR BUNGAY

By Robert Greene
Written c. 1590
Earliest Extant Edition: 1594

Featuring complete and easy-to-read annotations.

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THE HONOURABLE HISTORY
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BUNGAY

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DRAMATIS PERSONAE

King Henry the Third.
Edward, Prince of Wales, his Son.
Raphe Simnell, the King’s Fool.
Lacy, Earl of Lincoln.
Warren, Earl of Sussex.
Ermsby, a Gentleman.

Friar Bacon.
Miles, Friar Bacon’s Poor Scholar.
Friar Bungay.

Emperor of Germany.
King of Castile.
Princess Elinor, Daughter to the King of Castile.
Jaques Vandermast, A German Magician.

Doctors of Oxford:
Burden.
Mason.
Clement.

Lambert, a Gentleman.
1st Scholar, Lambert’s Son.
Serlsby, a Gentleman.
2nd Scholar, Serlsby’s Son.

Keeper.
Margaret, the Keeper’s Daughter.
Thomas, a Clown.
Richard, a Clown.
Hostess of The Bell at Henley
Joan, a Country Wench.

Constable.
A Post.

Spirit in the shape of Hercules.
A Devil.

Lords, Clowns, etc.

INTRODUCTION to the PLAY

Robert Greene’s Friar Bacon and Friar Bungay may be thought of as a companion-play to Christopher Marlowe’s Doctor Faustus: the protagonist in each drama is a sorcerer who conjures devils and impresses audiences with great feats of magic. Friar Bacon is, however, a superior and much more interesting play, containing as it does the secondary plot of Prince Edward and his pursuit of the fair maiden Margaret. Look out also for the appearance of one of Elizabethan drama’s most famous stage props, the giant talking brass head.

OUR PLAY’S SOURCE

The text of the play is adapted primarily from the 1876 edition of Greene’s plays edited by Alexander Dyce, but with much original wording and spelling reinstated from the quarto of 1594.

NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors refers to the notes supplied by these scholars for their editions of this play. Their works are cited fully below.

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

Footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.


A. Greene's Source for the Play.

Greene's source for the *Friar Bacon* plotline was a storybook written sometime in the late 16th century, *The Famous History of the Learned Friar Bacon*. This fable includes most of the major elements appearing in our play relating to Bacon's magic and household, including his contest with the German magician Vandermast, his servant Miles, and the famous Brazen (brass) Head.

This source is referred to simply as the *History* in the annotations.

B. The Real Friar Bacon.

*Roger Bacon* (1214?-1294) was a real English cleric, philosopher and writer. A great student of science and knowledge, Bacon studied at Oxford, then relocated to Paris, where tradition has it that he taught at the university. He returned to England and Oxford as a resident scholar from 1250; at some point he ran into trouble with the monks of the Franciscan order, which he is surmised to have joined somewhere along the line (hence the appellation *Friar Bacon*), though details are lacking. The Franciscans sent him back to Paris in 1257, and he was kept under restraint for a decade, unable to work or even write. The appointment of Clement IV, who seems to have held in Bacon in favour, as pope in 1265 allowed Bacon to escape his restrictions; he returned to Oxford in 1268.

Bacon went on to write extensively, eventually completing an encyclopedic summary of all the knowledge of the 13th century. From 1278, Bacon once again entered a period of confinement, condemned by the Franciscans for some of his writings which criticized the church, yet the exact length of his imprisonment is uncertain. After his release, he returned one last time to Oxford, where he died, perhaps around 1294.

During his career, Bacon was believed to have dabbled in alchemy, and perhaps even the black arts, and it was in these fields that his reputation grew, unfortunately overshadowing, really occluding completely, his contributions to knowledge and science for several centuries.

A student of Aristotle, Roger Bacon was one of the earliest European proponents of experimental research. His writings are also notable for including detailed descriptions for the production of gunpowder, and fanciful proposals for the development of motorized vehicles and flying machines.\(^{38}\)

The information in the first three paragraphs of this article was adapted from the *Encyclopedia Britannica* of 1911 and the *Dictionary of National Biography*, published 1885-1900.

C. Raphe and Ralph.

The character of the jester in *Friar Bacon* is named *Raphe Simnell*. *Raphe*, the precursor to the more familiar contemporary name *Ralph*, is pronounced *Rafe*. We may note that most editors print this play with the modern version of the name.
D. Scene Breaks, Settings, and Stage Directions.

*Friar Bacon* was originally published in a 1594 quarto. As usual, we lean towards adhering to the wording of the earliest volume as much as possible.

Words or syllables which have been added to the original text to clarify the sense or repair the meter are surrounded by hard brackets [ ]; these additions are often adopted from the play's later editions. A director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1594 quarto does not divide *Friar Bacon* into Acts and Scenes, or provide settings. We separate the play into 16 Scenes, based on the arrangement of Ward, and adopt his suggestions for scene locations as well.

Finally, as is our normal practice, a good number of the quarto's stage directions have been modified, and others added, usually without comment, to give clarity to the action. Most of these changes are adopted from Dyce.
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SCENE I.

Near Framlingham.

Enter Prince Edward, malcontented, with Lacy, Warren, Ermsby and Raphe Simnell (the king's fool).

1 Lacy. Why looks my lord like to a troubled sky

2 When Heaven's bright shine is shadowed with a fog?

Alate we ran the deer, and through the lawnds
Stripped with our nags the lofty frolic bucks
That scudd'd fore the teasers like the wind:

4 Ne'er was the deer of merry Fressingfield

So lustily pulled down by jolly mates,

6 Nor shared the farmers such fat venison,

The Scene: the town of Framlingham, located 87 miles north-east of London, is in the county of Suffolk; the original edition of Friar Bacon printed the name as both Framingham and Fremingham.

Entering Characters: Prince Edward (c.1239-1307) is the Prince of Wales, the eldest son and heir to Henry III of England. Lacy and Warren are the Earls of Lincoln and Sussex respectively, Ermsby is a gentleman, and Raphe Simnell is the jester of the royal family.

1ff: the earls, together with Ermsby, speak apart, while the clearly unhappy Edward broods alone.

like to = like.

2: ie. "when the brightness of the sky or sun is obscured (shadowed) by fog?"

Heaven = two-syllable words with a medial v are often pronounced, as here, in a single syllable, with the v omitted: Hea'n.

3-5: "we just (alate) hunted deer, and across the clearings (lawnds) outran (stripped) with our horses the great-sized (lofty) and playful (frolic) bucks that ran swiftly (scudd'd) ahead of the hunting hounds (teasers, or teisers) like the wind."!

6: Ne'er was = "never before were".

merry Fressingfield = Fressingfield is a village in the county of Suffolk in the east of England, situated nine miles north of Framlingham and about a dozen miles from the North Sea. The adjective merry means simply "pleasant". Greene uses the phrase merry Fressingfield nine times in our play.

7: "so agreeably or vigorously (lustily) successfully hunted by such high-spirited companions".

pulled down = action usually ascribed to hunting dogs when they bring down prey.!

8: the royal hunters turned over their game to the local population; the ban on hunting in royal forests by parties not
sanctioned by the king was strictly enforced, though penalties for violators tended to be in the nature of fines rather than physical punishment.37

So \textbf{frankly} dealt, this hundred years before;

9: "so generously (\textbf{frankly})\textsuperscript{1} bestowed, not for the last hundred years."

Nor have

\textit{ie. Henry. = joyful. = a hunt. = state of depression. = the \textbf{Keeper} is the gamekeeper of the royal forest. = cheerful. = \textit{ie. the Keeper's lodge}. = heartily drinking.\textsuperscript{1} = from rustic drinking vessels.}

And now changed to a \textit{melancholy dump}.

Warr. After the prince got to the \textbf{Keeper's lodge}, And had been \textit{jocund} in the \textit{house} awhile, Tossing off \textit{ale} and \textit{milk} in \textit{country cans},

Whether it was the \textit{country's sweet content},

Or else the \textit{bonny} \textit{damsel} \textit{filled} us drink

That seemed so \textit{stately} in her \textit{stammel red},

Or that a \textit{qualm} did cross his stomach then, But \textit{straight} he fell into his \textit{passiōns},

\textbf{Erms.} \textit{Sirrah Raphe}, what say you to your master, Shall he thus all \textit{amort} live malcontent?

\textbf{Raphe.} Hearest thou, Ned? – Nay, look if he will speak to me!

\textbf{Pr. Edw.} What say’st thou to me, fool?

\textbf{Raphe.} I pray thee, tell me, Ned, art thou in love with the \textbf{Keeper's daughter}?

\textbf{Pr. Edw.} How if I be, what then?

20: Warren speculates as to the reason for the prince's gloomy mood.

\textit{country's sweet content} = a feeling of pleasing satisfaction from being in the country.

= beautiful.\textsuperscript{1} = \textit{ie. who poured or served.}

19: \textit{stately} = dignified.\textsuperscript{1}

\textit{stammel red} = red-dyed clothes; \textit{stammel} originally referred to a coarse cloth of wool,\textsuperscript{1} but came to be synonymous with the colour red, so \textit{stammel red} is technically redundant.\textsuperscript{5}

= nausea.

= immediately. = low spirits.\textsuperscript{1}

26: Raphe addresses Edward, calling him \textit{Ned}. When the prince does not respond, Raphe turns and speaks to the nobles.

\textit{amort} = dejected.\textsuperscript{3}

\textit{ff}: as the king's jester, Raphe has a great deal of license to speak and say things to the prince (and by extension to his companions) that no other individual could get away with, including calling him \textit{Ned} (a nickname for Edward, formed by the abbreviation of the affectionate appellation "mine Edward"), addressing him with the informal \textit{thou} and the familiar \textit{sirrah}, and generally presuming to tease Edward as he pleases.

Note that Raphe only speaks in prose; in Elizabethan drama, fools are usually denied the dignity of speaking in iambic pentameter.

Many modern editions modernize \textbf{Raphe} to \textbf{Ralph}.

= please.
**Raphe.** Why, then, sirrah, I'll teach thee how to deceive **Love**.

**Pr. Edw.** How, Raphe?

**Raphe.** **Marry,** Sirrah Ned, thou shalt put on my cap and my coat and my **dagger,** and I will put on thy clothes and thy sword; and so thou shalt be my fool.

**Pr. Edw.** And what of this?

**Raphe.** Why, so thou shalt **beguile** **Love**; for **Love** is such a proud **scab,** that he will never meddle with fools nor children. Is not Raphe's counsel good, Ned?

**Pr. Edw.** Tell me, Ned Lacy, didst thou **mark** the maid,

How **lively** in her country **weeds** she looked?

A bonnier wench all Suffolk cannot yield: −

All Suffolk! nay, all England holds none such.

**Raphe.** Sirrah Will Ermsby, **Ned** is deceived.

**Erms.** Why, Raphe?

**Raphe.** He says all England hath no such, and I say, and I'll **stand to it,** there is one better in **Warwickshire.**

**Warren.** How provest thou that, Raphe?

**Raphe.** Why, is not the **abbot** a learned man, and hath read many books, and thinkest thou he hath not more learning than thou to choose a bonny wench?

36-37: personified **Love** may be conceived of as Cupid, the boy-god who causes others to fall in love by shooting them with arrows; Raphe means to show Edward how to avoid falling in love.

41: **Marry** = common oath, derived from the Virgin Mary, used frequently in our play by Raphe and Friar Bacon's servant Miles.

41-42: **my cap and my coat** = a jester's outfit usually included an outlandish cap (called a fool's-cap), sometimes adorned with bells, and multi-coloured outerwear. **my dagger** = a jester also sometimes carried a wooden sword or dagger.

= in this way. = deceive.

48: **scab** = scoundrel.²

48-49: he will...children = by dressing as Raphe, Edward can avoid the attention of Love, who never condescends to bother with fools and children.

51: **Ned Lacy** = while the Lacy clan held the earldom of Lincoln during Henry III's reign, none of the earls was named Edward. We many note it was rather unusual for a dramatist to give two principal characters the same first name. **mark** = observe, notice.

52: **lively** = perhaps meaning striking or vivacious;¹ most editors emend **lively** to **lovely.**

**weeds** = clothing, apparel.

= more attractive or splendid gal. = **Suffolk** county, as we have noted, is the county in which Fressingfield and Framlingham are situated.

= ie. the prince.

= ie. "stand by my position".

= another English county, located in central-England, due west of Suffolk.

= ie. the abbot of Warwickshire, but no particular individual has been identified.

67-68: **thinkest...wench** = on its face, "do you think the abbot, with his education, is not more qualified to identify a beautiful woman?", but this seems a rather lame interpretation. Seltzer persuasively argues the line is ruder, suggesting "don't you think the abbot, being more educated than you, is in proportion therefore more lecherous than you are?"
Yes, warrant I thee, by his whole grammar.

69: **warrant I thee** = "I assure you".

*by his whole grammar* = "by his education", ie. "I swear on his education"; Raphe means this as an oath, *by* having the same generic meaning as "I swear on (something)".

In the 14th century, the word **grammar** applied specifically to Latin grammar; as an educated man and cleric, the abbot would be well versed in Latin. James Henke, in his *Courtesans and Cuckolds*, sees a bawdy pun in this line between **whole** and **hole** (a woman's privates).¹⁵

Erms. A good reason, Raphe.

Pr. Edw. I tell thee, Lacy, that her sparkling eyes
Do lighten forth sweet love's alluring fire;
And in her **tresses** she doth fold the looks
Of such as **gaze** upon her golden hair:

Her bashful white, mixed with the morning's red,
Luna doth boast upon her lovely cheeks;

Her front is beauty's **table**, where she paints
The glories of her gorgeous excellence.
Her teeth are **shelves** of precious **margarites**,
Richly enclosed with **ruddy cural cleeves**.

Tush, Lacy, she is beauty's over-match.

If thou **survey'st** her curious imagery.

Lacy. I grant, my lord, the damsel is as fair
As simple Suffolk's homely towns can yield.
But in the court be **quainter** dames than she,
Whose faces are enriched with honour's **taint**.

Whose beauties stand upon the stage of fame,

And vaunt their trophies in the **courts of love**.

Pr. Edw. Ah, Ned, but hadst thou watch'd her as myself.

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72: *Pr. Edw.* I tell thee, Lacy, that her sparkling eyes
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77-78: the white and ruddy hues of Margaret's skin and the dawn (respectively) reflect onto the moon.

**Her bashful white** = a pale skin tone was considered the epitome of beauty in this era.

**Luna** = the personified moon.

The colours **red** and **white** were frequently paired in describing a woman's beauty: in Shakespeare's *Twelfth Night*, for example, we find "'Tis beauty truly blent, whose red and white / Nature's own sweet and cunning hand laid on."

**Her front** = face or forehead. **=** canvas.² = ie. personified Beauty.

**shelves** = (like) underwater ledges or banks. **=** pearls.¹

**ruddy cural cleeves** = cliffs of red coral, ie. her lips.

**courts of love** = legendary tribunals said to have existed in France in the Middle Ages, in which "lords and ladies" decided issues of "love and gallantry" (OED, *court*, n1, sense IV.11.e).

84: **survey'st** = inspects or carefully observes.

**curious imagery** = "beautifully wrought form or appearance"; **image** refers specifically to the representation of a figure in a work of art,¹ tying back to **table** and **paints** of line 79.

86: **as** humble.²

**be quainter** = there are more elegant or courtly.¹⁴

89: "whose faces are made richer with the hue (taint, ie. tint) of noble rank".

90: the beauty of these women is known far and wide; a nice metaphor describing these attractive women as appearing on **stage**, as in a theatre, where they can be seen and appreciated by all.

91: and brag about their amorous conquests.

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**as I did"**.
And seen the secret beauties of the maid,

Their courtly coyness were but foolery.

*Erms.* Why, how watched you her, my lord?

*Pr. Edw.* Whenas she swept like *Venus* through the house,

And in her shape fast folded up my thoughts,

Into the milk-house went I with the maid,

And there amongst the cream-bowls she did shine

As *Pallas* 'mongst her princely *huswifery*:

She turned her *smock* over her *lily* arms,

And dived them into milk to *run* her cheese;

But whiter than the milk her crystal skin,

Checkèd with lines of azure, made her blush

That art or nature *durst* bring for compare.

Ermsby,

If thou hadst seen, as I did note it well,

How beauty played the huswife, how this girl,

Like *Lucrece*, laid her fingers to the work,

Thou wouldst, with *Tarquin*, hazard Rome and all

= *Ward* suggests Edward is referring simply to Margaret's "domestic charms"; *Seltzer* suggests "less obvious charms".

95: Edward dismisses the ladies of the court, critically describing the manner in which they feign modesty (*coyness*) as foolish behaviour (*Ward* suggests, for *foolery*, "empty pretense", and *Seltzer* "flirtation"), as compared to the elegant shyness of Margaret.

99: *Whenas* = when.

100: ie. "and I became absorbed in thinking about Margaret's good looks, which resembled those of Venus".

103: Margaret is compared to the goddess Athena, or Minerva (*Pallas* being an alternative epithet), who was credited with the invention of every type of domestic work usually done by women, including the distinctively feminine arts of weaving and spinning. **huswifery** = household or domestic goods.

104: *smock* = a term applied generally to a woman's undergarment, but the sense here seems to be "apron".

105: ie. "and plunged her hands into the milk, in order to curdle (run) it into cheese."

106: Edward is obsessed with the whiteness of Margaret's skin!

107: *Checked...azure* = imbued with blue colour by her veins.

108: 3 *made her blush...compare* = would make any other woman whom either human skill or nature could imagine blush for shame to be compared to her. *durst* = dare.

112: *Lucrece* (pronounced in two syllables, *LU-crece*), or *Lucretia*, was a famously virtuous Roman matron; one night, a small group of men, which included Lucretia's husband Lucius Collatinus and the sons of the Roman king Tarquinius, argued about whose wife possessed the most virtue; deciding to settle the question at once, they rode from their military camp in order to surprise their wives to see what they were doing in the middle of the night; while the king's sons found their wives feasting, Lucius found his wife Lucretia spinning with her maids, thus winning the bet. Edward is therefore comparing Margaret's virtuous domestic qualities with Lucretia's.

113: *Sextus Tarquinius*, the son of Tarquinus Superbus
To win the lovely maid of Fressingfield.

Raphe. Sirrah, Ned, wouldst fain have her?

Pr. Edw. Ay, Raphe.

Raphe. Why, Ned, I have laid the plot in my head; thou shalt have her already.

Pr. Edw. I'll give thee a new coat, an learn me that.

Raphe. Why, Sirrah Ned, we'll ride to Oxford to Friar Bacon: O, he is a brave scholar, sirrah; they say he is a brave necromancer, that he can make women of devils, and he can juggle cats into costermongers.

Pr. Edw. And how then, Raphe?

Raphe. Marry, sirrah, thou shalt go to him: and because thy father Harry shall not miss thee, he shall turn me into thee; and I'll to the court, and I'll prince it out; and he shall make thee either a silken purse full of gold, or else a fine wrought smock.

Pr. Edw. But how shall I have the maid?

Raphe. Marry, sirrah, if thou be'st a silken purse full of gold, then on Sundays she'll hang thee by her side, and you must not say a word. Now, sir, when she comes into a great press of people, for fear of the cutpurse, on a sudden she'll swap thee into her (the evil seventh king of Rome), was smitten with Lucretia's beauty; later, after the incident described in the note of line 112 above had taken place, Sextus returned to Lucius' home and raped her. Lucretia killed herself rather than live with her shame. Before doing so, however, she informed her husband and father of what happened, and in revenge her relatives precipitated a revolution which overthrew the Roman kings and established the Roman Republic.

Edward's point is that even Tarquinius would have risked losing his throne to win Margaret; though likening his beloved with the ill-fated and violated Lucretia might not be the most sensitive of comparisons.

= ie. "you like to".

= concocted a plan.
= at once.¹
= "if you instruct me how to accomplish that."
= the university at which Friar Bacon lives and teaches.
= an excellent.
= splendid sorcerer.

The familiar word necromancy was often spelled negromancy or nigromancy (which was translated to mean "black arts")¹ in the 16th century. The quarto generally spells necromancy and its derivatives with the prefix nigro-, but to avoid offending modern sensibilities, we will employ the modern spelling.

Strictly speaking, a necromancer is one who engages in raising spirits.

= ie. turn, transform.
= apple-sellers.

130: "what follows?"

¹ = ie. so that. = ie. Henry III.
134: I'll to = ie. "I'll go to".
134-5: prince it out = act like a prince, ie. "I'll be you."

= ie. Friar Bacon. = "turn you into".
= finely embroidered lady's undergarment.¹ ²
= ie. get.

141-2: she'll hang…side = purses of money were tied to one's outer-clothing, which made them tempting targets for pick-pockets.

¹ = press, ie. crush or crowd.¹
144: cutpurse = a pick-pocket who subtly snipped the strings attaching a purse to one's outer garments.
144-5: on a sudden…pluckerd = "she will suddenly stash
plackerd; then, sirrah, being there, you may plead for yourself.

**Erms.** Excellent policy!

**Pr. Edw.** But how if I be a wrought smock?

**Raphe.** Then she'll put thee into her chest and lay thee into lavender, and upon some good day she'll put thee on; and at night when you go to bed, then being turned from a smock to a man, you may make up the match.

**Lacy.** Wonderfully wisely counselled, Raphe.

**Pr. Edw.** Raphe shall have a new coat.

**Raphe.** God thank you when I have it on my back, Ned.

**Pr. Edw.** Lacy, the fool hath laid a perfect plot.

For why our country Margaret is so coy.

And stands so much upon her honest points,
That marriage or no market with the maid –

Ermsby, it must be necromantic spells
And charms of art that must enchant her love,
Or else shall Edward never win the girl.

Therefore, my wags, we'll horse us in the morn,
And post to Oxford to this jolly friar:
Bacon shall by his magic do this deed.

**Warr.** Content, my lord; and that's a speedy way
To wean these headstrong puppies from the teat.

**Pr. Edw.** I am unknown, not taken for the prince;

They only deem us frolic courtiers,
That revel thus among our liege's game:

*(swap) you beneath her underskirt (plackerd, i.e. placket). Plackerd could also refer more narrowly to the slit in the front of the garment.*

145-6: *you may plead for yourself* = "you will have to argue or beg for yourself": the sense is suggestive and humorous, "you are on your own."

150: ie. "but what if I am transformed into a smock instead of a purse?"

152-3: *lay thee in lavender* = slang for "put you away for later use".¹

155-6: *make up the match* = get engaged to be married.¹

160: Edward will reward Raphe for his idea!

162: wryly, "I'll gladly thank you for it when I see it."

= has come up with a great scheme.

166: *For why* = because.

**Margaret** = when appearing in the middle of a line, Margaret is almost always, as here, pronounced with two syllables: **MAR-g'ret**.

**coy** = modest, unresponsive.

167: ie. "and insists on remaining chaste (honest)".

168: ie. "it's either marriage or no deal with her"; Edward of course cannot marry a commoner, but he does want to get her to bed.

169-170: Edward will have to conquer Margaret via supernatural means.

**art** = the occult.

= lads. = ie. "mount our horses".

= ride speedily.¹ = gay or merry; the phrase *jolly friar* appears eight times in our play, and *frolic friar* is thrown in twice as well to relieve the monotony.

= "very well".

= a coarse metaphor for teasing women away from their path of resistance.

179: there is no one in Fressingfield who would recognize the prince, nor has there been any advertisement that he personally has been hunting in the forest there.

180-1: the locals would likely assume Edward's party to be an anonymous group of sportive (frolic) members of the king's court out hunting the king's game.
Therefore I have devised a **policy.**

Lacy, thou know'st next Friday is Saint James'.

And then the country flocks to Harleston fair;

Then will the Keeper's daughter **frolic** there,

And over-shine the **troop** of all the maids

That come to see and to be seen that day.

Haunt thee disguised among the **country-swains**.

Feign thou'rt a farmer's son, not far from thence,

Espy her loves, and who she liketh best;

Cote him, and court her to **control** the clown;

Say that the courtier *tirèd* all in green,
That helped her *handsomely* to run her cheese,
And filled her father's lodge with venison,
Commends him, and sends **fairings** to herself.

Buy something worthy of her **parentage**.

Not worth her beauty: for, Lacy, then the fair
Affords no *jewèl* fitting for the maid.

And when thou talk's of me, note if she blush:
Oh, *then she loves*; but if her cheeks *wax* pale,
Disdain it is. Lacy, **send how she fares,**

---

183: **next Friday** = up to this point of the 16th century, the universally accepted way to refer to the next appearance of a day of the week was to write "the next (Fri)day"; research suggests that it is in this line that we find the earliest use of this ubiquitous collocation without the preceding *the*, ie. **next Friday, not the next Friday.**

Saint James' = the Feast day of St. James the Greater, 25 July.

Harleston = a small town located 4 miles north-west of Fressingfield, but in Norfolk county across the border from Suffolk; Edward is wrong regarding either the day of the fair or the day of St. James' Feast: Harleston's fair was held on 5 July (there were others on 9 September and 1 December).²

184: "and outshine (in beauty) all the other young ladies".

186: **troop** = group or assembly (of people).³

187: "pretend you are a farmer's son hailing not far from there (ie. Harleston)"; this way Lacy will have a plausible story as to why no one from Fressingfield will know or recognize him.

188: Edward wants Lacy to attend the fair, but in some rustic outfit that will disguise his noble identity.

Haunt = keep company.

country-swains = local yokels.

189: "observe her tastes, regarding to what and whom she is attracted.

190: Lacy should out-woo any young man Margaret seems to fancy, so as to restrain or prevent (control) such a peasant (clown) from winning her over.¹

Note the intense alliteration in this line.

Cote = surpass in some way,¹ or keep alongside of.³

191: Lacy should *tirèd* all in green;
That helped her *handsomely* to run her cheese,
And filled her father's lodge with venison,
Commends him, and sends **fairings** to herself.

192: man of the court. = "who was attired"; pronounced *TI-red.*

= skillfully.¹

193: **Commends him** = "sends his regards".

Fairings = gifts, especially those purchased at a fair; but also meaning gifts from a suitor or lover.¹

194: Not worth her beauty; for, Lacy, then the fair
Affords no *jewèl* fitting for the maid.

195: "then she loves me." = grow.

= ie. "then she scorns me." = "send news", or "let me
And spare no time nor cost to win her loves.

Lacy. I will, my lord, so execute this charge
As if that Lacy were in love with her.

Pr. Edw. Send letters speedily to Oxford of the news.

Raphe. And, Sirrah Lacy, buy me a thousand thousand million of fine bells.

Lacy. What wilt thou do with them, Raphe?

Raphe. Marry, every time that Ned sighs for the Keeper's daughter, I'll tie a bell about him: and so within three or four days I will send word to his father Harry, that his son, and my master Ned, is become Love's morris-dancer[r].

Pr. Edw. Well, Lacy, look with care unto thy charge, And I will haste to Oxford to the friar, That he by art and thou by secret gifts Mayst make me lord of merry Fressingfield.

Lacy. God send your honour your heart's desire.

[Exeunt.]

SCENE II.

Friar Bacon's cell at Brasenose.

Enter Friar Bacon and Miles, his poor scholar with books under his arm; and Burden, Mason and Clement (three doctors).

Bacon. Miles, where are you?
**Miles.** Hic sum, doctissime et reverendissime doctor.

**Bacon.** Attulisti nos libros meos de necromantia?

**Miles.** Ecce quam bonum et quam jucundum habitares libros in unum!

**Bacon.** Now, masters of our academic state

That rule in Oxford, viceroys in your place,

Whose heads contain maps of the liberal arts.

Spending your time in depth of learnèd skill,
Why flock you thus to Bacon's secret cell,
A friar newly stalled in Brazen-nose?

Say what's your mind, that I may make reply.

**Burd.** Bacon, we hear that long we have suspect,
That thou art read in magic's mystery;
In pyromancy, to divine by flames;

To tell, by hydromat[nt]ic, ebbs and tides;

By aeromancy to discover doubts.

3-4: "Here I am, most learned and most reverend teacher." All Latin translations are by Keltie, unless otherwise indicated.

The editors all note how the Latin in these lines is not perfect; while Bacon can be assumed to be fluent in Latin, Miles will later be chided for his lack of ability in the language.

6: "Hast thou brought us our books on necromancy?"

8-9: "Behold how good and pleasant it is to keep books in one place!" Ward notes the line is a parody of Psalms 133:1, "Behold how good and how pleasant a thing it is, that brethren dwell together in unity" (Bishop's Bible, 1568).

10-11: in referring to his guests as masters and viceroys, Bacon suggests they are not just leading scholars, but also heads of some of the colleges that comprise Oxford University.¹

12: ie. "whose brains hold the sum of all knowledge of the liberal arts".

maps = summaries, ie. totality of knowledge.¹

liberal arts = the seven classical areas of academic study, which include grammar, logic and rhetoric (the trivium) and arithmetic, geometry, astronomy and music (the quadrivium).¹

= secluded room.
= installed. = the name of one of Oxford's colleges; see the note at the top of this Scene.
= in modern parlance, "what's on".
= "which we have long suspected".
= well-versed.
21: pyromancy, as the text says, is divination by means of observing fire; forecasts could be made, for example, by observing the direction a fire turns.¹³

22: tell = foretell.⁶

hydromant[nt]ic = likely an error for hydromancy, divination by observation of water. A ring, for example, might be suspended by a thread over a vessel of water, and the vessel being struck, the water or ring observed; or the diviner might, as the Dictionary of Arts, Sciences and Literature (1819) says, examine "the various agitations of the waves of the sea."¹³ The OED also notes, with some cynicism, that hydromancy may involve observing the "pretended appearance of spirits" within the water.¹

23: in aeromancy, the magician foretells events by means of observing atmospheric phenomena, such as unusual winds or storms.¹³ Ward quotes from an earlier source, which noted that wind from the east signals good fortune; from the west, evil; from the south, calamity; and from the north, the revelation of a secret; and from all four quarters simultaneously, a violent storm in the offing.

It was still believed in the 16th century that there were four elements of which all matter of the universe were
comprised, namely fire, water, air and earth; each of these elements, furthermore, could be observed individually for purposes of divination. Greene includes three of these forms of divination here, neglecting only to mention *geomancy*, divination by means of studying the earth, which involved tossing earth onto the ground and observing the resulting pattern formed.¹

*discover doubts* = resolve "difficult propositions" (Seltzer, p. 11).

24: "to answer questions, as did Apollo through his oracle."
The reference is to the very famous and frequently mentioned seer of ancient Greece, located in the town of Delphi; for a fee, one could ask a question of the priestess, who would transmit an answer from Apollo.

*plain out* = explain or make plain.

28ff: Miles' merry banter reveal him to be a joker, playing the clown for Bacon as Raphé does for Edward.

28-30: Miles refers to that most well-known Aesop's fable, in which the fox, unable to reach the grapes which were hanging from a high trestle, went away dejectedly, asserting the grapes were probably sour anyway; the story is not exactly apropos to our situation here, as the Scholars are not complaining or trying (but failing) to learn about the magic performed by Bacon; rather, they are only inquiring as to whether the rumours they have heard about him are true.

Note that Miles is punning on *above us*, as the grapes could be said to be literally *above* the fox, while Bacon's sorcery is *above*, ie. beyond the comprehension of, the visitors.

Observe also that none of the characters pays any attention to Miles' comic observations.

34: "that you are using magic to make a head of brass".

35" "which shall explain or clarify unusual inquiries and reveal scientific principles (aphorisms)".¹, ¹,⁸

³ = common phrase meaning "teach a lesson", ie. instruct.¹

37: *devil* and *devils* are always pronounced as a single syllable in *Friar Bacon: de’il*,

*ghastly* = terrible.¹

³ = before.

39: just as many towns in the Middle Ages protected themselves by constructing a defensive wall around their perimeters, Bacon intends to do the same to protect all of England. The *History* makes it clear that it was only through the agency of the talking brass head that such a wall could be created.

A *brass* wall would be exponentially more difficult to penetrate than one of earth or stone.

*compass* = surround.
mystically; for he knows, if your skill fail to make a
brazen head, yet Mother Waters' strong ale will fit
his turn to make him have a copper nose.

45: Mother Water's strong ale = a 17th century publication
sheds light on this line, which has long stumped editors:
Mother Water is water which has been alkali-fied, and is a
prime ingredient in the making of copper-sulfate (hence the
allusion to a copper nose in line 46), also called copperas or
vitriol, which was used in dyeing and tanning. ¹
An extra layer of wordplay is noted by Collins,² who
observes that literature of the period makes occasional
reference to "Mother Watkin's Ale", so that Miles' use of
Mother Waters' strong ale is likely a parody of that as well.

a copper nose (line 46) = Miles' jest may not only be
playing on the juxtaposition of brass and copper, but with
ale also hinting at the changing of a heavy drinker's nose to
red, the colour of copper.

48: Clem. Bacon, we come not grieving at thy skill,
But joying that our academy yields

A man supposed the wonder of the world.

50: For if thy cunning work these miracles,
England and Europe shall admire thy fame,
And Oxford shall in characters of brass,
And statues, such as were built up in Rome,
Etérnize Friar Bacon for his art.

56: Mason. Then, gentle friar, tell us thy intent.

58: Bacon. Seeing you come as friends unto the friar,
Resolve you, doctors, Bacon can by books
Make storming Boreas thunder from his cave,
And dim fair Luna to a dark eclipse.
The great arch-ruler, potentate of hell,
Trembles when Bacon bids him, or his fiends,
Bow to the force of his pentageron.

61: dim is a verb. = the moon, as a goddess.

63: Bacon describes Lucifer, the head-demon of hell.
= commands.

65: Bow to = "to submit to".
pentageron = alternate name for pentagonon, or
pentagram, a five-pointed star, drawn with a single
continuous line. It was, and is, a figure useful in the casting
of spells, offering protection to the sorcerer from evil spirits.

66: "what magic (art) can do, the jolly friar knows."

= invented and created.¹
And that by art shall read philosophy.

And I will strengthen England by my skill,
That if ten Caesars lived and reigned in Rome,
With all the legions Europe doth contain,
They should not touch a grass of English ground;

The work that Ninus reared at Babylon,
The brazen walls framed by Semiramis,

Carved out like to the portal of the sun.

Shall not be such as rings the English strond

From Dover to the market-place of Rye.

Burd. Is this possible?
Miles. I'll bring ye two or three witnesses.
Burd. What be those?
Miles. Marry, sir, three or four as honest devils and good companions as any be in hell.
Mason. No doubt but magic may do much in this; For he that reads but mathematic rules
Shall find conclusions that avail to work
Wonders that pass the common sense of men.
Burd. But Bacon roves a bow beyond his reach.

And tells of more than magic can perform,
Thinking to get a fame by fooleries.
Have I not passed as far in state of schools,
And read of many secrets? Yet to think
That heads of brass can utter any voice,
Or more, to tell of deep philosophy,
This is a fable Aesop had forgot.

_Bacon._ Burden, thou wrong'st me in detracting thus;
Bacon loves not to stuff himself with lies.
But tell me 'fore these doctors, if thou dare,
Of certain questions I shall move to thee.

_Burd._ I will: ask what thou can.

_Miles._ Marry, sir, he'll straight be on your pick-pack
to know whether the feminine or the masculine
gender be most worthy.

_Bacon._ Were you not yesterday, Master Burden, at
Henley-upon-the-Thames?

_Burd._ I was: what then?

_Bacon._ What book studied you thereon all night?

_Burd._ I! None at all; I read not there a line.

_Bacon._ Then, doctors, Friar Bacon's _art_ knows _naught_.

_Clem._ What say you to this, Master Burden? Doth
he not _touch_ you?

_Burd._ I _pass_ not of his frivolous speeches.

_Miles._ Nay, Master Burden, my master, _ere_ he hath
done with you, will turn you from a doctor to a
_dunce_, and _shake you so small_ that he will leave no
more learning in you than is in Balaam's ass.

= _naught_ = nothing.
= _touch_ = strike a nerve in.
= _pass_ = care.
= _ere_ = before.

103: Burden sarcastically refers back to Miles' allusion to
one of Aesop's fables back in line 29.

117: _Henley_ is a town in Oxfordshire, located about 22
miles south-east of Oxford and resting on the Thames.

125: _art_ = magic.

= _naught_ = nothing.
= _touch_ = strike a nerve in.
= _pass_ = care.
= _ere_ = before.

134: _dunce_ = block-head, dullard, as _dunce_ is still used
today.

= _shake you so small_ = literally, "cause you to break into
small pieces from shaking", but perhaps more generally
meaning "cause you to shake or shiver from terror", due to
the impressiveness of the magic Bacon will show Burden.

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small pieces from shaking", but perhaps more generally
meaning "cause you to shake or shiver from terror", due to
the impressiveness of the magic Bacon will show Burden.
beast; the angel then gave the donkey the gift of speech, and the donkey asked the stunned prophet why he was beating him; after which the angel revealed himself to the repentant Balaam (Numbers 22).

Bacon. Masters, for that learnèd Burden's skill is deep,
And sore he doubts of Bacon's cabalism.

I'll show you why he haunts to Henley oft.
Not, doctors, for to taste the fragrant air,
But there to spend the night in alchemy,
To multiply with secret spells of art;

Thus private steals he learning from us all.
To prove my sayings true, I'll show you straight
The book he keeps at Henley for himself.

Miles. Nay, now my master goes to conjuration, take heed.

Bacon. Masters,
Stand still, fear not, I'll show you but his book.

[Here Bacon conjures.]

Per omnes deos infernales, Belcephon!

Enter Hostess with a shoulder of mutton on a spit,
and a devil.

Miles. Oh, master, cease your conjuration, or you spoil all; for here's a she-devil come with a shoulder of mutton on a spit. You have marred the devil's supper; but no doubt he thinks our college fare is slender, and so hath sent you his cook with a shoulder of mutton, to make it exceed.

Host. O, where am I, or what's become of me?

Bacon. What art thou?

Host. Hostess at Henley, mistress of the Bell.
there was a Bell Inn at Hurley, three miles east of Henley, but not one at Henley, where the local inn was called the Red Lion.

= in preparation for. = early variant for guests.
= impulse. = out of the.
= peered.
= immediately. = from there.
= nothing; note the line's double negative, which was still common and acceptable in this era.
= to where.
= who.

= no doubt a euphemism for what she and Burden really did every night.
= ie. "a pox on", the quintessential Elizabethan curse; pox could refer to smallpox or venereal disease.

= ie. "do you (still) believe".
= build, construct.¹
= so quickly.
= assure.
203-4: he would...Oxford = ie. Burden would have his mistress at Oxford with him every night - saving him the trip to Henley!
= checkmated, ie. confounded.
= shame, humiliation.¹
= because. = missed puns with mistress.
= ie. return to.
= begins.
= common term of address for a servant, here referring to Belcephon.
= common curse of the period.
Bacon. What's that?

Miles. Marry, sir, now that my hostess is gone to provide supper, conjure up another spirit, and send Doctor Burden flying after.

Bacon. Thus, rulers of our academic state, You have seen the friar frame his art by proof:

And as the college callèd Brazen-nose Is under him, and he the master there, So surely shall this head of brass be framed, And yield forth strange and uncoth aphorisms:

And hell and Hecatê shall fail the friar, But I will circle England round with brass.

Miles. So be it et nunc et semper; amen.

[Exeunt.]

SCENE III.
The Harleston Fair.

Enter Margaret and Joan;
Thomas, Richard and other Clowns;
and Lacy disguised in country apparel.

Thom. By my troth, Margaret, here's a weather is

able to make a man call his father “whoreson”: if this weather hold, we shall have hay good cheap, and butter and cheese at Harleston will bear no price.

Marg. Thomas, maids when they come to see the fair Count not to make a cope for dearth of hay:

232: Bacon does not deign to respond to Miles.
= ie. "demonstrate, and thus prove, his skill in magic."
frame = produce.¹

234-5: ie. Bacon, we remember, runs Brasen-nose College.
= constructed.
= ie. proclaim, state. = marvelous or uncommon truths.¹

238: the sense is, "even if hell and Hecate should fail to help me", ie. no matter what happens.
Hecate = a mysterious and powerful yet poorly understood goddess, who was considered a deity of the underworld.¹⁰

= Latin: "both now and forever"; the phrase is borrowed from a longer utterance used in the Ordinary Form of the Latin Catholic office: Sicut erat in principió et nunc et semper, et in sæcula sæculórum (As it was in the beginning, and now, and always, and in the ages of the ages).¹⁴

Entering Characters: Margaret is our Keeper's daughter, the lass with whom Prince Edward is smitten, and Joan is her friend. Thomas and Richard are local rustics (Clowns).

1-4: Thomas notes that the good weather has led to a successful planting season, which will likely depress prices.
A subsistence economy like England's led to the serious problem of hoarding by farmers, in which a farmer might stash away some portion of his crops to sell during times of scarcity, when he would then be able to price-gouge his hungry customers.
By my troth = "I swear".
is = that is.
= ie. son of a whore.
= common phrase for "at low prices", ie. very cheap.¹
= common phrase for "have no monetary value".

6-7: the sense is, "young ladies don't come to the fair in order to get a bargain (cope)¹² for expensive hay."
count = reckon.¹
When we have turned our butter to the salt,
And set our cheese safely upon the racks,
Then let our fathers prize it as they please.

We country sluts of merry Fressingfield.

Come to buy needless naughts to make us fine,
And look that young men should be frank this day,
And court us with such fairings as they can.

Phoebus is blithe, and frolic looks from Heaven,

As when he courted lovely Semele.

Swearing the pedlars shall have empty packs.

If that fair weather may make chapmen buy.

Lacy. But, lovely Peggy, Semele is dead,

And therefore Phoebus from his palace pries.
And, seeing such a sweet and seemly saint,

Shews all his glories for to court yourself.

Marg. This is a fairing, gentle sir, indeed,

To soothe me up with such smooth flattery;

But learn of me, your scoff's too broad before. −

Well, Joan, our beauties must abide their jests;
We serve the turn in jolly Fressingfield.

Joan. Margaret,

A farmer's daughter for a farmer's son:
I warrant you, the meanest of us both.
Shall have a mate to lead us from the church.

[Lacy whispers Margaret in the ear.]

But, Thomas, what's the news? What, in a dump?
Give me your hand, we are near a pedlar's shop;
Out with your purse, we must have fairings now.

Thom. Faith, Joan, and shall. I'll bestow a fairing on you, and then we will to the tavern, and snap off a pint of wine or two.

Marg. Whence are you, sir! Of Suffolk? For your terms are finer than the common sort of men.

Lacy. Faith, lovely girl, I am of Beccles by.

Your neighbour, not above six miles from hence,
A farmer's son, that never was so quaint
But that he could do courtesy to such dames.
But trust me, Margaret, I am sent in charge
From him that revelled in your father's house,
And filled his lodge with cheer and venison,
'Tired in green: he sent you this rich purse,

[Gives purse.]

His token that he helped you run your cheese,
And in the milkhouse chatted with yourself.

Marg. To me? You forget yourself.

Lacy. Women are often weak in memory.

Marg. O, pardon, sir, I call to mind the man:
'Twere little manners to refuse his gift,
And yet I hope he sends it not for love;
For we have little leisure to debate of that.

Joan. What, Margaret! blush not; maids must have their loves.

Thom. Nay, by the mass, she looks pale as if she were angry.


perhaps, "least attractive") of the two of us will find a husband today."

= ie. "are you depressed?"
= pronounced as we're for the meter's sake.

= ie. "we will go to"; note the common Elizabethan grammatical construction of this phrase: in the presence of a word of intent (will), the word of movement (go) may be omitted.
43-44: snap off...or two = the sense is, "grab a quick drink or two."

= from where. = language, manner of speaking.1,8

= "from near Beccles", a town located about 10 miles east-north-east of Fressingfield, far enough that Lacy should not raise suspicion just because nobody from the latter town knows him.

= Ward suggests "shy", Gassner11 "fastidious".
= bow to, pay obeisance to.
= who.
= dressed.

= sign or evidence (to be recognized by Margaret as having come from Edward).
= ie. are mistaken.8
62: "you have forgotten."

= "it would be unmannerly".

= an oath.

76: Sirrah = common term of address between members of the lesser classes.
I pray = please.
how doth = ie. how is.

77: Goodman = common title for farmers or other men of status lower than gentleman.5
I'll tell you, Margaret, 'a were good to be a gentleman's jade, for of all things the foul hilding could not abide a dung-cart.

Marg. [Aside]
How different is this farmer from the rest
That erst as yet hath pleased my wandering sight!
His words are witty, quickened with a smile,
His courtesy gentle, smelling of the court;
Facile and debonair in all his deeds;
Proportioned as was Paris, when, in grey,
He courted Oenon in the vale by Troy.

Great lords have come and pleaded for my love:
Who but the Keeper's lass of Fressingfield?
And yet methinks this farmer's jolly son
Passeth the proudest that hath pleased mine eye.
But, Peg, disclose not that thou art in love,
And shew as yet no sign of love to him,
Although thou well wouldst wish him for thy love:
Keep that to thee till time doth serve thy turn.
To shew the grief wherein thy heart doth burn.
Come, Joan and Thomas, shall we to the fair?
You, Beccles man, will not forsake us now?
Lacy. Not whilst I may have such quaint girls as you.
Marg. Well, if you chance to come by Fressingfield,
Make but a step into the Keeper's lodge,
And such poor fare as woodmen can afford,
Butter and cheese, cream and fat venison,
You shall have store, and welcome therewithal.
Lacy. Gramercies, Peggy; look for me ere long.

of = from.

78-80: 'a were…dung-cart = ie. "this worthless nag (jade) would be better off in the service of a gentleman, because, unbelievably, it can't endure to pull a cart of dung" (a service which would be required from it when it is employed by a farmer).
'a = he.
hilding = a worthless animal (used especially to describe a horse).¹

Note how pointedly prosaic the language and topics of conversation are of Thomas and Richard, compared to those of Lacy and Margaret.

= ie. Lacy.
= till now. = ie. he is also physically attractive.
= enlivened.
= ie. no doubt in contrast to the more earthy fragrance of the locals.
= genial and pleasant.¹

88-89: as attractively built (proportioned) as was Paris (famous prince of ancient Troy) when, dressed in the outfit of a shepherd (in grey),² the latter courted Oenone (the daughter of the river god Cebron), who lived in the river valley (vale) near Troy.

Paris married Oenone, but later left her to elope with the Spartan queen Helen; more on that later.

= "who else would be admired or sought after but" (Ward).
= surpasses. = most attractive or splendid (of the great lords of line 90).¹
= show.

99: Keep…thee = "keep it private", ie. a secret.
turn = purpose, ie. till the right time comes along.
= pain of love (Seltzer).

Note the rhyming couplet of lines 97-98.

= leave, abandon.
= pretty.¹

= food.
= plenty.¹ = besides.¹
= thanks; from the French grande merci.? = before.
SCENE IV.

The Court at Hampton-House.

Enter King Henry the Third, the Emperor, the King of Castile, Elinor, and Vandermast.

The Setting: Hampton Palace, but see the note at line 39 below.

Entering Characters: Henry the Third (1207-1272, reigned 1216-1272) assumed the throne of England at the age of 9 upon the death of his father, King John. He married Eleanor of Province in 1236, and their first son Edward - our Prince Edward - was born in June 1239.

The Emperor is Holy Roman Emperor Frederick II (1194-1250, crowned emperor in Rome in 1220). Frederick led the Fifth Crusade (1228-9), during which he re-acquired Jerusalem (by treaty) for Christianity. In 1235 he married Isabella, daughter of England's King John, which made Frederick the brother-in-law of Henry III. Frederick never actually visited England.

The King of Castile is Ferdinand II (1199-1252). Though the marriage of his parents, who were second cousins, was dissolved by the pope because of the couple's close consanguinity, Ferdinand was declared legitimate. Ferdinand succeeded to the crown of Castile when his mother Berengia, who had assumed the regency on the death of her brother, King Henry I, renounced the crown in favour of Ferdinand. Successful in driving the Moors out from large portions of Spain, Ferdinand is remembered as one of the greatest of Spanish kings.

Ferdinand's daughter Eleanor (our Elinor) was born from the king's second wife Joan in 1241. In 1254, aged only 13, she would be married to our Edward, Prince of Wales (himself only 15), at Burgos, the capitol of Castile.12

Vandermast, a German magician, is a fictitious character.

Whose lofty surges like the battlements
That compassed high-built Babel in with towers,

Welcome, my lords, welcome, brave western kings,
To England's shore, whose promontory-cleeves
Show Albion is another little world;
Welcome says English Henry to you all;
Chiefly unto the lovely Elinor,
Who dared for Edward's sake cut through the seas,
And venture as Agénor's damsels through the deep,
To get the love of Henry's wanton son.

K. Hen. Great men of Europe, monarchs of the west,
Ringed with the walls of old Oceánus,

2: Henry describes Europe as being surrounded by the Greek god Oceanus, who, in ancient geography, was conceived of as a river which surrounded the entire known world, which at the time consisted only of Europe, Asia and Africa. As our play takes place in a pre-Columbian time, our characters had no knowledge of the Western Hemisphere.

3-4: "whose enormous waves (surges) are like the walls (battlements = parapets) that surrounded (compassed) Babylon"; surges likely should be surge is. This is the second reference in the play to the walls of Babylon.

= splendid.
= shore-hugging cliffs.
= this early name for Britain, frequently used to mean England, is generally, as here, disyllabic: AL-byon.

11-12: "and take the same risk (venture) as did Agenor's daughter (damsel), to travel over the ocean (the deep) to win Prince Edward, Henry's amorous (wanton) son."

Agenor was the king of Phoenicia; his daughter was Europa, a beautiful maiden beloved by Jupiter. The god appeared before Europa as a bull, and convinced her to jump on his back, at which point he jumped into the

The Pyren Mounts, swelling above the clouds,
That ward the wealthy Castile in with walls,
Could not detain the beauteous Elinor;
But hearing of the fame of Edward's youth,
She dared to brook Neptunus' haughty pride.

And bide the brunt of froward Aeolus:
Then may fair England welcome her the more.

Elin. After that English Henry by his lords
Had sent Prince Edward's lovely counterfeit,
A present to the Castile Elinor,
The comely portrait of so brave a man,
The virtuous fame discoursèd of his deeds,
Edward's courageous resolutiôn.

Done at the Holy Land 'fore Damas' walls,

Led both mine eye and thoughts in equal links,
To like so of the English monarch's son,
That I attempted perils for his sake.

Emp. Where is the prince, my lord?

K. Hen. He posted down, not long since, from the court,
To Suffolk side, to merry Framlingham.

To sport himself amongst my fallow deer:
From thence, by packets sent to Hampton house.

We hear the prince is ridden, with his lords, To Oxford, in the academy there To hear dispute amongst the learnèd men. But we will send forth letters for my son, To will him come from Oxford to the court.

Emp. Nay, rather, Henry, let us, as we be, Ride for to visit Oxford with our train. Fain would I see your universities, And what learn’d men your academy yields. From Hapsburg have I brought a learnèd clerk

To hold dispute with English orators – This doctor, surnamed Jaques Vandermast, A German born, passed into Padua, To Florence and to fair Bolognia, To Paris, Rheims, and stately Orleans, And, talking there with men of art, put down The chiefest of them all in aphorisms, In magic, and the mathematic rules:

Now let us, Henry, try him in your schools.

K. Hen. He shall, my lord; this motion likes me well. We'll progress straight to Oxford with our trains,

And see what men our academy brings. – And, wonder Vandermast, welcome to me; In Oxford shalt thou find a jolly friar, Called Friar Bacon, England's only flower:

Set him but nonplus in his magic spells, And make him yield in mathematic rules, And for thy glory I will bind thy brows, Not with a poet's garland made of bays, But with a coronet of choicest gold. –

Whilst then we fit to Oxford with our troops.

50: Hapsburg = a castle in Switzerland, but the Emperor no doubt means Germany⁹ or Austria.⁴ The use of the name is anachronistic, as Frederick II was of the House of Hohenstaufen; the Hapsburgs did not attain the emperorship until the 15th century.

clerk = clerk, ie. scholar; clerk and clark were used with equal frequency in the late 16th century.

59: try = test.
in your schools = ie. by having him go up against England's scholars and magicians.

Note the rhyming couplet of lines 58-59.

57-58: "the best of them all in knowledge of magic, demonstrations of conjuring, and debates about astrology and astronomy (mathematic rules).

62: progress = basically meaning "go", but with the sense of travelling as an official caravan of royalty.

straight = without delay.

64: wonder = wondrous;¹ this use of wonder as an adjective was likely archaic by the late 16th century.

67: "if you can stymie Bacon in a contest of magic". = ie. "concede you are the better man in a debate over".

72: Whilst then = "until that time when".

fit = prepare (to go); but most editions emend fit to
Let's in and banquet in our English court.

SCENE V.

Oxford.

Enter Raphe Simnell in Prince Edward’s apparel; and Prince Edward, Warren, and Ermsby, disguised.

Raphe. Where be these vagabond knaves, that they attend no better on their master?

Pr. Edw. If it please your honour, we are all ready at an inch.

Raphe. Sirrah Ned, I'll have no more post-horse to ride on: I'll have another fetch.

Erms. I pray you, how is that, my lord?

Raphe. Marry, sir, I'll send to the Isle of Ely for four or five dozen of geese, and I'll have them tied six and six together with whip cord: now upon their backs will I have a fair field-bed with a canopy; and so, when it is my pleasure, I'll flee into what place I please. This will be easy.

Warren. Your honour hath said well; but shall we to Brazen-nose College before we pull off our boots?

Erms. Warren, well motioned; we will to the friar Before we revel it within the town. – Raphe, see you keep your countenance like a prince.

Raphe. Wherefore have I such a company of cutting knaves to wait upon me, but to keep and defend my countenance against all mine enemies; have you not good swords and bucklers?

Erms. Stay, who comes here?

73: note that Henry just contradicted his own declaration that they should leave immediately for Oxford (line 62).

in = ie. go in.

Entering Characters: Edward and his party have just arrived at Oxford. Raphe is dressed as the prince, and Edward is wearing a jester's outfit; Warren and Ermsby are dressed as Raphe's servants.

1-2: Raphe pretends to impatiently call for his "servants". vagabond = rascally.¹

= (to act) in an instant or close by.¹,²

7-8: (to Edward) "I shall no longer ride on a courier, or fast-horse (post-horse): I prefer another contrivance (fetch)."¹

Isle of Ely = an elevated area of land in Cambridgeshire, comprising a hill of 7 miles by 4 miles; the area was once completely surrounded by fens, or marshes, hence the appellation Isle. The city of Ely, which sits on the Isle of Ely, is about 67 miles north-east of London.⁹,¹⁸

13-14: six and six = a dozen, a common expression.

= a tough hempen cord, from which lashes or whips are made.¹

= set, place. = a simple folding bed, as used by a soldier.

= ie. to wherever.

= ie. go to.

= proposed.

= make merry, carouse.

= expression or manner.

= why. = swaggering or bullying.³

= ie. if for no other reason than.

= Raphe humorously reuses the word countenance to mean "person".⁶

= shields.

= "hold on".
Warren. Some scholar; and we'll ask him where Friar Bacon is.

Enter Friar Bacon and Miles.

Bacon. Why, thou arrant dunce, shall I never make thee a good scholar? doth not all the town cry out and say, Friar Bacon's subsizer is the greatest blockhead in all Oxford? Why, thou canst not speak one word of true Latin.

Miles. No, sir? Yet, what is this else? Ego sum tuus homo, "I am your man": I warrant you, sir, as good Tully's phrase as any is in Oxford.

Bacon. Come on, sirrah; what part of speech is Ego?

Miles. Ego, that is "I"; marry, nomen substantivo.

Bacon. How prove you that?

Miles. Why, sir, let him prove himself and 'a will; I can be hard, felt, and understood.

Bacon. O gross dunce!

[Beats him.]

Pr. Edw. Come, let us break off this dispute between these two. — Sirrah, where is Brazen-nose College?

Miles. Not far from Coppersmith's Hall.

Pr. Edw. What, dost thou mock me?

Miles. Not I, sir: but what would you at Brazen-nose?

Erms. Marry, we would speak with Friar Bacon.

Miles. Whose men be you?
**Erms.** Marry, scholar, here's our master.

**Raphe.** Sirrah, I am the master of these good fellows; mayst thou not know me to be a lord by my reparel?  

Ermsby indicates Raphe; Ermsby, relishing his role, has taken on Raphe's much-favoured habit of using the oath marry.

**Miles.** Then here's good game for the hawk; for here's the master-fool and a covey of coxcombs: one wise man, I think, would spring you all.

*Raphe.* Sirrah, I am the master of these good fellows; mayst thou not know me to be a lord by my reparation?  

**Miles.** Then here's good game for the hawk; for here's the master-fool and a covey of coxcombs: one wise man, I think, would spring you all.

**Pr. Edw.** Gog's wounds! Warren, kill him.

**Warr.** Why, Ned, I think the devil be in my sheath; I cannot get out my dagger.

**Erms.** Nor I mine! 'Swones, Ned, I think I am bewitched.

**Miles.** A company of scabs! The proudest of you all draw your weapon, if he can. — [Aside] See how boldly I speak, now my master is by.

**Pr. Edw.** I strive in vain; but if my sword be shut  
And conjured fast by magic in my sheath,  
Villain, here is my fist.  

[Strikes Miles a box on the ear.]

**Miles.** Oh, I beseech you conjure his hands too,  
that he may not lift his arms to his head, for he is light-fingered!

**Raphe.** Ned, strike him; I'll warrant thee by mine honour.

**Bacon.** What means the English prince to wrong my man?

**Pr. Edw.** To whom speak'st thou?

**Bacon.** To thee.

**Pr. Edw.** Who art thou?

**Bacon.** Could you not judge when all your swords grew fast.

81: _here's the master-fool_ = Bacon likely points to Edward as he says this; we remember that Edward has switched outfits with Raphe.  

covey of coxcombs = group or party of fools;  
the coxcomb is a fool's cap, which Edward would be wearing.  

spring = rouse or flush out, like birds or game.  

= an oath, and euphemism, for _God's wounds_; this odd exclamation will be used several times by the prince in this play.

Edward does not take kindly to anyone other than Raphe making jokes at his expense; having been instructed to slay Miles, Warren and Ermsby attempt, but are unable, to remove the daggers from their sheaths.

= another variation on _God's wounds_.  

= group or band.  

= scoundrels.  

= "because Friar Bacon (who can protect me with his magic) is close by."

= (to be) stuck, immovable.  

= Miles addresses Bacon.  

= pugnacious, eager to fight, though all the editors note the phrase is typically used to describe pickpockets.  

= ie. "back you up".  

= injure, harm, insult.

113: the arrogant Bacon, knowing Edward for who he is, addresses the prince with the daringly condescending and highly improper thee.

117: fast = stuck, fixed.
That Friar Bacon was not far from hence?
Edward, King Henry's son and Prince of Wales,
Thy fool disguised cannot conceal thyself.

I know both Ermsby and the Sussex Earl.
Else Friar Bacon had but little skill.
Thou com'st in post from merry Fressingfield,
Fast-fancied to the Keeper's bonny lass,
To crave some succour of the jolly friar:
And Lacy, Earl of Lincoln, hast thou left
To treat fair Margaret to allow thy loves:
But friends are men, and love can baffle lords;

The earl both woos and courts her for himself.

Warren. Ned, this is strange; the friar knoweth all.

Erms. Apollo could not utter more than this.

Pr. Edw. I stand amazed to hear this jolly friar
Tell even the very secrets of my thoughts.

But, learned Bacon, since thou know'st the cause
Why I did post so fast from Fressingfield,
Help, friar, at a pinch, that I may have

The love of lovely Margaret to myself,
And, as I am true Prince of Wales, I'll give
Living and lands to strength thy college-state.

War. Good friar, help the prince in this.

Raphe. Why, servant Ned, will not the friar do it?
Were not my sword glued to my scabbard by conjuration, I would cut off his head, and make him do it by force.

Miles. In faith, my lord, your manhood and your
sword is all alike; they are so fast conjured that we shall never see them.

Despite the apparently suggestive comparison between Raphe's manhood and his sword, the modern slang use of manhood with its sexual connotations did not appear until the mid-17th century, according to the OED.

= Ermsby notices Bacon is standing silently and distractedly musing (in a dump);[11] why has Bacon has not yet responded to Edward's generous offer of lines 144-5? = generous.

While the line is not exactly clear, Bacon, who will prove himself to be a man with a strong moral compass, may be unhappy to use his magic for such a morally suspect purpose.

Despite his faltering, Bacon will give in now to the prince's wishes.

= the sense seems to be "work to the maximum effect possible".
= today. = ie. Lacy.
= firmly to each other.
= go to. = right now.

= a magical mirror within which one may view distant objects or occurrences, similar to a crystal ball.[20] The History, we may note, asserts that only those events occurring within a 50-mile radius can be seen in the prospective.

Ward imagines the prospective to be an instrument combining elements of a telescope, a burning glass (a lens used to concentrate the rays of the sun) and a camera obscura (a box with a pinhole, used for projecting images).[1,4] 185: the friar and prince move perhaps to the back of or to one side of the stage, where the audience is to understand they have entered Bacon's study or cell.[3]
SCENE VI.
Bacon's Study.

1 **Bacon.** Now, frolic Edward, welcome to my cell; here tempers Friar Bacon many toys.

And holds this place his consistory-court.

4 Wherein the devils pleads homage to his words.

Within this glass prospective thou shalt see
This day what's done in merry Fressingfield 'Twixt lovely Peggy and the Lincoln Earl.

8 **Pr. Edw.** Friar, thou glad'st me: now shall Edward try

How Lacy meaneth to his sovereign Lord.

10 **Bacon.** Stand there and look directly in the glass.

Enter Margaret and Friar Bungay.

14 What sees my lord?

16 **Pr. Edw.** I see the Keeper's lovely lass appear,
As brightsome as the paramour of Mars.

Only attended by a jolly friar.

20 **Bacon.** Sit still, and keep the crystal in your eye.

= merry. = the small single-room dwelling of a monk.

= mixes.\(^1\) = trivial things, ie. solutions, etc.; though the line has a secondary meaning of "here I manage or carry out my many trivial affairs".\(^5,8\)

3: "and uses this room as a place to hold his consistory court, a term which historically refers to a bishop's court where ecclesiastical matters were tried.\(^2\) Bacon's use of this phrase is obviously ironic.

= acknowledge the superior position of, ie. pledge obedience to;\(^1\) homage was originally a feudal term describing the formal allegiance offered by an individual to a lord or king. In this era, homage was pronounced in an anglicized manner, with the stress on the first syllable: HO-mage.

9: glad'st = the use of glad as a verb goes back to Old English. try = find out.

= ie. what Lacy intends to do with respect to.\(^1\)

Entering Characters: Margaret is consulting another sorcerer and friar, named Bungay.

We may imagine Bacon and Edward on one side of the stage, intently studying the magic mirror in which they see the scene being played out many miles away between Margaret and Bungay, but which is acted out on the other side of the stage.

There existed a real friar Thomas Bungay (born in the town of Bungay, located about 15 miles north-east of Fressingfield) in the late 13th century; educated in Paris and Oxford, and holding positions at Oxford and Cambridge, the Franciscan friar Bungay lectured in theology and philosophy, but became so proficient in astrology and astronomy that he, like his friend Bacon, was believed to possess powers of sorcery.\(^2\)

19: brightsome = a strange word, which the OED suggests means "demonstrating brightness", but in a vague way. paramour of Mars = ie. Venus, the goddess of beauty, who, though married to Vulcan, the crippled smith god, famously carried on an affair with Mars, the god of war.

20: Margaret is accompanied only by the friar.

= ie. view.\(^8\)
Marg. But tell me, Friar Bungay, is it true
That this fair courteous country swain,
Who says his father is a farmer nigh,
Can be Lord Lacy, Earl of Lincolnshire?

Bung. Peggy, 'tis true, 'tis Lacy for my life,
Or else mine art and cunning both do fail,
= handsome. = rustic.
Left by Prince Edward to procure his loves:
= near, not far from here.

For he in green, that help you run your cheese,
Is son to Henry and the Prince of Wales.

Marg. Be what he will, his lure is but for lust.

But did Lord Lacy like poor Margaret,

Or would he deign to wed a country lass,
Friar, I would his humble handmaid be,
And for great wealth quite him with courtesy.

Bung. Why, Margaret, dost thou love him?

Marg. His personage, like the pride of vaunting Troy,

Might well avouch to shadow Helen's rape:

His wit is quick and ready in conceit.

As Greece afforded in her chiefest prime:

Courteous, ah friar, full of pleasing smiles!
Trust me, I love too much to tell thee more;

Suffice to me he is England's paramour.

*Bung.* Hath not each eye that viewed thy pleasing face
Surnamèd thee Fair Maid of Fressingfield?

*Marg.* Yes, Bungay; and would God the lovely earl
Had that in esse that so many sought.

*Bung.* Fear not, the friar will not be behind
To shew his cunning to entangle love.

*Pr. Edw.* I think the friar courts the bonny wench:
Bacon, methinks he is a lusty churl.

*Bacon.* Now look, my lord.

Enter Lacy disguised as before.

*Pr. Edw.* Gog's wounds, Bacon, here comes Lacy!

*Bacon.* Sit still, my lord, and mark the comedy.

*Bung.* Here's Lacy, Margaret; step aside awhile.

[Bungay retires with Margaret.]

*Lacy.* Daphne, the damsel that caught Phoebus fast,
And locked him in the brightness of her looks,

Was not so beauteous in Apollo's eyes
As is fair Margaret to the Lincoln Earl. −

*Recant thee.* Lacy, thou art put in trust:

Edward, thy sovereign's son, hath chosen thee,
A secret friend, to court her for himself,
And dar'st thou wrong thy prince with treachery?
Lacy, love makes no exception of a friend,

48: Margaret is too modest to continue describing her love for Lacy.

= pronounced he's. = the sense seems to "darling".

= ie. every man.

= ie. "given you the title of".

= "I wish to".

51: ie. "has possession of that thing (ie. me) that so many have sought.

in esse = in actuality (Seltzer).

57-58: "do not worry, I will not be slow (behind) to demonstrate my skill (in magic) to tie the two of you together in love." Bungay, like Bacon, has the proud penchant for speaking of himself in the third person.

60-61: to Edward, it seems that the friar is wooing Margaret for himself.

churl = villain or rude fellow.¹

= ie. as a local farmer.

= watch. = comedy was used to describe a story with a happy ending, and not necessarily a farce.¹

= "let's hide from him for a bit."

73: the pair step back, so that the entering Lacy will not see them; stage direction added by Dyce.

75f: a convention of Elizabethan drama was that characters, even when apparently alone, sometimes spoke their feelings out loud, for the benefit of both the audience and any characters who were eavesdropping.

75f: the reference is to the nymph Daphne, whom the god Apollo (aka Phoebus) fell in love with. With Apollo chasing her, the alarmed Daphne escaped his clutches by being turned into a laurel tree.

caught Phoebus fast = caused Phoebus to fall deeply in love with her.

locked (line 76) = like fast in the previous line, locked carries a suggestion of firm attachment, ie. captivation.

77: "was not as beautiful to Apollo".

= "take these words back"; Lacy realizes he is violating his prince's trust.

= friend in confidence, ie. confidant.

83: love acts on all people equally, and does not take into account that you may be acting on behalf of a friend.
Nor deems it of a prince but as a man.

Honour bids thee control him in his lust;
His wooing is not for to wed the girl,
But to entrap her and beguile the lass.

Lacy, thou lov'st, then brook not such abuse,
But wed her, and abide thy prince's frown;
For better die than see her live disgraced.

Marg. Come, friar, I will shake him from his dumps. —
How cheer you, sir? A penny for your thought:

Margaret. You're early up, pray God it be the near.
What, come from Beccles in a morn so soon?

Lacy. Thus watchful are such men as live in love,
Whose eyes brook broken slumbers for their sleep.

I tell thee, Peggy, since last Harleston fair,
My mind hath felt a heap of passions.

Marg. A trusty man, that court it for your friend;
Woo you still for the courtier all in green?
I marvel that he sues not for himself.

Lacy. Peggy,
I pleaded first to get your grace for him;
But when mine eyes surveyed your beauteous looks,
Love, like a wag, straight dived into my heart,
And there did shrine the idea of yourself.
Pity me, though I be a farmer's son,
And measure not my riches, but my love.
Marg. You are very hasty; for to garden well,
Seeds must have time to sprout before they spring:
Love ought to creep as doth the dial's shade,
For timely ripe is rotten too-too soon.

Bung. [Coming forward]
Deus hic: room for a merry friar! —
What, youth of Beccles, with the Keeper's lass?
*Tis well; but tell me, hear you any news?

Marg. No, friar: what news?

Bung. Hear you not how the pursuivants do post
With proclamations through each country-town?

Lacy. For what, gentle friar? Tell the news.

Bung. Dwell'st thou in Beccles, and hear'st not of these news?
Lacy, the Earl of Lincoln, is late fled
From Windsor court, disguisèd like a swain,
And lurks about the country here unknown.
Henry suspects him of some treachery,
And therefore doth proclaim in every way
That who can take the Lincoln Earl shall have,
Paid in th' Exchequer, twenty thousand crowns.

Lacy. The Earl of Lincoln! Friar, thou art mad:
It was some other; thou mistak'st the man.
The Earl of Lincoln! Why, it cannot be.

Marg. Yes, very well, my lord, for you are he:
The Keeper's daughter took you prisoner.
Lord Lacy, yield, I'll be your gailor once.

Pr. Edw. How familiar they be, Bacon!
Bacon. Sit still, and mark the sequel of their loves.

Lacy. Then am I double prisoner to thyself:
Peggy, I yield. But are these news in jest?

Marg. In jest with you, but earnest unto me;
For why these wrongs do wring me at the heart.

Ah, how these earls and noblemen of birth
Flatter and feign to forge poor women's ill!

Lacy. Believe me, lass, I am the Lincoln Earl:
I not deny but, 'tirèd thus in rags,
I lived disguised to win fair Peggy's love.

Marg. What love is there where wedding ends not love?

Lacy. I mean, fair girl, to make thee Lacy's wife.

Marg. I little think that earls will stoop so low.

Lacy. Say shall I make thee countess ere I sleep?

Marg. Handmaid unto the earl, so please himself:
A wife in name, but servant in obedience.

Lacy. The Lincoln Countess, for it shall be so;
I'll plight the bands, and seal it with a kiss.

Pr. Edw. Gog's wounds, Bacon, they kiss! I'll stab them.

Bacon. O, hold your hands, my lord, it is the glass!

Pr. Edw. Choler to see the traitors gree so well
Made me [to] think the shadows substances.

Bacon. 'Twere a long poniard, my lord, to reach between

Oxford and Fressingfield; but sit still and see more.

Bung. Well, Lord of Lincoln, if your loves be knit,
And that your tongues and thoughts do both agree,
To avoid ensuing jars, I'll hamper up the match.

I'll take my portace forth and wed you here;
Then go to bed and seal up your desires.

Lacy. Friar, content. — Peggy, how like you this?

Marg. What likes my lord is pleasing unto me.

Bung. Then hand-fast hand, and I will to my book.

Bacon. What sees my lord now?
Pr. Edw. Bacon, I see the lovers hand in hand,
The friar ready with his portace there
To wed them both: then am I quite undone.
Bacon, help now, if e'er thy magic served:
Help, Bacon; stop the marriage now,
If devils or necromancy may suffice.
And I will give thee forty thousand crowns.

Bacon. Fear not, my lord; I'll stop the jolly friar
For mumbling up his orisons this day.

[Bungay is mute, crying "Hud, hud."]


Marg. How look'st thou, friar, as a man distraught?
Reft of thy senses, Bungay? Shew by signs,
If thou be dumb, what passions holdeth thee.

Lacy. He's dumb indeed. Bacon hath with his devils
Enchanted him, or else some strange disease
Or apoplexy hath possessed his lungs:
But, Peggy, what he cannot with his book,
We'll twixt us both unite it up in heart.

Marg. Else let me die, my lord, a miscreant.

Pr. Edw. Why stands Friar Bungay so amazed?

Bacon. I have strook him dumb, my lord; and if your
honour please,
I'll fetch this Bungay straightway from Fressingfield,
And he shall dine with us in Oxford here.

Pr. Edw. Bacon, do that, and thou contentest me.

Lacy. Of courtesy, Margaret, let us lead the friar
Unto thy father's lodge, to comfort him
With broths to bring him from this hapless trance.

Marg. Or else, my lord, we were passing unkind
To leave the friar so in his distress.

Enter a Devil, who carries off Bungay on his back.

O, help, my lord! A devil, a devil, my lord!
Look how he carries Bungay on his back!
Let's hence, for Bacon's spirits be abroad.

[Exit Margaret with Lacy.]

Pr. Edw. Bacon, I laugh to see the jolly friar
Mounted upon the devil, and how the earl
Flees with his bonny lass for fear. 
As soon as Bungay is at Brazen-nose, 
And I have chatted with the merry friar, 
I will in post hie me to Fressingfield, 
And quite these wrongs on Lacy ere it be long.

**Bacon.** So be it my lord: but let us to our dinner; 
For ere we have taken our repast awhile,

We shall have Bungay brought to Brazen-nose.

[Exeunt.]

---

**SCENE VII.**

*The Regent House at Oxford.*

**Enter Burden, Mason and Clement.**

**Mason.** Now that we are gathered in the Regent-house,

It fits us talk about the king's repair,
For he, trooped with all the western kings,

That lie amongst the Dantzic seas by east,

North by the clime of frosty Germany,

The Almain monarch, and the Scocun duke,

Castile and lovely Elinor with him,

Have in their jests resolved for Oxford town.

**Burd.** We must lay plots of stately tragedies,

Strange comic shows, such as proud Roscius

Vaunted before the Roman emperors,

To welcome all the western potentates.

**Clem.** But more; the king by letters hath foretold

= "quickly hurry over".
= repay. = pronounced as *ere* 't.

261: "because before we have been long at our meal".

we have = pronounced as *we’ve*.

262: the scene ends with a nice touch of alliteration.

**Entering Characters:** our resident administrators and doctors are meeting to prepare the university for the royal party's visit.

= the house in which met all "Doctors and Masters of Arts for two years after their degrees; and all Professors, Heads of Houses and Resident Doctors" (Sugden, p. 429), known collectively as *Regents*; the building, which dated back to the 12th century, was also called the Congregation House. 

= "is appropriate for us to". = (impending) arrival. 
= accompanied by or gathered together with. 

4: *Dantzic seas* = Danzig seas, ie. the Baltic Sea, which separates northern Europe and the Scandinavian countries. 

by = to the.

= region. = some contemporary works suggest that Germany had a reputation of being a cold land.

= German emperor (ie. Frederick). = meaning the duke of Saxony, who accompanies and appears on stage with the emperor, but has no lines to speak. 

8: *jests* = probably meaning *gests*, or stages of a royal progression; but Seltzer suggests that *jests*, meaning "revels", was indeed the intended word. 

resolved for = decided to visit.

= make plans for (the presentation of) dignified plays. 

11: *Strange comic shows* = singular and amusing entertainments. 

*Roscius* = famous 2nd century B.C. ancient Roman actor. Ward notes that Roscius died long before Rome had emperors.

*Vaunted* = the sense is "proudly presented". 

= ie. given notice, ie. "let us know (to expect)".
That Frederick, the Almain emperor,  
Hath brought with him a German of esteem,  
Whose surname is Don Jaques Vandermast,  
Skilful in magic and those secret arts.

Mason. Then must we all make suit unto the friar,  
To Friar Bacon, that he vouch this task,  
And undertake to countervail in skill  
The German; else there's none in Oxford can  
Match and dispute with learnèd Vandermast.

Burd. Bacon, if he will hold the German play,  
We'll teach him what an English friar can do:  
The devil, I think, dare not dispute with him.

Clem. Indeed, Mas Doctor, he [dis]pleasured you,  
In that he brought your hostess with her spit,  
From Henley, posting unto Brazen-nose.

Burd. A vengeance on the friar for his pains!  
But leaving that, let's hie to Bacon straight,  
To see if he will take this task in hand.

Clem. Stay, what rumour is this? The town is up in  
a mutiny: what hurly-burly is this?

Enter a Constable, with Raphe Simnell, Warren,  
Ermsby, all three disguised as before, and Miles.

Const. Nay, masters, if you were ne'er so good,  
you shall before the doctors to answer your 
misdemeanour.

Burd. What's the matter, fellow?

Const. Marry, sir, here's a company of rufflers, that,  
drinking in the tavern, have made a great brawl and  
almost killed the vintner.

Miles. Salve, Doctor Burden!

This lubberly lurden  
Ill-shaped and ill-faced,
Disdained and disgraced,
What he tells unto volis,
Mentitur de nobis.

Burd. Who is the master and chief of this crew?

Miles. Ecce asinum mundi,
Figura rotundi,

Neat, sheet, and fine,
As brisk as a cup of wine.

Burd. What are you?

Raphe. I am, father doctor, as a man would say, the bell-wether of this company: these are my lords, and I the Prince of Wales.

Clem. Are you Edward, the king's son?

Raphe. Sirrah Miles, bring hither the tapster that drew the wine, and, I warrant, when they see how soundly I have broke his head, they'll say 'twas done by no less man than a prince.

Mason. I cannot believe that this is the Prince of Wales.

War. And why so, sir?

Mason. For they say the prince is a brave and a wise gentleman.

War. Why, and think'st thou, doctor, that he is not so? Dar'st thou detract and derogate from him.

Being so lovely and so brave a youth?

Erms. Whose face, shining with many a sugared smile, Bewrays that he is bred of princely race.

Miles. And yet, master doctor,
To speak like a proctor.

And tell unto you
What is veriment and true;
To cease of this quarrel.
Look but on his apparel;
Then mark but my talis,
He is great Prince of Walis.

59-60: "what he tells you concerning us is false."

64-65: "behold the ass with the figure of the world" (Keltie) or "behold the ass of the round-shaped world" (Seltzer).

= undiluted, straight. 1 = trim and neat, or lively. 1,5

= (1) smartly dressed or lively (when applied to a person, here Raphe), and (2) pleasantly sharp to the taste (when applied to a drink). 1

= who.

72: leader; the appellation bell-whether was given to the leading sheep of a flock, which wore a bell.

77: Sirrah = term of address for one's inferiors.

hither = to here.
tapster = tavern-keeper or innkeeper. 1 = "assure you".

= because.

= the sense is "disparage his authority or eminence"; 1
detract and derogate are synonyms;
= finely dressed.
= sweet. 1
= betrays, ie. reveals.

= a university official with disciplinary and administrative duties; 4 Miles is saying he speaks with the authority of such an executive officer. 4

= synonym for "true".

101: "to put an end to this complaint (quarrel, a legal term)."

= pay attention. = tales. 4

104: Ward observes that Skelton employed a similarly strained rhyme with Calais and Walys in Ware the Hauke.
The chief of our *gregis*,
And *filius regis*:

Then "ware what is done,

For he is Henry's *white* son.

**Raphe.** Doctors, whose *doting night-caps* are not
capable of my *ingenious* dignity, know that I am

Edward Plantagenet, whom if you displease, will
make a *ship* that shall hold all your colleges, and so
carry away the *niniversity* with a fair wind to the

**Bankside in Southwark.** – How sayest thou, Ned Warren, shall I not do it?

**War.** Yes, my good lord; and, if it please your
lordship, I will gather up all your old *pantofles*, and
with the cork make you a *pinnacle* of five-hundred
ton, that shall serve the *turn* marvelous well, my
lord.

**Erms.** And I, my lord, will have *pioneers* to
*undermine* the town, that the very gardens and
orchards be carried away *for* your summer-walks.

**Miles.** And I, with *scientia*.

And great *diligentia*,
Will conjure and charm,
To keep you from harm;

That *utrum horum mavis*,
Your very great *navis*,

Like Bartlett's ship,
= flock.
= son of the king.
= "be careful what you do to him".

"ware = beware,
= a term of endearment.
106: *doting* = foolish.

*night-caps* = perhaps referring to the soft caps worn
by holders of doctorates.

110: *capable of* = ie. "with the capacity to contain or
understand".\(^1\)

*ingenious* = intellectual.\(^4\)

113: Raphe may be alluding to a "ship of fools", a phrase
borrowed from the title of a 1509 book, to which Miles may
be referring as well at line 134 below.

= humorous malapropism for *university*; *ninny* was a
new English word in the 1590's, but used even then to
refer to a fool.

115: the south shore of the Thames, across from London;
this neighbourhood was the home of London's early thea-
tres, and also the notorious haunt of fallen women, or as
Keltie so delicately puts it, "frail women".

115-6: Ned Warren = is it possible that Warren is also
named Edward?

= slippers or soft shoes, often tall and cork-soled.\(^5\)

= small two-masted boat; Warren's proscribed weight of 500
tons is clearly a silly exaggeration: a World War II destroyer
displaced in the neighbourhood of 1000 tons.

= purpose.

= ie. pioneers, an army's labourers, used to dig mines,
trenches, etc.

= ie. dig tunnels which would extend underneath a town,
and which, perhaps with the assistance of explosives,
would cause the areas above the tunnels to collapse.
= to prevent, put an end to.

= knowledge or skill; Thomas Elyot's influential 16th
century Latin dictionary defines *scientia* as "cunning".
= diligence.

= "whichever of these you choose or prefer".
= ship.\(^7\)

134: the reference is to a 1509 publication, *The Shyp of
Folys of the Worlde*, by Alexander Barclay; either the play's
printer mistakenly wrote *Bartlett* for *Barclay*, or the
inebriated Miles has simply misspoken.
From Oxford do skip
With colleges and schools,
Full-loaded with fools.

Quid dicis ad hoc,

Worshipful Domine Dawcock?

Clem. Why, hare-brained courtiers, are you drunk or mad,
To taunt us up with such scurrility?
Deem you us men of base and light esteem,
To bring us such a fop for Henry's son? –
Call out the beadles and convey them hence

Straight to Bocardo: let the roisters lie

Close clapt in bolts, until their wits be tame.

Erms. Why, shall we to prison, my lord?

Raphe. What sayest, Miles, shall I honour the prison
with my presence?

Miles. No, no; out with your blades,
And hamper these jades;
Have a flurt and a crash,
Now play revel-dash,
And teach these sacerdos
That the Bocardos,
Like peasants and elves,
Are meet for themselves.

Mason. To the prison with them, constable.

War. Well, doctors, seeing I have sported me
With laughing at these mad and merry-wags,

Know that Prince Edward is at Brazen-nose,
And this, attired like the Prince of Wales,
Is Raphe, King Henry's only loved fool;
I, Earl of Sussex, and this Ermsby.

One of the privy-chamber to the king;
Who, while the prince with Friar Bacon stays,
Have revelled it in Oxford as you see.

Mason. My lord, pardon us, we knew not what you were:
But courtiers may make greater scapes than these.
Wilt please your honour dine with me to-day?

War. I will, Master Doctor, and satisfy the vintner
for his hurt; only I must desire you to imagine him
all this forenoon the Prince of Wales.

Mason. I will, sir.

Raphe. And upon that I will lead the way; only I
will have Miles go before me, because I have heard
Henry say that wisdom must go before majesty.

[Exeunt.]
At Harleston Fair, there courting for your grace,
Whenas mine eye surveyed her curious shape,
And drew the beauteous glory of her looks
To dive into the centre of my heart,
Love taught me that your honour did but jest,
That princes were in fancy but as men;
How that the lovely maid of Fressingfield
Was fitter to be Lacy's wedded wife
Than concubine unto the Prince of Wales.

Pr. Edw. Injurious Lacy, did I love thee more
Than Alexander his Hephaestion?
Did I unfold the passions of my love,
And lock them in the closet of thy thoughts?
Wert thou to Edward second to himself,
Sole friend, and partner of his secret loves?

And could a glance of fading beauty break
Th' enchained fetters of such private friends?
Base coward, false, and too effeminate
To be corral with a prince in thoughts!
From Oxford have I posted since I dined,
To quite a traitor 'fore that Edward sleep.

Marg. 'Twas I, my lord, not Lacy, stept awry.
For oft he sued and courted for yourself,
And still wooed for the courtier all in green;
But I, whom fancy made but over-fond,
Pleased myself with looks as if I loved.

I fed mine eye with gazing on his face,
And still bewitched loved Lacy with my looks;
My heart with sighs, mine eyes pleaded with tears,
My face held pity and content at once,
And more I could not cipher-out by signs,
But that I loved Lord Lacy with my heart.
Then, worthy Edward, measure with thy mind
If women's favours will not force men fall;

If beauty, and if darts of piercing love,
Is not offered to bury thoughts of friends.

27: Hephaestion was Alexander the Great's favourite general and best friend from childhood.
28-31: Edward's desire for Margaret was hardly a secret between him and Lacy: the prince seems to have forgotten that the idea of sending Lacy to woo Margaret on his behalf was made in the presence of Warren, Ermsby and Raphe!
28: "Hephaestion was Alexander the Great's favourite general and best friend from childhood."
29: "reveal."
30: "meaning Lacy was Edward's closest friend."
31: "ie. partaker in knowledge, ie. confidant."
32: Edward's desire for Margaret was hardly a secret between him and Lacy: the prince seems to have forgotten that the idea of sending Lacy to woo Margaret on his behalf was made in the presence of Warren, Ermsby and Raphe!
33: "Ward suggests "beauty which will eventually fade", which Edward asserts is a poor reason to violate the bonds of what should be everlasting friendship."
34: linked chains, ie. close ties.
35: in the sense that Lacy, like a woman, has weakly let himself be ruled by his emotions.
36: "rival in love", or perhaps "partner".
37: = repay, ie. kill.  = ie. "before I go to sleep tonight."
38: = "who misstepped", ie. erred.  = frequently.
39: = "love caused to behave too foolishly (over-fond)".
40: "wooed for myself by sending meaningful glances (to Lacy) which showed him I was in love with him."
41: = "continuously attempted to enchant Lacy, whom I loved".
42: = ie. "had a look that demanded pity but also appeared happy".
43: = express, signal.  = gestures and facial expressions, ie. non-verbal means.
44: 50-51: measure...fall = "judge fairly and honestly if a woman's charms or close attentiveness (favours) cannot cause a man to abandon his virtuous behaviour."
45: = arrows, a metaphor with piercing.
46: 53: ie. "cannot act to cause a man to forget (that he is supposed to be working on behalf of) his friends."  Is = usually emended to Are.
Pr. Edw.  I tell thee, Peggy, I will have thy loves;
Edward or none shall conquer Margaret.
In frigates bottomed with rich Sethin planks,
Topt with the lofty firs of Lebanon.
Stemmed and incased with burnished ivory,
And over-laid with plates of Persian wealth,
Like Theitis shalt thou wanton on the waves,
And draw the dolphins to thy lovely eyes,
To dance lavoltas in the purple streams:
Sirens, with harps and silver psalteries,
Shall wait with music at thy frigate's stem.
And entertain fair Margaret with their lays.
England and England's wealth shall wait on thee;
Britain shall bend unto her prince's love,
And do due homage to thine excellence,
If thou wilt be but Edward's Margaret.
Marg.  Pardon, my lord; if Jove's great royalty
Sent me such presents as to Danaë:
If Phoebus, tired in Latona's webs,
Come courting from the beauty of his lodge:

The dulce\texttildelowt tunes of frolic Mercury.

Nor all the wealth Heaven's treasury affords, Should make me leave Lord Lacy or his love.

Pr. Edw. I have learned at Oxford, then, this point of schools − 
\textit{Abata causa, tollitur effectus}:

Lacy, the cause that Margaret cannot love Nor fix her liking on the English prince,

Take him away, and then th' effects will fail. −

Villain, prepare thyself; for I will bathe My poniard in the bosom of an earl.

\textbf{Lacy.} Rather than live, and miss fair Margaret's love, Prince Edward, stop not at the fatal doom,

But stab it home: end both my loves and life.

\textbf{Marg.} Brave Prince of Wales, honoured for royal deeds, 'Twere sin to stain fair Venus' courts with blood; Love's conquests ends, my lord, in courtesy: Spare Lacy, gentle Edward; let me die, For so both you and he do cease your loves.

\textbf{Pr. Edw.} Lacy shall die as a traitor to his lord.

\textbf{Lacy.} I have deserved it, Edward; act it well.

\textbf{Marg.} What hopes the prince to gain by Lacy's death?

\textbf{Pr. Edw.} To end the loves 'twixt him and Margaret.

\textbf{Marg.} Why, thinks King Henry's son that Margaret's love Hangs in th' uncertain balance of proud time?

That death shall make a discord of our thoughts!

\textit{webs} = garments of woven fabric.\textsuperscript{1} = ie. were to come. = where the sun goes at night; contemporary literature sometimes describes Phoebus' steeds, or horses, lodging in the west.

\textsuperscript{76:} The = ie. "neither the".\texttt{dulce\texttildelowt} = sweet, appealing.\texttt{Mercury} = the messenger god; Mercury was the inventor of the lyre, and described in mythology as a beautiful flautist.

= ie. can provide.

\textsuperscript{80:} \textit{point of schools} = "principle used in disputation in the schools".\textsuperscript{4} \textsuperscript{81:} "the cause being removed, the effect will fall." A common maxim from logic.\textsuperscript{5}

\textsuperscript{82-83}: Lacy is the agency which has caused Margaret to not love Edward. \texttt{cause} = reason.

84: "so if Lacy is removed from the scene, the thing he caused - Margaret's failure to love the prince - will also be removed, or reversed."

= dagger; the quarto spells \textit{poniard} as \textit{poinard}, a form which appears not infrequently in the era's literature; this spelling suggests a possible alternate disyllabic pronunciation here of \textit{POY-\texttildelowt}

= lose.\textsuperscript{4}

= "don't stop at only having rendered my sentence to me"; \texttt{fatal doom} = deadly judgment.

= the use of \textit{home}, as in the modern expression "bring it home", suggesting the completion or full expression of an act, goes back to at least 1532.

= common metaphor for settings of love; see Scene I.91.

95: when love is victorious, the response should be gracious.

96: ie. "so that neither you nor Lacy will love me anymore."

= "carry out the sentence thoroughly."\textsuperscript{4}

107: ie. "is so fickle that the passing of time alone will cause it to cease?" = ie. "cause a disruption in our mutual feelings of love!"
No, slay the earl, and, 'fore the morning sun
Shall vaunt him thrice over the lofty east,
Margaret will meet her Lacy in the heavens.

Lacy. If aught betides to lovely Margaret
That wrongs or wrings her honour from content,
Europe's rich wealth nor England's monarchy
Should not allure Lacy to over-live.

Then, Edward, short my life, and end her loves.

Marg. Rid me, and keep a friend worth many loves.

Lacy. Nay, Edward, keep a love worth many friends.

Marg. And if thy mind be such as fame hath blazed,
Then, princely Edward, let us both abide
The fatal resolution of thy rage.
Banish thou fancy, and embrace revenge,
And in one tomb knit both our carcases,
Whose hearts were linked in one perfect love.

Pr. Edw. [Aside]
Edward, art thou that famous Prince of Wales,
Who at Damasco beat the Saracens.
And brought'st home triumph on thy lance's point?
And shall thy plumes be pulled by Venus down?
Is it princely to dissever lovers' leagues,
To part such friends as glory in their loves?
Leave, Ned, and make a virtue of this fault,
And further Peg and Lacy in their loves:

So in subduing fancy's passion,
Conquering thyself, thou gett'st the richest spoil.

Lacy, rise up. Fair Peggy, here's my hand:
The Prince of Wales hath conquered all his thoughts,
And all his loves he yields unto the earl.

Lacy, enjoy the maid of Fressingfield;

109-110: 'fore the…east = ie. before three more days have passed.
     vaunt him = proudly show itself. ?
111: Margaret asserts she will kill herself.
     = anything happens. ?
114: that causes her honour to be harmed or deprived of its desired satisfactory condition; note the wordplay with wrongs and wrings.
115-6: "then neither all the money in Europe, nor the possession of England's throne itself, would tempt me to continue living (should anything happen to Margaret)."
     = shorten.
     = get rid of, ie. kill.
121: note how neatly Lacy inverts Margaret's words.
123: "and if your character or disposition (mind) is really such as it is reputed to be".
     fame hath blazed = personified Fame has proclaimed.
124-5: let us both…rage = "let us both face the death-bringing firmness of purpose your rage has produced."
     = "forget about your love, and embrace revenge instead".
     = unite. = commonly used at the time for "dead bodies".
     = Damascus. = common word describing Arabs or Muslims, especially during the Crusades; Edward refers to his role in the Ninth Crusade, previously mentioned at Scene IV.29.
     = feathers in his helmet, symbolic of his greatness of character and virtue.
     = "is it the behaviour of a prince or king to tear asunder the bonds of love".
     = separate. = exult.
     = "cease (your present course of behaviour)".
     = ie. assist.
139-140: Edward decides to conquer his emotions, which till now, he allows, have gotten the better of him.
140: in this neat military metaphor, Edward compares himself to a victorious army, which in conquering the enemy (which in this case represents his emotions) gets the greatest amount of booty (spoils), which in Edward's case, is the moral victory of having done the noble, and self-sacrificial, thing.
Make her thy Lincoln Countess at the church,
And Ned, as he is true Plantagenet,
Will give her to thee **frankly** for thy wife.

**Lacy.** Humbly I take her of my sovereign,
As if that Edward gave me England's **right**,2

And **riched** me with the **Albion diadem**.

**Marg.** And doth the English prince mean true?
Will he **vouchsafe** to cease his former loves,
And yield the **title** of a country maid
Unto Lord Lacy?

**Pr. Edw.** I will, fair Peggy, as I am true lord.

**Marg.** Then, lordly sir, whose conquest is as great,
In conquering love, as Caesar's victories,
Margaret, as mild and humble in her thoughts
As was **Aspasia** unto Cyrus self,

Yields thanks, and, **next** Lord Lacy, doth enshrine
Edward the **second secret** in her heart.

**Pr. Edw.** Gramercy, Peggy: − Now that vows are **past**.

And that your loves are not [to] be **revolt**,
**Once**, Lacy, friends again. Come, we will post
To Oxford; for this day the king is there,
And brings for Edward Castile Elinor. −

Peggy, I must go see and view my wife:
I pray God I like her as I loved thee.
Beside, Lord Lincoln, we shall hear dispute
'Twixt Friar Bacan and learned Vandermast. −
Peggy, we'll leave you for a week or two.

**Marg.** As it please Lord Lacy; but love's foolish looks
Think footsteps miles and minutes to be hours.

**Lacy.** I'll hasten, Peggy, to make short return. −
But please **your honour** go unto the lodge,
We shall have butter, cheese, and venison;
And yesterday I brought for Margaret
A **lusty** bottle of **neat** claret-wine:

= without reservation, unconditionally.2
= from.

150: **As if that** = ie. "this to me is of the same value as if". **right** = ie. throne, the second time in this scene Lacy has used the idea of his own being crowned king as a point of comparison: see line 115 above.

= enriched. = English crown; **Albion** was the ancient name for England.

= willingly or graciously.1
= "claim to"; **title** is a legal term.

163: **Cyrus** is **Cyrus the Younger** (424-401 B.C.), son of the Persian emperor Darius II; **Aspasia** was his favourite wife, thanks to her superiority of intellect and wisdom, and Cyrus never failed to take her advice. They lived together with mutual affection until his death in battle at Cunaxa. He was only 23.12

= after.
= ie. second only to Lacy in closeness.6

= thanks. = Seltzer prefers **passed** here, meaning "exchanged". = withdrawn or overturned.39
= ie. at once.

171: in hindsight, it seems it would have been rather thoughtless, tragically pointless really, for Edward to have killed Lacy to get Margaret for himself, when he is perfectly aware that he is only hours away from receiving the Spanish princess as his betrothed.

178-9: **love's…hours** = the sense is, "when one is in love, one's sweetheart's distance and time away seem much further and longer than they really are."

= spoken to Edward.

= flavourful or robust.2 = tasty or pure.2,4 = a light-red wine.
Thus we can feast and entertain your grace.

Pr. Edw. 'Tis cheer, Lord Lacy, for an emperor,
If he respect the person and the place.

Come, let us in; for I will all this night
Ride post until I come to Bacon's cell.

[Exeunt.]

SCENE IX.

Oxford.

Enter King Henry, the Emperor, the King of Castile, Elinor, Vandermast, and Bungay.

Emp. Trust me, Plantagenet, the Oxford schools
Are richly seated near the river-side:

The mountains full of fat and fallow deer,

The battling pastures lade with kine and flocks,

The town gorgeous with high-built colleges,

And scholars seemly in their grave attire,
Learnèd in searching principles of art, −

What is thy judgment, Jaques Vandermast?

Vand. That lordly are the buildings of the town,
Spacious the rooms, and full of pleasant walks;

But for the doctors, how that they be learnèd,
It may be meanly, for aught I can hear.

Bung. I tell thee, German, Hapsburg holds none such,
None read so deep as Oxenford contains;

There are within our academic state
Men that may lecture it in Germany

= a meal. = ie. fit for.

= takes into account; Edward's point is a generous one, allowing that, considering where he is dining - the Keeper's lodge - his fare (wine and the foods listed in line 183) will be as good as a royal feast.

= throughout.

= splendidly situated. = Oxford is located at the confluence of the Rivers Thames and Cherwell.

3: mountains = as Ward notes, there are not really any mountains near Oxford, maybe just "hills shaded with wood."

fallow = brown or yellow-red.

4: the fattening or nourishing (battling) pastures laden with cows (kine) and flocks of sheep.

5: Ward notes that this description fits the Oxford of Greene's time, and not that of the 13th century.

= seeking out. = the foundations of the liberal arts. = "what do you think?"

= noble. = ancient spelling of Oxford.

1-11: such self-congratulatory praising of England and its features, placed in the mouths of foreign characters, was common in Elizabethan drama.

= ie. to what degree.

= ie. poorly. = anything.

= so highly-skilled or well-versed. = the sense is, "who are good enough to lecture".
To all the doctors of your Belgic schools.

K. Hen. Stand to him, Bungay, charm this Vandermast.

And I will use thee as a royal king.

Vand. Wherein dar'st thou dispute with me?

Bung. In what a doctor and a friar can.

Vand. Before rich Europe's worthies put thou forth
The doubtful question unto Vandermast.

Bung. Let it be this, — Whether the spirits of
pyromancy or geomancy be most predominant in magic?

Vand. I say, of pyromancy.

Bung. And I, of geomancy.

Vand. The cabalists that write of magic spells,
As Hermes, Melchie, and Pythagoras.

= schools of the Low Countries, which were part of the Holy Roman Empire; with the name Vandermast, our foreign magician may be specifically from the Netherlands.

21: Stand to him = ie. "stand up to him", or "maintain your position against him".

charm this Vandermast = "subdue Vandermast with magic spells".

22: "and I will treat or reward you as a king would be expected to do."

24: the dispute, or formal debate, between the two magicians begins.

Wherein = in what areas or topics.

26: "in whatever areas a scholar and cleric are skilled in."

28-29: "here in front of Europe's greatest men, why don't you put your first question to me."

doubtful = the sense is "unsettled" or "debatable".

31-33: the first topic of debate is, which spirits are superior, those which can be summoned from the fire (Vandermast's position) or earth (Bungay's position).

All matter was thought to be composed of four elements - air, earth, fire and water. Sorcerers were able to engage in divination through the observation and manipulation of each of these elements - arts known as aeromancy, geomancy, pyromancy, and hydromancy, respectively. See the notes at Scene II.21-23.

It appears that certain spirits were attached to each of the elements, and could be summoned like any demons to serve the skilled sorcerer.

36: Hermes = Hermes Trismegistus, perhaps an author from ancient Egypt or Greece, who was said to have written compendiums containing all human knowledge; also ascribed to him were neo-Platonic writings on astrology and magic.

10 Melchie = some of the editors suggest this may refer to the Greek scholar and philosopher, originally named Malchus, later called Porphyrius (233 - c. 304 A.D.). Malchus wrote extensively on philosophy, and was known as a stringent anti-Christian.

12 Pythagoras = famous 6th century B.C. Greek philosopher, Pythagoras was often cited for his theory on the transmigration of the souls, or metempsychosis, in which the souls of living things are said to pass on to other, different bodies at the moment of death. Seltzer notes that the philosopher was included in this list because magic and mathematics were closely related through the "mystical
Affirm that, 'mongst the quadruplicity
Of elemental essence, terra is but thought
To be a punctum squarèd to the rest;
And that the compass of ascending elements
Exceed in bigness as they do in height;
Judging the concave circle of the sun
To hold the rest in his circumference,
If, then, as Hermes says, the fire be greatest,
Purest, and only giveth shape to spirits,
Then must these demonès that haunt that place
Be every way superior to the rest.
Bung. I reason not of elemental shapes,
Nor tell I of the concave latitudes,
Noting their essence nor their quality,
But of the spirits that pyromancy calls.
And of the vigour of the geomantic fiends.
I tell thee, German, magic haunts the grounds.
And those strange necromantic spells,
That work such shows and wondering in the world,
Are acted by those geomantic spirits
That Hermes calleth terrae filii.
The fiery spirits are but transparent shades.

significance of numbers" (p. 54).]

41-42: "mongst...essence = ie. regarding the four elements;
Vandermast is trying to overwhelm his opponent with
bombastic language.

43: "to be a mere point or atom (punctum) compared
(squared) to the rest (of the elements);" Vandermast
is denigrating the power of the earth as an element.

44-47: Vandermast is referring to and describing the
cosmological belief that the four elements inhabited their
own spheres or regions around the planet earth; the element
earth comprises the earth itself, which is covered with water;
围绕 these is a sphere of air, and around that a sphere
of fire.

Hence, in lines 44-45, the German asserts the compass, or
circumference (ie. size) of the higher (ascending) elements
(ie. air and fire), like their altitude (height), exceeds that of
earth.

46-47: the sphere (concave circle) of fire (for which Greene
has written sun) contains within it the spheres of the other
three elements.

48-51: briefly, since fire is the highest element, its spirits
must be the most powerful.

50: demones = spirits; the word is pronounced with three
 syllables.

53-55: Bungay is not intimidated by the profusion of erudite
knowledge spouted by Vandermast: "I'm not going to talk
about the forms or spheres of the elements (elemental
shapes), nor of their spherical volumes (concave latitudes),
nor waste time discussing their characteristics"; his point is
that these are irrelevant side-issues.

56: spirits = spirits here, and in lines 63, 72 and 81 below,
is monosyllabic: spirits. Otherwise, spirits is generally
pronounced with its normal two syllables.

58: power. = spirits of the earth.
= ie. is present in. = types of soil or earth, or perhaps it
should just read ground.

60: shows = sights.
= performed by.
= literally "sons of the earth": filias was the name assigned
to the spirits raised from the earth.

62: = shadows.
That lightly pass as heralds to bear news;
But earthly fiends, closed in the lowest deep,
Dissever mountains, if they be but charged,
Being more gross and massy in their power.

Vand. Rather these earthly geomantic spirits
Are dull and like the place where they remain;
For when proud Lucifer fell from the heavens,
The spirits and angels that did sin with him,
Retained their local essence as their faults,
All subject under Luna's continent.
They which offended less hung in the fire,
And second faults did rest within the air;
But Lucifer and his proud-hearted fiends
Were thrown into the centre of the earth,

Having less understanding than the rest,
As having greater sin and lesser grace.
Therefore such gross and earthly spirits do serve
For jugglers, witches, and vild sorcerers;
Whereas the pyromantic genii
Are mighty, swift, and of far-reaching power.
But grant that geomancy hath most force;
Bungay, to please these mighty potentates.
Prove by some instance what thy art can do.

Bung. I will.

Emp. Now, English Harry, here begins the game;
We shall see sport between these learned men.
Vand. What wilt thou do?
Bung. Shew thee the tree, leaved with refinèd gold,
Whereon the fearful dragon held his seat,
That watched the garden called Hesperidès,
Subdued and won by conquering Hercules.

64: ie. spirits of the fire are as inconsequential or lacking in gravitas as messengers carrying news or messages.
= enclosed, contained. = deepest earth.
= "can split". = commanded (to do so).
= greater.\(^1\) = (more) substantial or heavier.\(^1\)

71-72: Lucifer, who had been the most beautiful and favoured of all angels, rebelled against God, who tossed him, along with his co-conspirators, into hell.
= defining characteristics. = ie. "just as they did"

74-78: the sphere of the moon (Luna's continent) - which was considered a planet in Ptolemaic astrology - surrounded the spheres of the elements.
Vandermast creatively describes how the fallen angels occupy different spheres, depending on the degree of sin they possessed in their rebellion against God; all are below the moon's sphere, but those of the least and second-least error occupied the spheres of fire and air respectively; the greatest offenders, which of course included Lucifer, were banished to the center of the earth.
second (line 76) = "those of second greater".
= Seltzer suggests "reason".
= ie. God's favour.
= dull, clumsy.\(^1\) = ie. "are good enough only to serve".
= magicians. = vile.
= spirits of the fire.

= ie. "let's say", or "let us accept for argument's sake".
= ie. the kings who are present.
= ie. "provide an example". = magic.

= ie. "some good fun".

= show (via summoning); Collins notes that the conjuring of plants and gardens was a common feat of Medieval sorcerers.
= fear-inducing.
= guarded.

96-99: Hercules' 11th labour was to bring back to Eurystheus (the king who was in charge of giving Hercules his impossible tasks) several golden apples from an orchard protected by both three or four nymphs known as the Hesperides and a dragon Ladon. In one version of the myth, Hercules slew the dragon and was able to retrieve the apples.\(^10\)
In line 98, Greene applies the name *Hesperides* to the garden itself, as opposed to the nymphs guarding it.

101-2: Seltzer observes the tree would likely arise through a trap door on the stage.

104: as we shall see, the German is humouring Bungay.

In the quarto, Vandermast speaks this line before the conjuration of the tree; some editors leave it as so, and assign to *Well done!* the meaning, "if you can do it."^8,11

= lords.

= the sense seems to be "fine example"; the phrase *the point of* was used to refer to the "epitome" or "greatest instance of" something.

= every or any student; Vandermast is dismissive of his opponent's magic.

111: *Alcmena's bastard* = contemptuous reference to Hercules, who was the son of Alcmene of Thebes and Jupiter.

*razed* = tore down; in the myth, Hercules only took some golden apples, but did not destroy the tree.

112: note Vandermast's pun of *raise* with *raze*.

= ie. to pull down.

= one piece at a time, or into pieces.

= "come forth".

117: Hercules was frequently portrayed wearing the skin of a lion he had killed when he was a young man, still employed in guarding his father's oxen.^10

119: "who wants me?"

= various heroes named Heracles (the earlier form of the Latinized *Hercules*) appeared in different parts of the ancient world, including one from Egypt, or Libya, and their identities and stories were often conflated.^10,12

125: "let it be done."

= control by casting a spell on.^1

= spirit; it is not really Hercules they are watching, but a spirit who has taken the hero's form.

= reckoned, accounted.

= a (new) command.

= descended. = valiant.^2

= educated.
Oxford and Cambridge must go seek their cells
To find a man to match him in his art.

I have given non-plus to the Paduans,
To them of Sien, Florence, and Bologna,
Rheims, Louvain, and fair Rotterdam,

Frankfort, Lutrech, and Orleans:

And now must Henry, if he do me right,
Crown me with laurel, as they all have done.

Enter Bacon.

Bacon. All hail to this royal company,
That sit to hear and see this strange dispute! –
Bungay, how stands't thou as a man amazed.
What, hath the German acted more than thou?

Vand. What art thou that questions thus?

Bacon. Men call me Bacon.

Vand. Lordly thou look'st, as if that thou wert learned;
Thy countenance as if science held her seat
Between the circled arches of thy brows.

K. Hen. Now, monarchs, hath the German found his match.

Emp. Bestir thee, Jaquès, take not now the foil,

Lest thou dost lose what foretime thou didst gain.

Vand. Bacon, wilt thou dispute?

Bacon. No,

Unless he were more learned than Vandermast:
For yet, tell me, what hast thou done?

Vand. Raised Hercules to ruinate that tree
That Bungay mounted by his magic spells.

Bacon. Set Hercules to work.

Vand. Now, Hercules, I charge thee to thy task;
Pull off the golden branches from the root.

= ie. "will have to search the quarters of all their scholars".
= magic.
= baffled; Vandermast goes on to list the towns whose scholars and sorcerers he has bested in such competitions.
= Sienna; all the towns listed here contained universities in the 13th century.
145: Rheims and fair (FAY-er) are likely disyllabic. Louvain = a university town in Belgium.

= Lutrech could be Utrecht, a town in Holland, or, as Dickinson suggests, Lutetia (the old Latin name for Paris), since Utrecht was not yet a university town in the 13th century.
Lutrech is likely a trisyllable: LU-ter-ech.

= the traditional wreath of laurel leaves presented to the victor.
= hail may be disyllabic: HAY-ai; or else a syllable dropped out, e.g. to might be unto (Ward).
= stunned.
= performed.
= who.

= face, expression. = ie. sat or occupied a position of authority.
167: the sense seems to be, "give it your full effort, Jaques, and avoid or don't risk defeat"; to take the foil means "to lose".
= previously: the Emperor doesn’t want his countryman to lose the title of champion to the Englishman.

= ie. "such a person as I might dispute".
= ie. but.
= tear down.
= raised, ie. caused to appear.
Herc. I dare not. See'st thou not great Bacon here, Whose frown doth act more than thy magic can?

Vand. By all the thrones, and dominations, Virtues, powers, and mighty hierarchies, I charge thee to obey to Vandermast.

Herc. Bacon, that bridles headstrong Belcephon, And rules Asmenoth, guider of the north,

Binds me from yielding unto Vandermast.

K. Hen. How now, Vandermast, have you met with your match?

Vand. Never before was't known to Vandermast That men held devils in such obedient awe.

Bacon doth more than art, or else I fail.

Emp. Why, Vandermast, art thou overcome? – Bacon, dispute with him, and try his skill.

Bacon. I come not, monarchs, for to hold dispute With such a novice as is Vandermast; I come to have your royalties to dine With Friar Bacon here in Brazen-nose. And, for this German troubles but the place, And holds this audience with a long suspense, I'll send him to his academy hence. – Thou Hercules, whom Vandermast did raise, Transport the German unto Hapsburg straight, That he may learn by travail, 'gainst the spring,
Vanish the tree, and thou away with him!

[Exit Hercules with Vandermast and the tree.]

Emp. Why, Bacon, whither dost thou send him?

Bacon. To Hapsburg: there your highness at return
Shall find the German in his study safe.

K. Hen. Bacon, thou hast honoured England with thy skill,
And made fair Oxford famous by thine art.
I will be English Henry to thyself.
But tell me, shall we dine with thee to-day?

Bacon. With me, my lord; and while I fit my cheer,
See where Prince Edward comes to welcome you,
Gracious as is the morning-star of Heaven.

[Exit Bacon.]

Enter Prince Edward, Lacy, Warren, Ermsby.

Emp. Is this Prince Edward, Henry’s royal son?
How martial is the figure of his face!
Yet lovely and beset with amorets.

K. Hen. Ned, where hast thou been?

Pr. Edw. At Framingham, my lord, to try your bucks
If they could scape the teasers or the toil.

But hearing of these lordly potentates,
Landed, and progressed up to Oxford town,
I posted to give entertain to them:

Chief to the Almain monarch; next to him,
And joint with him, Castile and Saxony
Are welcome as they may be to the English court.

Thus for the men: but see, Venus appears,
Or one that overmatcheth Venus in her shape!
Sweet Elinor, beauty's high-swelling pride,
Rich nature's glory and her wealth at once.
Fair of all fairs, welcome to Albion;
Welcome to me, and welcome to thine own.
If that thou deign'st the welcome from myself.

Elin. Martial Plantagenet, Henry's high-minded son,
The mark that Elinor did count her aim.

I liked thee 'fore I saw thee; now I love,
And so as in so short a time I may;
Yet so as time shall never break that so,
And therefore so accept of Elinor.

K. of Cast. Fear not, my lord, this couple will agree,
If love may creep into their wanton eyes. —
And therefore, Edward, I accept thee here,
Without suspense, as my adopted son.

K. Hen. Let me that joy in these consorting greets,
And glory in these honours done to Ned,
Yield thanks for all these favours to my son,
And rest a true Plantagenet to all.

Enter Miles with a cloth and trenchers and salt.

Miles. Salvete, omnes reges,
That govern your greges
In Saxony and Spain,
In England and in Almain!
For all this frolic rabble
Must I cover the table
With trenchers, salt, and cloth;
And then look for your broth.

Emp. What pleasant fellow is this?

K. Hen. 'Tis, my lord, Doctor Bacon's poor scholar.

Miles. [Aside] My master hath made me sewer of
these great lords; and, God knows, I am as
serviceable at a table as a sow is under an apple-tree:
'tis no matter; their cheer shall not be great, and
therefore what skills where the salt stand, before or behind?
cellar, which was usually of considerable size, on the table acted as an indicator of status; those who sat above it were more distinguished, and those below, less so.5,7

302: quips = equivocation.1
sleights = deceit or trickery.
sophistry = bandying of words, parsing arguments with intent to mislead.

303: than how to set a table in a royal manner fit to serve a king.

= serving or course. = stew or porridge; very poor fare indeed for our monarchs!

308/9: Bacon has apparently been berating Miles off-stage for his clumsiness.

= cheap broth containing chopped meat, or hash.4

= "noble ornament or dignity" (Keltie), or "your worshipful honour" (Seltzer).
= beast or single head of cattle,7 meaning himself.

312: "being in his majority", ie. old enough now.

= wonder. = meal.

313: "for we here at Oxford must not vary from our usual meager fare."

314: "there can be no extravagance (riot) in a place where philosophy is king."

= seat; Bacon, notes Ward, leaves it to Henry to decide on the seating arrangements, which will be ordered according to the relative statuses of the guests.

319: likely meaning "scanty food", or "sparing meal". Note the rhyming couplet of 318-9.

= arrogant, improperly bold.

= ie. rustics; the line seems to have lost a syllable.
= with, by.
= the first such is usually omitted. = (little) worth or value.
= "trouble you"; the emperor doesn’t plan to stay around if Henry has sanctioned this meal.

330: note the nice alliteration in this line.

333: Content thee = "don't worry", or "take it easy". shewed = ie. showed.
these = the original quarto prints thee here, but all the editors emend to these.

= "usually eat."
How little meat refines our English wits. −

Miles, take away, and let it be thy dinner.

Miles. Marry, sir, I will. This day shall be a festival-day with me; for I shall exceed in the highest degree.

[Exit Miles.]

Bacon. I tell thee, monarch, all the German peers
Could not afford thy entertainment such,
So royal and so full of majesty.
As Bacon will present to Frederick.
The basest waiter that attends thy cups
Shall be in honours greater than thyself; −
[To Henry] And for thy cates, rich Alexandria drugs,
Fetched by carvels from Egypt's richest streights.

Found in the wealthy strond of Africa,
Shall royalize the table of my king.

Wines richer than the Gyptian courtesan
Quaffed to Augustus' kingly countermatch.

Shall be caroused in English Henry's feast;
Candy shall yield the richest of her canes;

335: "how a sparing diet improves (refines) our mental capacities or intelligence."
meat = food.
= ie. "take it".

= a university term for "eating more than one is accustomed to eating", such as an amount one might be served at a festival.¹

341: presumably Miles enthusiastically takes the food with him.

= nobles.
= "to entertain you in such a way".

= "waits on your goblets".
= "in outward show" (Ward).
= delicacies. = spices shipped from Alexandria.⁹

350: carvels = ie. caravels, light round ships, often with square-rigged sails; two of Columbus' ships, the Nina and Pinta, were caravels.²⁶
streights = straits.

= regions,¹ usually emended to strand.
= give royal character to.⁴

353-354: "wines richer than that Cleopatra drank for Mark Antony (Augustus' kingly countermatch)"; Cleopatra is described unflatteringly as a whore (courtesan).
the Gyptian = this aphetic form (meaning that the unstressed vowel which comprises the first syllable of a word is dropped) of Egyptian appears occasionally in the era's literature.
countermatch = rival.
Collins notes that line 354 refers to a bet Cleopatra made with Antony, described by Pliny in his Natural Histories, that they could consume a meal worth 10 million sesterces. She won the bet by dissolving the world's largest pearl, which she owned, into a cup of vinegar, which dissolved the pearl, and which she drank. Antony's loss of the bet was considered a bad omen whose forecast was fulfilled when Antony was defeated in the civil wars by Julius Caesar's great-nephew, Octavian.

Octavian, after Caesar's assassination, had taken part in a civil war for control of Rome; in the final stage of the war, having defeated his rival Mark Antony in a sea battle at Actium, Octavian chased Antony to the Egyptian capital, where Antony went into hiding with his paramour, the queen of Egypt, Cleopatra; the royal couple committed suicide before they were forced to face Octavian. The young victor was granted the name Augustus after the death of Antony.

356: Candy = ie. Candia, meaning the island of Crete, of which Candia was the capital.
canes = sugar, which appears to have been exported from Crete.⁹
At first glance there appears to be a pun in the line on candy cane, but the name for the cane-shaped sweet did not appear until the 18th century.¹

357: needless to say, the Volga River is a Russian watercourse, emptying into the Caspian Sea, and does not flow in Persia; but Greene made a similar error in his later work Greene's Orpharion, in which he wrote of "the swift-running Volga that leadeth into Persia."³

= ie. complete collection of spices.⁴
= dates were grown in North Africa. = dried plums.²

360: conserves = fruit preserved in sugar.
suckets = sweetmeat, candied fruits, for sucking.⁷
Tiberias = the main town in Galilee, located on the western shore of the Sea of Galilee; it was famous for its "beauty and fruitfulness" (Sugden).

361-2: Cates from Judaea = delicacies from Judea; but the editors have noted that the only product exported from Judea in the 16th century was balm (an aromatic oil or resin used for medicinal purposes); thus, given the frequent use of cates already since 317 - four times prior to this line - cates indeed could be a printer's error, and the line should perhaps read "Balm from Judea" instead; but ultimately this is an unsatisfactory solution, since balm is not a food, and would hardly fit with the rest of the dainties mentioned in lines 359-360, and would certainly not lead to the gluttony of line 362.

lamp = the meaning of lamp has also puzzled editors. One interpretation is that lamp means "torch", so that the clause is thought to suggest that the aforementioned delicacies are "more exquisite than those foods which kindled the well-known gluttony of the Romans."

A second line of thought is that lamp is short for lam-prey, a famous delicacy of ancient Rome.

Dyce throws up his hands, concluding that lines 361-2 are so mutilated that the original sense has been irretrievably lost.

= table.
= "do not complain about".¹

SCENE X.
Fressingfield.

Enter Lambert and Serlsby with the Keeper.

Lamb. Come, frolic Keeper of our liege's game,
Whose table spread hath ever venison  
And jacks of wine to welcome passengers.

Know I am in love with jolly Margaret,  
That overshines our damsels as the moon  
Darkneth the brightest sparkles of the night.

In Laxfield here my land and living lies:

I'll make thy daughter jointer of it all,

So thou consent to give her to my wife;

And I can spend five-hundred marks a year.

Serl. I am the lands-lord, Keeper, of thy holds,  
By copy all thy living lies in me:

Laxfield did never see me raise my due:

I will enfeoff fair Margaret in all,

So she will take her to a lusty squire.

Keep. Now, courteous gentles, if the Keeper’s girl
Hath pleased the liking fancy of you both,
And with her beauty hath subdued your thoughts,
'Tis doubtful to decide the question.

It joys me that such men of great esteem
Should lay their liking on this base estate.

And that her state should grow so fortunate
To be a wife to meaner men than you:

But sith such squires will stoop to keeper's fee,
I will, t' avoid displeasure of you both,
Call Margaret forth, and she shall make her choice.

Lamb. Content, Keeper; send her unto us.

[Exit Keeper.]

Why, Serlsby, is thy wife so lately dead,
Are all thy loves so lightly passed over,
As thou canst wed before the year be out?

Serl. I live not, Lambert, to content the dead,
Nor was I wedded but for life to her:
The grave ends and begins a married state.

Enter Margaret.

Lamb. Peggy, the lovely flower of all towns,
Suffolk's fair Helen, and rich England's star,
Whose beauty, tempered with her huswifery,
Makes England talk of merry Fressingfield!

Serl. I cannot trick it up with poësies,
Nor paint my passions with comparisons;
Nor tell a tale of Phoebus and his loves.

But this believe me, − Laxfield here is mine,
Of ancient rent seven-hundred pounds a-year,
And if thou canst but love a country squire,
I will enfeoff thee, Margaret, in all.
I cannot flatter; try me, if thou please.

Marg. Brave neighbouring squires, the stay of Suffolk's clime.

A keeper's daughter is too base in gree
To match with men accompted of such worth.

But might I not displease, I would reply.

Lamb. Say, Peggy; naught shall make us discontent.

Marg. Then, gentlemen, note that love hath little stay.

Nor can the flames that Venus sets on fire
Be kindled but by fancy's motion.

Then pardon, gentlemen, if a maid's reply
Be doubtful, while I have debated with myself,
Who, or of whom, love shall constrain me like.

Serl. Let it be me; and trust me, Margaret,
The meads environed with the silver streams,

Whose battling pastures fatneth all my flocks,

Yielding forth fleeces stapled with such wool

As Lempster cannot yield more finer stuff,

And forty kine with fair and burnished heads,

With strouting dugs that paggle to the ground,
Shall serve thy dairy, if thou wed with me.

Lamb. Let pass the country wealth, as flocks and kine,

And lands that wave with Ceres' golden sheaves.
Demeter; she was responsible for earth's production of grains, fruits and vegetables; her name gives us the word *cereal*.

Sheaves = plural of *sheaf*, which technically refers to bundles of corn stalks which have been tied together and allowed to dry.²

= great quantity, a noun.

= ie. embroidered, the usual 16th century form.

= fine linen.¹ = interlaced fabrics.¹

= gorgeous clothing; *abiliments* was a common alternate form of *habiliments*.

= "be satisfied", ie. "that's enough". = offered.

= is appropriate for. = rank or social status. The repeated references to class are a constant in Elizabethan drama, as it was in English society in general.

= permission. = ie. take this under advisement.

= love. = a metaphor for the initial instance of wooing.¹

= extension, ie. "time to think about it"; the line is another *alexandrine*.

= has affection for, ie. loves; an unusual, but not uncommon, use of *affectionate* as a verb.

= irritatively persistent.

= is not appropriate for. = "lowly country gentleman (such as you)."

101: "do you think you can prevail over (overreach) me with your wealth?" Serlsby, we remember, has twice as much disposable income as does his rival.

= put up with. = peasant-like boasts or threats.

103-4: Lambert challenges Serlsby to a duel.

*dint of rapier* = force of arms or swords. A *rapier* is a light, sharp-pointed sword.²

*single in the field* = one-on-one, single combat.

106: Serlsby seems to be saying that he accepts Lambert's challenge, and in doing so will back up what he said. = ie. "serve the purpose (for which I have come here)."

= "fight on your behalf."

116: "personified Fortune moderates (tempers) a person's fortuitous occurrences (haps) with frowns", ie. the goddess generally does not permit one to enjoy unallayed good
And wrongs me with the sweets of my delight!

118 Love is my bliss, and love is now my bale.

Shall I be Helen in my froward fates,
As I am Helen in my matchless hue,
And set rich Suffolk with my face afire?

If lovely Lacy were but with his Peggy,
The cloudy darkness of his bitter frown
Would check the pride of these aspiring squires.
Before the term of ten days be expired,
Whenas they look for answer of their loves,
My lord will come to merry Fressingfield,
And end their fancies and their follies both:
Till when, Peggy, be blithe and of good cheer.

Enter a Post with a letter and a bag of gold.

Post. Fair lovely damsel, which way leads this path?
How might I post me unto Fressingfield?
Which footpath leadeth to the Keeper's lodge?

Marg. Your way is ready, and this path is right.
Myself do dwell hereby in Fressingfield;
And if the Keeper be the man you seek,
I am his daughter: may I know the cause?

Post. Lovely, and once belovèd of my lord;
No marvel if his eye was lodged so low.
When brighter beauty is not in the heavens,
The Lincoln Earl hath sent you letters here,
And, with them, just an hundred pounds in gold.

[Gives letter and bag.]

Sweet, bonny wench, read them, and make reply.

Marg. The scrolls that Jove sent Danae,
Wrapt in rich closures of fine burnished gold,
fortune without causing some ill to attend his or her successes.

117: Fortune ironically harms Margaret with exactly that which brings her happiness, to wit, love.

= torment, woe.¹

119-121: dense lines packed with allusion: Margaret compares herself to Helen of Troy, whom she resembles in possession of unmatched beauty (matchless hue), but perhaps more unfavourably in having an adverse destiny (froward fates); Helen, as we have previously mentioned, proximately caused the Trojan War by eloping with Paris, a prince of Troy; the ten-year-long struggle finally ended when the Greeks, having surreptitiously entered Troy in the famous wooden horse, destroyed the city by slaughtering its citizens and burning it to the ground.

Margaret worries that she, in similar and more metaphorical fashion, may, because of the jealous rivalries her beauty is causing, set Suffolk county afire, ie. bring it to destruction as well.

123: ie. "a stern look from Lacy (to her rival suitors)".

= put a stop to.

= when. = ie. a reply.
= ie. Lacy.
= love. = foolishness.
= remain merry.²

Entering Character: the Post is a special messenger or courier; ours is an employee of Lord Lacy.

= most quickly travel; note the use of the grammatical construction known as the ethical dative, in which the superfluous me of I post me adds emphasis (and also helps fill out the meter).

= near-by.¹⁶

142-4: these lines are likely spoken as an aside.

= literally meaning "fixed on this earthly target", but referring to Margaret's low societal rank.

= ie. is not to be found amongst the nobility.

= exactly, precisely.⁴

= "give me an answer to return with."

152-3: Jupiter visited Danae in the form of a shower of gold, which impregnated her. See the note back at Scene VIII.72-73 to review the whole story.

Margaret is wrong to suggest Jupiter sent her letters
Were not more welcome than these lines to me, Tell me, whilst that I do unrip the seals, Lives Lacy well? How fares my lovely lord?

Post. Well, if that wealth may make men to live well.

Marg. [Reads] The blooms of the almond-tree grow in a night, and vanish in a morn; the flies hemera.

fair Peggy, take life with the sun, and die with the dew: fancy that slippeth in with a gaze, goeth out with a wink; and too timely loves have ever the shortest length. I write this as thy grief, and my folly, who at Fressingfeld loved that which time hath taught me to be but mean dainties: eyes are dissemblers, and fancy is but queasy; therefore know, Margaret, I have chosen a Spanish lady to be my wife, chief waiting-woman to the Princess Elinor; a lady fair, and no less fair than thyself, honourable and wealthy. In that I forsake thee, I leave thee to thine own liking; and for thy dowry I have sent thee an hundred pounds; and ever assure thee of my favour, which shall avail thee and thine much. Farewell.

(rolls) wrapped in fine and shining (burnished) gold, if indeed that is what she meant.

closures = coverings.\textsuperscript{11}

= open.\textsuperscript{1} = a letter might be sealed with wax to keep it shut.

= ie. "yes, he lives well".

160-4: Lacy's letter opens with some allusions to living things with very brief life-spans, which he will compare to short-lived infatuation such as was his with Margaret. blooms = blossoms.\textsuperscript{4} The source for Lacy's assertion about almond blossoms is unknown.

161-3: the flies...dew = by flies hemera, Lacy refers to the may-fly, or day-fly (a member of the Ephemeridae family), some species of which live for only one day before dying; hemera means "ephemera".

163-4: fancy...wink = love that begins with a look ends quickly; the phrase with a wink means "in a trice",\textsuperscript{1} with an obvious pun with gaze.

= "love that comes on too early (ie. quickly) always has". = "the cause of your impending grief", by which Lacy means himself.

164-8: eyes are dissemblers = eyes are deceivers, in that they lead one, when one sees something beautiful, to think, feel and do things one shouldn't actually think, feel and do.

= love is tricky or uncertain,\textsuperscript{1} ie. fickle; though Keltie suggests "squeamish" and Ward "fastidious" for queasy.

= head female attendant, who would be the daughter of a leading noble Spanish family. = beautiful lady. = of noble status or high rank.

173: to thine own liking = Lacy means Margaret is free to marry another man of her own choice.

173-4: for thy dowry...pounds = a gift of money Margaret can bring with her into a marriage.\textsuperscript{1}

160-176: Lacy's Letter: Lacy has written his letter in the unusual style, made popular by the dramatist John Lyly, known as euphuism. Euphuistic writing consists of (1) continuous use of short, pithy parallel phrases and sentences; (2) allusions to many fantastic facts, some real and some fictional, taken from natural history and mythology; and (3) the frequent use of alliteration.

Though not of Lyly's own invention, euphuism became the rage in English educated circles for a brief period of time.
after its appearance in Lyly's novel *Euphues*; all of Lyly's plays also incorporate the style; but like all fads that come on too quickly, euphuism disappeared, as Lacy might say, with a wink.

179: *ie.* "I belong neither to you nor to myself (as I now belong to another)".

182: "playful or capricious (fond) Ate, who sentences people to ill destinies". *Ate*, the ancient Greek goddess of mischief or revenge, travelled the world leading gods and humans to commit rash and foolish actions.

183: generally, "who controls the destinies of men"; *Ate* does not have serpents in or for her hair; Greene, or Margaret, seems to have confused *Ate* with the avenging goddesses known as the Furies, who possessed *snaky*, or snakes for, *locks*.

184-5: our heroine refers to the belief that the position of the stars at one's birth determined one's fortunes in life; Margaret suggests her destiny was a doomed one from the start.

186: If heavens had vowed, if stars had made decree, To shew on me their froward influence.

188-9: "if Lacy had only truly loved me, then nothing above the earth (heavens) or below it (hell) could have inflicted any misfortune on me which could upset me."

196: "could have caused me to alter my feelings of love towards Lacy;" the negatives of the sentence are not exactly consistent, but Greene is more concerned with achieving smooth meter, and besides the sense of the line is clear enough.

198: *Post*. What answer shall I return to my lord?

200: *Marg.* First, for thou cam'st from Lacy whom I loved, − Ah, give me leave to sigh at very thought! −

202: Take thou, my friend, the hundred pounds he sent; For Margaret's resolution *craves* no dower:

---

178

*Not thine nor his own,*  
*Edward Lacy.*

180

182

**Fond** Atè, **doomer** of bad-boding fates,

That wraps proud fortune in thy **snaky locks**.

184

**Didst thou enchant** my birth-day with such stars  
**As lightened** mischief from **their infancy**?

186

If heavens had vowed, if stars had made decree,  
**To shew** on me their **froward influence.**

188

If Lacy had but loved, heavens, hell, and all,  
Could not have wronged the patience of my mind.

192

**Post.** It grieves me, damsel; but the earl is forced  
**To love the lady** by the king's command.

194

**Marg.** The wealth combined within the **English shelves,**  
Europe's commander, nor the English king,

196

Should not have moved the love of Peggy from her lord.

---

198

**Post.** What answer shall I return to my lord?

200

**Marg.** First, for thou cam'st from Lacy whom I loved, −  
Ah, give me leave to sigh at very thought! −

202: Take thou, my friend, the hundred pounds he sent;  
For Margaret's resolution *craves* no dower:
The world shall be to her as vanity;
Wealth, trash; love, hate; pleasure, despair.

For I will straight to stately Fremingham,
And in the abbey there be shorn a nun.
And yield my loves and liberty to God.
Fellow, I give thee this, not for the news,
For those be hateful unto Margaret,
But for thou'rt Lacy's man, once Margaret's love.
Post. What I have heard, what passions I have seen,
I'll make report of them unto the earl.
Marg. Say that she joys his fancies be at rest.
And prays that his misfortune may be hers.

[Exeunt.]

SCENE XI.
Friar Bacon's cell.

Enter Friar Bacon. He draws the curtains, discovering his cell, and lies on his bed, with a white stick in one hand, a book in the other, and a lamp lighted beside him; and the Brazen Head, and Miles with weapons by him.

= the Brazen Head.

The Brazen Head: the Brazen Head is exactly what it sounds like it is, a statue of a large head, made of brass, which Bacon, through his magic, has been researching and constructing for seven years; it is the culmination of his career as a sorcerer, and his hope is that the Head will speak and reveal to him the secrets of the universe; he also expects, we remember, with the Head's assistance, to build a protective wall of brass around England.

The idea of a magic talking Head first appeared in English literature in a work entitled Gesta regum (c.1120), known in English as the Chronicle of English Kings, written by the early English historian William of Malmesbury; he tells the story of one of Europe's greatest scholars, a man named Gebert, who "cast, for his own purposes, the head of a statue...which spake not unless spoken to, but then pronounced the truth, either in the affirmative or negative. For instance, when Gebert would say, 'Shall I be pope?' the statue would reply 'Yes.' 'Am I to die, ere I sing mass at Jerusalem?' 'No.'"

= "Shall I be pope?" 'Yes.' 'Am I to die, ere I sing mass at Jerusalem?' 'No.'
Gebert went on to become Pope Silvester II (c.945-1003, pope from 999), the first Frenchman appointed to the pontificate. Legends of his sorcery, including a pact with the devil, arose after his passing in Jerusalem in 1003.12

**Miles’ Weapons:** the nervous Miles, being called by Bacon to keep watch alone on the Brazen Head, arms himself with pistols and an ancient English pole-arm known as a brown bill.

**Scene XI:** Bacon and Bungay have been taking turns for two months watching the Brazen Head, waiting for it to speak; exhausted, and unable to keep from falling asleep, Bacon had, just before the scene opens, told his assistant Miles he must watch the Head for a while so that he could catch up on some shut-eye. Miles left the room in order to prepare himself for this duty, and Bacon is wondering where he has disappeared to.

5: "why did you take so long to come back?"

= "demands or requires no weapons?" ie. "do you think it is wise to watch the Head without being properly prepared for anything that might happen?"

= ie. the tiniest bit.

18-19: Bacon describes the moon (personified as the goddess Luna) hiding in fear within the sphere (concave continent) in which it is embedded.

Greene conflates Luna with Hecate (see line 22 below), a mysterious goddess who was said to have control over birth, life and death, and had command "of all the powers of Nature" (Murray, p. 70).31 Hecate was often portrayed as having three bodies, standing in a sort-of triangle with their backs to each other, hence Greene’s description of Luna as three-formed in line 18.

silver looks = ie. rays.

Ward has noted that it was a common feat of sorcerers to make the moon disappear.

21: Bacon has invested seven years of work to reach the point when the Head may be ready to speak.

= studying.1

= constructed.

= speak. = "(previously) unknown or strange (uncouth)² principles of science".
And girt fair England with a wall of brass.

Bungay and I have watched these threescore days.

And now our vital spirits crave some rest.

If Argus lived, and had his hundred eyes,

They could not over-watch Phobetor's night.

Now, Miles, in thee rests Friar Bacon's weal:
The honour and renown of all his life
Hangs in the watching of this Brazen Head;
Therefore I charge thee by th' immortal God,
That holds the souls of men within His fist.

This night thou watch; for ere the morning-star
Sends out his glorious glisten on the north,
The head will speak; then, Miles, upon thy life,

Wake me; for then by magic art I'll work
To end my seven years' task with excellence.
If that a wink but shut thy watchful eye,

Then farewell Bacon's glory and his fame!
Draw close the curtains, Miles: now, for thy life,
Be watchful, and –

[Bacon falls asleep.]

Miles. So: I thought you would talk yourself asleep anon; and 'tis no marvel, for Bungay on the days, and he on the nights, have watched just these ten and fifty days: now this is the night, and 'tis my task, and no more. Now, Jesus bless me, what a goodly Head it is! and a nose! you talk of nos autem glorificare;

= surround.

= kept watch for sixty days; Bacon and Bungay have been taking turns continuously for two months watching the Head, in 12-hour shifts, Bacon at night, and Bungay during the day.

= the refined life-sustaining liquids which were supposed to saturate the blood and internal organs.¹

29-30: "even Argus, the hundred-eyed giant of myth, would not be able to remain awake to keep watch this night (if he were as exhausted as Bacon is);" the analogy is a powerful one: Argus could keep watch with 50 of his eyes while the other 50 slept.

they (line 30) = Argus’ eyes.

over-watch Phobetor's night = keep watch through the night.¹ Phobetor was the son of Somnus (the god of sleep, who in turn was the son of Night) and brother to Morpheus; the siblings were both shapers of dreams.¹⁰

= prosperity, success.

= fame, reputation. = Bacon, as usual, speaks of himself in the third person.

= command.

= Ward sees an allusion to Isaiah 40:12, though he should have quoted the 1568 Bishop's Bible instead of the 1611 King James Bible, the former reading "who hath measured the waters in his fist".

= stay awake and keep watch. = before. = ie. Venus.

= brilliance, gleaming.

38: Bacon seems certain that this is the night the Head will finally speak, so it is odd, despite his exhaustion, that after a continuous vigil of two months' duration, he cannot pull out one more night in order to witness the big moment; should he not be able to use his sorcery in some way to help himself?

41: "but if you should fall asleep for even a second (so as to miss the moment the Head comes alive)."

= on.

= ie. "very well", a word of acquiescence.⁴

= quickly. = wonder. = during.

= "forsooth to glorify us." punning of course on nose. Miles is parodying the antiphon for the Mass of Maundy Thursday, which begins with the words "Nos Autem Gloriaris" ("But it
but here's a nose that I warrant may be called nos autem populare for the people of the parish. Well, I am furnished with weapons; now, sir, I will set me down by a post, and make it as good as a watchman to wake me, if I chance to slumber. — I thought,

Goodman Head, I would call you out of your memento.

[Miles drifts off; his head hits the post, waking him.]

Passion o' God, I have almost broke my pate!

[A great noise.]

Up, Miles, to your task; take your brown-bill in your hand; here's some of your master's hobgoblins abroad.

The Head. Time is.

Miles. Time is! Why, Master Brazen-head, have you such a capital nose, and answer you with syllables, "Time is"? Is this all my master's cunning, to spend seven years' study about "Time is"? Well, sir, it may be we shall have some better orations of it anon: well, I'll watch you as narrowly as ever you were watched, and I'll play with you as the nightingale with the slow-worm; I'll set a prick against my breast. Now rest there, Miles.

[Miles falls asleep, but is wakened by the prick.]

Lord have mercy upon me, I have almost killed myself!

[A great noise.]

Up, Miles; list how they rumble.

behooves us to glory").

40 = "guarantee".

54-55: nos autem populare = "a popular or common nose".

56-58: I will set...slumber = Miles settles himself into such a position that if he should fall asleep, his head will crash onto a wooden beam and wake him; Seltzer suggests Miles will employ one of the beams that was used to hold up the roof over the stage.

62: the stage directions here and at line 83 below are the editor's.

= head.

66: some loud supernatural noise, emanating from either the Head or the surrounding environment, sounds.

68: the bill was the quintessential English pole-arm, used by foot-soldiers and watchmen; it was comprised of a pole with a combination of spear, blade, and hook (for pulling down cavalry) attached at one end. It was often painted brown.

70 = daydream or condition of being pleasantly lost in his thoughts.

76 = out and about.

79-81: I'll play...my breast = Miles combines two ideas in these lines: (1) the nightingale has been imagined in literature to rest among thorns to protect itself from snakes (slow-worms); (2) Miles once again tries to get comfortable while preparing a defense against falling asleep: this time he sets a pin or dagger (prick) against his chest, which should wake him should he sag against it while drifting away.

84 = "listen to".
The Head. Time was.

Miles. Well, Friar Bacon, you have spent your seven years' study well, that can make your head speak but two words at once, "Time was." Yea, marry, time was when my master was a wise man, but that was before he began to make the Brazen Head. You shall lie while your arse ache and your Head speak no better. Well, I will watch, and walk up and down, and be a peripatetian and a philosopher of Aristotle's stamp.

[A great noise.]

What, a fresh noise? Take thy pistols in hand, Miles.

The Head. Time is past.

[A lightning flashes forth, and a hand appears that breaks down the Head with a hammer.]

Miles. Master, master, up! Hell's broken loose; your Head speaks; and there's such a thunder and lightning, that I warrant all Oxford is up in arms. Out of your bed, and take a brown-bill in your hand; the latter day is come.

[Bacon rises and comes forward.]

Bacon. Miles, I come. O, passing warily watched!

Bacon will make thee next himself in love.

When spake the Head?

Miles. When spake the Head! did not you say that he should tell strange principles of philosophy? Why, sir, it speaks but two words at a time.

Bacon. Why, villain, hath it spoken oft?

Miles. Oft! Ay, marry, hath it, thrice; but in all those three times it hath uttered but seven words.
Miles. Marry, sir, the first time he said “Time is”, as if Fabius Cunctator should have pronounced a sentence; [the second time] he said “Time was”; and the third time, with thunder and lightning, as in great choler, he said, “Time is past.”

Bacon. ’Tis past indeed. Ah, villain! time is past:
My life, my fame, my glory, all are past. —
Bacon,
The turrets of thy hope are ruined down,
Thy seven years' study lieth in the dust:
Thy Brazen Head lies broken through a slave,
That watched, and would not when the Head did will. —
What said the Head first?

Miles. Even, sir, “Time is.”

Bacon. Villain, if thou hadst called to Bacon then,
If thou hadst watched, and waked the sleepy friar,
The Brazen Head had uttered aphorisms,
And England had been circled round with brass.
But proud Astmeroth, ruler of the north,

And Demogorgon, master of the fates,
Grudge that a mortal man should work so much.

Hell trembled at my deep-commanding spells,
Fiends frowned to see a man their over-match;
Bacon might boast more than a man might boast!

= Miles, humorously misspeaking, means Fabius Cunctator, or Delayer; Cunctator is sometimes emended to Commentator for its more humorous effect.

When Hannibal, the great Carthaginian leader, invaded Italy with his armies in the 210's B.C., the Romans sent various aggressive generals to face him, but most were defeated, and often annihilated, by the superior African; Fabius, however, famously dealt with Hannibal by harassing him and delaying him, but refusing to meet him in open battle, his theory being that the Carthaginian army would lose steam, run out of supplies, and dissolve or return on its own free will, if just given time. For this very un-Roman - but ultimately successful - approach, Fabius was mocked by being given his nickname of Cunctator.33

Fabius (full name Quintus Fabius Maximus Verrucosus, born c. 280 B.C.) was also known for having a learning disability, being a painfully slow talker;33 hence Miles is making fun of the Head by comparing its speech to Fabius'.

= these words were appropriately added by Dyce.
= ie. "as if he were".
= rage.

142: ie. "it's all over for me!"
144: Bacon compares the crashing down of his hopes and reputation to the collapse of towers (turrets); the image is arresting.

= ie. because of.
= who. = elliptically, "did not wake me when the Head wanted you to do so."8

= here and in the next line, had means "would have".
156-161: Bacon recognizes that the space in time during which the Head repeatedly spoke, but which he (Bacon) was unable to take advantage of because he was sleeping, has provided an opportunity for hell's demons, who begrudge the magical powers that Bacon, a mere mortal, is able to perform, and the control he has over them, to destroy the Head.

Astmeroth = mistaken or alternate spelling of Asmenoth, one of the demons controlled by Bacon; see Scene IX.192.

= one of the most powerful of evil spirits.
= begrudge, resent. = be able to do so much, ie. have such great power.
= superior.2
= could. = ie. any other man could or should.8
But now the braves of Bacon have an end. Europe's conceit of Bacon hath an end,

His seven years' practice sorteth to ill end: −

And, villain, sith my glory hath an end, I will appoint thee to some fatal end.

Villain, avoid! Get thee from Bacon's sight!

Vagrant, go roam and range about the world, And perish as a vagabond on earth!

Miles. Why, then, sir, you forbid me your service?

Bacon. My service, villain! with a fatal curse, That direful plagues and mischief fall on thee.

Miles. 'Tis no matter, I am against you with the old proverb, – the more the fox is cursed, the better he fares. God be with you, sir: I'll take but a book in my hand, a wide-sleeved gown on my back, and a crowned cap on my head, and see if I can want promotion.

Bacon. Some fiend or ghost haunt on thy weary steps, Until they do transport thee quick to hell:

For Bacon shall have never merry day, To lose the fame and honour of his Head.

[Exeunt.]

SCENE XII.

At Court.

Enter the Emperor, the King of Castile, King Henry, Elinor, Prince Edward, Lacy, and Raphe Simnell.

Emp. Now, lovely prince, the prime of Albion's wealth,

How fare the Lady Elinor and you? What, have you courted and found Castile fit
To answer England in equivalence?

Will't be a match 'twixt bonny Nell and thee?

Pr. Edw. Should Paris enter in the courts of Greece,
And not lie fettered in fair Helen's looks?

Or Phoebus scape those piercing amoretts
That Daphne glancèd at his deity?

Can Edward, then, sit by a flame and freeze,
Whose heat puts Helen and fair Daphne down?

Now, monarchs, ask the lady if we gree.

K. Hen. What, madam, hath my son found grace or no?

Elin. Seeing, my lord, his lovely counterfeit,
And hearing how his mind and shape agreed,

I come not, trooped with all this warlike train.

Doubting of love, but so affectionate,
As Edward hath in England what he won in Spain.

K. of Cast. A match, my lord; these wantons needs must love!

Men must have wives, and women will be wed:
Let's haste the day to honour up the rites.

Raphe. Sirrah Harry, shall Ned marry Nell?
K. Hen. Ay, Raphe: how then?
Raphe. Marry, Harry, follow my counsel: send for Friar Bacon to marry them, for he'll so conjure him and her with his necromancy, that they shall love together like pig and lamb whilst they live.

K. of Cast. But hearest thou, Raphe, art thou content to have Elinor to thy lady?
Raphe. Ay, so she will promise me two things.

K. of Cast. What's that, Raphe?
Raphe. That she will never scold with Ned, nor fight with me. – Sirrah Harry, I have put her down with a thing unpossible.

K. Hen. What's that, Raphe?
Raphe. Why, Harry, didst thou ever see that a woman could both hold her tongue and her hands? no: but when egg-pies grow on apple-trees, then will thy grey mare prove a bag-piper.

Emp. What says the Lord of Castile and the Earl of Lincoln, that they are in such earnest and secret talk?
K. of Cast. I stand, my lord, amazèd at his talk, How he discourseth of the constancy Of one surnamed, for beauty's excellence, The Fair Maid of merry Fressingfield.
K. Hen. 'Tis true, my lord, 'tis wondrous for to hear; Her beauty passing Mars's paramour;
Her virgin's right as rich as Vesta's was.
Vesta's = Vesta was one of Ancient Rome's most important deities; as goddess of the hearth, she represented the family, and through her, the hearth of every home was a symbol of unity. Vesta was also pure and chaste, and so in her temple in Rome an eternal fire, which represented the goddess, was permanently attended by a team of young maidens known as the Vestal virgins.10

= ie. regarding the incredible beauty of Margaret.

67: surprisingly, the King of Castile seems completely unconcerned with the fact that Lacy was supposed to marry one of his subjects, the Spanish noblewoman.

= hurry off.

= ie. through her actual appearance.

= assued or declared to be true.

= ie. equerry, the officer in charge of the king's horses.

= fast horses. = "serve your purpose."

= "hurry yourself". = may be omitted for the meter's sake.

= because. = reputation.

79-80: "if it is alright by you, Elinor, let's have Lacy marry Margaret the same time you marry Edward."

Though Elinor shows herself an agreeably good sport, one wonders whether deep down she is really so well-inclined to share her big day with a commoner.

match (line 80) = see married.

Note that Henry has contradicted the orders given by Edward to Lacy that he must marry the Spanish lady: see Scene X.191-2.

= disdainful.

83: the sense is, "your highness could certainly have asked for a greater favour than this."

= thanks. = ie. Lacy.

87-88: I do love...in love = "I love Lacy much, second only to yourself", or "I love Lacy much, because he is in love with Margaret almost as much as I am in love with you;" the latter interpretation is from Seltzer.

= ie. like. = tavern-keeper's mirror, ie. it is fragile or fickle;

tapper is a variation of tapster.

= beyond moderation, out of all bounds;? even with all the license permitted Raphe to joke about any topic he pleases, does not Raphe's mentioning to Elinor that the prince was in love with England's most beautiful maiden seem a bit dangerous?
neither wink upon me; I care not, I.

K. Hen. Raphe tells all; you shall have a good secretary of him. –

But, Lacy, haste thee post to Fressingfield;
For ere thou hast fitted all things for her state,
The solemn marriage-day will be at hand.

Lacy. I go, my lord.

[Exit Lacy.]

Emp. How shall we pass this day, my lord?

K. Hen. To horse, my lord; the day is passing fair,
We'll fly the partridge, or go rouse the deer.

Follow, my lords; you shall not want for sport.

[Exeunt.]

SCENE XIII.

Friar Bacon's Cell.

Enter, to Friar Bacon in his cell, Friar Bungay.

Bung. What means the friar that frolicked it of late,
To sit as melancholy in his cell
As if he had neither lost nor won to-day?

Bacon. Ah, Bungay, my Brazen Head is spoild,
My glory gone, my seven years' study lost!
The fame of Bacon, bruited through the world,
Shall end and perish with this deep disgrace.

Bung. Bacon hath built foundation of his fame
So surely on the wings of true report,
With acting strange and uncouth miracles,
As this cannot infringe what he deserves.

Bacon. Bungay, sit down, for by prospective skill
I find this day shall fall out ominous:

= the sense is, "don't bother glaring at me".

wink upon = direct a significant look towards.¹

100-1: whatever wrath Edward may feel at the embarrassment Raphe has caused him, his father the king, in a jolly mood, implicitly and immediately sanctions the jester's risky humour.

secretary = person to be entrusted with secrets.⁴

= ie. "hurry yourself quickly".

103: "because before you have a chance to prepare everything for Margaret's promotion to the position of wife and countess".

= exceedingly.

= the OED suggests "attack (ie. hunt) partridges with hawks;¹ but fly is likely to mean nothing more than "start", to parallel rouse, as Ward suggests.

= lack.

10-13: Bungay points out that this one failure cannot destroy (infringe)⁵ Bacon's good name, given the successes and fame he has established over many years throughout the world thanks to his genuine and repeatedly demonstrated skill in magic.

of (line 10) = the quarto prints on, which is usually emended, as shown, to af.

With acting = by performing.¹¹
uncouth = marvelous or unaccustomed.

= "by my ability to see into the future".¹
Some deadly act shall 'tide me ere I sleep;
But what and wherein little can I guess.

**Bung.** My mind is heavy, whatsoe'er shall hap.

Enter two Scholars, sons to Lambert and Serlsby.  
Knock.

=Betide, ie. befall, happen to.

= Distressed, troubled.¹ = happen.

**Entering Characters:** the 1st Scholar is Lambert, Jr., and the 2nd Scholar is Serlsby, Jr.: the sons of Margaret's suitors of Scene X, both boys are students at Oxford.

The boys enter the stage and knock against something - a pole perhaps - to suggest knocking on an exterior door; Bungay goes over to "answer" and "admit" them.

Bacon. Who's that knocks?

Bung. Two scholars that desires to speak with you.

Bacon. Bid them come in. –

Now, my youths, what would you have?

1st Sch. Sir, we are Suffolk-men and neighbouring friends;  
Our fathers in their countries lusty squires;  
Their lands adjoin: in Crackfield mine doth dwell,

And his in Laxfield. We are college-mates.  
Sworn brothers, as our fathers live as friends.

Bacon. To what end is all this?

2nd Sch. Hearing your worship kept within your cell  
A glass prospective, wherein men might see  
Whatso their thoughts or hearts' desire could wish,  
We come to know how that our fathers fare.

Bacon. My glass is free for every honest man.  
Sit down, and you shall see ere long,  
How or in what state your friendly father[s] live.  
Meanwhile, tell me your names.

1st Sch. Mine Lambert.

2nd Sch. And mine, Serlsby.

Bacon. Bungay, I smell there will be a tragedy.

Enter Lambert and Serlsby  
with rapiers and daggers.

Bacon. To what end is all this?

2nd Sch. Hearing your worship kept within your cell  
A glass prospective, wherein men might see  
Whatso their thoughts or hearts' desire could wish,  
We come to know how that our fathers fare.

Bacon. My glass is free for every honest man.  
Sit down, and you shall see ere long,  
How or in what state your friendly father[s] live.  
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1st Sch. Mine Lambert.

2nd Sch. And mine, Serlsby.

Bacon. Bungay, I smell there will be a tragedy.

Enter Lambert and Serlsby  
with rapiers and daggers.

And his in Laxfield. We are college-mates.  
Sworn brothers, as our fathers live as friends.

Bacon. To what end is all this?

2nd Sch. Hearing your worship kept within your cell  
A glass prospective, wherein men might see  
Whatso their thoughts or hearts' desire could wish,  
We come to know how that our fathers fare.

Bacon. My glass is free for every honest man.  
Sit down, and you shall see ere long,  
How or in what state your friendly father[s] live.  
Meanwhile, tell me your names.

1st Sch. Mine Lambert.

2nd Sch. And mine, Serlsby.

Bacon. Bungay, I smell there will be a tragedy.

Enter Lambert and Serlsby  
with rapiers and daggers.

Bacon. Who's that knocks?

Bung. Two scholars that desires to speak with you.

Bacon. Bid them come in. –

Now, my youths, what would you have?

1st Sch. Sir, we are Suffolk-men and neighbouring friends;  
Our fathers in their countries lusty squires;  
Their lands adjoin: in Crackfield mine doth dwell,

And his in Laxfield. We are college-mates.  
Sworn brothers, as our fathers live as friends.

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Meanwhile, tell me your names.

1st Sch. Mine Lambert.

2nd Sch. And mine, Serlsby.

Bacon. Bungay, I smell there will be a tragedy.

Enter Lambert and Serlsby  
with rapiers and daggers.

Lamb. Serlsby, thou hast kept thine hour like a man:
Thou'rt worthy of the title of a squire,
That durst, for proof of thy affection
And for thy mistress' favour, prize thy blood.

Thou know'st what words did pass at Fressingfield,
Such shameless braves as manhood cannot brook.

Ay, for I scorn to bear such piercing taunts,
Prepare thee, Serlsby; one of us will die.

Serl. Thou see'st I single thee [meet] thee [in] the field.

And what I spake, I'll maintain with my sword.
Stand on thy guard, I cannot scold it out.

And if thou kill me, think I have a son,
That lives in Oxford in the Broadgates-hall,
Who will revenge his father's blood with blood.

Lamb. And, Serlsby, I have there a lusty boy,
That dares at weapon buckle with thy son,
And lives in Broadgates too, as well as thine.
But draw thy rapier, for we'll have a bout.

Bacon. Now, lusty younkers, look within the glass,
And tell me if you can discern your sires.

1st Sch. Serlsby, 'tis hard; thy father offers wrong.
To combat with my father in the field.

2nd Sch. Lambert, thou liest, my father's is th' abuse.
And thou shall find it, if my father harm.

Bung. How goes it, sirs?

1st Sch. Our fathers are in combat hard by Fressingfield.

Bacon. Sit still, my friends, and see th' event.

Lamb. Why stand'st thou, Serlsby? doubt'st thou of thy life?
A veney, man! fair Margaret craves so much.

Serl. Then this for her.

1st Sch. Ah, well thrust!

2nd Sch. But mark the ward.

[Lambert and Serlsby fight and kill each other.]

Lamb. O, I am slain!

[Dies.]

Serl. And I, – Lord have mercy on me!

[Dies.]

1st Sch. My father slain! – Serlsby, ward that.

2nd Sch. And so is mine! – Lambert, I'll quite thee well.

[The two Scholars stab each other, and die.]

Bung. O strange stratagem!

Bacon. See, friar, where the fathers both lie dead! –

Bacon, thy magic doth effect this massacre:
This glass prospective worketh many woes;
And therefore seeing these brave lusty brutes,
These friendly youths, did perish by thine art,
End all thy magic and thine art at once.
The poniard that did end the[ir] fatal lives,
Shall break the cause efficiat of their woes.

So fade the glass, and end with it the shows
That necromancy did infuse the crystal with.

[He breaks the glass.]

Bung. What means learned Bacon thus to break his glass?

Bacon. I tell thee, Bungay, it repents me sore
That ever Bacon meddled in this art.
The hours I have spent in pyromantic spells,
The fearful tossing in the latest night
Of papers full of necromantic charms,
Conjuring and adjuring devils and fiends,
= the sense is, "let's to it, man!"; a veney is a term from fencing, meaning a bout or round of a fight.¹
98: at this point, the fathers finally stop yakking and begin to fight.
100: young Lambert compliments his father's lunge.
102: "but notice how well my father parried your father's attack."
108: Dyce adds the stage directions here and at line 112.
= define.
= repay.
= violent act.¹
= Dyce logically wonders if fathers should be emended to scholars.
= has caused.
= perpetrates.
= excellent and vigorous Britons,¹¹ = ie. "these youths who were friends".
= dagger. = doomed.
= the efficient cause, a term from philosophy, meaning "the agent or instrument used to produce a thing or result"; Aristotle identified four causes, the other three being the formal cause (the thing produced), the material cause (the material from which the thing is produced) and the final cause (the purpose for which the thing is produced).¹
133: Bacon has picked up one of the boys’ daggers and uses it to smash the mirror.
= "I strongly (sore) regret or feel contrition".¹
= ie. the magic of pyromancy, ie. fire; if hours is disyllabic, then we have another alexandrine.
= leafing through.¹
= summoning.¹
With stole and alb and strange pentagonon;

143: stole and alb = Bacon describes the clerical vestments he wore while engaging in sorcery. A stole is a long strip of linen or silk, worn around the shoulders, and hanging down below the chest; an alb is a long white robe or surplice, also worn by clergy. Ward notes that demons cannot abide these articles of sacred clothing, which would thus be worn by sorcerers in order to protect themselves from harm.

pentagonon = the pentagram, or five-pointed star, used in conjuring; see the note at Scene II.65.

The wrestling of the holy name of God,

As Sother, Eloïm, and Adonai,

145-6: with one possible exception (Manoth), Bacon lists some of the oft-referred-to "100 names of God"; Tetragrammaton is the name given to the name of God represented by the four letters JHVH, usually written out in English as Jehovah.

Manoth is unexplainable, unless, as Ward points out, it is a variation on Melach or Maniah.

Alpha, Manoth, and Tetragrammaton.

With praying to the five-fold powers of Heaven.

147: this reference is unclear; Ward wonders whether Greene should have said three-fold or four-fold (referring to the three or four hierarchies of angels: see Scene IX.187-8); or he could be referring to the five points on the pentagram, on which names of God could be written.

The editor’s exercise is pointless, continues Ward, as Greene's explanations with respect to the tenets of magic and scripture were never intended to be precisely accurate - it simply was not on his mind to concern himself with such issues.

Are instances that Bacon must be damned
For using devils to countervail his God. −

Yet, Bacon, cheer thee, drown not in despair:
Sins have their salves, repentance can do much:

Think Mercy sits where Justice holds her seat,
And from those wounds those bloody Jews did pierce,

Which by thy magic oft did bleed afresh,

From thence for thee the dew of mercy drops,
To wash the wrath of high Jehovah’s ire,
And make thee as a new-born babe from sin. −

Bungay, I'll spend the remnant of my life
In pure devotion, praying to my God
That He would save what Bacon vainly lost.

153: a reference to the wounds of Jesus, whose death has historically been blamed on "the Jews".

154: Bacon acknowledges he has metaphorically caused Christ's wounds to bleed again by the wrong he has done Him.

= from there.
= cleanse, ie. purify (from sin). = God's.
= like. = ie. free from.

158: = ie. his soul; vainly = foolishly.

SCENE XIV.

Fressingfield.

Enter Margaret in Nun’s apparel, the Keeper, and their Friend.

Scene XIV: Margaret is prepared to enter the convent.
Keep. Margaret, be not so headstrong in these vows:
O, bury not such beauty in a cell,
That England hath held famous for the hue!
Thy father's hair, like to the silver blooms
That beautify the shrubs of Africa,
Shall fall before the dated time of death,
Thus to forgo his lovely Margaret.

Marg. Ah, father, when the harmony of Heaven

Soundeth the measures of a lively faith,
The vain illusions of this flattering world
Seem odious to the thoughts of Margaret.
I loved once, − Lord Lacy was my love;
And now I hate myself for that I loved,
And doted more on him than on my God, −
For this I scourge myself with sharp repents.

But now the touch of such aspiring sins
Tells me all love is lust but love of heavens;
That beauty used for love is vanity.
The world contains naught but alluring baits,
Pride, flattery, and inconstant thoughts.
To shun the pricks of death, I leave the world.

And vow to meditate on heavenly bliss,
To live in Framingham a holy nun,
Holy and pure in conscience and in deed;
And for to wish all maids to learn of me
To seek Heaven's joy before earth's vanity.

Friend. And will you, then, Margaret, be shorn a nun,
and so leave us all?

Marg. Now farewell world, the engine of all woe!
Farewell to friends and father! Welcome Christ!
Adieu to dainty robes! This base attire
= ie. "stubborn as to (insisting on taking)".
= its beauty.¹
= like.
= fall out (prematurely). = ie. "my appointed".
= lose.²
= perhaps a reference to the Harmony (or Music) of the Spheres, an abstract mathematical conception of the heavenly spheres as existing, relative to each other, in the same whole number proportions as into which the musical scale can be divided, which results in the universe producing inaudible musical harmony.
10: "emits the graceful music (measures)² of a living or life-giving faith".
11: ie. "the trivial or worthless (vain) and deceptive pleasures of earthly life"; flattering suggests a false or deluding pleasure.¹
13: note the intense alliteration in this line.
16: Margaret compares her self-remonstrations to the self-punishment inflicted by the Medieval religious fanatics known as flagellants, who in public acts of repentance whipped (scourged) themselves and each other. repents = acts of repentance, penances.¹,⁴
18: except for the love of God, all love is nothing better than lust.
19: that beauty used in the cause of earthly love is foolish or worthless. = nothing. = attractive temptations.
22: To shun...death = "to avoid the stings of spiritual death".³
the world = in the sense of its worldly considerations.
24: Sugden notes there was no abbey in Framlingham.
26-27: Margaret’s sermon ends with a rhyming couplet, typically comprising a pithy moral lesson.
28 = initiated into an abbey.
= means, ie. cause.
= exquisite clothing. = mean or simple outfit or habit; a nun’s habit would be black or grey, as opposed to the very colourful clothing Margaret would have been used
Better befits an humble mind to God

36

Than all the shew of rich habiliments.

38

Love. O love! and, with fond love, farewell

Sweet Lacy, whom I lovèd once so dear!

Ever be well, but never in my thoughts,

36

Lest I offend to think on Lacy's love:

But even to that, as to the rest, farewell!

40

Enter Lacy, Warren and Ermsby, booted and spurred.

44

Lacy. Come on, my wags, we're near the Keeper's lodge.

Here have I oft walked in the watery meads,

And chatted with my lovely Margaret.

48

War. Sirrah Ned, is not this the Keeper?

50

Lacy. 'Tis the same.

52

Erms. The old lecher hath gotten holy mutton to

54

- 55: it is likely that the nobles have arrived in time to see

the Keeper embrace and kiss Margaret, who is in her

novice's outfit. This leads Ermsby to mistake what he sees:

he thinks the Keeper has taken a nun as a paramour (mutton

is slang for prostitute).

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Such a seemingly blasphemous, or at least strongly
disrespectful, sentiment regarding one of God's disciples was
really a barb at the Catholic Church of Greene's own era;
such attacks were encouraged by a decidedly Protestant
Elizabethan regime.

56

Lacy. Keeper, how far'st thou? holla, man, what cheer?

58

How doth Peggy, thy daughter and my love?

50

Keep. Ah, good my lord! O, woe is me for Peg!

See where she stands clad in her nun's attire,

Ready for to be shorn in Framingham.

She leaves the world because she left your love.

64

O, good my lord, persuade her if you can!

66

Lacy. Why, how now, Margaret! What, a malcontent?

A nun! What holy father taught you this,

68

To task yourself to such a tedious life

As die a maid! Twere injury to me,

70

To smother up such beauty in a cell.

= ie. "a mind that is humble before, or has submitted to,

God".

= clothing; as earlier, habiliments was a common alternate

form of habiliments.

= sometimes emended to Farewell. = foolish.

= always, forever. = ie. "never (again) be".

Note that ever and never are unusually both disyllabic in
this line, pronounced in their modern manner; but in line 41
below, even is monosyllabic: e'en.

= ie. offend God, by meditating on her love for something
other than Himself.

= wearing riding boots and spurs, to signal the nobles' hury to find Margaret; they have not even taken a moment to remove their spurs after having alighted from their horses.

= lads.

= meadows.

= Warren familiarly addresses his friend Lacy; he may be playfully recalling Raphe's usual term of address for the prince.

= hello

= ie. "is Peggy doing".

= very common and stylized form of address to a noble.

= to be initiated (into a religious life).

= lost.

= ie. dissuade.

= ie. one who is disaffected with the world and its conventional lifestyle.

= ie. unmarried woman. = "it would be an".

66-70: Lacy's flippant attitude is not really fair to Margaret.
Marg. Lord Lacy, thinking of my former miss.

Marg. How fond the prime of wanton years were spent

In love (O, fie upon that fond conceit,
Whose hap and essence hangeth in the eye!)

I leave both love and love's content at once.

Betaking me to Him that is true love,
And leaving all the world for love of Him.

Lacy. Whence, Peggy, comes this metamorphosis?
What, shorn a nun, and I have from the court
Posted with coursers to convey thee hence
To Windsor, where our marriage shall be kept!
Thy wedding-robés are in the tailor's hands.
Come, Peggy, leave these péremptory vows.

Marg. Did not my lord resign his interest.

And make divorce 'twixt Margaret and him?

Lacy. 'Twas but to try sweet Peggy's constancy.
But will fair Margaret leave her love and lord?

Marg. Is not Heaven's joy before earth's fading bliss,
And life above sweeter than life in love?

Lacy. Why, then, Margaret, will be shorn a nun?

Marg. Margaret
Hath made a vow which may not be revoked.

War. We cannot stay, my lord; and if she be so strict.
Our leisure grants us not to woo afresh.

Erms. Choose you, fair damsel, yet the choice is yours: — Either a solemn nunnery or the court. God or Lord Lacy: which contents you best, To be a nun or else Lord Lacy’s wife?

Lacy. A good motion. — Peggy, your answer must be short.

Marg. The flesh is frail: My lord doth know it well, That when he comes with his enchanting face, Whatsoe’er betide, I cannot say him nay.

Off goes the habit of a maiden’s heart,

And, seeing fortune will, fair Fremingham, And all the shew of holy nuns, farewell! Lacy for me, if he will be my lord.

Lacy. Peggy, thy lord, thy love, thy husband. Trust me, by truth of knighthood, that the king Stays for to marry matchless Elinor, Until I bring thee richly to the court, That one day may both marry her and thee. — How say’st thou, Keeper? Art thou glad of this?

Keep. As if the English king had given The park and deer of Fressingfield to me.

Erms. I pray thee, my Lord of Sussex, why art thou in a brown study?

War. To see the nature of women; that be they never so near God, yet they love to die in a man’s arms.

Lacy. What have you fit for breakfast? We have hied And posted all this night to Fressingfield.

Marg. Butter and cheese, and humbles of a deer, Such as poor keepers have within their lodge.
Lacy. And not a bottle of wine?

Marg. We'll find one for my lord.

Lacy. Come, Sussex, let us in: we shall have more,
For she speaks least, to hold her promise sure.

[Exeunt.]

SCENE XV.

Somewhere in Europe.

Enter a Devil seeking Miles.

Devil. How restless are the ghosts of hellish spirits,
When every charmer with his magic spells
Calls us from nine-fold-trenchèd Phlegethon.

To scud and over-scour the earth in post
Upon the speedy wings of swiftest winds!
Now Bacon hath raised me from the darkest deep,
To search about the world for Miles his man,
For Miles, and to torment his lazy bones
For careless watching of his Brazen Head. –
See where he comes: O, he is mine.

Enter Miles in a gown and a corner-cap.

Miles. A scholar, quoth you! marry, sir, I would I
had been made a bottle-maker when I was made a

scholar; for I can get neither to be a deacon, reader,

nor schoolmaster, no, not the clark of a parish. Some
call me a dunce; another saith my head is as full of
Latin as an egg's full of oatmeal; thus I am
tormented, that the devil and Friar Bacon haunts me. − Good Lord, here's one of my master's devils! I'll go speak to him. − What, Master Plutus, how cheer you?

Devil. Dost thou know me?

Miles. Know you, sir! why, are not you one of my master's devils, that were wont to come to my master, Doctor Bacon, at Brazen-nose?

Devil. Yes, marry, am I.

Miles. Good Lord, Master Plutus, I have seen you a thousand times at my master's, and yet I had never the manners to make you drink. But, sir, I am glad to see how conformable you are to the statute. −

[Aside] I warrant you, he's as yeomanly a man as you shall see: mark you, masters, here's a plain honest man, without welt or guard. − But I pray you, sir, do you come lately from hell?

Devil. Ay, marry: how then?

Miles. Faith, 'tis a place I have desired long to see: have you not good tippling-houses there? May not a man have a lusty fire there, a pot of good ale, a pair of cards, a swingeing piece of chalk, and a brown toast that will clap a white waistcoat on a cup of good drink?

Devil. All this you may have there.

Miles actually is employing a silly variation of a common simile, "as an egg is as full of meat (ie. edible matter)", which describes a great amount of something - the opposite meaning of Miles' metaphor.

22: Master Plutus = Miles has once again misspoken: he should have addressed the Devil as Pluto (the name of the god of the underworld), rather than Plutus (the name of the god of wealth).

22-23: how cheer you = "how are you", a greeting.

= "who was accustomed to"

= ie. offer.

36: the Devil is dressed modestly, conforming to Elizabethan England's sumptuary laws, which restricted the level of finery the common folk were permitted to wear.

Miles turns and addresses the audience between the dashes of lines 36 and 39.

= like a yeoman, meaning simple and forthright. A yeoman was a small landholder, vaguely referring to the class of citizens below that of gentleman.

= "observe, gentlemen".

39: without welt or guard = common expression meaning "unadorned" or "without ornamentation". The words welt and guard were both used to describe a bit of trim or a frill. do = have.

= just now.

= "what about it?"

= taverns.

= strong. = common word for a drinking vessel. = pack.

= a large (swingeing) piece of chalk, for keeping track of customers' tabs on a slate.

47-49: a brown toast...drink = Miles refers to the custom of topping a warmed drink of wine or spiced ale with toast to act as a sop; the white waistcoat refers to the foam or head of the cup of ale. clap = slap.
Miles. You are for me, friend, and I am for you. But I pray you, may I not have an office there!

Devil. Yes, a thousand: what wouldst thou be?

Miles. By my troth, sir, in a place where I may profit myself. I know hell is a hot place, and men are marvellous dry, and much drink is spent there; I would be a tapster. But I pray you, may I not have an office there! = a position or job; Miles remembers he is unemployed!

Devil. Thou shalt.

Miles. There's nothing lets me from going with you, but that 'tis a long journey, and I have never a horse. = obstructing, keeping.

Devil. Thou shalt ride on my back.

Miles. Now surely here's a courteous devil, that, for to pleasure his friend, will not stick to make a jade of himself. – But I pray you, goodman friend, let me move a question to you.

Devil. What's that?

Miles. I pray you, whether is your pace a trot or an amble? = a trot is gait somewhere between a walk and a run; it is a two-beat gait, in which the diagonally-opposed legs move together. amble = walk.

Devil. An amble.

Miles. 'Tis well; but take heed it be not a trot:

But 'tis no matter, I'll prevent it.

[Plays on spurs.]

Devil. What dost?

Miles. Marry, friend, I put on my spurs; for if I find your pace either a trot or else uneasy, I'll put you to a false gallop; I'll make you feel the benefit of my spurs.

Devil. Get up upon my back.

[Miles mounts on the devil's back.]

Miles. O Lord, here's even a goodly marvel, when a man rides to hell on the devil's back!

[Exeunt, the Devil roaring.]

70: in order. = contemnptuous term for a worn-out horse. = title for one of status below gentleman; Miles, we remember, just compared the Devil to a yeoman. = put.

87: "what are you doing?"

= a canter, or easy gallop; this gait is faster than a trot, basically the familiar three-beat pace of western movies and music. In a canter, the horse's four legs will simultaneously be off the ground; (the last and fastest gait, of course, is the gallop).

101: Miles digs his spurs into the flanks of Devil, who bellows as they exit the stage.
SCENE XVI.

At Court.

Enter in a Procession:
1. first the Emperor with a pointless sword;
2. next the King of Castile carrying a sword with a point;
3. Lacy carrying the globe;
4. Prince Edward;
5. Warren carrying a rod of gold with a dove on it;
6. Ermsby with a crown and scepter;
7. Princess Elinor, with...
8. Margaret Countess of Lincoln on her left hand;
9. King Henry;
10. Bacon;
11. and other Lords attending.

Pr. Edw. Great potentates, earth's miracles for state,
Think that Prince Edward humbles at your feet,
And, for these favours, on his martial sword
He vows perpetual homage to yourselves,
Yielding these honours unto Elinor.

K. Hen. Gramercies, lordings; old Plantagenet,
That rules and sways the Albion diadem,
With tears discovers these conceived joys,
And vows requital, if his men-at-arms,
The wealth of England, or due honours done
To Elinor, may quite his favourites.–

But all this while what say you to the dames
That shine like to the crystal lamps of Heaven?

Emp. If but a third were added to these two,
They did surpass those gorgeous images
That gloried Ida with rich beauty's wealth.

Scene XVI: the double-wedding having been concluded, the scene opens with a formal procession entering the stage, presumably directly from the church or chapel.

= the sword without a point represents mercy. The reference is to an actual blunted sword once carried by Edward the Confessor (ruled 1042-1066), the penultimate Saxon king of England.

2-3: the pointed sword represents justice.

= the golden orb, a symbol of sovereignty.

= the gold rod represents equity; the dove signifies the "sanctifying power of the Holy Ghost" (Ward).

= with respect to power or authority.

= realize, understand. = "prostrates himself".

= thanks. = meaning himself; Henry was 47 when Edward was married.

= rules and sways are synonyms. = English crown.

= displays. = "joys conceived by him".

= to repay or reward. = soldiers.

= can possibly repay. = Dyce wonders if this should read favourers.

13-14: Henry now addresses the Emperor. all this while = meanwhile.
dames = ladies, referring to Elinor and Margaret.
to the...Heaven = ie. the stars in the sky.

= ie. a third woman of comparable beauty.

= would.

17-18: the Emperor alludes to the myth known as "The Judgment of Paris": our most frequently referred-to Trojan prince was selected by the three goddesses Juno (queen of the gods), Venus (the goddess of beauty) and Minerva (the goddess of warfare and wisdom) to decide which of them was the most beautiful. To influence his decision, Juno offered Paris the throne of Asia; Venus, the most beautiful woman on earth; and Minerva (Athena in Greek), immortal fame in war. Paris decided on Venus, was rewarded with possession of the Spartan queen Helen, and the rest, as they
Marg. 'Tis I, my lords, who humbly on my knee
Must yield her orisons to mighty love
For lifting up his handmaid to this state;
Brought from her homely cottage to the court,
And graced with kings, princes, and emperors,
To whom (next to the noble Lincoln Earl)
I vow obedience, and such humble love
As may a handmaid to such mighty men.

Elin. Thou martial man that wears the Almain crown,
And you the western potentates of might,
The Albion princess, English Edward's wife,
Proud that the lovely star of Fressingfield,
Fair Margaret, Countess to the Lincoln Earl,
Attends on Elinor, — gramercies, lord, for her, —
'Tis I give thanks for Margaret to you all,
And rest for her due bounden to yourselves.

K. Hen. Seeing the mariage is solemnized,
Let's march in triumph to the royal feast, —
But why stands Friar Bacon here so mute?
Bacon. Repentant for the follies of my youth,
That magic's secret mysteries misled,
And joyful that this royal mariage
Portends such bliss unto this matchless realm.
K. Hen. Why, Bacon,
What strange event shall happen to this land?
Or what shall grow from Edward and his queen?

Bacon. I find by deep presciënce of mine art,
Which once I tempered in my secret cell,
That here where Brute did build his Troynovant,
say, was history.

The story took place on Mt. Ida in Asia Minor, where Paris was a shepherd.
The Emperor's point is that, with the addition of one more beautiful woman, the present threesome would surpass in beauty that of the three goddesses.

= prayers. = God.
22: "for raising me up to this condition, i.e. rank."
= humble.
= honoured by.
= after only.

29: Elinor addresses Frederick, the Holy Roman Emperor, in this line: Almain = German.
31: Elinor refers to herself.
= ie. is proud.
33-34: Elinor is announcing that Margaret will serve as one of her ladies-in-waiting; it was the custom of the royal family to be attended by the sons and daughters of the highest-ranking nobles of the land; as the wife of Lacy, the Earl of Lincoln, Margaret would consider it a great honour to serve the princess and future queen of England.
36: "and remain obliged to you all for the favour of bestowing Margaret on me."
= marriage is a trisyllable: MAR-ri-age.
43: another line of interesting alliteration.
= is an omen of. = unsurpassed, unparalleled.

51: "I can see, thanks to my magic, (that) in the future". In this his last speech, Friar Bacon predicts the rise of Queen Elizabeth, whom he praises effusively, primarily by comparing her to a glorious flower that surpasses all other plants in beauty and magnificence; presciënce, trisyllabic, is stressed on the second syllable: pre-SCI-ence.
= conducted or honed.

53: ie. "that here in England where Brute founded London". Brute was the legendary first king of Britain. According to the writings of the 12th century English historian Geoffrey of Monmouth, Brute was the great-grandson of Aeneas, the Trojan hero and prince who, after the sack of
From forth the royal garden of a king
Shall flourish out so rich and fair a bud,

Whose brightness shall deface proud Phoebus' flower.

And over-shadow Albion with her leaves.

Till then Mars shall be master of the field,
But then the stormy threats of wars shall cease:

The horse shall stamp as careless of the pike.

Drums shall be turned to timbrels of delight;

With wealthy favours plenty shall enrich

The strond that gladded wandering Brute to see,

And peace from Heaven shall harbour in these leaves
That gorgeous beautify this matchless flower:

Apollo's heliotropion then shall stoop.
until she was turned into a heliotrope, which is the name for any flower, like a sunflower, which turns continuously to follow the sun.

The god Apollo is often conflated with the sun-god Helios, as here.

stoop = bow down before.

And Venus' hyacinth shall vail her top:

Venus' hyacinth = ie. the lily, a symbol of Venus; or, an allusion to the story of Adonis, the beautiful young man beloved by Venus; while hunting, Adonis was killed by a boar, and Venus, distraught, dripped nectar onto his flowing blood, from which sprung beautiful purple flowers (perhaps the first anemone, or the hyacinth).

Greene is particularly careless in these lines in his regard for accuracy with respect to the gods, goddesses, and various flowers associated with them; but as Collins points out, his point is to rhetorically praise the queen, and so the details are just not important.

vail her top = a nautical term, used to describe a ship lowering its top sail as a sign of submission to another ship; hence, "bow before", or "acknowledge the superiority of the flower representing Elizabeth".

Juno shall shut her gilliflowers up,

Juno was associated with flowers generally, but she has no particular connection to the gilliflower, a term applied to the clove-pink, a type of carnation, mentioned in line 70.

And Pallas' bay shall bash her brightest green;

Pallas' bay = the bay, or laurel, tree was more associated with Apollo than with Athena (Pallas), whose sacred tree was the olive tree.

bash = the sense possibly is related to being abashed or ashamed (Ward), but Seltzer's suggestion of "doff", like a hat, may be correct.

Ceres' carnation, in consort with those,

Ceres' carnation = Ceres is the goddess of the earth in its capacity to grow grain, fruits, vegetables, etc., but there is no clear myth associating her with the carnation; perhaps, as Collins suggests, Bacon means the poppy, or even the reddish hue of ripened corn (a grain Ceres was particularly associated with).

consort = company.

Shall stoop and wonder at Diana's rose.

Diana's rose = Diana, one of the Olympian deities, was known as the goddess of hunting and chastity; she was also associated with the goddess of the moon, and as such was often referred to as Cynthia; Ward points out that in literature of the time, Queen Elizabeth was often referred to as Diana and Cynthia.

Of course the description of Elizabeth as a rose - the Tudor rose specifically - completes the long metaphor of the queen as the greatest flower of England's garden.

K. Hen. This prophecy is mystical. —

But, glorious commanders of Europa's love.

Europa's love = Europa, Jupiter, the reference is to the beautiful maiden (Europa) so beloved by Jupiter that he turned himself into a bull, persuaded Europa to climb on top of him, then carried her over the sea to the
That make fair England like that wealthy isle
Circled with Gihon and swift Euphrates.

In royalizing Henry's Albion
With presence of your princely mightiness: −
Let’s march: the tables all are spread,
And viands, such as England's wealth affords,
Are ready set to furnish out the boards.

You shall have welcome, mighty potentates:
It rests to furnish up this royal feast,
Only your hearts be frolic; for the time
Craves that we taste of naught but jouissance.
Thus glories England over all the west.

[Exeunt omnes.]

Omne tulit punctum qui miscuit utile dulci.

island of Crete, where he raped her; but if we assume the line is correct, then Henry is perhaps suggesting that the monarchs before him are somehow commanders of God (Jupiter), or perhaps beloved by God, or perhaps Europa's love simply means "Europe".

= ie. the garden of Eden.

76: Circled = encircled.
Gihon and Euphrates = two of the four rivers described in Genesis 2 as flowing through Eden; Henry is implying that England is a paradise.
Euphrates is stressed on its first syllable: EU-pha-tes.
swift = the quarto mysteriously prints first here, but is generally emended to swift, based on an almost identical line which appears in Greene's play Orlando Furioso, in which are mentioned the Gihon and swift Euphrates.

= ie. food. = provides.
81: are ready to be set on the tables (boards).
80-81: note the last rhyming couplet of the play.

= remains only.
= so long as, provided that.
= requires. = nothing. = enjoyment or festivity.¹,⁷,⁸

88: all exit.

90: from the Ars Poetica by Horace, the 1st century B.C. Roman poet:
"He who can blend usefulness and sweetness wins every Vote, at once delighting and teaching the reader."³⁶

Postscript: the Eleanor Crosses: Princess Eleanor (our Elinor) and Edward, the Prince of Wales, were married in 1254, the couple not succeeding to the throne of England until Henry's death in 1272. Eleanor passed away in November 1290 in Nottinghamshire. After her embalmment, her corpse was returned to London in a procession which began in Lincoln. Edward later caused to be erected in each of a dozen cities along the route taken by the queen's cortège an elaborate stone or marble monument;²⁴ three of the original famous Eleanor crosses still stand today, at Geddington, Hardingstone, and Waltham Cross.
FOOTNOTES.

Footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.