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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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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.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Dyce, Rev. Alexander. *The Dramatic and Poetical Works of Robert Greene and George Peele*. London: George Routledge and Sons: 1874.
4. Ward, Adolphus William, ed. *Old English Dramas, Select Plays*. Oxford: The Clarendon press, 1892.
5. Collins, J. Churton. *The Plays and Poems of Robert Greene*. Oxford: The Clarendon Press, 1905.
6. Seltzer, Daniel. *Friar Bacon and Friar Bungay*. Lincoln: University of Nebraska Press, 1963.
7. Keltie, John S. *The Works of the British Dramatists*. Edinburgh: William P. Nimmo, 1873.

8. Lavin, J.A. *Friar Bacon and Friar Bungay*. London: Ernst Benn Limited, 1969.

9. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.

11. Gassner, John, and Green, William. *Elizabethan Drama: Eight Plays*. New York: Applause Theatre Book Publishers, 1967, 1990.

39. Dickinson, Thomas H. *Robert Greene*. London: T. Fisher Unwin, 1909?

### **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.<sup>38</sup>

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.

THE HONOURABLE HISTORY  
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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?

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

6 Ne'er was the deer of merry Fressingfield

So lustily pulled down by jolly mates,

8 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 (*scudded*) ahead of the hunting hounds (*teasers*, or teisers) like the wind."<sup>1</sup>

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.<sup>1</sup>

8: the royal hunters turned over their game to the local population; the ban on hunting in royal forests by parties not

So frankly dealt, this hundred years before;

10 Nor have  
I seen my lord more frolic in the chase,  
12 And now changed to a melancholy dump.

14 **Warr.** After the prince got to the Keeper's lodge,  
And had been jocund in the house awhile,  
16 Tossing off ale and milk in country cans,

Whether it was the country's sweet content,

18 Or else the bonny damsel filled us drink  
That seemed so stately in her stammel red,

20 Or that a qualm did cross his stomach then,  
But straight he fell into his passiöns.

22 **Erms.** Sirrah Raphe, what say you to your master,  
24 Shall he thus all amort live malcontent?

26 **Raphe.** Hearest thou, Ned? – Nay, look if he will  
speak to me!  
28

**Pr. Edw.** What say'st thou to me, fool?

30 **Raphe.** I pray thee, tell me, Ned, art thou in love with  
32 the Keeper's daughter?

34 **Pr. Edw.** How if I be, what then?

sanctioned by the king was strictly enforced, though penalties for violators tended to be in the nature of fines rather than physical punishment.<sup>37</sup>

9: "so generously (*frankly*)<sup>1</sup> bestowed, not for the last hundred years."

= ie. Henry. = joyful. = a hunt.

= state of depression.

= the *Keeper* is the gamekeeper of the royal forest.

= cheerful. = ie. the Keeper's lodge.

= heartily drinking.<sup>1</sup> = from rustic drinking vessels.

17-20: Warren speculates as to the reason for the prince's gloomy mood.

*country's sweet content* = a feeling of pleasing satisfaction from being in the country.

= beautiful.<sup>1</sup> = ie. who poured or served.

19: *stately* = dignified.<sup>1</sup>

*stammel red* = red-dyed clothes; *stammel* originally referred to a coarse cloth of wool,<sup>1</sup> but came to be synonymous with the colour red, so *stammel red* is technically redundant.<sup>5</sup>

= nausea.

= immediately. = low spirits.<sup>1</sup>

23-24: Ermsby addresses the prince's jester, Raphe; *sirrah* was a common term of address towards one's inferiors.

*Ermsby* is a fictional creation: in fact, the name itself seems not to appear anywhere else in early English letters. Our Ermsby is a gentleman, a rank or status situated immediately below that of noble.

*amort* = dejected.<sup>3</sup>

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

26ff: 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 *Ned* (a nickname for Edward, formed by the abbreviation of the affectionate appellation "mine Edward"), addressing him with the informal *thou* and the familiar *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 *Raphe* to *Ralph*.

= please.

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

38

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

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

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

48 **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?

50 **Pr. Edw.** Tell me, Ned Lacy, didst thou mark the maid,  
52 How lively in her country weeds she looked?

A bonnier wench all Suffolk cannot yield: –  
54 All Suffolk! nay, all England holds none such.

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

58 **Erms.** Why, Raphe?

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

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

66 **Raphe.** Why, is not the abbot a learned man, and  
68 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.<sup>2</sup>

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;<sup>1</sup> 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<sup>6</sup> 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?"

70	Yes, <u>warrant I thee, by his whole grammar.</u>	69: <b>warrant I thee</b> = "I assure you". <b>by his whole grammar</b> = "by his education", ie. "I swear on his education"; Raphe means this as an oath, <b>by</b> having the same generic meaning as "I swear on (something)".
72	<b>Erms.</b> A good reason, Raphe.	In the 14th century, the word <b>grammar</b> applied specifically to Latin grammar; as an educated man and cleric, the abbot would be well versed in Latin. James Henke, in his <i>Courtesans and Cuckolds</i> , sees a bawdy pun in this line between <b>whole</b> and <b>hole</b> (a woman's privates). <sup>15</sup>
74	<b>Pr. Edw.</b> I tell thee, Lacy, that her sparkling eyes Do <u>lighten forth</u> sweet love's alluring fire; And in her <u>tresses</u> she doth <u>fold</u> the looks Of <u>such as</u> gaze upon her golden hair:	= emit or flash out, like lightning. <sup>2</sup> = locks. = hide, envelop. = "those who".
78	<u>Her bashful white</u> , mixed with the morning's red, <u>Luna</u> doth boast upon her lovely cheeks;	77-78: the white and ruddy hues of Margaret's skin and the dawn (respectively) reflect onto the moon. <b>Her bashful white</b> = a pale skin tone was considered the epitome of beauty in this era. <b>Luna</b> = the personified moon.
80	Her <u>front</u> is beauty's <u>table</u> , where <u>she</u> paints The glories of her gorgeous excellence. Her teeth are <u>shelves</u> of precious <u>margarites</u> , Richly enclosed with <u>ruddy cural cleeves</u> .	The colours <b>red</b> and <b>white</b> were frequently paired in describing a woman's beauty: in Shakespeare's <i>Twelfth Night</i> , for example, we find "'Tis beauty truly blent, whose red and white / Nature's own sweet and cunning hand laid on." = face or forehead. = canvas. <sup>2</sup> = ie. personified Beauty. = (like) underwater ledges or banks. = pearls. <sup>1</sup> = cliffs of red coral, ie. her lips. <b>cural</b> = common alternate form of <b>coral</b> . = she is superior to Beauty in beauty.
84	Tush, Lacy, <u>she is beauty's over-match</u> , If thou <u>survey'st</u> her <u>curious imagery</u> .	84: <b>survey'st</b> = inspects or carefully observes. <b>curious imagery</b> = "beautifully wrought form or appearance"; <b>image</b> refers specifically to the representation of a figure in a work of art, <sup>1</sup> tying back to <b>table</b> and <b>paints</b> of line 79.
86	<b>Lacy.</b> I grant, my lord, the damsel is as fair As <u>simple</u> Suffolk's homely towns can yield. But in the court <u>be quainter</u> dames than she, Whose faces are enriched with honour's <u>taint</u> ,	= humble. <sup>2</sup> = there are more elegant or courtly. <sup>1,4</sup> 89: "whose faces are made richer with the hue ( <b>taint</b> , ie. tint) of noble rank".
90	Whose beauties stand upon the stage of fame,  And vaunt their trophies in the <u>courts of love</u> .	90: the beauty of these women is known far and wide; a nice metaphor describing these attractive women as appearing on <b>stage</b> , as in a theatre, where they can be seen and appreciated by all. 91: and brag about their amorous conquests. <b>courts of love</b> = legendary tribunals said to have existed in France in the Middle Ages, in which "lords and ladies" decided issues of "love and gallantry" (OED, <i>court</i> , n1, sense IV.11.e).
92	<b>Pr. Edw.</b> Ah, Ned, but hadst thou watch'd her <u>as myself</u> ,	= "as I did".

<p>94</p> <p>96</p> <p>98</p> <p>100</p> <p>102</p> <p>104</p> <p>106</p> <p>108</p> <p>110</p> <p>112</p>	<p>And seen the <u>secret beauties</u> of the maid,</p> <p>Their courtly <u>coyness</u> were but foolery.</p> <p><i>Erms.</i> Why, how watched you her, my lord?</p> <p><i>Pr. Edw.</i> <u>Whenas</u> she <u>swept</u> like <u>Venus</u> through the house,</p> <p>And in her shape fast folded up my thoughts,  Into the <u>milk-house</u> went I with the maid,  And there amongst the cream-bowls she did shine  As <u>Pallas</u> 'mongst her princely <u>huswifery</u>:</p> <p>She turned her <u>smock</u> over her <u>lily</u> arms,  And dived them into milk to <u>run</u> her cheese;</p> <p>But whiter than the milk her crystal skin,  <u>Checkèd with lines of azure</u>, made her blush  That art or nature <u>durst</u> bring for compare.</p> <p>Ermsby,  If thou hadst seen, as I did note it well,  How beauty played the huswife, how this girl,  Like <u>Lucrece</u>, laid her fingers to the work,</p> <p>Thou wouldst, with <u>Tarquin</u>, hazard Rome and all</p>	<p>= Ward<sup>4</sup> suggests Edward is referring simply to Margaret's "domestic charms"; Seltzer suggests "less obvious charms".</p> <p>95: Edward dismisses the ladies of the court, critically describing the manner in which they feign modesty (<i>coyness</i>) as foolish behaviour (Ward suggests, for <i>foolery</i>, "empty pretense", and Seltzer "flirtation"), as compared to the elegant shyness of Margaret.</p> <p>99: <i>Whenas</i> = when.  <i>swept</i> = moved in a stately manner.<sup>1</sup>  <i>Venus</i> = the goddess of beauty.</p> <p>100: ie. "and I became absorbed in thinking about Margaret's good looks, which resembled those of Venus".  = dairy, store-room for milk.<sup>1</sup></p> <p>103: Margaret is compared to the goddess Athena, or Minerva (<i>Pallas</i> 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.<sup>10</sup>  <i>huswifery</i> = household or domestic goods.<sup>1</sup></p> <p>104: <i>smock</i> = a term applied generally to a woman's undergarment, but the sense here seems to be "apron".  <i>lily</i> = pale white.</p> <p>105: ie. "and plunged her hands into the milk, in order to curdle (<i>run</i>) it into cheese.<sup>1</sup></p> <p>106: Edward is obsessed with the whiteness of Margaret's skin!</p> <p>107: <i>Checked...azure</i> = imbued with blue colour by her veins.  107-8: <i>made her blush...compare</i> = would make any other woman whom either human skill or nature could imagine blush for shame to be compared to her.<sup>3</sup>  <i>durst</i> = dare.</p> <p>112: <i>Lucrece</i> (pronounced in two syllables, <i>LU-crece</i>), or <i>Lucretia</i>, 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.</p> <p>113: <i>Sextus Tarquinius</i>, the son of Tarquinius Superbus</p>
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114	To win the lovely maid of Fressingfield.	(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.
116	<b>Raphe.</b> Sirrah, Ned, wouldst <u>fain</u> have her?	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.
118	<b>Pr. Edw.</b> Ay, Raphe.	= ie. "you like to".
120	<b>Raphe.</b> Why, Ned, I have <u>laid the plot</u> in my head; thou shalt have her <u>already</u> .	= concocted a plan. = at once. <sup>4</sup>
122	<b>Pr. Edw.</b> I'll give thee a new coat, <u>an learn me that</u> .	= "if you instruct me how to accomplish that."
124	<b>Raphe.</b> Why, Sirrah Ned, we'll ride to <u>Oxford</u> to	= the university at which Friar Bacon lives and teaches.
126	Friar Bacon: O, he is a <u>brave</u> scholar, sirrah; they say he is a <u>brave necromancer</u> , that he can make women	= an excellent. = splendid sorcerer.
		The familiar word <i>necromancy</i> was often spelled <i>negromancy</i> or <i>nigromancy</i> (which was translated to mean "black arts") <sup>4</sup> in the 16th century. The quarto generally spells <i>necromancy</i> and its derivatives with the prefix <i>nigro-</i> , but to avoid offending modern sensibilities, we will employ the modern spelling.
		Strictly speaking, a <i>necromancer</i> is one who engages in raising spirits.
128	of devils, and he can <u>juggle</u> cats into <u>costermongers</u> .	= ie. turn, transform. = apple-sellers.
130	<b>Pr. Edw.</b> And how then, Raphe?	130: "what follows?"
132	<b>Raphe.</b> Marry, sirrah, thou shalt go to him: and <u>because</u> thy father <u>Harry</u> shall not miss thee, he shall	= ie. so that. = ie. Henry III.
134	turn me into thee; and <u>I'll</u> to the court, and I'll prince	134: <i>I'll to</i> = ie. "I'll go to". 134-5: <i>prince it out</i> = act like a prince, ie. "I'll be you."
	it out; and <u>he</u> shall <u>make thee</u> either a silken purse	= ie. Friar Bacon. = "turn you into".
136	full of gold, or else a <u>fine wrought smock</u> .	= finely embroidered lady's undergarment. <sup>1,8</sup>
138	<b>Pr. Edw.</b> But how shall I <u>have</u> the maid?	= ie. get.
140	<b>Raphe.</b> Marry, sirrah, if thou be'st a silken purse	
142	full of gold, then on Sundays she'll hang thee by her side, and you must not say a word. Now, sir, when	141-2: <i>she'll hang...side</i> = purses of money were tied to one's outer-clothing, which made them tempting targets for pick-pockets.
	she comes into a great <u>prease</u> of people, for fear of	= press, ie. crush or crowd. <sup>1</sup>
144	the <u>cutpurse</u> , on a sudden she'll <u>swap</u> thee into her	144: <i>cutpurse</i> = a pick-pocket who subtly snipped the strings attaching a purse to one's outer garments. 144-5: <i>on a sudden...plackerd</i> = "she will suddenly stash

146 plackerd; then, sirrah, being there, you may plead for yourself.

148 **Erms.** Excellent policy!

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

152 **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.

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

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

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

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

166 For why our country Margaret is so coy,

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

170 Ermsby, it must be necromantic spells  
And charms of art that must enchain her love,

172 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:  
174 Bacon shall by his magic do this deed.

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

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

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

(*swap*) you beneath her underskirt (*plackerd*, ie. placket).<sup>1</sup>  
*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".<sup>1</sup>

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

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.<sup>1</sup> = 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.

182	Therefore I have devised a <u>policy</u> . – Lacy, thou know'st <u>next Friday</u> is <u>Saint James'</u> ,	= strategy. 183: <i>next Friday</i> = 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 " <i>the next (Fri)day</i> "; research suggests that it is in this line that we find the earliest use of this ubiquitous collocation without the preceding <i>the</i> , ie. <i>next Friday</i> , not <i>the next Friday</i> . <i>Saint James'</i> = the Feast day of St. James the Greater, 25 July.
184	And then the country flocks to <u>Harleston fair</u> ;	= <i>Harleston</i> is 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). <sup>9,16</sup>
	Then will the Keeper's daughter <u>frolic</u> there,	= enjoy herself; this is already the third time Greene has used the word <i>frolic</i> in the play; it will be spoken an even dozen times in total, with <i>frolicked</i> appearing once as well.
186	And over-shine the <u>troop</u> of all the maids	186: "and outshine (in beauty) all the other young ladies".
	That come to see and to be seen that day.	<i>troop</i> = group or assembly (of people). <sup>1</sup>
188	<u>Haunt</u> thee disguised among the <u>country-swains</u> ,	188: Edward wants Lacy to attend the fair, but in some rustic outfit that will disguise his noble identity.
	Feign thou'rt a farmer's son, not far from thence,	<i>Haunt</i> = keep company. <i>country-swains</i> = local yokels.
190	<u>Espy her loves</u> , and who she liketh best;	189: "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.
	<u>Cote</u> him, and court her to <u>control</u> the <u>clown</u> ;	= "observe her tastes, regarding to what and whom she is attracted."
192	Say that the <u>courtier</u> <u>tirèd</u> all in green,	191: Lacy should out-woo any young man Margaret seems to fancy, so as to restrain or prevent ( <i>control</i> ) such a peasant ( <i>clown</i> ) from winning her over. <sup>1</sup>
	That helped her <u>handsomely</u> to run her cheese,	Note the intense alliteration in this line. <i>Cote</i> = surpass in some way, <sup>1</sup> or keep alongside of. <sup>3</sup>
194	And filled her father's lodge with venison,	= man of the court. = "who was attired"; pronounced <i>TI-red</i> . = skillfully. <sup>1</sup>
	<u>Commends him</u> , and sends <u>fairings</u> to herself.	195: <i>Commends him</i> = "sends his regards". <i>fairings</i> = gifts, especially those purchased at a fair; but also meaning gifts from a suitor or lover. <sup>1</sup>
196	Buy something worthy of her <u>parentage</u> ,	= ie. status as the daughter of a mere gamekeeper.
	<u>Not worth her beauty</u> ; for, Lacy, then the fair	197: <i>Not worth her beauty</i> = ie. but not too nice.
198	Affords no jewèl fitting for the maid.	197-8: <i>the fair...maid</i> = the sense is, "there is nothing that can be bought at a fair, comparable in value to a jewel, that is good enough for Margaret."
	And when thou talk's of me, note if she blush:	= "then she loves me." = grow.
200	Oh, <u>then she loves</u> ; but if her cheeks <u>wax</u> pale,	= ie. "then she scorns me." = "send news", or "let me
	<u>Disdain it is</u> . Lacy, <u>send</u> how she fares,	

202 And spare no time nor cost to win her loves.  
 204 **Lacy.** I will, my lord, so execute this charge  
 As if that Lacy were in love with her.  
 206  
 208 **Pr. Edw.** Send letters speedily to Oxford of the news.  
 210  
 212 **Raphe.** And, Sirrah Lacy, buy me a thousand  
 thousand million of fine bells.  
 214  
 216 **Lacy.** What wilt thou do with them, Raphe?  
 218  
 220 **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-dance[r].  
 222  
 224 **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.  
 226  
 228 **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).*

1 **Bacon.** Miles, where are you?

know".

= responsibility.

205: an ironic line, in view of later developments.

= one who performs at a **morris dance**, a traditional English dance performed on May Day and during other festivals; the morris dancer was usually dressed as a foolish character, often in a hobby horse (a figure of a horse worn about the waist),<sup>1</sup> and frequently wore bells.<sup>4</sup>

= skill in witchcraft.

225: the line seems short; Dyce<sup>3</sup> posits changing the ending to **all your heart's desire**, while Ward cites an earlier editor who suggests the second **your** is disyllabic: *YOU-er*.

Scene II: the scene's setting is Friar Bacon's room at Oxford.

**Brasenose** = also referred to as Brazen-nose; Brasenose was one of the colleges at Oxford, but as Brasenose was not established until 1509, its identity as Bacon's home is anachronistic.<sup>9</sup> Ward, however, notes that there was a Brazen Nose Hall present in the 13th century, called so thanks to the existence of a brass nose affixed to the hall's gate.

**Entering Characters: Friar Bacon** is **Roger Bacon** (1214?-1294), an English scientist and cleric. Some details of his life are provided in the introductory sketch appearing at the beginning of this edition.

**Miles** is Bacon's student-servant. According to Seltzer, Miles, as a penniless student, receives free tuition and board in return for his services. He plays the role of a jester to the serious Bacon, providing more of the play's comic relief.

**Burden, Mason** and **Clement** are scholars and leading administrators at Oxford. As **doctors**, the three have received the highest degrees granted by the university, qualifying them to be instructors.

The scene begins with the three scholars visiting Bacon in his study.

2 *Miles. Hic sum, doctissime et reverendissime*  
 4 *doctor.*

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

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

10 *Bacon.* Now, masters of our academic state  
 12 That rule in Oxford, viceroys in your place,

Whose heads contain maps of the liberal arts,

14 Spending your time in depth of learnèd skill,  
 16 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.

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

22 To tell, by hydroma[n]tic, 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,<sup>7</sup> 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.<sup>1</sup>

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

*maps* = summaries, ie. totality of knowledge.<sup>1</sup>

*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*).<sup>1</sup>

= 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.<sup>13</sup>

22: *tell* = foretell.<sup>6</sup>

*hydromantic* = 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."<sup>13</sup> The OED also notes, with some  
 cynicism, that *hydromancy* may involve observing the  
 "pretended appearance of spirits" within the water.<sup>1</sup>

23: in *aeromancy*, the magician foretells events by means of  
 observing atmospheric phenomena, such as unusual winds or  
 storms.<sup>13</sup> 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

24 To plain out questions, as Apollo did.

26 **Bacon.** Well, Master Burden, what of all this?

28 **Miles.** Marry, sir, he doth but fulfil, by rehearsing  
30 of these names, the fable of the Fox and the Grapes;  
that which is above us pertains nothing to us.

32 **Burd.** I tell thee, Bacon, Oxford makes report,  
34 Nay, England, and the court of Henry says,  
Thou'rt making of a brazen head by art,  
Which shall unfold strange doubts and aphorisms,

36 And read a lecture in philosophy;  
And, by the help of devils and ghastly fiends,

38 Thou mean'st, ere many years or days be past,  
40 To compass England with a wall of brass.

42 **Bacon.** And what of this?  
**Miles.** What of this, master! Why, he doth speak

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.<sup>1</sup>

*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 jokester, playing the clown for Bacon as Raphe 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*)".<sup>1,8</sup>  
= common phrase meaning "teach a lesson", ie. instruct.<sup>1</sup>

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

*ghastly* = terrible.<sup>1</sup>

= 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.

= ie. Burden.

44  46	<p><u>mystically</u>; for he knows, if your skill fail to make a brazen head, yet <u>Mother Waters' strong ale</u> will fit his turn to make him have a <u>copper nose</u>.</p>	<p>= metaphorically.<sup>1</sup></p> <p>45: <i>Mother Water's strong ale</i> = a 17th century publication sheds light on this line, which has long stumped editors: <i>Mother Water</i> is water which has been alkalized, and is a prime ingredient in the making of copper-sulfate (hence the allusion to <i>a copper nose</i> in line 46), also called copperas or vitriol, which was used in dyeing and tanning.<sup>1</sup></p> <p>An extra layer of wordplay is noted by Collins,<sup>5</sup> who observes that literature of the period makes occasional reference to "Mother Watkin's Ale", so that Miles' use of <i>Mother Waters' strong ale</i> is likely a parody of that as well.</p> <p>45-46: <i>fit his turn</i> = serve his purpose.</p> <p><i>a copper nose</i> (line 46) = Miles' jest may not only be playing on the juxtaposition of brass and copper, but with <i>ale</i> also hinting at the changing of a heavy drinker's nose to red, the colour of copper.</p>
48	<p><b>Clem.</b> Bacon, we come not <u>grieving</u> at thy skill, But <u>joying</u> that our <u>academy</u> yields</p>	<p>= troubled or annoyed by.<sup>1</sup></p> <p>= rejoicing, delighted.<sup>1</sup> = <i>academy</i>, meaning university, is stressed on the first and third syllables wherever it appears in our play.</p>
50	<p>A man <u>supposed</u> the wonder of the world.</p>	<p>= reckoned, regarded.<sup>2</sup> The <i>History</i> confirms that Bacon "<i>grew so excellent</i>" in the arts of magic "<i>that not England only, but all Christendom, admired him.</i>"</p>
52 54 56	<p>For if thy <u>cunning</u> work these miracles, England and Europe shall admire thy fame, And Oxford shall in <u>characters</u> of brass, And statues, such as were built up in Rome, <u>Etérnize</u> Friar Bacon for his art.</p>	<p>= knowledge or skill.</p> <p>= letters.</p> <p>= immortalize.</p>
58	<p><b>Mason.</b> Then, gentle friar, tell us <u>thy intent</u>.</p>	<p>= ie. "what you intend to do."</p>
60	<p><b>Bacon.</b> Seeing you come as friends unto <u>the friar</u>, <u>Resolve you</u>, doctors, Bacon can by books Make storming <u>Boreas</u> thunder from his <u>cave</u>,</p>	<p>= Bacon means himself.</p> <p>= "be assured".<sup>6</sup></p> <p>61: raise winds; <i>Boreas</i>, who was said to reside in a <i>cave</i> on Mt. Haemus in Thrace, was the god of the north wind.<sup>10</sup></p>
62	<p>And <u>dim</u> fair <u>Luna</u> to a dark eclipse.</p>	<p>= <i>dim</i> is a verb. = the moon, as a goddess.</p>
64	<p>The great arch-ruler, potentate of hell, Trembles when Bacon <u>bids</u> him, or his fiends,</p>	<p>63: Bacon describes Lucifer, the head-demon of hell. = commands.</p>
64	<p><u>Bow</u> to the force of his <u>pentageron</u>.</p>	<p>65: <i>Bow to</i> = "to submit to".</p>
		<p><i>pentageron</i> = alternate name for <i>pentagonon</i>, 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.</p>
66 68	<p>What <u>art</u> can work, the frolic friar knows; And therefore will I turn my magic books, And strain out necromancy to the deep.</p>	<p>66: "what magic (<i>art</i>) can do, the jolly friar knows."</p> <p>= ie. "and explore and use necromancy to the greatest extent possible".</p>
70	<p>I have <u>contrived</u> and <u>framed</u> a head of brass (I made <u>Belcephon</u> hammer out the stuff),</p>	<p>= invented and created.<sup>1</sup></p> <p>= a demon in Bacon's service.</p>

And that by art shall read philosophy.

72 And I will strengthen England by my skill,

74 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;

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

78 Carved out like to the portal of the sun,

Shall not be such as rings the English strond

80 From Dover to the market-place of Rye.

82 **Burd.** Is this possible?

84 **Miles.** I'll bring ye two or three witnesses.

86 **Burd.** What be those?

88 **Miles.** Marry, sir, three or four as honest devils and  
good companions as any be in hell.

90 **Mason.** No doubt but magic may do much in this;

92 For he that reads but mathematic rules

Shall find conclusions that avail to work

94 Wonders that pass the common sense of men.

96 **Burd.** But Bacon roves a bow beyond his reach,

And tells of more than magic can perform,

71: "which will by magic expound or instruct on questions of philosophy."  
72: ie. with a wall of brass.

73-75: Bacon alludes to Julius Caesar's two invasions of England: the first, in 55 B.C., was but a brief stopover; for the second landing in 54 B.C., however, Caesar brought 5 legions and 2000 cavalry, and the Romans battled a number of local tribes, even succeeding in crossing the Thames, before returning to Gaul.<sup>12</sup>

76-77: According to legend, *Ninus* was the founder of the ancient city of Nineveh, and *Semiramis* was his warrior wife. Having been granted by Ninus absolute power to rule as a sovereign on her own for five days, Semiramis ordered her husband killed, thus becoming sole monarch of Nineveh. She went on to conquer much of Asia, founding the Assyrian Empire. Many legends surround her name, including ascribing to her responsibility for the completion of numerous construction projects, such as building the *walls of Babylon*.<sup>12</sup>  
*brazen* (line 77) = brass; Collins notes that the idea that Babylon's walls were made of brass was invented by Greene.

78: *like to* = to resemble.  
*portal of the sun* = gateway or doors of the sun.<sup>2</sup>

79: ie. "will not be as effective or strong as the wall that I will build to surround the English shore (*strond*)."<sup>2</sup>  
*strond* = earlier form of *strand*; by the 1590's, though, *strond* was passing out of fashion.

80: **Dover** = major port city along the English Channel, famous for its white cliffs.  
**Rye** = formerly important port city, situated about 30 miles south-west of Dover. Also the birth-place of dramatist John Fletcher.

= who; for the first time, Miles is addressed by one of the scholars.

= *companions* carries a negative connotation.

= studies. = Collins notes that the word *mathematics* was often used to mean astrology or astronomy.  
= tenets or precepts.<sup>1</sup>  
= surpass. = ordinary understanding or comprehension.<sup>1</sup>

= "is using a bow that is too long for the reach of his arms";<sup>7</sup> *rove* is a term from archery, meaning "to fire an arrow at an arbitrarily selected target",<sup>1</sup> or "to shoot at a distant target with an elevation";<sup>5</sup> Burden, who is cynical regarding Bacon's ability to perform genuine sorcery, is suggesting that Bacon claims to do more than he is really capable of.

98	Thinking to get a fame by <u>fooleries</u> . Have I not passed as far in state of schools,	= ie. "such foolishness." 99: "have I not received the same honours or degrees (as Bacon has)". <sup>4</sup> = ie. "studied as many".
100	And <u>read of many</u> secrets ? Yet to think That heads of brass can utter any voice,	
102	Or more, to tell of deep philosophy, This is a fable Aesop had forgot.	103: Burden sarcastically refers back to Miles' allusion to one of Aesop's fables back in line 29.
104		= "disparaging me".
106	<b>Bacon.</b> Burden, thou wrong'st me in <u>detracting</u> thus; Bacon loves not to stuff himself with lies.	= ie. answer. = in front of.
108	But <u>tell</u> me ' <u>fore</u> these doctors, if thou dare, Of certain questions I shall <u>move</u> to thee.	= put.
110	<b>Burd.</b> I will: ask what thou can.	
112	<b>Miles.</b> Marry, sir, he'll straight be <u>on your pick-pack</u>	= ie. "on your back and shoulders"; <b>pick-pack</b> was a 16th century phrase that eventually morphed during the 19th century into our modern <b>piggy-back</b> . <sup>1</sup>
114	to know whether the feminine or the masculine gender be most worthy.	113-4: reference to the grammatical distinctions of Latin, and more specifically a spoof of an assertion put forth by the grammarian William Lily (c.1468-1522) that the masculine gender was more worthy than the feminine, and both more worthy than the neuter (Seltzer, p.14).
116	<b>Bacon.</b> Were you not yesterday, Master Burden, at Henley-upon-the-Thames?	117: <b>Henley</b> is a town in Oxfordshire, located about 22 miles south-east of Oxford and resting on the Thames.
118	<b>Burd.</b> I was: what then?	
120	<b>Bacon.</b> What book studied you thereon all night?	
122	<b>Burd.</b> I! None at all; I read not there a line.	
124	<b>Bacon.</b> Then, doctors, Friar Bacon's <u>art</u> knows <u>naught</u> .	125: ie. "if what Burden says is true, then my magic ( <b>art</b> ) doesn't work". <b>naught</b> = nothing.
126	<b>Clem.</b> What say you to this, Master Burden? Doth he not <u>touch</u> you?	= ie. strike a nerve in.
130	<b>Burd.</b> I <u>pass</u> not <u>of</u> his frivolous speeches.	= care. = about.
132	<b>Miles.</b> Nay, Master Burden, my master, <u>ere</u> he hath done with you, will turn you from a doctor to a	= before.
134	<u>dunce</u> , and <u>shake you so small</u> that he will leave no	134: <b>dunce</b> = block-head, dullard, as <b>dunce</b> is still used today. <b>shake you so small</b> = literally, "cause you to break into small pieces from shaking", but perhaps more generally meaning "cause you to shake or shiver from terror", <sup>4</sup> due to the impressiveness of the magic Bacon will show Burden.
	more learning in you <u>than is in Balaam's ass</u> .	= that is, not much. Balak, king of Moab, had sent for the prophet <b>Balaam</b> to come to his land and curse the Israelites; as Balaam began his journey, an invisible angel of the lord blocked his path, causing the donkey Balaam was riding to first turn off the road, then crush his foot along a wall, and finally fall to the ground, each incident after which Balaam savagely beat the

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).

= because, being that.

= intensely.<sup>1</sup> = skills in the occult.<sup>1</sup> **Caballah** refers to the mystical Jewish method of interpreting the hidden meaning of the Scripture.<sup>7</sup>

= visits. = frequently.

= in order. = smell.<sup>1</sup>

= a term of art from alchemy, referring to the transmuting of base metals into gold or silver; but Bacon is being droll, as he is also using **multiply** in its sense of breeding or increasing the population.

= secretly.

= right now.

151: **Stand still** = Seltzer suggests these words indicate that the Scholars are clearly agitated.

**but his book** = ie. "the volume Burden was studying." Bacon continues to be slyly ironic.

155: "by all the infernal deities, Belcephon!"

157: **Entering Character:** the **Hostess** keeps an inn in Henley. The symbolism of the mutton would be clear to an Elizabethan audience: **mutton** was common slang for a harlot or prostitute, so Bacon is revealing that the real reason Burden has been sneaking off to Henley is to carry on an affair with the Hostess, whom he has been wryly referring to as Burden's **book**.

The **devil** is Belcephon, the demon Bacon controls, and whom he sent to retrieve the Hostess.

= food.

= meager.

= increase the fare's amount or quality.

= an inn at Henley, whose sign was a bell; Sugden<sup>9</sup> notes

136 **Bacon.** Masters, for that learned Burden's skill is deep,

138 And sore he doubts of Bacon's cabalism,

I'll show you why he haunts to Henley oft.

140 Not, doctors, for to taste the fragrant air,

But there to spend the night in alchemy,

142 To multiply with secret spells of art;

Thus private steals he learning from us all.

144 To prove my sayings true, I'll show you straight

The book he keeps at Henley for himself.

146

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

150 **Bacon.** Masters,

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

152

[Here Bacon conjures.]

154

*Per omnes deos infernales, Belcephon!*

156

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

158

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

166

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

168

**Bacon.** What art thou?

170

**Host.** Hostess at Henley, mistress of the Bell.

172		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.
174	<b>Bacon.</b> How cam'st thou here?	
176	<b>Woman.</b> As I was in the kitchen 'mongst the maids, Spitting the meat 'gainst supper for my <u>guess</u> ,	= in preparation for. = early variant for <i>guests</i> . = impulse. = out of the.
178	A <u>motion</u> moved me to look <u>forth of</u> door: No sooner had I <u>prided</u> into the yard,	= peered. = immediately. = from there.
180	But <u>straight</u> a whirlwind hoisted me <u>from thence</u> , And mounted me aloft unto the clouds. As in a trance I thought nor fearèd <u>naught</u> ,	= nothing; note the line's double negative, which was still common and acceptable in this era.
182	Nor know I where or <u>whither</u> I was ta'en, Nor where I am nor <u>what</u> these persons be.	= to where. = who.
184	<b>Bacon.</b> No? Know you not Master Burden?	
186	<b>Woman.</b> O, yes, good sir, he is my daily guest. –	
188	What, Master Burden! 'twas but yesternight That you and I at Henley <u>played at cards</u> .	= no doubt a euphemism for what she and Burden really did every night.
190	<b>Burd.</b> I know not what we did. – <u>A pox of</u> all	= ie. "a pox on", the quintessential Elizabethan curse; <i>pox</i> could refer to smallpox or venereal disease.
192	conjuring friars!	
194	<b>Clem.</b> Now, jolly friar, tell us, is this the book That Burden is so careful to look on?	
196	<b>Bacon.</b> It is. – But, Burden, tell me now,	
198	<u>Think'st thou</u> that Bacon's necromantic skill Cannot <u>perform</u> his head and wall of brass,	= ie. "do you (still) believe". = build, construct. <sup>1</sup> = so quickly.
200	When he can fetch thine hostess <u>in such post</u> !	
202	<b>Miles.</b> I'll <u>warrant</u> you, master, if Master Burden could conjure as well as you, he would have his	= assure.
204	book every night from Henley to study on at Oxford.	203-4: <i>he would...Oxford</i> = ie. Burden would have his mistress at Oxford with him every night - saving him the trip to Henley!
206	<b>Mason.</b> Burden, What, are you <u>mated</u> by this frolic friar? –	= checkmated, ie. confounded.
208	Look how he droops; his guilty conscience Drives him to <u>bash</u> , and makes his hostess blush.	= shame, humiliation. <sup>1</sup>
210	<b>Bacon.</b> Well, mistress, <u>for</u> I will not have you <u>missed</u> ,	= because. = <i>missed</i> puns with <i>mist-ress</i> .
212	You shall <u>to</u> Henley to cheer up your guests Fore supper <u>gin</u> . – Burden, bid her adieu;	= ie. return to.
214	Say farewell to your hostess 'fore she goes. – <u>Sirrah</u> , away, and set her safe at home.	= begins.
216	<b>Host.</b> Master Burden, when shall we see you at Henley?	= common term of address for a servant, here referring to Belcephon.
220	<b>Burd.</b> <u>The devil take thee</u> and Henley too.	= common curse of the period.
222	[ <i>Exeunt Hostess and Devil.</i> ]	
224	<b>Miles.</b> Master, shall I make a good <u>motion</u> ?	= proposal, suggestion.

226 **Bacon.** What's that?  
228 **Miles.** Marry, sir, now that my hostess is gone to  
230 provide supper, conjure up another spirit, and send  
Doctor Burden flying after.

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

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

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

240  
242 **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.*

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

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

6 **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.<sup>1</sup>

234-5: ie. Bacon, we remember, runs Brasen-nose College.

= constructed.

= ie. proclaim, state. = marvelous or uncommon truths.<sup>1</sup>

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.<sup>10</sup>

= 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 principio 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).<sup>14</sup>

**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.<sup>1</sup>

= 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*)<sup>17</sup> for expensive hay."

*count* = reckon.<sup>1</sup>

<p>8 When we have turned our butter to the salt, And set our cheese safely upon the racks, 10 Then let our fathers <u>prize</u> it as they please.</p>	<p><i>dearth</i> = high price.<sup>1</sup> 8-9: briefly, "once we have finished preparing butter and cheese for sale". = assign a value or price to.<sup>1</sup></p>
<p>We country <u>sluts</u> of merry Fressingfield</p>	<p>= the word <i>slut</i> has always carried the meaning of "a woman of loose character", but it could also be used, as here, in a playful and harmless way, similarly to "wench".<sup>1</sup></p>
<p>12 Come to buy <u>needless naughts</u> to make us <u>fine</u>, And look that young men should be <u>frank</u> this day, 14 And court us with such <u>fairings</u> as they <u>can</u>.</p>	<p>= useless or unnecessary items of no value. = attractive. = generous, ie. ready to spend money on the girls.<sup>2</sup> = gifts bought at the fair. = ie. can afford.</p>
<p><u>Phoebus</u> is <u>blithe</u>, and frolic looks from Heaven,</p>	<p>15: "the sun is clement (<i>blithe</i>),<sup>1</sup> and joyfully shines down from the heavens"; <i>Phoebus</i> refers to the deity Apollo in his guise as the sun-god.</p>
<p>16 As when he courted lovely <u>Semele</u>,</p>	<p>16: <i>Semele</i> was a maiden beloved actually by Jupiter, the king of the gods; considering that when the deity revealed himself to Semele in all his fiery splendor, he killed her, the simile is not exactly apropos, never mind the fact that Margaret is mistaken in assigning the story to Apollo.</p>
<p>Swearing the pedlars <u>shall have empty packs</u>,</p>	<p>= ie. because the fair weather guarantees the vendors will be able to sell off all their wares to the fair's attendees, who will be in a buying mood.</p>
<p>18 If that fair weather may make <u>chapmen</u> buy.</p>	<p>= customers.<sup>1</sup></p>
<p>20 <i>Lacy</i>. But, lovely Peggy, Semele is dead,</p>	<p>20-23: the educated Lacy picks up on, without correcting, Margaret's mythological allusion: since Semele is dead, he observes, Apollo turns his attention to the lovely Margaret.</p>
<p>And therefore Phoebus from his palace <u>pries</u>, 22 And, seeing such a sweet and seemly saint,</p>	<p>= ie. looks down. 22: note the intense alliteration in this line.</p>
<p><u>Shews</u> all his glories <u>for</u> to court yourself.</p>	<p>= ie. shows, a common alternate form. = in order. Lacy has laid on the compliments pretty thickly; Margaret will notice that the disguised nobleman's speech is too refined for him to be the simple peasant he claims to be. Notice also that the polished Lacy's speech is in verse, as is that of the ladies, while the male rustics all speak in vulgar prose.</p>
<p>24 <i>Marg</i>. This is a <u>fairing</u>, gentle sir, indeed, 26 To <u>soothe me up</u> with such <u>smooth</u> flattery;</p>	<p>= gift. 26: <i>soothe me up</i> = ie. "humour me completely".<sup>4</sup> Margaret assumes Lacy is teasing her. <i>smooth</i> = seemingly genial;<sup>1</sup> note the wordplay of <i>soothe</i> and <i>smooth</i>.</p>
<p>But learn of me, your scoff's too broad before. –</p>	<p>27: "but be instructed by me, your teasing is too obvious or explicit."</p>
<p>28 Well, Joan, our beauties must <u>abide</u> their jests; We serve <u>the turn</u> in jolly Fressingfield.</p>	<p>= put up with. = this purpose, ie. "it is our duty to put up with such jesting."</p>
<p>30 <i>Joan</i>. Margaret, 32 A farmer's daughter for a farmer's son: I warrant you, the <u>meanest</u> of us both</p>	<p>33: "I assure you, even the more inferior (<i>meanest</i> meaning,</p>

34	Shall have a mate to lead us from the church.	perhaps, "least attractive") of the two of us will find a husband today."
36	[ <i>Lacy whispers Margaret in the ear.</i> ]	
38	But, Thomas, what's the news? What, <u>in a dump</u> ?	= ie. "are you depressed?"
40	Give me your hand, <u>we are</u> near a pedlar's shop; Out with your purse, we must have fairings now.	= pronounced as <i>we're</i> for the meter's sake.
42	<b>Thom.</b> Faith, Joan, and shall. I'll bestow a fairing on	
44	you, and then <u>we will to</u> the tavern, and snap off a pint of wine or two.	= ie. "we will go to"; note the common Elizabethan grammatical construction of this phrase: in the presence of a word of intent ( <b>will</b> ), the word of movement ( <b>go</b> ) may be omitted. 43-44: <i>snap off...or two</i> = the sense is, "grab a quick drink or two."
46	<b>Marg.</b> <u>Whence</u> are you, sir! Of Suffolk? For your <u>terms</u>	= from where. = language, manner of speaking. <sup>1,8</sup>
48	Are finer than the common sort of men. <b>Lacy.</b> Faith, lovely girl, I am <u>of Beccles by</u> ,	= "from near Beccles", a town located about 10 miles east-north-east of Fressingfield, far away enough that Lacy should not raise suspicion just because nobody from the latter town knows him.
50	Your neighbour, not above six miles from hence,	
52	A farmer's son, that never was so <u>quaint</u>	= Ward suggests "shy", Gassner <sup>11</sup> "fastidious".
54	But that he could <u>do courtesy to</u> such dames.	= bow to, pay obeisance to. <sup>1</sup>
56	But trust me, Margaret, I am sent <u>in charge</u>	= ie. with a specific responsibility.
58	From him <u>that</u> revelled in your father's house,	= who.
60	And filled his lodge with cheer and venison,	
62	<u>Tirèd</u> in green: he sent you this rich purse,	= dressed.
64	[ <i>Gives purse.</i> ]	
66	His <u>token</u> that he helped you run your cheese,	= sign or evidence (to be recognized by Margaret as having come from Edward).
68	And in the milkhouse chatted with yourself.	
70	<b>Marg.</b> To me? You <u>forget yourself</u> .	= ie. are mistaken. <sup>8</sup>
72	<b>Lacy.</b> Women are often weak in memory.	62: "you have forgotten."
74	<b>Marg.</b> O, pardon, sir, I call to mind the man: <u>Twere little manners</u> to refuse his gift,	= "it would be unmannerly".
76	And yet I hope he sends it not for love; For we have little leisure to debate of that.	
78	<b>Joan.</b> What, Margaret! blush not; maids must have their loves.	
80	<b>Thom.</b> Nay, <u>by the mass</u> , she looks pale as if she were angry.	= an oath.
82	<b>Rich.</b> <u>Sirrah</u> , are you of Beccles? <u>I pray</u> , <u>how doth</u>	76: <b>Sirrah</b> = common term of address between members of the lesser classes. <b>I pray</b> = please. <b>how doth</b> = ie. how is.
84	<u>Goodman</u> Cob? My father bought a horse <u>of</u> him. –	77: <b>Goodman</b> = common title for farmers or other men of status lower than gentleman. <sup>4</sup>

		<i>of</i> = from.
78	I'll tell you, Margaret, 'a were good to be a gentleman's <u>jade</u> , for of all things the foul <u>hilding</u>	78-80: ' <i>a were...dung-cart</i> = ie. "this worthless nag ( <i>jade</i> ) 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).
80	could not abide a dung-cart.	' <i>a</i> = he. <i>hilding</i> = a worthless animal (used especially to describe a horse). <sup>1</sup>
82	<b>Marg.</b> [ <i>Aside</i> ] How different is <u>this farmer</u> from the rest	Note how pointedly prosaic the language and topics of conversation are of Thomas and Richard, compared to those of Lacy and Margaret.
84	That <u>erst as yet</u> hath <u>pleased my wandering sight!</u> His words are witty, <u>quicken'd</u> with a smile,	= ie. Lacy. = till now. = ie. he is also physically attractive. = enlivened.
86	His courtesy gentle, <u>smelling of the court</u> ; <u>Facile and debonair</u> in all his deeds;	= ie. no doubt in contrast to the more earthy fragrance of the locals. = genial and pleasant. <sup>1</sup>
88	<u>Proportioned</u> as was <u>Paris</u> , when, <u>in grey</u> , He courted <u>Oenon</u> in the <u>vale</u> by Troy.	88-89: as attractively built ( <i>proportioned</i> ) as was <i>Paris</i> (famous prince of ancient Troy) when, dressed in the outfit of a shepherd ( <i>in grey</i> ), <sup>7</sup> the latter courted <i>Oenone</i> (the daughter of the river god Cebron), who lived in the river valley ( <i>vale</i> ) near Troy. Paris married Oenone, but later left her to elope with the Spartan queen Helen; more on that later.
90	Great lords have come and pleaded for my love: <u>Who but</u> the Keeper's lass of Fressingfield?	= "who else would be admired or sought after but" (Ward).
92	And yet methinks this farmer's jolly son <u>Passeth</u> the <u>proudest</u> that hath pleased mine eye.	= surpasses. = most attractive or splendid (of the <i>great lords</i> of line 90). <sup>1</sup>
94	But, Peg, disclose not that thou art in love, And <u>shew</u> as yet no sign of love to him,	= show.
96	Although thou well wouldst wish him for thy love: <u>Keep that to thee</u> till time doth serve thy <u>turn</u> ,	99: <i>Keep...thee</i> = "keep it private", ie. a secret. <i>turn</i> = purpose, ie. till the right time comes along.
98	To shew the <u>grief</u> wherein thy heart doth burn. –	= pain of love (Seltzer). Note the rhyming couplet of lines 97-98.
100	Come, Joan and Thomas, shall we to the fair? – You, Beccles man, will not <u>forsake</u> us now?	= leave, abandon.
102	<b>Lacy.</b> Not whilst I may have such <u>quaint</u> girls as you.	= pretty. <sup>1</sup>
104	<b>Marg.</b> Well, if you chance to come by Fressingfield, Make but a step into the Keeper's lodge,	
106	And such poor <u>fare</u> as woodmen can afford, Butter and cheese, cream and fat venison,	= food.
108	You shall have <u>store</u> , and welcome <u>therewithal</u> .	= plenty. <sup>1</sup> = besides. <sup>1</sup>
110	<b>Lacy.</b> <u>Gramercies</u> , Peggy; look for me <u>ere</u> long.	= thanks; from the French <i>grande merci</i> . <sup>7</sup> = before.
112	[ <i>Exeunt.</i> ]	

## SCENE IV.

*The Court at Hampton-House.*

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

1 **K. Hen.** Great men of Europe, monarchs of the west,  
2 Ringed with the walls of old Oceānus,

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

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

**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 Provence 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 III* (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.<sup>12</sup>

*Vandermast*, a German magician, is a fictitious character.

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)<sup>1</sup> that surrounded (*compassed*) Babylon"; *surges* likely should be *surge is*.<sup>39</sup> This is the second reference in the play to the walls of Babylon.

= splendid.

= shore-hugging cliffs.<sup>1</sup>

= 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*)<sup>4</sup> 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

14 **K. of Cast.** England's rich monarch, brave Plantagenet,

16 The Pyren Mounts, swelling above the clouds,  
That ward the wealthy Castile in with walls,  
Could not detain the beauteous Elinor;

18 But hearing of the fame of Edward's youth,  
She dared to brook Neptunus' haughty pride,

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

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

Done at the Holy Land 'fore Damas' walls,

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

34 **Emp.** Where is the prince, my lord?

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

38 To sport himself amongst my fallow deer:

Mediterranean, swam to Crete, and raped her. Henry's simile is not exactly flattering.

= the **Plantagenet** line ruled England for over three centuries, beginning with Henry II in 1154, and ending with Richard III in 1485.

= Pyrenees Mountains.

= enclose.<sup>1</sup> Castile, in north-central Spain, does not actually border the Pyrenees. Note also that **Castile** will almost always be stressed on its first syllable.

19: ie. "she dared to endure crossing the sea". The Spanish party would have sailed across the Bay of Biscay and the English Channel to reach the shores of England.

**Neptune** was the Roman god of the sea, so of course his **haughty pride** is a metaphor for the oceans over which he rules.

20: "and face (**bide**)<sup>2</sup> the blows or onslaught (**brunt**) of the (ocean's) ungovernable or adverse (**froward**)<sup>2,6</sup> winds;" **Aeolus**, as the lord or controller of the winds, represents the winds themselves.

= ie. "after". = via.

= picture or portrait.

= attractive.

27: the widely discussed reports of his deeds of valour.<sup>4</sup>

= steadfast determination.<sup>1</sup>

29: Edward took part in the Ninth Crusade of 1271-2; despite some active campaigning, he failed to accomplish much to help the dying Christian kingdom, and he was forced to hurry home on hearing of the illness of his father Henry III; Edward had only reached Sicily when he learned of the king's death.

Needless to say, Edward's participation in the Crusade took place almost two decades after he married Eleanor.

We may also mention that Edward never came close to Damascus (**Damas**), his fighting restricted to the coastal city of Acre and its surrounding countryside.

= take a liking to.<sup>4</sup>

= braved great dangers.

= travelled (by horse). = ie. ago.

37: **Suffolk side** = the region of Suffolk.<sup>1</sup>

**Fremingham** = ie. Framlingham, a town 9 miles south of Fressingfield, where Edward actually went hunting. Early editors note that the name of the town was pronounced "Fromingham", but a perusal of videos on the internet indicates that **Framlingham** today is pronounced as it is written.

= brownish, or red-yellowish.<sup>1</sup>

<p>From thence, by <u>packets</u> sent to <u>Hampton house</u>,</p> <p>40 We hear the prince is ridden, with his lords, To Oxford, <u>in</u> the <u>academy</u> there</p> <p>42 To hear <u>dispute</u> amongst the learnèd men. But we will send forth letters for my son,</p> <p>44 To <u>will</u> him come from Oxford to the court.</p> <p>46 <b>Emp.</b> Nay, rather, Henry, let us, as we be, <u>Ride</u> for to visit Oxford with our <u>train</u>.</p> <p>48 <u>Fain</u> would I see your universities, And what learn'd men your <u>academy</u> yields.</p> <p>50 From <u>Hapsburg</u> have I brought a learnèd <u>clark</u></p> <p>To hold dispute with English orators – 52 This doctor, surnamed <u>Jaquès</u> Vandermast,</p> <p>A German born, <u>passed into</u> Padua, 54 To Florence and to fair <u>Bologniä</u>,</p> <p>To Paris, Rheims, and stately Orleans,</p> <p>56 And, talking there with <u>men of art</u>, <u>put down</u> The chiefest of them all in aphorisms,</p> <p>58 In magic, and the <u>mathematic rules</u>:</p> <p>Now let us, Henry, <u>try</u> him <u>in your schools</u>.</p> <p>60</p> <p><b>K. Hen.</b> He shall, my lord; this <u>motion</u> <u>likes</u> me well. 62 We'll <u>progress</u> <u>straight</u> to Oxford with our trains,</p> <p>And see what men our <u>academy</u> brings. – 64 And, <u>wonder</u> Vandermast, welcome to me;</p> <p>In Oxford shalt thou find a jolly friar, 66 Called Friar Bacon, England's <u>only flower</u>:</p> <p>Set him but nonplus in his magic spells, 68 And make him <u>yield in</u> mathematic rules, And for thy glory I will <u>bind</u> thy brows, 70 Not with a poet's garland made of <u>bays</u>,</p> <p>But with a <u>coronet</u> of choicest gold. –</p> <p>72 <u>Whilst then</u> we <u>fit</u> to Oxford with our <u>troops</u>,</p>	<p>= from there. = ie. letters. = assuming Henry is referring to <b>Hampton Court Palace</b>, we are faced with another glaring anachronism, as Hampton was not built until the 16th century by Cardinal Thomas Woolsey.</p> <p>= to.</p> <p>= debates.</p> <p>= direct.</p> <p>= ie. ride. = ie. whole retinue.</p> <p>= "I would like to".</p> <p>50: <b>Hapsburg</b> = a castle in Switzerland, but the Emperor no doubt means Germany<sup>9</sup> or Austria.<sup>4</sup> 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.</p> <p><b>clark</b> = clerk, ie. scholar; <b>clerk</b> and <b>clark</b> were used with equal frequency in the late 16th century.</p> <p>= the magician's name is pronounced as a disyllable throughout the play: <i>JA-ques</i>.</p> <p>= ie. has travelled to.</p> <p>= ie. Bologna, written in a way to indicate it should be pronounced with four syllables.<sup>4</sup></p> <p>53-55: Ward notes these are all university towns.</p> <p>= men of learning.<sup>8</sup> = defeated (in contests).</p> <p>57-58: "the best of them all in knowledge of magic, demonstrations of conjuring, and debates about astrology and astronomy (<b>mathematic rules</b>).</p> <p>59: <b>try</b> = test. <b>in your schools</b> = ie. by having him go up against England's scholars and magicians. Note the rhyming couplet of lines 58-59.</p> <p>= proposal. = pleases.</p> <p>62: <b>progress</b> = basically meaning "go", but with the sense of travelling as an official caravan of royalty. <b>straight</b> = without delay.</p> <p>= wondrous;<sup>1</sup> this use of <b>wonder</b> as an adjective was likely archaic by the late 16th century.</p> <p>= pre-eminent individual, ie. "our best man."<sup>2</sup></p> <p>67: "if you can stymie Bacon in a contest of magic". = ie. "concede you are the better man in a debate over". = encircle. = leaves of the bay or laurel tree, used to make a crown awarded to victors.<sup>1</sup> = crown.</p> <p>72: <b>Whilst then</b> = "until that time when". <b>fit</b> = prepare (to go); but most editions emend <b>fit</b> to</p>
--	--

74

Let's in and banquet in our English court.

[*Exeunt.*]

## SCENE V.

*Oxford.*

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

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

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

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

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

12 **Raphe.** Marry, sir, I'll send to the Isle of Ely for four

14 or five dozen of geese, and I'll have them tied six  
and six together with whip cord: now upon their

16 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  
18 please. This will be easy.

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

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

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

30 **Erms.** Stay, who comes here?

32

*set*, with a similar meaning.

*troops* = parties, trains.

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.<sup>1</sup>

= (to act) in an instant or close by.<sup>1,2</sup>

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

= 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.<sup>9,18</sup>

13-14: *six and six* = a dozen, a common expression.  
= a tough hempen cord, from which lashes or whips are  
made.<sup>1</sup>  
= 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.<sup>3</sup>  
= ie. if for no other reason than.  
= Raphe humorously reuses the word *countenance* to  
mean "person".<sup>6</sup>  
= shields.

= "hold on".

34	<b>Warren.</b> Some scholar; and we'll ask him where Friar Bacon is.	
36	<i>Enter Friar Bacon and Miles.</i>	
38	<b>Bacon.</b> Why, thou <u>arrant</u> dunce, shall I never make thee a good scholar? doth not all the town cry out and say, Friar Bacon's <u>subsizer</u> is the greatest	= absolute, unmitigated; <sup>2</sup> Bacon is berating his servant.  = a subsidized student, ie. one who receives financial assistance from a university in return for providing domestic services. <sup>1</sup>
40		
42	<u>blockhead</u> in all Oxford? Why, thou canst not speak one word of true Latin.	= this delightful insult appeared first in print in the mid-16th century. <sup>1</sup>
44	<b>Miles.</b> No, sir? Yet, what is this else? <i>Ego sum tuus homo</i> , "I am your man": I <u>warrant</u> you, sir, as good	<b>Miles the Blockhead:</b> according to the <i>History</i> , Bacon kept only one servant, Miles, " <i>and he was none of the wisest, for he (Bacon) kept him in charity, more than for any service he had of him</i> "; in other words, Miles was useless both as a servant and a scholar.
46	<u>Tully's</u> phrase as any is in Oxford.	= assure. 45-46: <i>as good...Oxford</i> = ie. "I can turn a Ciceronian Latin phrase as well as anyone else in Oxford." <b>Tully</b> is the usual nickname applied to the famous Roman lawyer and orator Cicero, whose Latin was considered in later ages to be the purest and best.
48	<b>Bacon.</b> Come on, <u>sirrah</u> ; what part of speech is <i>Ego</i> ?	= common term of address for a servant.
50	<b>Miles.</b> <i>Ego</i> , that is "I"; marry, <u>nomen substantivo</u> .	= noun substantive, <sup>7</sup> a grammatical term referring to the simple name of a noun or person. <sup>19</sup>
52	<b>Bacon.</b> How prove you that?	
54	<b>Miles.</b> Why, sir, <u>let him prove himself and 'a will</u> ; I can be <u>hard</u> , felt, and understood.	= "let it prove itself if it ( <i>and 'a</i> ) wants to." = ie. heard, an alternate form; Lavin <sup>8</sup> sees a bawdy joke here.
56	<b>Bacon.</b> O <u>gross</u> dunce!	= obvious, evident. <sup>1</sup>
58	[ <i>Beats him.</i> ]	59: the comedic possibilities of a master beating his servants were recognized even by the ancient Roman playwrights.
60	<b>Pr. Edw.</b> Come, let us <u>break off</u> this <u>dispute</u> between these two. – Sirrah, where is Brazen-nose College?	= ie. break up. = quarrel.
62		
64	<b>Miles.</b> Not far from <u>Coppersmith's Hall</u> .	64: Miles is making a joke, playing on the name of Brazen-nose ( <i>brazen</i> means brass), while simultaneously parodying the name of Goldsmith's Hall. There was no <i>Coppersmith's Hall</i> at Oxford, nor was there even a guild for coppersmiths in London; Miles invents the name Coppersmith Hall as a humorous term for a tavern, thanks to the red nose a heavy imbibor would acquire. <sup>9</sup>
66	<b>Pr. Edw.</b> What, dost thou mock me?	66: the prince is not accustomed to being addressed this way.
68	<b>Miles.</b> Not I, sir: but what <u>would you</u> at Brazen-nose?	= ie. "do you want".
70	<b>Erms.</b> Marry, we <u>would</u> speak with Friar Bacon.	= ie. "desire to".
72	<b>Miles.</b> Whose men be you?	72: "who do you work for?"

74	<b>Erms.</b> Marry, scholar, here's our master.	74: Ermsby indicates Raphe; Ermsby, relishing his role, has taken on Raphe's much-favoured habit of using the oath <i>marry</i> .
76	<b>Raphe.</b> Sirrah, I am the master of these good fellows; mayst thou not know me to be a lord by my <u>reparel</u> ?	= clothing. <sup>1</sup>
78		
80	<b>Miles.</b> Then here's good <u>game</u> for the hawk; for <u>here's the master-fool</u> and a <u>covey of coxcombs</u> : one	= ie. prey.
82	wise man, I think, would <u>spring</u> you all.	81: <i>here's the master-fool</i> = Bacon likely points to Edward as he says this; we remember that Edward has switched outfits with Raphe. <i>covey of coxcombs</i> = group or party of fools; <sup>1</sup> the <i>coxcomb</i> is a fool's cap, which Edward would be wearing. <sup>6</sup> <i>spring</i> = rouse or flush out, like birds or game. <sup>21</sup>
84	<b>Pr. Edw.</b> <u>Gog's wounds</u> ! Warren, kill him.	= an oath, and euphemism, for <i>God's wounds</i> ; 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.
86	<b>Warr.</b> Why, Ned, I think the devil be in my sheath; I cannot get out my dagger.	
88		
90	<b>Erms.</b> Nor I mine! <u>'Swones</u> , Ned, I think I am bewitched.	= another variation on <i>God's wounds</i> .
92	<b>Miles.</b> A <u>company</u> of <u>scabs</u> ! The proudest of you all draw your weapon, if he can. – [ <i>Aside</i> ] See how	= group or band. <sup>2</sup> = scoundrels.
94	boldly I speak, <u>now my master is by</u> .	= "because Friar Bacon (who can protect me with his magic) is close by."
96	<b>Pr. Edw.</b> I strive in vain; but if my sword be shut	
98	And conjured <u>fast</u> by magic in my sheath,	= (to be) stuck, immovable.
100	Villain, here is my fist.	
102	[ <i>Strikes Miles a box on the ear.</i> ]	
104	<b>Miles.</b> Oh, I beseech <u>you</u> conjure his hands too, that he may not lift his arms to his head, for he is <u>light-fingered</u> !	= Miles addresses Bacon. = pugnacious, eager to fight, <sup>1</sup> though all the editors note the phrase is typically used to describe pickpockets.
106	<b>Raphe.</b> Ned, strike him; I'll <u>warrant thee</u> by mine honour.	= ie. "back you up".
108		
110	<b>Bacon.</b> What means the English prince to <u>wrong</u> my man?	= injure, harm, insult.
112	<b>Pr. Edw.</b> To whom speak'st thou?	
114	<b>Bacon.</b> To thee.	113: the arrogant Bacon, knowing Edward for who he is, addresses the prince with the daringly condescending and highly improper <i>thee</i> .
116	<b>Pr. Edw.</b> Who art thou?	
	<b>Bacon.</b> Could you not judge when all your swords grew <u>fast</u> ,	117: <i>fast</i> = stuck, fixed.

118	That Friar Bacon was not far <u>from hence</u> ?	= from here; Bacon's inclination to speak of himself in the third person gets tiresome quickly.
120	Edward, King Henry's son and Prince of Wales, Thy fool disguised cannot conceal thyself.	120: "you cannot conceal your true identity in the disguise of a fool," or "your fool disguised as you cannot hide your identify."
122	I know both Ermsby and <u>the Sussex Earl</u> , <u>Else</u> Friar Bacon had but little skill.	= ie. Warren. = ie. "or else".
124	Thou com'st <u>in post</u> from merry Fressingfield, <u>Fast-fancied</u> to the Keeper's bonny lass,	= in haste. <sup>1</sup> = tied by love or attraction. <sup>3</sup>
126	To <u>crave some succour of</u> the jolly friar: – And Lacy, Earl of Lincoln, <u>hast thou left</u> To <u>treat</u> fair Margaret to <u>allow thy loves</u> ;	= ask for help from. = ie. "you have left behind". = entreat, ask. = "receive or accept your suit".
128	But friends are men, and love can <u>baffle</u> lords;	128: the broader sense is, "but even those who are your honest friends (and who thus intend to work on your behalf) are only human (ie. they have weaknesses), and nobles are as vulnerable to falling in love as is anybody else." <i>baffle</i> = fool, cheat. <sup>1</sup>
130	<u>The earl</u> both woos and courts her for himself.	= ie. Lacy.
132	<b>Warren.</b> Ned, this is strange; the friar knoweth all.	
134	<b>Erms.</b> Apollo could not utter more than this.	133: another reference to <i>Apollo</i> as the god who makes predictions through his oracle at Delphi; see the note at Scene II.24.
136	<b>Pr. Edw.</b> I stand <u>amazed</u> to hear this jolly friar Tell <u>even</u> the very secrets of my thoughts. –	= stunned. = precisely and correctly; <i>even</i> is almost always pronounced as a one-syllable word: <i>e'en</i> .
138	But, learnèd Bacon, since thou know'st the cause Why I did post so fast from Fressingfield, Help, friar, <u>at a pinch</u> , that I may have	= "at this critical moment"; this still familiar phrase (usually stated today as <i>in a pinch</i> ) appeared as early as the 15th century. <sup>1</sup>
140	The love of lovely Margaret to myself, And, as I am true <u>Prince of Wales</u> , I'll give	141: <i>Prince of Wales</i> = an anachronism: the first prince of England to be given the title Prince of Wales would be our Edward's son, who would go on to become Edward II.
142	<u>Living</u> and lands to <u>strength</u> thy <u>college-state</u> .	141-2: <i>I'll give...college-state</i> = "I'll give Brasen-nose an endowment ( <i>Living</i> ) <sup>1</sup> and property (from which it can derive further income from rent) to increase its status and wealth ( <i>college-state</i> ). <sup>3</sup> <i>strength</i> = strengthen.
144	<b>War.</b> Good friar, help the prince in this.	
146	<b>Raphe.</b> Why, servant Ned, will not the friar do it? Were not my sword glued to my scabbard by	
148	<u>conjunction</u> , I would cut off his head, and make him do it by force.	145: based on Raphe's next line, it seems that a pause in the dialogue occurs here, as the royal party waits futilely for Bacon to answer Edward; perhaps he turns away, or shakes his head, or gives some other indication of hesitation.
150	<b>Miles.</b> In faith, my lord, your <u>manhood</u> and your	= ie. magic or a spell. <sup>1</sup> = manliness, courage; <sup>1</sup> Miles addresses Raphe.

152	sword is all alike; they are so fast conjured that we shall never see them.	Despite the apparently suggestive comparison between Raphe's <i>manhood</i> and his <i>sword</i> , the modern slang use of <i>manhood</i> with its sexual connotations did not appear until the mid-17th century, according to the OED.
154	<b>Erms.</b> <u>What, doctor, in a dump!</u> tush, help the prince,	= Ermsby notices Bacon is standing silently and distractedly musing ( <i>in a dump</i> ); <sup>11</sup> why has Bacon has not yet responded to Edward's generous offer of lines 144-5? = generous.
156	And thou shalt see how <u>liberal</u> he will prove.	
158	<b>Bacon.</b> Crave not such actions greater <u>dumps</u> than these?	158: "do not such developments demand even greater stupefaction or reveries ( <i>dumps</i> ) <sup>1,8</sup> than what I am expressing?" 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.
	I will, my lord, <u>strain out</u> my magic spells;	= the sense seems to be "work to the maximum effect possible". = today. = ie. Lacy.
160	For <u>this day</u> comes <u>the earl</u> to Fressingfield,	
162	And 'fore that night shuts in the day with dark, They'll be betrothèd <u>each to other fast</u> .	= firmly to each other.
	But come with me; we'll <u>to</u> my study <u>straight</u> ,	= go to. = right now.
164	And in a <u>glass prospective</u> I will shew What's done this day in merry Fressingfield.	= a magical mirror within which one may view distant objects or occurrences, similar to a crystal ball. <sup>20</sup> The <i>History</i> , we may note, asserts that only those events occurring within a 50-mile radius can be seen in the prospective. Ward imagines the <i>prospective</i> to be an instrument combining elements of a telescope, a burning glass (a lens used to concentrate the rays of the sun) and a <i>camera obscura</i> (a box with a pinhole, used for projecting images). <sup>1,4</sup>
166	<b>Pr. Edw.</b> <u>Gramercies</u> , Bacon; I will <u>quite thy pain</u> .	= thanks. = "repay or reward your efforts."
168	<b>Bacon.</b> But send <u>your train</u> , my lord, into the town:	= "your attendants", or "those who accompany you".
170	My scholar shall go bring them to their inn;	
172	Meanwhile we'll see the <u>knavery</u> of the earl.	= dishonesty, referring to his Lacy's disloyal behaviour.
174	<b>Pr. Edw.</b> Warren, leave me; – and, Ermsby, take the fool: <u>Let him be master</u> , and go revel it,	= ie. "continue to let Raphe be in charge of your activities".
176	Till I and Friar Bacon talk awhile.	
178	<b>Warren.</b> We will, my lord.	
180	<b>Raphe.</b> Faith, Ned, and I'll lord it out till thou comest: I'll be Prince of Wales over all the <u>black-pots</u> in Oxford.	= beer mugs, and by extension "drinkers". <sup>17</sup>
182	[ <i>Exeunt Warren, Ermsby, Raphe Simnell and Miles.</i> ]	
184	[ <i>Friar Bacon and Prince Edward go into the study.</i> ]	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. <sup>3</sup>

SCENE VI.

*Bacon's Study.*

1 **Bacon.** Now, frolic Edward, welcome to my cell;

2 Here tempers Friar Bacon many toys,

And holds this place his cónsistory-court,

4 Wherein the devils pleads homage to his words.

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

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

10 How Lacy meaneth to his sovereign Lord.

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

14 *Enter Margaret and Friar Bungay.*

16 What sees my lord?

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

20 Only attended by a jolly friar.

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

**Scene VI:** Bacon and Edward approach the magic mirror.

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

= mixes.<sup>1</sup> = trivial things, ie. solutions, etc.; though the line has a secondary meaning of "here I manage or carry out my many trivial affairs".<sup>5,8</sup>

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.<sup>22</sup> Bacon's use of this phrase is obviously ironic.

= acknowledge the superior position of, ie. pledge obedience to;<sup>1</sup> **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*.

= between.

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.<sup>1</sup>

**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.<sup>24</sup>

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.<sup>8</sup>

24 **Marg.** But tell me, Friar Bungay, is it true  
 That this fair courteous country swain,  
 26 Who says his father is a farmer nigh,  
 Can be Lord Lacy, Earl of Lincolnshire?  
 28  
 30 **Bung.** Peggy, 'tis true, 'tis Lacy for my life,  
 Or else mine art and cunning both do fail,  
Left by Prince Edward to procure his loves;

32 For he in green, that help you run your cheese,  
 Is son to Henry and the Prince of Wales.  
 34  
**Marg.** Be what he will, his lure is but for lust.

36 But did Lord Lacy like poor Margaret,

Or would he deign to wed a country lass,  
 38 Friar, I would his humble handmaid be,  
 And for great wealth quite him with courtesy.  
 40  
**Bung.** Why, Margaret, dost thou love him?  
 42  
**Marg.** His personage, like the pride of vaunting Troy,

44 Might well avouch to shadow Helen's rape:

His wit is quick and ready in conceit,

46 As Greece afforded in her chiefest prime:  
 Courteous, ah friar, full of pleasing smiles!

= handsome. = rustic.  
 = near, not far from here.

= ie. "on my life", an oath of affirmation.<sup>1</sup>  
 = magic. = skill.  
 = ie. left behind. = "to win over or plead for (your) love on his behalf."

= ie. "who wore green". = archaic word for **helped**.  
 = ie. "and is".

= the sense is that Edward means only to try to attract her to satisfy his lust, as opposed to wanting to marry her; **lure** and **lust** were frequently linked in the period's literature.

= "were Lord Lacy to". = when **Margaret** appears at the end of a line, as here, it should be considered a trisyllabic word: *MAR-ga-ret*.

= "if he would".

39: "and I would give a great deal to be able to repay (**quite**) him with kindness or benevolence."

43: "his appearance (**personage**), which is like that of the pride of boasting (**vaunting**) Troy", ie. Lacy's good looks are as attractive as those of Paris (a famous prince of, and thus the **pride** of, Troy).

44: the sense is, suggests Collins, "would justify (**avouch**) our anticipating the abduction (**rape**) of Helen," or per Ward, "would excuse concealing the abduction of Helen." The meaning turns on whether **shadow** should be interpreted to mean "foreshadow" or "conceal".

**rape** = the quarto prints **cape**, which is usually emended to **rape**; some editors emend **cape** to **scape** (meaning "escapade" or "transgression", referring to her running away with Paris), but **rape** appears in collocation quite frequently with **Helen** in the era's literature.

**Helen**, more familiarly known as Helen of Troy, was the wife of the Spartan King Menelaus; when the handsome Paris visited Sparta, the pair fell in love, and eloped (or, alternately, Paris kidnapped Helen), precipitating the Trojan War.

45: "his intelligence is lively (**quick**) and quick in understanding (**conceit**)".

46: "like the type of men produced by Greece when that country was in its greatest glory." Margaret likely has the great ancient Greek philosophers, such as Socrates, Plato and Aristotle, in mind.

48	Trust me, I love too much to tell thee more;	48: Margaret is too modest to continue describing her love for Lacy.
	Suffice to me <u>he is</u> England's <u>paramour</u> .	= pronounced <i>he's</i> . = the sense seems to "darling".
50	<b>Bung.</b> Hath not <u>each eye</u> that viewed thy pleasing face	= ie. every man.
52	<u>Surnamèd thee</u> Fair Maid of Fressingfield?	= ie. "given you the title of".
54	<b>Marg.</b> Yes, Bungay; and <u>would</u> God the lovely earl	= "I wish to".
	Had that <u>in esse</u> that so many sought.	55: ie. "has possession of that thing (ie. me) that so many have sought." <i>in esse</i> = in actuality (Seltzer).
56		
58	<b>Bung.</b> Fear not, the friar will not be <u>behind</u>	57-58: "do not worry, I will not be slow ( <i>behind</i> ) 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.
	To shew his cunning to entangle love.	
60	<b>Pr. Edw.</b> I think the friar courts the bonny wench:	60-61: to Edward, it seems that the friar is wooing Margaret for himself.
62	Bacon, methinks he is a lusty <u>churl</u> .	<i>churl</i> = villain or rude fellow. <sup>1</sup>
64	<b>Bacon.</b> Now look, my lord.	
	<i>Enter Lacy disguised as before.</i>	= ie. as a local farmer.
66	<b>Pr. Edw.</b> Gog's wounds, Bacon, here comes Lacy!	
68	<b>Bacon.</b> Sit still, my lord, and <u>mark</u> the <u>comedy</u> .	= watch. = <i>comedy</i> was used to describe a story with a happy ending, and not necessarily a farce. <sup>1</sup>
70		
72	<b>Bung.</b> Here's Lacy, Margaret; <u>step aside awhile</u> .	= "let's hide from him for a bit."
	[ <i>Bungay retires with Margaret.</i> ]	73: the pair step back, so that the entering Lacy will not see them; stage direction added by Dyce.
74		
76	<b>Lacy.</b> <u>Daphne</u> , the damsel that <u>caught Phoebus fast</u> ,	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.
	And <u>locked</u> him in the brightness of her looks,	75-76: the reference is to the nymph <i>Daphne</i> , whom the god Apollo (aka <i>Phoebus</i> ) fell in love with. With Apollo chasing her, the alarmed Daphne escaped his clutches by being turned into a laurel tree. <i>caught Phoebus fast</i> = caused Phoebus to fall deeply in love with her. <i>locked</i> (line 76) = like <i>fast</i> in the previous line, <i>locked</i> carries a suggestion of firm attachment, ie. captivity.
78	Was not so beauteous in Apollo's eyes	77: "was not as beautiful to Apollo".
	As is fair Margaret to the Lincoln Earl. –	
	<u>Recant thee</u> , Lacy, thou art put in trust:	= "take these words back"; Lacy realizes he is violating his prince's trust.
80	Edward, thy sovereign's son, hath chosen thee,	
	A <u>secret friend</u> , to court her for himself,	= friend in confidence, ie. confidant.
82	And dar'st thou wrong thy prince with treachery?	
	Lacy, love makes no exception of a friend,	83: love acts on all people equally, and does not take into account that you may be acting on behalf of a friend.

84	Nor <u>deems it of</u> a prince but as a man.	84: ie. love doesn't give a prince special treatment, but views him like any man, vulnerable to involuntarily falling in love. <i>deems it of</i> = distinguishes between. <sup>1</sup>
86	Honour bids thee <u>control</u> him in his lust; His wooing is not <u>for to wed</u> the girl, But to entrap her and <u>beguile</u> the lass.	85-87: Lacy, wrestling with his thoughts, changes tack again: the honourable thing to do, for Margaret's own protection, is to prevent Edward from taking advantage of Margaret just to satisfy his lechery. <i>control</i> = restrain. <i>for to wed</i> = for the purpose of marrying. <i>beguile</i> = deceive, trick.
88	Lacy, <u>thou lov'st</u> , then <u>brook</u> not such abuse,	= "you are in love". = tolerate.
90	But wed her, and <u>abide</u> thy prince's <u>frown</u> ; For <u>better</u> die than see her <u>live disgraced</u> .	= endure. = ie. disapproval. = it would be better to. = ie. have to live with the irreversible stigma of having been deflowered while unmarried.
92	<i>Marg.</i> Come, friar, I will <u>shake him from his dumps</u> . – How cheer you, sir? <u>A penny for your thought</u> :	= "cheer him up." = this still common proverbial sentiment dates back at least to 1535. <sup>1</sup>
94	You 're early up, pray God it be the <u>near</u> . What, come from Beccles <u>in a morn</u> so soon?	94: an allusion to the proverb "early up and never the nearer", <sup>3</sup> meaning, "get an early start on something but never get any closer to finishing"; the unimportant point of Margaret's mild jest is that she hopes, given that Lacy would of necessity had to have arisen early to have arrived in Fressingfield already, that he is closer to completing the end of his journey or project than when he started. <i>near</i> = nearer. <i>in a morn</i> = usually emended to <i>in the morn</i> , but <i>in a morn</i> was an acceptable alternative in this era.
96	<i>Lacy.</i> Thus <u>watchful</u> are such men as live in love,	= wakeful, ie. without sleep.
98	Whose eyes <u>brook broken slumbers for their sleep</u> .	= endure. = ie. periods of wakefulness, in place of uninterrupted sleep; note the wordplay of <i>brook</i> and <i>broken</i> , which would have sounded more alike in the 16th century than they do today.
100	I tell thee, Peggy, since last Harleston fair, My mind hath felt a <u>heap of passiöns</u> .	= multitude of emotions.
102	<i>Marg.</i> A <u>trusty</u> man, that court it for your friend; Woo you still for the courtier all in green?	= trustworthy, faithful. <sup>1</sup>
104	I marvel that he <u>sues not for himself</u> .	= "does not do his own courting."
106	<i>Lacy.</i> Peggy, I pleaded first to <u>get your grace for him</u> ;	= "obtain your favour on his behalf."
108	But when mine eyes surveyed your beauteous looks, Love, like a <u>wag</u> , straight dived into my heart,	= mischievous fellow; the indirect allusion is to personified <i>Love</i> as Cupid, the rascally boy-god who with his arrows famously and arbitrarily caused people to fall into love.
110	And there did <u>shrine</u> the <u>idea</u> of yourself.	= enshrine. = image. <sup>6</sup>
112	Pity me, though I be a farmer's son, And measure not my riches, but my love.	112: "don't judge me by my lack of wealth, but rather by the level of my love for you."

114 **Marg.** You are very hasty; for to garden well,  
 Seeds must have time to sprout before they spring:  
 116 Love ought to creep as doth the dial's shade,  
 For timely ripe is rotten too-too soon.  
 118 **Bung.** [*Coming forward*]  
 120 Deus hic; room for a merry friar! –  
 What, youth of Beccles, with the Keeper's lass?  
 122 'Tis well; but tell me, hear you any news?  
 124 **Marg.** No, friar: what news?  
 126 **Bung.** Hear you not how the pursuivants do post  
 With proclamations through each country-town?  
 128 **Lacy.** For what, gentle friar? Tell the news.  
 130 **Bung.** Dwell'st thou in Beccles, and hear'st not of  
these news?  
 132 Lacy, the Earl of Lincoln, is late fled  
 From Windsor court, disguisèd like a swain,  
 134 And lurks about the country here unknown.  
 Henry suspects him of some treachery,  
 136 And therefore doth proclaim in every way  
 That who can take the Lincoln Earl shall have,  
 138 Paid in th' Exchequer, twenty thousand crowns.  
 140 **Lacy.** The Earl of Lincoln! Friar, thou art mad:  
 It was some other; thou mistak'st the man.  
 142 The Earl of Lincoln! Why, it cannot be.  
 144 **Marg.** Yes, very well, my lord, for you are he:  
 The Keeper's daughter took you prisoner.  
 146 Lord Lacy, yield, I'll be your gailor once.  
 148 **Pr. Edw.** How familiar they be, Bacon!  
 150 **Bacon.** Sit still, and mark the sequel of their loves.  
 152 **Lacy.** Then am I double prisoner to thyself:  
 Peggy, I yield. But are these news in jest?  
 154 **Marg.** In jest with you, but earnest unto me;

114-7: Margaret uses a delightful gardening metaphor to describe the wisdom of not rushing love.  
 = fully emerge.  
 = like the shadow on a sun-dial, ie. slowly and deliberately.  
 117: because fruit that ripens too quickly will soon rot too.  
*timely* = early, too soon.<sup>1</sup>  
 120: **Deus hic** = "God is here," or "God is surely in this place" (Ward).  
*room* = "make room".  
 = royal messengers.<sup>2</sup> = travel hurriedly.  
 = note the common treatment of *news* as a plural noun both here and in line 153 below.  
 = has recently.  
 133: **Windsor court** = the castle at Windsor, on the Thames 21 miles south-west of London, which has been the primary residence of England's sovereigns since the time of Henry I in the 12th century.<sup>9</sup>  
*swain* = peasant, rustic.  
 = capture.  
 138: **th' Exchequer** = the department responsible for the collection and dispersing of the crown's revenue.  
*twenty thousand crowns* = a crown was a gold coin worth 5 shillings, or a fourth of a pound; according to the Bank of England's inflation calculator, £5,000 in 1250 is worth around seven million pounds today!<sup>23</sup>  
 146: **yield** = surrender.  
*gailor* = common alternate form of gaoler, or jailer.  
*once* = on this occasion (Ward).  
 = ie. what follows; Bacon is getting ready to apply his sorcery to save the situation.  
 = ie. her prisoner in law and her prisoner in love.

156	For <u>why</u> these wrongs do <u>wring</u> me at the heart.	156: "because ( <i>for why</i> ) these dishonourable actions of Edward and yourself do press down ( <i>wring</i> ) on my heart." Note the alliteration of the line.
158	Ah, how these earls and noblemen of birth Flatter and <u>feign</u> to <u>forge poor women's ill</u> !	= dissemble. = work misfortune on women; note the strong alliteration of this line too.
160	<b>Lacy.</b> Believe me, lass, I am the Lincoln Earl: I not deny but, <u>'tirèd thus</u> in rags,	= dressed this way.
162	I lived disguised to win fair Peggy's love.	
164	<b>Marg.</b> What love is there where wedding ends not love?	164: "what kind of love is it that does not lead to marriage?"
166	<b>Lacy.</b> I mean, fair girl, to make thee Lacy's wife.	
168	<b>Marg.</b> I little think that earls will <u>stoop so low</u> .	= "marry so far beneath their stations."
170	<b>Lacy.</b> Say shall I make thee <u>countess</u> ere I sleep?	170: ie. by marrying her before the day is through; in England the wife of an earl is called a <i>countess</i> . <sup>1</sup>
172	<b>Marg.</b> <u>Handmaid</u> unto the earl, so please himself: A wife in name, but servant in obedience.	173: Margaret promises to be as submissive as a servant.
174		
176	<b>Lacy.</b> The Lincoln Countess, for it shall be so; I'll <u>plight the bands</u> , and seal it with a kiss.	= make a formal pledge of engagement; to <i>plight</i> is to pledge one's faithfulness, either in betrothal or marriage.
178	<b>Pr. Edw.</b> Gog's wounds, Bacon, they kiss! I'll stab them.	
180	<b>Bacon.</b> O, <u>hold your hands</u> , my lord, it is the glass!	= "restrain yourself"; Edward, outraged, tries to attack Lacy through the mirror, leading Bacon to remind him that what the prince sees is only an image.
182	<b>Pr. Edw.</b> <u>Choler</u> to see the traitors <u>gree</u> so well Made me [to] think the <u>shadows substances</u> .	182-3: "my rage ( <i>choler</i> ) in seeing the two traitors match ( <i>gree</i> ) so well made me think the pictures or images ( <i>shadows</i> ) I was seeing were the real thing ( <i>substances</i> )."
184	<b>Bacon.</b> <u>'Twere a long poniard</u> , my lord, to reach between	= "it would have to be a long dagger ( <i>poniard</i> )". <i>poniard</i> = a trisyllable: <i>PO-ni-ard</i> .
186	<u>Oxford and Fressingfield</u> ; but sit still and see more.	= ie. "here where we are and there where they are." Note that lines 185-6 are each comprised of 6 iambs, or 12 syllables; such lines are called <i>alexandrines</i> . There are several of these in our play.
188	<b>Bung.</b> Well, Lord of Lincoln, if your loves be <u>knit</u> , And that your <u>tongues</u> and thoughts do both agree,	= united. = ie. words.
190	To avoid <u>ensuing jars</u> , I'll <u>hamper up the match</u> .	190: <i>ensuing jars</i> = future disagreements or misunderstandings. <i>hamper...match</i> = fasten up the marriage. <sup>1</sup>
192	I'll take my <u>portace</u> forth and wed you here; Then go to bed and seal up your desires.	= Catholic book of offices or prayers, or breviary. <sup>1,3</sup>
194	<b>Lacy.</b> Friar, <u>content</u> . – Peggy, <u>how like you this</u> ?	= "that is fine." = "does this please you?"
196	<b>Marg.</b> What <u>likes</u> my lord is pleasing unto me.	= pleases.
198	<b>Bung.</b> Then <u>hand-fast hand</u> , and I will to my book.	= "join hands".
200	<b>Bacon.</b> What sees my lord now?	

202	<b>Pr. Edw.</b> Bacon, I see the lovers hand in hand, The friar ready with his portace there	
204	To wed them both: then am I quite <u>undone</u> . Bacon, help now, if e'er thy magic <u>served</u> ;	= ruined. = rendered a service.
206	Help, Bacon; stop the marriage now, If devils or necromancy may <u>suffice</u> ,	= be sufficient (to do so).
208	And I will give thee <u>forty thousand crowns</u> .	= worth 14 million pounds today. <sup>23</sup>
210	<b>Bacon.</b> Fear not, my lord, I'll stop the jolly friar For <u>mumbling up</u> his <u>orisons</u> this day.	= from. = humorous for "speaking". = prayers.
212	<i>[Bungay is mute, crying "Hud, hud.]</i>	213: Bungay suddenly cannot speak, other than to stutter some nonsense syllables.
214	<b>Lacy.</b> Why speak'st not, Bungay? Friar, to thy book.	
216	<b>Marg.</b> How look'st thou, friar, as a man distraught? <u>Reft</u> of thy senses, Bungay? Shew by signs,	= bereft, ie. robbed.
218	If thou be dumb, <u>what passions holdeth thee</u> .	= "what affliction or external force has seized you." <sup>1</sup>
220	<b>Lacy.</b> He's dumb indeed. Bacon hath with his devils Enchanted him, or else some strange disease	= generic medical term applied to any loss of power over the senses or muscles.
222	Or <u>apoplexy</u> hath possessed his lungs:	= ie. "cannot do or say".
224	But, Peggy, what he <u>cannot</u> with his book, We'll 'twixt us both unite it up in heart.	225: in Elizabethan times, a couple could privately make vows to wed which would be legally binding.
226	<b>Marg.</b> <u>Else</u> let me die, my lord, a <u>miscreant</u> .	= or else. = wretch. <sup>2</sup>
228	<b>Pr. Edw.</b> Why stands Friar Bungay so <u>amazed</u> ?	= dumbfounded, stunned.
230	<b>Bacon.</b> I have <u>strook</u> him dumb, my lord; and if your honour please,	231: a long line; if we pronounce <b>I have</b> as <b>I've</b> , than we have another alexandrine. <b>strook</b> = ie. struck, a common alternate form.
232	I'll fetch this Bungay <u>straightway</u> from Fressingfield, And he shall dine with us in Oxford here.	232: <b>straight</b> is preferable here for the meter's sake.
234	<b>Pr. Edw.</b> Bacon, do that, and thou <u>contentest</u> me.	= pleases.
236	<b>Lacy.</b> <u>Of courtesy</u> , Margaret, let us lead the friar Unto thy father's lodge, to comfort him	= the sense of this phrase is, "because it is the right thing to do", or "as a good deed".
238	With broths to bring him from this <u>hapless</u> trance.	= unfortunate.
240	<b>Marg.</b> <u>Or else</u> , my lord, we <u>were passing</u> unkind To leave the friar so in his distress.	= "(to do) otherwise". = would be. = exceedingly.
242		
244	<i>Enter a Devil, who carries off Bungay on his back.</i>	= presumably Bacon's slave-demon Belcephon.
246	O, help, my lord! A devil, a devil, my lord! Look how he carries Bungay on his back!	
248	Let's <u>hence</u> , for Bacon's spirits be <u>abroad</u> .	= "get out of here". = out and about.
250	<i>[Exit Margaret with Lacy.]</i>	
252	<b>Pr. Edw.</b> Bacon, I laugh to see the jolly friar Mounted upon the devil, and how the earl	

254 Flees with his bonny lass for fear.  
 As soon as Bungay is at Brazen-nose,  
 256 And I have chatted with the merry friar,  
 I will in post hie me to Fressingfield,  
 258 And quite these wrongs on Lacy ere it be long.  
 260 **Bacon.** So be it my lord: but let us to our dinner;  
 For ere we have taken our repast awhile,  
 262 We shall have Bungay brought to Brazen-nose.  
 264 [Exeunt.]

**SCENE VII.**

*The Regent House at Oxford.*

*Enter Burden, Mason and Clement.*

1 **Mason.** Now that we are gathered in the Regent-house,  
 2 It fits us talk about the king's repair,  
 For he, troopèd with all the western kings,  
 4 That lie alongst the Dantzic seas by east,  
 North by the clime of frosty Germany,  
 6 The Almain monarch, and the Scocun duke,  
 Castile and lovely Elinor with him,  
 8 Have in their jests resolved for Oxford town.  
 10 **Burd.** We must lay plots of stately tragedies,  
Strange comic shows, such as proud Roscius  
 12 Vaunted before the Roman emperors,  
 To welcome all the western potentates.  
 14 **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.<sup>9</sup>

= "is appropriate for us to". = (impending) arrival.<sup>2</sup>  
 = accompanied by or gathered together with.<sup>1,2</sup>

4: **Dantzic seas** = Danzig seas, ie. the Baltic Sea, which separates northern Europe and the Scandinavian countries.<sup>9</sup>  
*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.<sup>3</sup>

8: **jests** = probably meaning **gests**, or stages of a royal progression;<sup>7</sup> 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.<sup>4</sup>

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

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

**Vaunted** = the sense is "proudly presented".<sup>2</sup>

= ie. given notice, ie. "let us know (to expect)".

16	That Frederick, the Almain emperor, Hath brought with him a German of <u>esteem</u> ,	= great repute. <sup>4</sup>
18	Whose surname is Don Jaquès Vandermast, Skilful in magic and those secret arts.	
20		
22	<b>Mason.</b> Then must we all <u>make suit</u> unto the friar, To Friar Bacon, that he <u>vouch</u> this task, And undertake to <u>countervail in skill</u>	= entreat. = take on. <sup>1</sup> = match up against or defeat in (a contest of) magic.
24	The German; else there's none in Oxford can Match and dispute with learnèd Vandermast.	
26		
28	<b>Burd.</b> Bacon, if he will <u>hold the German play</u> , <u>We'll</u> teach him what an English friar can do: The devil, I think, dare not dispute with <u>him</u> .	= ie. engage Vandermast. <sup>1</sup> = often emended to <b>Will</b> . = ie. Bacon.
30		
32	<b>Clem.</b> Indeed, <u>Mas</u> Doctor, he [dis]pleasured you, In that he brought your hostess with her spit, From Henley, posting unto Brazen-nose.	= a title of respect, an abbreviation of "Master". <sup>20</sup>
34		
36	<b>Burd.</b> A vengeance on the friar for his <u>pains</u> ! But leaving that, let's <u>hie</u> to Bacon straight, To see if he will take this task in hand.	= efforts. = hurry. 36-37: to his credit, Burden seems able to put aside his grudge against Bacon for his earlier humiliation, honourably concerning himself more with upholding Oxford's and England's good name against the German magician.
38		
40	<b>Clem.</b> <u>Stay</u> , what <u>rumour</u> is this? The town is up in a <u>mutiny</u> : what <u>hurly-burly</u> is this?	= "hold on a moment". = clamour; <sup>1</sup> there is a disturbance going on, as a number of characters noisily enter the stage. = uproar, tumult. <sup>1</sup> = commotion. <sup>1</sup>
42	<i>Enter a Constable, with Raphe Simnell, Warren, Ermsby, all three disguised as before, and Miles.</i>	42-43: the entering nobles and Raphe are still dressed as servants and the prince respectively.
44		
46	<b>Const.</b> Nay, masters, if you were ne'er so good, you shall before the doctors to answer your <u>misdemeanour</u> .	45-47: the Constable addresses the drunken contingent. 46-47: "you shall appear before the Regents to answer for your mischief or bad behaviour ( <i>misdemeanour</i> ) <sup>1</sup> ;" the doctors seem to have judicial authority over the college.
48		
50	<b>Burd.</b> What's the matter, fellow?	
52	<b>Const.</b> Marry, sir, here's a company of <u>rufflers</u> , that, drinking in the tavern, have made a great brawl and almost killed the <u>vintner</u> .	= rogues, bullies. <sup>5,25</sup> = wine-seller and inn-keeper. <sup>1</sup>
54		
56	<b>Miles.</b> <u>Salve</u> , Doctor Burden!  This <u>lubberly lurden</u> Ill-shaped and ill-faced,	= "hail!" <sup>7</sup> or "save you!" <sup>6</sup> The poetry adopted by Miles in this scene, comprised of very short and silly lines with lots of word-play and rhyming, was in the style of the poet <b>John Skelton</b> (c.1460- 1529), who, though skilled enough to have been appointed the tutor of a young prince who would go on to become <b>King Henry VIII</b> , was primarily known for his sharply biting satirical verse, which was largely made up of very brief but pithy rhyming lines. 56: "this loutish ( <i>lubberly</i> ), heavy and lazy fellow ( <i>lurden</i> )", referring to the Constable <sup>1,7</sup> 57: deformed and ugly.

58	Disdained and disgraced, What he tells unto <i>vobis</i> ,	59-60: "what he tells you concerning us is false."
60	<i>Mentitur de nobis</i> .	
62	<b>Burd.</b> Who is the master and chief of this crew?	
64	<b>Miles.</b> <i>Ecce asinum mundi,</i> <i>Figura rotundi,</i>	64-65: "behold the ass with the figure of the world" (Keltie) or "behold the ass of the round-shaped world" (Seltzer).
66	<u>Neat</u> , <u>sheat</u> , and fine, As <u>brisk</u> as a cup of wine.	= undiluted, straight. <sup>1</sup> = trim and neat, or lively. <sup>1,5</sup> = (1) smartly dressed or lively (when applied to a person, here Raphe), and (2) pleasantly sharp to the taste (when applied to a drink). <sup>1</sup>
68	<b>Burd.</b> <u>What</u> are you?	= who.
70	<b>Raphe.</b> I am, father doctor, as a man would say, the	
72	<u>bell-wether</u> of this company: these are my lords, and I the Prince of Wales.	72: leader; the appellation <i>bell-whether</i> was given to the leading sheep of a flock, which wore a bell.
74	<b>Clem.</b> Are you Edward, the king's son?	
76	<b>Raphe.</b> <u>Sirrah</u> Miles, bring <u>hither</u> the <u>tapster</u> that	77: <i>Sirrah</i> = term of address for one's inferiors. <i>hither</i> = to here. <i>tapster</i> = tavern-keeper or innkeeper. <sup>1</sup> = "assure you".
78	drew the wine, and, I <u>warrant</u> , when they see how	
80	soundly I have broke his head, they'll say 'twas done by no less man than a prince.	
82	<b>Mason.</b> I cannot believe that this is the Prince of Wales.	
84	<b>War.</b> And why so, sir?	
86	<b>Mason.</b> <u>For</u> they say the prince is a brave and a wise	
88	gentleman.	= because.
90	<b>War.</b> Why, and think'st thou, doctor, that he is not so? Dar'st thou <u>detract and derogate from him</u> ,	= the sense is "disparage his authority or eminence"; <sup>1</sup> <i>detract</i> and <i>derogate</i> are synonyms; = finely dressed.
92	Being so lovely and so <u>brave</u> a youth?	
94	<b>Erms.</b> Whose face, shining with many a <u>sugared</u> smile, <u>Bewrays</u> that he is bred of princely race.	= sweet. <sup>1</sup> = betrays, ie. reveals.
96	<b>Miles.</b> And yet, master doctor,	
98	To speak like a <u>proctor</u> ,	= a university official with disciplinary and administrative duties; <sup>1</sup> Miles is saying he speaks with the authority of such an executive officer. <sup>4</sup>
100	And tell unto you What is <u>veriment</u> and true;	= synonym for "true".
102	To cease of this <u>quarrel</u> ,	101: "to put an end to this complaint ( <i>quarrel</i> , a legal term)".
104	Look but on his apparel; Then <u>mark</u> but my <u>talys</u> , He is great Prince of <u>Walis</u> ,	= pay attention. = tales. <sup>4</sup> 104: Ward observes that Skelton employed a similarly strained rhyme with <i>Calais</i> and <i>Walys</i> in <i>Ware the Hauke</i> .

106	The chief of our <i>gregis</i> , And <i>filius regis</i> :	= flock. = son of the king.
	Then <u>'ware</u> what is done,	= "be careful what you do to him". <i>'ware</i> = beware.
108	For he is Henry's <u>white</u> son.	= a term of endearment. <sup>7</sup>
110	<b>Raphe.</b> Doctors, whose <u>doting night-caps</u> are not  <u>capable of</u> my <u>ingenious</u> dignity, know that I am	110: <i>doting</i> = foolish. <i>night-caps</i> = perhaps referring to the soft caps worn by holders of doctorates. <sup>4</sup>
112	Edward Plantagenet, whom if you displease, will make a <u>ship</u> that shall hold all your colleges, and so	111: <i>capable of</i> = ie. "with the capacity to contain or understand". <sup>1,4</sup> <i>ingenious</i> = intellectual. <sup>4</sup>
114	carry away the <u>niversity</u> with a fair wind to the	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 <i>university</i> : <i>ninny</i> was a new English word in the 1590's, but used even then to refer to a fool.
116	<u>Bankside in Southwark</u> . – How sayest thou, Ned Warren, shall I not do it?	115: the south shore of the Thames, across from London; this neighbourhood was the home of London's early theatres, and also the notorious haunt of fallen women, or as Keltie so delicately puts it, "frail women". 115-6: <i>Ned Warren</i> = is it possible that Warren is also named Edward?
118	<b>War.</b> Yes, my good lord; and, if it please your lordship, I will gather up all your old <u>pantofles</u> , and	= slippers or soft shoes, often tall and cork-soled. <sup>5</sup>
120	with the cork make you a <u>pinnacle</u> of five-hundred	= 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.
122	ton, that shall serve the <u>turn</u> marvelous well, my lord.	= purpose.
124	<b>Erms.</b> And I, my lord, will have <u>pioners</u> to <u>undermine</u> the town, that the very gardens and	= 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.
126	orchards be carried away <u>for</u> your summer-walks.	
128	<b>Miles.</b> And I, with <u>scientia</u> ,	= knowledge or skill; Thomas Elyot's influential 16th century Latin dictionary defines <i>scientia</i> as "cunning". = diligence.
130	And great <u>diligentia</u> ,	
132	Will conjure and charm, To keep you from harm; That <u>utrum horum mavis</u> ,	= "whichever of these you choose or prefer". = ship. <sup>7</sup>
134	Your very great <u>navis</u> ,  Like Bartlett's ship,	134: the reference is to a 1509 publication, <i>The Shyp of Follys of the Worlde</i> , by Alexander Barclay; either the play's printer mistakenly wrote <i>Bartlett</i> for <i>Barclay</i> , or the inebriated Miles has simply misspoken.

136	From Oxford do <u>skip</u> With colleges and schools, Full-loaden with fools.	= move hurriedly along. <sup>1</sup> = laden.
138	<i>Quid dicis ad hoc,</i>  Worshipful <i>Domine Dawcock</i> ?	138: "what say you to that".  = "Lord Dawcock", a <i>dawcock</i> being a male jackdaw; as was the case with many bird names, <i>dawcock</i> is used as a metaphor for "fool". Miles has borrowed the name <i>Domine Dawcock</i> from the poem <i>Ware the Hawk</i> by John Skelton, whose style he has he has been parodying.
140	<i>Clem.</i> Why, <u>hare-brained courtiers</u> , are you drunk or mad,	141: <i>hare-brained</i> = this still popular adjective dates back at least to 1538. <i>courtiers</i> = attenders or members of the king's court.
142	To taunt us up with such scurrility? Deem you us men of base and light esteem,	143: "do you judge us to be men of such low and little worth".
144	To bring us such a <u>fop</u> for Henry's son? –  Call out the <u>beadles</u> and convey them <u>hence</u>	= buffoon, fool.  145: <i>beadles</i> = <i>beadle</i> usually referred to a minor parish officer with disciplinary responsibilities, but here it is used to describe an officer of the university. <sup>19</sup> <i>hence</i> = from here.
146	Straight to <u>Bocardo</u> : let the <u>roisters</u> lie  <u>Close clapt</u> in <u>bolts</u> , until their wits be tame.	146: <i>Bocardo</i> = the name of Oxford's prison, located in the north gate of the same name. <sup>9</sup> Editors have noted that <i>bocardo</i> is an academic word used in the language of syllogism. <i>roisters</i> = boisterous revellers. <sup>1</sup>
148	<i>Erms.</i> Why, shall we to prison, my lord?	147: ie. "concealed ( <i>close</i> ), imprisoned ( <i>clapt</i> ), and fettered ( <i>in bolts</i> ), until they calm down." <sup>1</sup>
150	<i>Raphe.</i> What sayest, Miles, shall I honour the prison with my presence?	
152	<i>Miles.</i> No, no; <u>out with your blades</u> , And <u>hamper</u> these <u>jades</u> ; Have a <u>flurt</u> and a <u>crash</u> , Now play <u>revel-dash</u> , And teach these <u>sacerdos</u> That the Bocardos, Like peasants and <u>elves</u> , Are <u>meet</u> for themselves.	= "unsheathe your swords". = beat. <sup>1</sup> = name for worthless, broken-down horses. = sudden movement or attack. <sup>1</sup> = smashing of bodies. <sup>1</sup> = the joyful application of blows. <sup>1</sup> = Latin for "priest", used here for "priests". <sup>1</sup>
154	<i>Mason.</i> To the prison with them, constable.	160: the sense is, "for peasants and poor fellows ( <i>elves</i> ) <sup>1</sup> such as the doctors are". <sup>6</sup>
156	<i>War.</i> Well, doctors, seeing I have <u>sported me</u> With laughing at these mad and <u>merry-wags</u> ,	161: ie. the Bocardo prison is a fitting ( <i>meet</i> ) place for men like them.  = enjoyed myself. = <i>wags</i> were jokers or fellows; <i>merry-wags</i> may be a humorous variation of the common phrase <i>merry-men</i> .
158	Know that Prince Edward is at Brazen-nose, And <u>this</u> , attirèd like the Prince of Wales, Is Raphe, King Henry's <u>only lovèd</u> fool;	= "this person", indicating Raphe. = most or especially beloved. <sup>4</sup>
160		
162		
164		
166		
168		

170	I, Earl of Sussex, and this <u>Ermsby</u> ,	= editors note <i>Ermsby</i> is trisyllabic here, pronounced either as <i>ER-mis-by</i> or <i>ER-ems-by</i> .
172	One of the privy-chamber to the king; Who, while the prince with Friar Bacon stays, Have revelled it in Oxford as you see.	171: one who has admittance to the king's private apartments, ie. a chamberlain. <sup>1,4</sup>
174	<i>Mason.</i> My lord, pardon us, we knew not what you were:	
176	But courtiers may make greater <u>scapes</u> than these. Wilt please your honour dine with me to-day?	176: "but members of the king's court are licensed to engage in more thoughtless transgressions or escapades ( <i>scapes</i> ) <sup>1</sup> than these."
178	<i>War.</i> I will, Master Doctor, and <u>satisfy</u> the vintner	= recompense. <sup>2</sup>
180	for his hurt; only I must desire you to imagine <u>him</u>	180-1: <i>I must...Wales</i> = Warren requests Mason to continue to treat Raphe ( <i>him</i> ) as if he were the prince for the remainder of the morning; Warren presumably points to Raphe as he speaks this line.
182	all this forenoon the Prince of Wales.	
184	<i>Mason.</i> I will, sir.	
186	<i>Raphe.</i> And <u>upon that</u> I will lead the way; only I	= on that condition.
188	will have Miles go before me, because I have heard Henry say that wisdom must go before majesty.	
	[ <i>Exeunt.</i> ]	
	<b><u>SCENE VIII.</u></b>	
	<i>Fressingfield.</i>	
	<i>Enter Prince Edward with his <u>poniard</u> in his hand, Lacy, and Margaret.</i>	= dagger.
1	<i>Pr. Edw.</i> Lacy, thou canst not <u>shroud</u> thy traitorous	= conceal.
2	thoughts, Nor cover, as did <u>Cassius</u> , all thy wiles;	2: "nor hide your schemes (from me), as did <i>Cassius</i> (from Caesar)"; Cassius was a Roman soldier and statesman, and primary instigator in the conspiracy to assassinate Julius Caesar. <sup>12</sup>
4	For Edward hath an eye that <u>looks</u> as far As <u>Lynceus</u> from the shores of Graecia.	= sees. 4: <i>Lynceus</i> , steersman of the Argonauts, and a participator in the hunt for the Calydonian boar, was famous for his keen vision. <sup>4,10</sup>
6	Did not I sit in Oxford by the friar,	= pleasurable amorous inclinations. <sup>1</sup>
8	And see thee court the maid of Fressingfield, Sealing thy <u>flattering fancies</u> with a kiss?	= book of offices.
10	Did not proud Bungay draw his <u>portace</u> forth, And joining hand in hand <u>had</u> married you,	= would have.
12	If Friar Bacon had not <u>stroke</u> him dumb, And mounted him upon a spirit's back,	= struck.
14	That we might chat at Oxford with the friar? Traitor, what answer'st! Is not all this true?	
	<i>Lacy.</i> Truth all, my lord; and thus I make reply.	

16	At Harleston Fair, there courting <u>for your grace</u> ,	= on behalf of.
	<u>Whenas</u> mine eye surveyed her <u>curious shape</u> ,	= when. = exquisite form.
18	And drew the beauteous glory of her looks	
	To dive into the centre of my heart,	
20	Love taught me that <u>your honour did but jest</u> ,	= "you were not serious about her".
	That princes were in <u>fancy</u> but as men;	= love.
22	How that the lovely maid of Fressingfield	
	Was fitter to be Lacy's wedded wife	
24	Than <u>concubine</u> unto the Prince of Wales.	= paramour.
26	<b>Pr. Edw.</b> Injurious Lacy, did I love thee more	
	Than <u>Alexander</u> his <u>Hephaestion</u> ?	27: <b>Hephaestion</b> was <b>Alexander the Great's</b> favourite general and best friend from childhood.
28	Did I <u>unfold</u> the passions of my love,	= reveal.
	And lock them in the closet of thy thoughts?	
30	Wert thou to Edward <u>second to himself</u> ,	= meaning Lacy was Edward's closest friend.
	Sole friend, and <u>partner</u> of his secret loves?	= ie. partaker in knowledge, ie. confidant. 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!
32	And could a glance of <u>fading beauty</u> break	= Ward suggests "beauty which will eventually fade", which Edward asserts is a poor reason to violate the bonds of what should be everlasting friendship.
	Th' <u>enchained</u> fetters of such private friends?	= linked chains, ie. close ties.
34	Base coward, false, and too <u>effeminate</u>	= in the sense that Lacy, like a woman, has weakly let himself be ruled by his emotions.
	To be <u>corrival</u> with a prince in thoughts!	= "rival in love", <sup>1</sup> or perhaps "partner". <sup>11</sup>
36	From Oxford have I posted since I dined,	
	To <u>quite</u> a traitor <u>'fore that Edward sleep</u> .	= repay, ie. kill. = ie. "before I go to sleep tonight."
38	<b>Marg.</b> 'Twas I, my lord, not Lacy, <u>stept awry</u> .	= "who misstepped", ie. erred.
40	For <u>oft</u> he sued and courted for yourself,	= frequently.
	And still wooed for the courtier all in green;	
42	But I, whom <u>fancy made but over-fond</u> ,	= "love caused to behave too foolishly ( <b>over-fond</b> )".
	Pleaded myself with looks as if I loved.	43: "wooed for myself by sending meaningful glances (to Lacy) which showed him I was in love with him."
44	I fed mine eye with gazing on his face,	
	And <u>still bewitched loved Lacy</u> with my looks;	= "continuously attempted to enchant Lacy, whom I loved".
46	My heart with sighs, mine eyes pleaded with tears,	
	My face <u>held pity and content</u> at once,	= ie. "had a look that demanded pity but also appeared happy".
48	And more I could not <u>cipher-out by signs</u> ,	= express, signal. <sup>1</sup> = gestures and facial expressions, ie. non-verbal means.
	But that I loved Lord Lacy with my heart.	
50	Then, worthy Edward, measure with thy mind	50-51: <b>measure...fall</b> = "judge fairly and honestly if a woman's charms or close attentiveness ( <b>favours</b> ) cannot cause a man to abandon his virtuous behaviour."
	If women's <u>favours</u> will not force men fall;	
52	If beauty, and if <u>darts</u> of piercing love,	= arrows, a metaphor with <b>piercing</b> .
	<u>Is</u> not offered to bury thoughts of friends.	53: ie. "cannot act to cause a man to forget (that he is supposed to be working on behalf of) his friends." <b>Is</b> = usually emended to <b>Are</b> .
54		

	<i>Pr. Edw.</i> I tell thee, Peggy, I will have thy loves;	55 <i>f</i> : in this speech, Edward tries to tempt Margaret by presenting her with images of the wealth and honour she will have as his paramour.
56	Edward or none shall conquer Margaret. In <u>frigates</u> bottomed with rich <u>Sethin</u> planks,	57-60: Edward first describes the ships Margaret will ride on, and then in 61-66 paints a fairy-tale image of sea-creatures, both real and imagined, courting her. 57: "in light sailing-vessels ( <i>frigates</i> ) whose bottoms are comprised of planks made from the shittim ( <i>Sethin</i> ), or acacia, tree"; this is the wood of which Noah's ark was believed to have been constructed. <sup>5</sup>
58	Topt with the lofty firs of <u>Lebanon</u> ,  <u>Stemmed</u> and <u>incased</u> with <u>burnished</u> ivory,	58: ie. "with masts made from the cedar trees of Lebanon". The mountains of northern Syria, known as <i>Lebanon</i> , were famous since ancient times for their pines and cedar trees. <sup>9</sup> 59: the <i>stem</i> of a ship referred to its prow; hence, Edward is saying the ships will have prows made of, and the ship will be overlaid ( <i>incased</i> ) with, polished ( <i>burnished</i> ) ivory".
60	And over-laid with <u>plates</u> of Persian wealth, Like <u>Thetis</u> shalt thou <u>wanton</u> on the waves,	= gold or silver leaf. <sup>1</sup> 61: <i>Thetis</i> = famous and oft-referred-to sea-nymph of mythology, and mother to Achilles. <i>wanton</i> = frolic.
62	And draw the dolphins to thy lovely eyes, To dance <u>lavoltas</u> in the <u>purple streams</u> :	63: <i>lavoltas</i> = oft-mentioned lively dances, with leaping. <i>purple streams</i> = interestingly, this phrase was normally used to describe the flowing of blood, as from a wound, rather than rivers or bodies of water.
64	<u>Sirens</u> , with harps and silver <u>psalteries</u> ,  Shall <u>wait</u> with music at thy frigate's <u>stem</u> , And entertain fair Margaret with their <u>lays</u> . England and England's wealth shall wait on thee; Britain shall <u>bend unto</u> her prince's love, And do due homage to thine excellence, If thou wilt be but Edward's Margaret.	64: <i>Sirens</i> = famous sea-monsters of myth, who lured sailors to their deaths by their enchanted singing; often described as having the upper bodies of women and lower bodies of fish. <i>psalteries</i> = ancient harp-like instruments. <sup>1</sup> = ie. "attend on you". = prow. = songs. = ie. bend its collective knee to.
72	<i>Marg.</i> Pardon, my lord; if Jove's great royalty Sent me <u>such presents</u> as to <u>Danaë</u> ;	72-73: <i>if Jove's...Danae</i> = "even if <i>Jove</i> (the king of the gods) were to give me such gifts as he gave to <i>Danae</i> ;" a reference to another famous story from myth: Acrisius, the king of Argos, received an oracle that the future son of his daughter Danae would grow up to kill him. To prevent this event, Acrisius kept Danae locked away in a brazen tower or underground apartment. Jupiter visited her in the form of a shower of gold, which impregnated her, resulting in the birth of the Greek hero Perseus, who went on to slay Acrisius, fulfilling the oracle By <i>such presents</i> , then, Margaret means gold.
74	If <u>Phoebus</u> , 'tirèd in <u>Latona's</u> webs,	74: "if the god Apollo (here yet again identified by his alternate name of <i>Phoebus</i> ), figuratively dressed (' <i>tired</i> ', ie. attired) in the rays of the sun fashioned by his mother <i>Latona</i> (the beautiful goddess of dark nights, known in Greek as Leto)". <sup>4,27</sup>

	<u>Come courting from the beauty of his lodge;</u>	<i>webs</i> = garments of woven fabric. <sup>1</sup>
		= ie. were to come. = where the sun goes at night; contemporary literature sometimes describes Phoebus' steeds, or horses, lodging in the west.
76	<u>The dulcet</u> tunes of frolic <u>Mercury</u> ,	76: <i>The</i> = ie. "neither the". <i>dulcet</i> = sweet, appealing. <i>Mercury</i> = the messenger god; Mercury was the inventor of the lyre, and described in mythology as a beautiful flautist.
		= ie. can provide.
78	Nor all the wealth Heaven's treasury <u>affords</u> , Should make me leave Lord Lacy or his love.	
80	<b>Pr. Edw.</b> I have learned at Oxford, then, this point of schools – <i>Abata causa, tollitur effectus:</i>	80: <i>point of schools</i> = "principle used in disputation in the schools". <sup>4</sup> 81: "the cause being removed, the effect will fall." A common maxim from logic. <sup>5</sup>
82	Lacy, the <u>cause</u> that Margaret cannot love Nor fix her liking on the English prince,	82-83: Lacy is the agency which has caused Margaret to not love Edward. <i>cause</i> = reason.
84	Take him away, and then th' effects will fail. –	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."
	Villain, prepare thyself; for I will bathe	
86	My <u>poniard</u> in the bosom of an earl.	= dagger; the quarto spells <i>poniard</i> as <i>poinard</i> , a form which appears not infrequently in the era's literature; this spelling suggests a possible alternate disyllabic pronunciation here of <i>POY-nard</i> .
		= lose. <sup>4</sup>
88	<b>Lacy.</b> Rather than live, and <u>miss</u> fair Margaret's love, Prince Edward, <u>stop not at the fatal doom</u> ,	= "don't stop at only having rendered my sentence to me"; <i>fatal doom</i> = deadly judgment.
		= the use of <i>home</i> , as in the modern expression "bring it home", suggesting the completion or full expression of an act, goes back to at least 1532.
90	But <u>stab it home</u> : end both my loves and life.	
		= common metaphor for settings of love; see Scene I.91.
92	<b>Marg.</b> Brave Prince of Wales, honoured for royal deeds, 'Twere sin to stain fair <u>Venus' courts</u> with blood;	95: when love is victorious, the response should be gracious.
94	Love's conquests ends, my lord, in courtesy: Spare Lacy, gentle Edward; let me die,	
96	For so both you and he do cease your loves.	96: ie. "so that neither you nor Lacy will love me anymore."
98	<b>Pr. Edw.</b> Lacy shall die as a traitor to his lord.	
100	<b>Lacy.</b> I have deserved it, Edward; <u>act it well</u> .	= "carry out the sentence thoroughly." <sup>4</sup>
102	<b>Marg.</b> What hopes the prince to gain by Lacy's death?	
104	<b>Pr. Edw.</b> To end the loves 'twixt him and Margaret.	
106	<b>Marg.</b> Why, thinks King Henry's son that Margaret's love Hangs in th' uncertain balance of proud time?	107: ie. "is so fickle that the passing of time alone will cause it to cease?"
108	That death shall <u>make a discord of our thoughts!</u>	= ie. "cause a disruption in our mutual feelings of love!"

110	No, slay the earl, and, 'fore the morning sun Shall <u>vaunt him</u> thrice over the lofty east,	109-110: ' <i>fore the...east</i> = ie. before three more days have passed. <i>vaunt him</i> = proudly show itself. <sup>7</sup>
112	Margaret will meet her Lacy in the heavens.	111: Margaret asserts she will kill herself. = anything happens. <sup>2</sup>
114	<i>Lacy.</i> If <u>ought betides</u> to lovely Margaret That wrongs or wrings her honour from content,	114: that causes her honour to be harmed or deprived of its desired satisfactory condition; note the wordplay with <i>wrongs</i> and <i>wrings</i> .
116	Europe's rich wealth nor England's monarchy Should not allure Lacy to over-live.	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)."
118	Then, Edward, <u>short</u> my life, and end her loves.	= shorten.
120	<i>Marg.</i> <u>Rid me</u> , and keep a friend worth many loves.	= get rid of, ie. kill.
122	<i>Lacy.</i> Nay, Edward, keep a love worth many friends.	121: note how neatly Lacy inverts Margaret's words.
124	<i>Marg.</i> And if thy <u>mind</u> be such as <u>fame hath blazed</u> ,	123: "and if your character or disposition ( <i>mind</i> ) is really such as it is reputed to be". <i>fame hath blazed</i> = personified Fame has proclaimed.
126	Then, princely Edward, let us both abide The fatal resolution of thy rage.	124-5: <i>let us both...rage</i> = "let us both face the death-bringing firmness of purpose your rage has produced."
128	Banish thou fancy, and embrace revenge, And in one tomb <u>knit</u> both our <u>carcasses</u> , Whose hearts were linkèd in one perfect love.	= "forget about your love, and embrace revenge instead". = unite. = commonly used at the time for "dead bodies".
130	<i>Pr. Edw.</i> [ <i>Aside</i> ] Edward, art thou that famous Prince of Wales, Who at <u>Damasco</u> beat the <u>Saracens</u> ,	= 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.
132	And brought'st home triumph on thy lance's point? And shall thy <u>plumes</u> be pulled by Venus down?	= feathers in his helmet, symbolic of his greatness of character and virtue.
134	Is it princely to dissever lovers' leagues, To <u>part</u> such friends as <u>glory</u> in their loves? <u>Leave</u> , Ned, and make a virtue of this fault, And <u>further</u> Peg and Lacy in their loves:	= "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.
140	So in subduing fancy's passion, Conquering thyself, thou gett'st the richest <u>spoil</u> . –	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 ( <i>spoils</i> ), which in Edward's case, is the moral victory of having done the noble, and self-sacrificial, thing.
142	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.	
144	Lacy, enjoy the maid of Fressingfield;	

146 Make her thy Lincoln Countess at the church,  
 And Ned, as he is true Plantagenet,  
 Will give her to thee frankly for thy wife.

148 **Lacy.** Humbly I take her of my sovereign,

150 As if that Edward gave me England's right,

And riched me with the Albion diadem.

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

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

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

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

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

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

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

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

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

= without reservation, unconditionally.<sup>2</sup>

= 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.<sup>1</sup>

= "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.<sup>12</sup>

= after.

= ie. second only to Lacy in closeness.<sup>6</sup>

= thanks. = Seltzer prefers *passed* here, meaning "ex-  
 changed".

= withdrawn or overturned.<sup>39</sup>

= 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.<sup>2</sup> = tasty or pure.<sup>2,4</sup> = a light-red wine.

186 Thus we can feast and entertain your grace.  
188 **Pr. Edw.** 'Tis cheer, Lord Lacy, for an emperor,  
If he respect the person and the place.

190 Come, let us in; for I will all this night  
192 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.*

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

The mountains full of fat and fallow deer,

4 The battling pastures lade with kine and flocks,  
The town gorgeous with high-built colleges,

6 And scholars seemly in their grave attire,  
Learnèd in searching principles of art. –  
8 What is thy judgment, Jaquès Vandermast?

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

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

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

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

= a meal. = ie. fit for.

= takes into account;<sup>4</sup> 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.

**Entering Characters:** *Vandermast* is Jaques Vandermast, the previously mentioned German magician.

Note that in this scene, the contest of sorcery will initially be between Vandermast and Bungay, and not Bacon, as the college's Regents had hoped.

= 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.<sup>6</sup> = the foundations of the liberal arts.<sup>4</sup>  
= "what do you think?"

= noble.<sup>1</sup>

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

*rooms* = open areas.<sup>6</sup>

= ie. to what degree.

= ie. poorly. = anything.

= so highly-skilled or well-versed.<sup>1</sup> = ancient spelling of *Oxford*.

= the sense is, "who are good enough to lecture".

	To all the doctors of your <u>Belgic</u> schools.	= schools of the Low Countries, which were part of the Holy Roman Empire; with the name <i>Vandermast</i> , our foreign magician may be specifically from the Netherlands. <sup>4</sup>
20	<b>K. Hen.</b> <u>Stand to him</u> , Bungay, <u>charm this Vandermast</u> ,	21: <i>Stand to him</i> = ie. "stand up to him", or "maintain your position against him". <i>charm this Vandermast</i> = "subdue Vandermast with magic spells".
22	And I will use thee as a royal king.	22: "and I will treat or reward you as a king would be expected to do."
24	<b>Vand.</b> <u>Wherein</u> dar'st thou <u>dispute</u> with me?	24: the <i>dispute</i> , or formal debate, between the two magicians begins. <i>Wherein</i> = in what areas or topics. <sup>2</sup>
26	<b>Bung.</b> In what a doctor and a friar can.	26: "in whatever areas a scholar and cleric are skilled in." <sup>6</sup>
28	<b>Vand.</b> Before rich Europe's worthies put thou forth The <u>doubtful</u> question unto Vandermast.	28-29: "here in front of Europe's greatest men, why don't you put your first question to me." <i>doubtful</i> = the sense is "unsettled" or "debatable".
30	<b>Bung.</b> Let it be this, – Whether the spirits of	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).
32	<u>pyromancy</u> or <u>geomancy</u> be most predominant in	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, <i>geomancy</i> , <i>pyromancy</i> , and hydromancy, respectively. See the notes at Scene II.21-23.
34	magic?	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	<b>Vand.</b> I say, of pyromancy.	= those skilled in magic. <sup>1</sup>
38	<b>Bung.</b> And I, of geomancy.	40: <i>Hermes</i> = <i>Hermes Trismegistus</i> , 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. <sup>10</sup>
40	<b>Vand.</b> <u>The cabalists</u> that write of magic spells, As <u>Hermes</u> , <u>Melchie</u> , and <u>Pythagoras</u> ,	<i>Melchie</i> = some of the editors suggest this may refer to the Greek scholar and philosopher, originally named <i>Malchus</i> , later called <i>Porphyrius</i> (233 - c. 304 A.D.). Malchus wrote extensively on philosophy, and was known as a stringent anti-Christian. <sup>12</sup> <i>Pythagoras</i> = famous 6th century B.C. Greek philosopher, <i>Pythagoras</i> 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. <sup>12</sup> Seltzer notes that the philosopher was included in this list because magic and mathematics were closely related through the "mystical

	significance of numbers" (p. 54). <sup>6</sup>
<p>Affirm that, 'mongst the quadruplicity</p> <p>42 Of elemental essence, <u>terra</u> is but thought</p> <p>To be a <u>punctum squarèd</u> to the rest;</p>	<p>41-42: '<u>mongst...essence</u> = ie. regarding the four elements; Vandermast is trying to overwhelm his opponent with bombastic language.</p> <p>= earth.</p> <p>43: "to be a mere point or atom (<u>punctum</u>) compared (<u>squarèd</u>) to the rest (of the elements)";<sup>4,39</sup> Vandermast is denigrating the power of the earth as an element.</p>
<p>44 And that the <u>compass</u> of <u>ascending</u> elements</p> <p>Exceed in bigness as they do in height;</p>	<p>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; surrounding these is a sphere of air, and around that a sphere of fire.</p> <p>Hence, in lines 44-45, the German asserts the <u>compass</u>, or circumference (ie. size)<sup>5</sup> of the higher (<u>ascending</u>) elements (ie. air and fire), like their altitude (<u>height</u>), exceeds that of earth.</p>
<p>46 Judging the <u>concave circle</u> of the <u>sun</u></p> <p>To hold the rest in his circumference,</p>	<p>46-47: the sphere (<u>concave circle</u>) of fire (for which Greene has written <u>sun</u>) contains within it the spheres of the other three elements.</p>
<p>48 If, then, as Hermes says, the fire be greatest,</p> <p>Purest, and <u>only giveth shape to spirits</u>,</p>	<p>48-51: briefly, since fire is the highest element, its spirits must be the most powerful.</p> <p>= is preeminent of the (<u>only</u>)<sup>1</sup> elements in its ability to produce spirits.</p>
<p>50 Then must these <u>demonès</u> that <u>haunt that place</u></p> <p>Be every way superior to the rest.</p>	<p>50: <u>demonès</u> = spirits; the word is pronounced with three syllables.</p> <p><u>haunt</u> = frequent or occupy.</p> <p><u>that place</u> = ie. fire.</p>
<p>52 <b>Bung.</b> I reason not of <u>elemental shapes</u>,</p> <p>54 Nor tell I of the <u>concave latitudes</u>,</p> <p>Noting their essence nor their quality,</p>	<p>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 (<u>elemental shapes</u>), nor of their spherical volumes (<u>concave latitudes</u>),<sup>1</sup> nor waste time discussing their characteristics"; his point is that these are irrelevant side-issues.</p>
<p>56 But of the <u>spirits</u> that pyromancy <u>calls</u>,</p>	<p>56: <u>spirits</u> = <u>spirits</u> here, and in lines 63, 72 and 81 below, is monosyllabic: <u>spir'ts</u>. Otherwise, <u>spirits</u> is generally pronounced with its normal two syllables.</p> <p><u>calls</u> = summons.</p>
<p>And of the <u>vigour</u> of the <u>geomantic fiends</u>.</p> <p>58 I tell thee, German, magic <u>haunts</u> the <u>grounds</u>,</p>	<p>= power.<sup>2</sup> = spirits of the earth.</p> <p>= ie. is present in. = types of soil or earth,<sup>6</sup> or perhaps it should just read <u>ground</u>.</p>
<p>And those strange necromantic spells,</p> <p>60 That work such <u>shows</u> and wondering in the world,</p> <p>Are <u>acted by</u> those geomantic spirits</p> <p>62 That Hermes calleth <u>terrae filii</u>.</p>	<p>= sights.<sup>6</sup></p> <p>= performed by.</p> <p>= literally "sons of the earth"; <u>filiis</u> was the name assigned to the spirits raised from the earth.<sup>4</sup></p>
<p>The fiery spirits are but transparent <u>shades</u>,</p>	<p>= shadows.</p>

64	That lightly pass as heralds to bear news;	64: ie. spirits of the fire are as inconsequential or lacking in <i>gravitas</i> as messengers carrying news or messages.
	But earthly fiends, <u>closed</u> in the <u>lowest deep</u> ,	= enclosed, contained. = deepest earth.
66	<u>Dissever</u> mountains, if they be but <u>charged</u> ,	= "can split". = commanded (to do so).
	Being <u>more gross</u> and <u>massy</u> in their power.	= greater. <sup>2</sup> = (more) substantial or heavier. <sup>1</sup>
68		
70	<b>Vand.</b> Rather these earthly geomantic spirits Are dull and like the place <u>where they remain</u> ;	= which they inhabit.
	For when proud <u>Lucifer</u> fell from the heavens, 72 The spirits and angels that did sin with him,	71-72: <b>Lucifer</b> , who had been the most beautiful and favoured of all angels, rebelled against God, who tossed him, along with his co-conspirators, into hell.
	Retained their <u>local essence</u> as their faults,	= defining characteristics. = ie. "just as they did"
74	All subject under <u>Luna's continent</u> .	74-78: the sphere of the moon ( <b>Luna's continent</b> ) - which was considered a planet in Ptolemaic astrology - surrounded the spheres of the elements.
76	They which offended less hung in the fire, And <u>second</u> faults did rest within the air;	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.
78	But Lucifer and his proud-hearted fiends Were thrown into the centre of the earth,	<b>second</b> (line 76) = "those of second greater".
80	Having less <u>understanding</u> than the rest, As having greater sin and lesser <u>grace</u> .	= Seltzer suggests "reason". = ie. God's favour.
82	Therefore such <u>gross</u> and earthly spirits <u>do serve</u> For <u>jugglers</u> , witches, and <u>vild</u> sorcerers;	= dull, clumsy. <sup>1</sup> = ie. "are good enough only to serve". = magicians. = vile.
84	Whereas the <u>pyromantic geniï</u> Are mighty, swift, and of far-reaching power.	= spirits of the fire.
86	But <u>grant</u> that geomancy hath most force; Bungay, to please <u>these mighty potentates</u> ,	= ie. "let's say", or "let us accept for argument's sake". = ie. the kings who are present.
88	<u>Prove by some instance</u> what thy <u>art</u> can do.	= ie. "provide an example". = magic.
	<b>Bung.</b> I will.	
90		
92	<b>Emp.</b> Now, English Harry, here begins the game; We shall see <u>sport</u> between these learnèd men.	= ie. "some good fun".
94	<b>Vand.</b> What wilt thou do?	
96	<b>Bung.</b> <u>Shew</u> thee the tree, leaved with refinèd gold,	= show (via summoning); Collins notes that the conjuring of plants and gardens was a common feat of Medieval sorcerers.
	Whereon the <u>fearful</u> dragon held his seat, 98 That <u>watched</u> the garden called Hesperidès,	= fear-inducing. = guarded.
	Subdued and won by conquering <u>Hercules</u> .	96-99: <b>Hercules'</b> 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 <b>Hesperides</b> and a <b>dragon</b> Ladon. In one version of the myth, Hercules slew the dragon and was able to retrieve the apples. <sup>10</sup>

100		In line 98, Greene applies the name <i>Hesperides</i> to the garden itself, as opposed to the nymphs guarding it.
102	<i>Here Bungay conjures, and the tree appears with the dragon shooting fire.</i>	101-2: Seltzer observes the tree would likely arise through a trap door on the stage.
104	<b>Vand.</b> Well done!	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 <i>Well done!</i> the meaning, "if you can do it." <sup>8,11</sup>
106	<b>K. Hen.</b> What say you, royal <u>lordings</u> , to my friar? Hath he not done a <u>point</u> of cunning skill?	= lords. = the sense seems to be "fine example"; the phrase <i>the point of</i> was used to refer to the "epitome" or "greatest instance of" something.
108	<b>Vand.</b> <u>Each scholar</u> in the necromantic spells	= every or any student; Vandermast is dismissive of his opponent's magic.
110	Can do as much as Bungay hath performed! But as <u>Alcmena's bastard razed</u> this tree,	111: <i>Alcmena's bastard</i> = contemptuous reference to Hercules, who was the son of Alcmena of Thebes and Jupiter. <i>razed</i> = tore down; in the myth, Hercules only took some golden apples, but did not destroy the tree.
112	So will I <u>raise</u> him up as when he lived, And cause him <u>pull</u> the dragon from his seat,	112: note Vandermast's pun of <i>raise</i> with <i>raze</i> . = ie. to pull down.
114	And tear the branches <u>piecemeal</u> from the root. – Hercules! <u>Prodi, prodi</u> , Hercules!	= one piece at a time, or into pieces. = "come forth".
116	<i>Hercules appears in his lion's skin.</i>	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. <sup>10</sup>
118	<b>Herc.</b> <i>Quis me vult?</i>	119: "who wants me?"
120	<b>Vand.</b> Jove's bastard son, thou <u>Libyan Hercules</u> ,	= various heroes named Heracles (the earlier form of the Latinized <i>Hercules</i> ) appeared in different parts of the ancient world, including one from Egypt, or Libya, and their identities and stories were often conflated. <sup>10,12</sup>
122	Pull off the sprigs from off th' Hesperian tree, As once thou didst to win the golden fruit.	
124	<b>Herc.</b> <i>Fiat.</i>	125: "let it be done."
126	<i>[Begins to break down the branches.]</i>	
128	<b>Vand.</b> Now, Bungay, if thou canst by magic <u>charm</u>	= control by casting a spell on. <sup>1</sup>
130	The <u>fiend</u> , appearing like great Hercules,	= spirit; it is not really Hercules they are watching, but a spirit who has taken the hero's form.
132	From pulling down the branches of the tree, Then art thou worthy to be <u>counted</u> learnèd.	= reckoned, accounted.
134	<b>Bung.</b> I cannot.	
136	<b>Vand.</b> Cease, Hercules, until I give thee <u>charge</u> . –	= a (new) command.
138	Mighty commander of this English isle, Henry, <u>come</u> from the <u>stout</u> Plantagenets, Bungay is <u>learned</u> enough to be a friar;	= descended. = valiant. <sup>2</sup> = educated.
140	But to compare with Jaquès Vandermast,	

142	Oxford and Cambridge <u>must go seek their cells</u> To find a man to match him in his <u>art</u> .	= ie. "will have to search the quarters of all their scholars". = magic.
	I have <u>given non-plus</u> to the Paduans,	= baffled; Vandermast goes on to list the towns whose scholars and sorcerers he has bested in such competitions.
144	To them of <u>Sienn</u> , Florence, and Bologna, Rheims, <u>Louvain</u> , and fair Rotterdam,	= Sienna; all the towns listed here contained universities in the 13th century. 145: <i>Rheims</i> and <i>fair</i> ( <i>FAY-er</i> ) are likely disyllabic. <i>Louvain</i> = a university town in Belgium. <sup>9</sup>
146	Frankfort, <u>Lutrech</u> , and Orleans:	= <i>Lutrech</i> could be Utrecht, a town in Holland, <sup>9</sup> or, as Dickinson <sup>39</sup> suggests, Lutetia (the old Latin name for Paris), since Utrecht was not yet a university town in the 13th century. <i>Lutrech</i> is likely a trisyllable: <i>LU-ter-ech</i> .
148	And now must Henry, if he do me right, Crown me with <u>laurel</u> , as they all have done.	= the traditional wreath of <i>laurel</i> leaves presented to the victor.
150	<i>Enter Bacon.</i>	
152	<b>Bacon.</b> All <u>hail</u> to this royal company,	= <i>hail</i> may be disyllabic: <i>HAY-al</i> ; or else a syllable dropped out, e.g. <i>to</i> might be <i>unto</i> (Ward).
	That sit to hear and see this strange dispute! –	= stunned.
154	Bungay, how stands't thou as a man <u>amazed</u> .	= performed.
	What, hath the German <u>acted</u> more than thou?	
156	<b>Vand.</b> <u>What</u> art thou that questions thus?	= who.
158	<b>Bacon.</b> Men call me Bacon.	
160	<b>Vand.</b> Lordly thou look'st, as if that thou wert learned;	
162	Thy <u>countenance</u> as if science <u>held her seat</u> Between the circled arches of thy brows.	= face, expression. = ie. sat or occupied a position of authority.
164	<b>K. Hen.</b> Now, monarchs, hath the German found his match.	
166	<b>Emp.</b> Bestir thee, Jaquès, <u>take not now the foil</u> ,	167: the sense seems to be, "give it your full effort, Jaques, and avoid or don't risk defeat"; <i>to take the foil</i> means "to lose". <sup>1</sup>
168	Lest thou dost lose what <u>foretime</u> thou didst gain.	= previously; <sup>1</sup> the Emperor doesn't want his countryman to lose the title of champion to the Englishman.
170	<b>Vand.</b> Bacon, wilt thou dispute?	
172	<b>Bacon.</b> No,	= ie. "such a person as I might dispute".
	Unless <u>he</u> were more learned than Vandermast:	= ie. but.
174	<u>For</u> yet, tell me, what hast thou done?	
176	<b>Vand.</b> Raised Hercules to <u>ruinate</u> that tree That Bungay <u>mounted</u> by his magic spells.	= tear down. = raised, ie. caused to appear.
178	<b>Bacon.</b> Set Hercules to work.	
180	<b>Vand.</b> Now, Hercules, I <u>charge</u> thee to thy task;	= order.
182	Pull off the golden branches from the root.	

184 **Herc.** I dare not. See'st thou not great Bacon here,  
Whose frown doth act more than thy magic can?

186  
188 **Vand.** By all the thrones, and dominations,  
Virtues, powers, and mighty hierarchies,  
I charge thee to obey to Vandermast.

190 **Herc.** Bacon, that bridles headstrong Belcephon,

192 And rules Asmenoth, guider of the north,

Binds me from yielding unto Vandermast.

194  
196 **K. Hen.** How now, Vandermast, have you met with  
your match?

198 **Vand.** Never before was't known to Vandermast  
That men held devils in such obedient awe.  
200 Bacon doth more than art, or else I fail.

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

204  
206 **Bacon.** I come not, monarchs, for to hold dispute  
With such a novice as is Vandermast;  
I come to have your royalties to dine  
208 With Friar Bacon here in Brazen-nose.  
And, for this German troubles but the place,  
210 And holds this audience with a long suspense,  
I'll send him to his academy hence. –  
212 Thou Hercules, whom Vandermast did raise,  
Transport the German unto Hapsburg straight,  
214 That he may learn by travail, 'gainst the spring,

184-5: note that Hercules suddenly can speak English!  
= ie. "can do" or "does".

187-8: Vandermast's evocation uses terms derived from the classification system for angels, as described by the 5th-6th century Christian philosopher Dionysius (also known as pseudo-Dionysius). According to Dionysius, angels existed in three groups, or **hierarchies**:

(1) the highest hierarchy was the *counsellors*, which consisted of three sub-groups, or *choirs*: the *seraphim*, *cherubim* and *thrones*;

(2) the second hierarchy, *governors of the stars and the elements*, was comprised of the choirs *dominions* (or *dominations*), *virtues* and *powers*; and

(3) the third hierarchy, the *messengers*, made up of the *principalities* (or *princedom*s), *archangels*, and *angels*.<sup>28</sup>

= ie. "who controls".

192: **Asmenoth** is another demon who apparently serves Bacon; he is likely an invention of Greene's. Asmenoth is referred to as **Astmeroth** at Scene 11.156.

It is worth mentioning that the government of hell is described in *The Historie of the damnable life of Doctor John Faustus*, which was published anonymously around 1590 in England, and served as Christopher Marlowe's primary source for his play about Faustus. Hell, says *the Historie*, is divided into 10 kingdoms, governed by five devil-kings, but Beelzebub, not Asmenoth, is identified as the ruler of the northern kingdoms.

= the sense is "prevents", as if physically bound.

200: "Bacon practices something more than ordinary sorcery, or else I am mistaken."<sup>4</sup>

203: with the German champion having been defeated by Bacon in a contest of magic, the Emperor encourages the sorcerers to engage in a theological debate.

= ie. in order.

= ouch!

= majesties.

= because.

214: **travail** = hard work, though there may be a secondary meaning of "travel".

	More <u>secret dooms</u> and <u>aphorisms of art</u> . –	' <i>gainst</i> = "in anticipation of", "by". <sup>1,11</sup>
216	<u>Vanish</u> the tree, and thou away with him!	= concealed decrees. <sup>4</sup> = maxims or principles of magic. 216: an imperative: "remove the tree (spoken to Hercules), and thou (to Vandermast) go with him!" This interesting transitive use of <i>vanish</i> , meaning "to remove from sight", was common in the 17th century. <sup>1</sup>
218	[ <i>Exit Hercules with Vandermast and the tree.</i> ]	218: Hercules presumably drags the tree and Vandermast with him offstage, or they all disappear through the trap-door below.
220	<i>Emp.</i> Why, Bacon, <u>whither</u> dost thou send him?	= to where.
222	<i>Bacon.</i> To Hapsburg: there your highness <u>at</u> return Shall find the German in his study safe.	= ie. "at your".
224	<i>K. Hen.</i> Bacon, thou hast honoured England with thy skill,	
226	And made fair Oxford famous by thine art. I will be English Henry to thyself.	227: "I will reward you as an English king should reward one who has served England so well" (Ward).
228	But tell me, shall we dine with thee to-day?	= "prepare the food and drink ( <i>cheer</i> )".
230	<i>Bacon.</i> With me, my lord; and while I <u>fit my cheer</u> , See where Prince Edward comes to welcome you,	232: Edward is compared to Venus ( <i>the morning-star</i> ), which is visible in the early dawn. <sup>1</sup>
232	Gracious as is <u>the morning-star</u> of Heaven.	
234	[ <i>Exit Bacon.</i> ]	
236	<i>Enter Prince Edward, Lacy, Warren, Ermsby.</i>	
238	<i>Emp.</i> Is this Prince Edward, Henry's royal son? How martial is the figure of his face!	
240	Yet lovely and beset with <u>amorets</u> .	= either "loving" or "love-kindling" looks. <sup>1,3,7</sup>
242	<i>K. Hen.</i> Ned, where hast thou been?	
244	<i>Pr. Edw.</i> At Framingham, my lord, to <u>try</u> your bucks	= test. Note that the name for <i>Framlingham</i> was some- times written in the quarto as <i>Framingham</i> , as here, and sometimes <i>Fremingham</i> .
	If they could scape the <u>teasers</u> or the <u>toil</u> .	245: "to see if they could escape the hunting-dogs ( <i>teasers</i> ) or the net ( <i>toil</i> ) into which game would be driven.
246	But hearing of these lordly potentates, Landed, and <u>progressed</u> up to Oxford town,	= ie. having travelled in a formal and royal manner, a procession.
248	I <u>posted</u> to give <u>entertain</u> to them:	= travelled hurriedly. = <i>entertain</i> seems to have first been used as a noun around this time.
	<u>Chief</u> to the <u>Almain monarch</u> ; <u>next</u> to him, And <u>joint</u> with him, Castile and <u>Saxony</u>	= foremostly. = German emperor. = after. = joined, together. = the duke of Saxony, who we remember accompanies the monarchs, but has no lines in our play.
250	Are welcome as they may be to the English court.	251: lines 251 and 253 are further examples of <i>alexandrines</i> .
252	<u>Thus for</u> the men: but see, <u>Venus</u> appears,	= so much for. = Edward, who has himself just been compared to the morning star, ie. Venus, now compares Elinor in her beauty to the other <i>Venus</i> , the goddess of

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

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

262 I liked thee 'fore I saw thee; now I love,  
And so as in so short a time I may;

264 Yet so as time shall never break that so,  
And therefore so accept of Elinor.

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

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

276 *Enter Miles with a cloth and trenchers and salt.*

278 **Miles.** *Salvete, omnes reges,*

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

288 **Emp.** What pleasant fellow is this?

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

292 **Miles.** [*Aside*] My master hath made me sewer of  
these great lords; and, God knows, I am as  
294 serviceable at a table as a sow is under an apple-tree:

'tis no matter; their cheer shall not be great, and  
296 therefore what skills where the salt stand, before or  
behind?

beauty.

= surpasses. = form, ie. beauty.

254: personified Beauty is swollen with pride over Elinor.

= in one.

= beauty. = beautiful women. = England.

= ie. "your family", referring to the King of Castile.

= ie. "will condescend to accept".

261: Elinor employs an archery metaphor: Edward is the  
target (*mark*) she was *aiming* for.

*count* = regard.<sup>2</sup>

263: ie. "or at least as is possible in so brief a period of  
time."

264: "but yet, the passage of time won't change what I feel".

= playful.

= so as to prevent any doubt or uncertainty.

= take joy in. = harmonious (*consorting*)<sup>4</sup> greetings or  
expressions of good will.<sup>1</sup>

= remain.

277: *cloth* = table-cloth.

*trenchers* = wooden dinner-plates, clearly not the type of  
dinner-ware from which monarchs would expect to eat.

*salt* = salt cellar.

279: "hail, all kings"; Miles resumes speaking in his John  
Skelton-inspired verse.

= flocks, ie. people.

= merry mob.

= ie. "you may expect".

= merry, droll.

= ancient name for the attendant in charge of arrangements  
or who set the dishes for a meal or feast.<sup>1,5,7</sup>

= "useful as a server". = ie. not at all, perhaps because the  
sow will be too occupied eating fallen apples to be of  
any other service.

= fare.

= "what does it matter".

296-7: *where...behind* = the placement of the salt-

298		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. <sup>5,7</sup>
	[Exit Miles.]	
300	<b>K. of Cast.</b> These scholars know more skill in axioms,	
302	How to use <u>quips</u> and <u>sleights</u> of <u>sophistry</u> ,	302: <b>quips</b> = equivocation. <sup>1</sup> <b>sleights</b> = deceit or trickery. <b>sophistry</b> = bandying of words, parsing arguments with intent to mislead.
	Than for to cover courtly for a king.	303: than how to set a table in a royal manner fit to serve a king.
304		
306	<i>Re-enter Miles with a <u>mess of pottage</u> and broth; And, after him, Bacon.</i>	= serving or course. = stew or porridge; very poor fare indeed for our monarchs!
308	<b>Miles.</b> Spill, sir? Why, do you think I never carried <u>twopenny chop</u> before in my life? –	308f: Bacon has apparently been berating Miles off-stage for his clumsiness. = cheap broth containing chopped meat, or hash. <sup>4</sup>
310	By your leave, <u>nobile decus</u> ,	= "noble ornament or dignity" (Keltie), or "your worshipful honour" (Seltzer).
	For here comes Doctor Bacon's <u>pecus</u> ,	= beast or single head of cattle, <sup>7</sup> meaning himself.
312	Being in his full age	312: "being in his majority", ie. old enough now.
	To carry a mess of pottage.	
314		
316	<b>Bacon.</b> Lordings, <u>admire</u> not if your <u>cheer</u> be this,	= wonder. = meal.
	For we must keep our academic fare;	316: "for we here at Oxford must not vary from our usual meager fare."
	No <u>riot</u> where philosophy doth reign:	317: "there can be no extravagance ( <b>riot</b> ) in a place where philosophy is king."
318	And therefore, Henry, <u>place</u> these potentates,	= 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.
	And bid them fall unto their <u>frugal cates</u> .	319: likely meaning "scanty food", or "sparing meal". Note the rhyming couplet of 318-9.
320		
322	<b>Emp.</b> <u>Presumptuous</u> friar! What, scoff 'st thou at a king?	= arrogant, improperly bold.
	What, dost thou taunt us with thy peasants' fare,	= ie. rustics; the line seems to have lost a syllable.
324	And give us cates fit for <u>country swains</u> ? –	= with, by.
	Henry, proceeds this jest <u>of</u> thy consent,	= the first <b>such</b> is usually omitted. = (little) worth or value.
326	To twit us with <u>such</u> a pittance of such <u>price</u> ?	= "trouble you"; the Emperor doesn't plan to stay around if Henry has sanctioned this meal.
	Tell me, and Frederick will not <u>grieve thee</u> long.	
328	<b>K. Hen.</b> By Henry's honour, and the royal faith	
	The English monarch beareth to his friend,	
330	I knew not of the friar's feeble fare,	330: note the nice alliteration in this line.
	Nor am I pleased he entertains you thus.	
332		
	<b>Bacon.</b> <u>Content thee</u> , Frederick, for I <u>shewed these</u> cates	333: <b>Content thee</b> = "don't worry", or "take it easy". <b>shewed</b> = ie. showed. <b>these</b> = the original quarto prints <b>thee</b> here, but all the editors emend to <b>these</b> .
334	To let thee see how scholars <u>use to feed</u> ;	= "usually eat."

<p>How little <u>meat refines</u> our English wits. –</p>	<p>335: "how a sparing diet improves (<i>refines</i>)<sup>1</sup> our mental capacities or intelligence."  <i>meat</i> = food.  = ie. "take it".</p>
<p>336 Miles, <u>take</u> away, and let it be thy dinner.</p>	
<p>338 <i>Miles</i>. Marry, sir, I will. This day shall be a festival-day with me; for I shall <u>exceed</u> in the highest degree.</p>	<p>= a university term for "eating more than one is accustomed to eating", such as an amount one might be served at a festival.<sup>1</sup></p>
<p>340  <p style="text-align: right;">[Exit Miles.]</p> </p>	<p>341: presumably Miles enthusiastically takes the food with him.</p>
<p>342 <i>Bacon</i>. I tell thee, monarch, all the German <u>peers</u>  344 Could not afford <u>thy entertainment such</u>,  So royal and so full of majesty,  346 As Bacon will present to Frederick.  The basest waiter that <u>attends thy cups</u>  348 Shall be <u>in honours</u> greater than thyself; –  [To Henry] And for thy <u>cates</u>, rich <u>Alexandria drugs</u>,</p>	<p>= nobles.  = "to entertain you in such a way".  = "waits on your goblets".  = "in outward show" (Ward).  = delicacies. = spices shipped from Alexandria.<sup>9</sup></p>
<p>350 Fetched by <u>carvels</u> from Egypt's richest <u>streights</u>,</p>	<p>350: <i>carvels</i> = ie. caravels, light round ships, often with square-rigged sails; two of Columbus' ships, the Nina and Pinta, were caravels.<sup>26</sup>  <i>streights</i> = straits.</p>
<p>352 Found in the wealthy <u>strond</u> of Africa,  Shall <u>royalize</u> the table of my king.</p>	<p>= regions,<sup>1</sup> usually emended to <i>strand</i>.  = give royal character to.<sup>4</sup></p>
<p>354 Wines richer than <u>the Gyptian courtesan</u>  Quaffed to <u>Augustus' kingly countermatch</u>,</p>	<p>353-354: "wines richer than that Cleopatra drank for Mark Antony (<i>Augustus' kingly countermatch</i>)"; Cleopatra is described unflatteringly as a whore (<i>courtesan</i>).  <i>the Gyptian</i> = this aphetic form (meaning that the unstressed vowel which comprises the first syllable of a word is dropped) of <i>Egyptian</i> appears occasionally in the era's literature.</p>
	<p><i>countermatch</i> = rival.  Collins notes that line 354 refers to a bet Cleopatra made with Antony, described by Pliny in his <i>Natural Histories</i>, 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, <i>Octavian</i>.  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 <i>Augustus</i> after the death of Antony.</p>
<p>356 Shall be caroused in English Henry's feast;  <u>Candy</u> shall yield the richest of her <u>canes</u>;</p>	<p>356: <i>Candy</i> = ie. Candia, meaning the island of Crete, of which Candia was the capital.  <i>canes</i> = sugar, which appears to have been exported from Crete.<sup>9</sup></p>

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.<sup>1</sup>

357: needless to say, the *Volga River* is a Russian water-course, 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."<sup>9</sup>

= ie. complete collection of spices.<sup>4</sup>

= *dates* were grown in North Africa. = dried plums.<sup>2</sup>

360: *conserves* = fruit preserved in sugar.

*suckets* = sweetmeat, candied fruits, for sucking.<sup>7</sup>

*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".<sup>1</sup>

Persia, down her Volga by canoes,

358 Send down the secrets of her spicery;  
The Afric dates, mirabolans of Spain,

360 Conserves and suckets from Tiberias,

362 Cates from Judaea, choicer than the lamp  
That firèd Rome with sparks of gluttony,

364 Shall beautify the board for Frederick:  
And therefore grudge not at a friar's feast.

366 [Exeunt.]

## SCENE X.

*Fressingfield.*

*Enter Lambert and Serlsby with the Keeper.*

**Entering Characters:** *Lambert* and *Serlsby* are two local rustics; they are visiting the Keeper as rivals for Margaret's hand in marriage.

= merry. = ie. the king's.

Note how smoothly Lambert speaks, dressing his language with flowery phrases, romantic figures of

1 **Lamb.** Come, frolic Keeper of our liege's game,

2 Whose table spread hath ever venison  
And jacks of wine to welcome passengers,

4 Know I am in love with jolly Margaret,  
That overshines our damsels as the moon  
6 Darkneth the brightest sparkles of the night.

In Laxfield here my land and living lies:

8 I'll make thy daughter jointer of it all,

So thou consent to give her to my wife;

10 And I can spend five-hundred marks a year.

12 *Serl.* I am the lands-lord, Keeper, of thy holds,  
By copy all thy living lies in me;

14 Laxfield did never see me raise my due:

I will enfeoff fair Margaret in all,

16 So she will take her to a lusty squire.

18 *Keep.* Now, courteous gentles, if the Keeper's girl

speech and allusions; Serlsby, on the other hand, is self-consciously blunt and unpoetic.

= always has.

3: *jacks* = pitchers;<sup>4</sup> possibly black-jacks, ie. large leather jugs.<sup>1</sup>

*passengers* = travellers, passers-by.

5-6: "who outshines the other girls of the region, just as the bright moon causes the stars of the sky to go dark in comparison to it."

7: *Laxfield* = a village in Suffolk, about 6 miles north of Framlingham.<sup>9</sup>

*living* = income or livelihood.<sup>1</sup>

= jointress; Lambert intends to legally pass ownership of his property to Margaret should he predecease her, a settlement known as "jointure".<sup>2,4</sup>

= provided that. = ie. "to me to be".

= in England, a *mark* was a unit of money worth 2/3 of a pound sterling;<sup>1</sup> Lambert is pointing out his very decent income, about 334 pounds per year.

12-13: Serlsby is explaining, more for the benefit of the audience than the Keeper, that he is the owner, or landlord, of the Keeper's home and farms; the rights of the Keeper are in the form of a copyhold (*by copy*), a property interest sort of like a lease, in which the lord retained the right to the timber and minerals on the land; however, unlike in a lease, the copyholder could transfer his interest in the copyhold, by inheritance or sale, and the landlord was obliged to accept the copyholder's nominee.<sup>12</sup>

*holds* = tenure, referring to the lands occupied by the Keeper.<sup>1</sup>

*all thy living lies in me* = the Keeper gets his income, in a sense, from land granted him, and therefore thanks to, Serlsby.

14: as a property owner, Serlsby notes, he has never raised the rent (*due*) on any of his tenants and fellow citizens in Laxfeld.

15: "give a heritable interest (full ownership) to";<sup>29</sup> *enfeoff* is an ancient legal term.

Ward notes that Serlsby's offer, of immediate complete ownership granted to Margaret, is more generous than Lambert's.

This is the first of only three cases in which *Margaret* is trisyllabic when it appears in the middle of a line. A second occurrence is in line 55 below.

16: "if she will hand herself over to a healthy or vigorous country land-owner or proprietor (*squire*)," meaning himself.<sup>1</sup>

= gentlemen, of the gentle class.

20	Hath pleased the liking fancy of you both, And with her beauty hath <u>subdued</u> your thoughts, 'Tis doubtful to decide the question.	=conquered. 21: "it is unclear how to solve this conundrum."
22	It <u>joys me</u> that such men of great <u>esteem</u> Should lay their <u>liking</u> on <u>this base estate</u> ,	= "gives me joy". = reputation. = regard or preference. <sup>1</sup> = ie. "us who are of such low rank or fortune".
24	And that her state should grow so fortunate To be a wife to meaner men than you:	24-25: these lines don't really make sense, and have thus been marked as corrupt (ie. printed incorrectly), but the intended meaning seems to be "and that Margaret's status or fortune would rise even if she were to marry a man of lower status than you yourselves possess."
26	But <u>sith</u> such squires will <u>stoop to keeper's fee</u> ,	= since. = deign to, or lower themselves, so as to marry into the rank of a mere gamekeeper"; note the alliteration in this line.
28	I will, t' avoid <u>displeasure of you both</u> , Call Margaret forth, and she shall make her choice.	= "displeasing either of you".
30	<b>Lamb.</b> <u>Content</u> , Keeper; send her unto us.	= "very well".
32	[Exit Keeper.]	
34	Why, Serlsby, is thy wife so lately dead, Are all thy loves so lightly <u>passèd over</u> ,	34-36: "Serlsby, with your wife having died so recently, is your love for her so easily forgotten ( <i>passed over</i> ) <sup>1</sup> that you can think of marrying already before the year has ended?" With the Keeper out of the room, Lambert quickly and nastily verbally assaults his rival.
36	As thou canst wed before the year be out?	
38	<b>Serl.</b> I live not, Lambert, to <u>content</u> the dead, Nor was I wedded <u>but for life</u> to her:	= please, satisfy. = ie. "for any period of time beyond her lifetime"
40	The grave ends and begins a married state.	
42	<i>Enter Margaret.</i>	
44	<b>Lamb.</b> Peggy, the lovely flower of all towns, Suffolk's <u>fair Helen</u> , and rich England's star, Whose beauty, <u>tempered</u> with her <u>huswifery</u> , Makes <u>England</u> talk of merry Fressingfield!	= ie. Helen of Troy, the most beautiful woman in the world. = mixed. = ability to keep house. = ie. "all of England".
46		
48	<b>Serl.</b> I cannot <u>trick it up</u> with <u>poësies</u> , Nor paint my passions with <u>comparisons</u> ;	= "dress up or adorn (my speech)". = poetic language. = "nor ornament descriptions of my love with metaphors and similes ( <i>comparisons</i> )."
50		
	Nor tell a tale of <u>Phoebus</u> and his loves.	51: "nor tell stories about the god Apollo (whose alternate name, in his guise as the sun god, is <i>Phoebus</i> ) and his paramours". The male gods, especially Jupiter and Apollo, chased many a human maiden. Suitors of a lady's hand often compared their love to those of gods. We may note that Lacy has spoken of Apollo earlier, but not Lambert.
52	But this believe me, – Laxfield here is mine, Of <u>ancient</u> rent <u>seven</u> -hundred pounds a-year,	= ie. long-standing. <sup>6</sup> = <i>seven</i> is always monosyllabic in our play, the medial <i>v</i> omitted: <i>se'en</i> ; note that Serlsby's income is double Lambert's.
54	And if thou canst but love a country squire, I will <u>enfeoff</u> thee, Margaret, in all.	= grant possession to; Serlsby repeats to Margaret his generous offer of line 15.

56	I cannot flatter; <u>try me</u> , if thou please.	= ie. "put me to the test".
58	<b>Marg.</b> <u>Brave</u> neighbouring squires, the <u>stay</u> of Suffolk's <u>clime</u> ,	58: <b>Brave</b> = excellent. <b>the stay...clime</b> = the supports or foundation ( <b>stay</b> ) of the county; <b>clime</b> means region.
60	A keeper's daughter is too <u>base in gree</u> To <u>match</u> with men <u>accompted</u> of such worth.	= low in degree, ie. social rank. = marry. = accounted.
62	But might I not displease, I would reply.	61: "if only I could avoid hurting the feelings of one of you, I would give you an answer." Margaret has given the same excuse for not replying as her father did in line 27 above.
64	<b>Lamb.</b> <u>Say</u> , Peggy; <u>naught</u> shall make us discontent.	= ie. "give us your answer". = "nothing (you say)".
66	<b>Marg.</b> Then, <u>gentles</u> , note that <u>love hath little stay</u> ,	= gentlemen. = love has little steadiness, ie. is unstable or fickle. <sup>4</sup>
68	Nor can the flames that Venus sets on fire Be <u>kindled</u> but by <u>fancy's motiön</u> .	66-67: "nor can love be aroused ( <b>kindled</b> ) except by the genuine stirring or impulse of imagination or emotions ( <b>fancy's motion</b> )." <sup>1</sup> 67: <b>kindled</b> = ignited, a metaphor with <b>flames</b> and <b>fire</b> .
70	Then pardon, gentles, if a maid's reply Be <u>doubtful</u> , <u>while</u> I have debated with myself, Who, or <u>of</u> whom, love shall <u>constrain me like</u> .	= uncertain. = until. <sup>4</sup> = by. = the sense seems to be "direct me to favour."
72	<b>Serl.</b> Let it be me; and trust me, Margaret, The <u>meads environed</u> with the silver streams,	= meadows surrounded; note that Serlsby tries very hard to match Lambert in flights of romantic language, but quickly his speech devolves into an unintentionally and humorously prosaic accounting of his farm animals.
74	Whose <u>battling</u> pastures fatneth all my flocks,  Yielding forth fleeces <u>stapled</u> with such wool	= nourishing; this is the second time Greene has used this unusual word in this play.  75: an adjective referring to the length and fineness of wool; <sup>5</sup> but <b>stapled</b> could also refer to the receiving and preparation of wool for sale or export at a prescribed and privileged location called a <b>staple</b> . <sup>1</sup>
76	As <u>Lempster</u> cannot yield more finer stuff,  And forty <u>kine</u> with fair and <u>burnished</u> heads,	= today's <b>Leominster</b> , a town in far western England on the border with Wales; Leominster was famous for the quality of its wool. <sup>9</sup>  = cows. = glossy or gleaming. <sup>1</sup>
78	With <u>strouting dugs</u> that <u>paggle</u> to the ground, Shall serve thy dairy, if thou wed with me.	78: <b>strouting dugs</b> = swollen udders. <sup>5</sup> <b>paggle</b> = bulge, reach or hang; a <b>paggle</b> is a flower more commonly known as the oxlip, whose drooping flowers may have inspired this word; <sup>1</sup> it is also the "official" flower of Suffolk county. This is the only appearance of <b>paggle</b> as a verb in the era's literature.
80	<b>Lamb.</b> <u>Let pass</u> the country wealth, as flocks and kine,	= the sense is "forget about".
82	And lands that wave with <u>Ceres'</u> golden <u>sheaves</u> ,	82: ie. "and lands covered with waving crops of corn". <b>Ceres</b> is the Roman version of the Greek goddess

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.<sup>21</sup>

= great quantity, a noun.

= ie. embroidered, the usual 16th century form.

= fine linen.<sup>1</sup> = interlaced fabrics.<sup>1</sup>

= 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.<sup>1</sup>

= 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.

Margaret's oddly phrased *which or to whom* parallels her oddly phrased *who, or of whom* of line 70.

= irritatingly 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.<sup>2</sup>

*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

84 Filling my barns with plenty of the fields;  
But, Peggy, if thou wed thyself to me,  
86 Thou shalt have garments of embrodered silk,  
Lawns, and rich net-works for thy head-attire:  
88 Costly shall be thy fair abiliments,  
If thou wilt be but Lambert's loving wife.

90 **Marg.** Content you, gentles, you have proffered fair,  
And more than fits a country maid's degree:

92 But give me leave to counsel me a time,  
For fancy blooms not at the first assault;

94 Give me but ten days' respice, and I will reply,  
  
Which or to whom myself affectionates.

96 **Serl.** Lambert, I tell thee, thou'rt importunate;  
98 Such beauty fits not such a base esquire;  
It is for Serlsby to have Margaret.

100 **Lamb.** Think'st thou with wealth to overreach me?

102 Serlsby, I scorn to brook thy country braves.  
I dare thee, coward, to maintain this wrong,  
104 At dint of rapier, single in the field.

106 **Serl.** I'll answer, Lambert, what I have avouched. –  
Margaret, farewell; another time shall serve.  
108  
[Exit Serlsby.]  
110  
**Lamb.** I'll follow. – Peggy, farewell to thyself;  
112 Listen how well I'll answer for thy love.  
114  
[Exit Lambert.]  
116 **Marg.** How fortune tempers lucky haps with frowns,

And wrongs me with the sweets of my delight!

118 Love is my bliss, and love is now my bale.

120 Shall I be Helen in my froward fates,  
As I am Helen in my matchless hue,  
And set rich Suffolk with my face afire?

122 If lovely Lacy were but with his Peggy,  
The cloudy darkness of his bitter frown  
124 Would check the pride of these aspiring squires.  
Before the term of ten days be expired,  
126 Whenas they look for answer of their loves,  
My lord will come to merry Fressingfield,  
128 And end their fancies and their follies both:  
Till when, Peggy, be blithe and of good cheer.

130  
132 *Enter a Post with a letter and a bag of gold.*

132 **Post.** Fair lovely damsel, which way leads this path?  
134 How might I post me unto Fressingfield?  
Which footpath leadeth to the Keeper's lodge?

136 **Marg.** Your way is ready, and this path is right.  
138 Myself do dwell hereby in Fressingfield;  
And if the Keeper be the man you seek,  
140 I am his daughter: may I know the cause?

142 **Post.** Lovely, and once belovèd of my lord;  
No marvel if his eye was lodged so low,

144 When brighter beauty is not in the heavens. –  
The Lincoln Earl hath sent you letters here,  
146 And, with them, just an hundred pounds in gold.

148 [Gives letter and bag.]

150 Sweet, bonny wench, read them, and make reply.

152 **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.<sup>1</sup>

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.<sup>2</sup>

**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.<sup>1,6</sup>

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.<sup>4</sup>

= "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

154 Were not more welcome than these lines to me,  
 Tell me, whilst that I do unrip the seals,  
 156 Lives Lacy well? How fares my lovely lord?  
 158 **Post.** Well, if that wealth may make men to live well.  
 160 **Marg.** [Reads] *The blooms of the almond-tree grow*  
*in a night, and vanish in a morn; the flies hemera,*  
 162 *fair Peggy, take life with the sun, and die with the*  
*dew; fancy that slippeth in with a gaze, goeth out*  
 164 *with a wink; and too timely loves have ever the*  
*shortest length. I write this as thy grief, and my*  
 166 *folly, who at Fressingfeld loved that which time*  
*hath taught me to be but mean dainties: eyes are*  
 168 *dissemblers, and fancy is but queasy; therefore*  
*know, Margaret, I have chosen a Spanish lady to*  
 170 *be my wife, chief waiting-woman to the Princess*  
*Elinor; a lady fair, and no less fair than thyself,*  
 172 *honourable and wealthy. In that I forsake thee, I*  
 174 *leave thee to thine own liking; and for thy dowry I*  
*have sent thee an hundred pounds; and ever assure*  
 176 *thee of my favour, which shall avail thee and thine*  
*much.*  
 Farewell.

(*scrolls*) wrapped in fine and shining (*burnished*) gold, if indeed that is what she meant.

*closures* = coverings.<sup>11</sup>

= open.<sup>1</sup> = 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.<sup>4</sup> 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 Ephemeraeidae 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",<sup>1</sup> 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.

= her.

167: *but mean dainties* = nothing but vulgar delights.

167-8: *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,<sup>1</sup> 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.<sup>1</sup>

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

178	Not <i>thine</i> nor <i>his own</i> ,	after its appearance in Lyly's novel <i>Euphues</i> ; all of Lyly's plays also incorporate the style; but like all fads that come on too quickly, euphuism disappeared, as Lacy might say, <i>with a wink</i> .
180	Edward Lacy.	179: ie. "I belong neither to you nor to myself (as I now belong to another)".
182	Fond <u>Atè</u> , <u>doomer</u> of bad-boding fates,	182: "playful or capricious ( <i>fond</i> ) <sup>8</sup> Ate, who sentences people to ill destinies". <i>Ate</i> , the ancient Greek goddess of mischief or revenge, travelled the world leading gods and humans to commit rash and foolish actions. <sup>10</sup> <i>doomer</i> = judge.
	That wraps proud fortune in thy <u>snaky locks</u> ,	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 <i>snaky</i> , or snakes for, <i>locks</i> .
184	Didst thou enchant my birth-day with such stars As <u>lightened</u> mischief from <u>their infancy</u> ?	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. <i>lightened</i> = flashed out, ie. emitted, like lightning. <i>their infancy</i> = the birth of the stars, ie. since the beginning of time.
186	If heavens had vowed, if stars had made decree, To <u>shew</u> on me their <u>froward influence</u> ,	187: <i>show</i> = shower. <i>froward</i> = adverse. <i>influence</i> = an astrological term, describing an imagined ethereal fluid which flowed from the stars and affected one's fortunes in life. <sup>1</sup>
188	If Lacy had but loved, heavens, hell, and all, Could not have wronged the patience of my mind.	188-9: "if Lacy had only truly loved me, then nothing above the earth ( <i>heavens</i> ) or below it ( <i>hell</i> ) could have inflicted any misfortune on me which could upset me."
190	<i>Post.</i> It grieves me, damsel; but the earl is forced	= ie. "not the". = sandbanks, ie. shores.
192	To love the lady by the king's command.	= ie. "not the Holy Roman Emperor".
194	<i>Marg.</i> <u>The</u> wealth combined within the English <u>shelves</u> , <u>Europe's commander</u> , nor the English king,	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. The line is yet another alexandrine.
196	Should not have moved the love of Peggy from her lord.	= because. = permission. = ie. the very thought (of Lacy).
198	<i>Post.</i> What answer shall I return to my lord?	203: <i>Margaret's resolution</i> = ie. "the decision I have made (regarding what I will now do)". <i>craves</i> = demands, requires.
200	<i>Marg.</i> First, <u>for</u> thou cam'st from Lacy whom I loved, –	
202	Ah, give me <u>leave</u> to sigh at <u>very thought</u> ! – Take thou, my friend, the hundred pounds he sent; For <u>Margaret's resolution</u> <u>craves</u> no dower:	

204	The world shall be to her as vanity;	204: from now on, Margaret will view all earthly pleasures as worthless or trivial ( <b>vanity</b> ).
	Wealth, <u>trash</u> ; love, hate; pleasure, despair:	205: ie. "wealth is trash, love is hate, pleasure is despair." <b>trash</b> = contemptuous term for "mere" money or wealth.
206	For I will <u>straight</u> to stately Fremingham,	= go immediately.
	And in the abbey there be <u>shorn</u> a nun,	= initiated into a covent; <sup>1</sup> <b>shorn</b> , the past tense of <b>shear</b> , as used in this phrase, derives from the tonsure (the shaving of the hair in the center of the scalp) usually inflicted on monks.
208	And yield my loves and liberty to God.	
210	Fellow, I give thee this, not for the news,	= ie. "the news you brought me"; note how <b>news</b> again is treated as a plural subject.
212	For <u>those</u> be hateful unto Margaret,	= ie. "because you work for Lacy".
214	But <u>for thou'rt Lacy's man</u> , once Margaret's love.	= expressions of emotion.
216	<b>Post.</b> What I have heard, what <u>passions</u> I have seen,	= is happy. = that Lacy has finally settled his love on one person.
218	I'll make report of them unto the earl.	
	<b>Marg.</b> Say that she <u>joys his fancies be at rest</u> ,	
	And prays that his misfortune may be hers.	217: Margaret generously hopes that any misfortunes destined to happen to Lacy will instead alight on her.
	[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.*

= ie. opens.  
= revealing.  
= magic wand.

**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.'*"<sup>30</sup>

1 **Bacon.** Miles, where are you?  
2

4 **Miles.** Here, sir.

6 **Bacon.** How chance you tarry so long?

8 **Miles.** Think you that the watching of the Brazen  
Head craves no furniture? I warrant you, sir, I have  
so armed myself that if all your devils come, I will  
10 not fear them an inch.

12 **Bacon.** Miles,  
Thou know'st that I have divèd into hell,  
14 And sought the darkest palaces of fiends;  
That with my magic spells great Belcephon  
16 Hath left his lodge and kneelèd at my cell;  
The rafters of the earth rent from the poles,

18 And three-formed Luna hid her silver looks,  
Trembling upon her concave continent,

20 When Bacon read upon his magic book.  
With seven years' tossing necromantic charms,

22 Poring upon dark Hecat's principles,  
I have framed out a monstrous head of brass,  
24 That, by th' enchanting forces of the devil,  
Shall tell out strange and uncouth aphorisms,

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.<sup>12</sup>

**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.

= residence, dwelling, ie. hell. = ie. in submission.

17: the heavens ripped from their supporting beams, or something hyperbolic like that.

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).<sup>31</sup> 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.<sup>1</sup>

= constructed.

= speak. = "(previously) unknown or strange (**uncouth**)<sup>2</sup> principles of science".

26	And <u>girt</u> fair England with a wall of brass.	= surround.
	Bungay and I have <u>watched these threescore days</u> ,	= 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.
28	And now our <u>vital spirits</u> crave some rest.	= the refined life-sustaining liquids which were supposed to saturate the blood and internal organs. <sup>1</sup>
30	If <u>Argus</u> lived, and had his <u>hundred eyes</u> , <u>They</u> could not <u>over-watch Phobetor's night</u> .	29-30: "even <i>Argus</i> , the <i>hundred-eyed</i> 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. <i>they</i> (line 30) = Argus' eyes. <i>over-watch Phobetor's night</i> = keep watch through the night. <sup>1</sup> <i>Phobetor</i> 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. <sup>10</sup>
32	Now, Miles, in thee rests Friar Bacon's <u>weal</u> : The honour and <u>renown</u> of all <u>his</u> life	= prosperity, success. = fame, reputation. = Bacon, as usual, speaks of himself in the third person.
34	Hangs in the watching of this Brazen Head; Therefore I <u>charge</u> thee by th' immortal God, That holds the souls of men <u>within His fist</u> ,	= command. = Ward sees an allusion to Isaiah 40:12, though he should have quoted the 1568 <i>Bishop's Bible</i> instead of the 1611 <i>King James Bible</i> , the former reading " <i>who hath measured the waters in his fist</i> ".
36	This night thou <u>watch</u> ; for <u>ere the morning-star</u> Sends out his glorious <u>glister</u> on the north,	= stay awake and keep watch. = before. = ie. Venus. = brilliance, gleaming.
38	<u>The head will speak</u> : then, Miles, upon thy life,	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?
40	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,	41: "but if you should fall asleep for even a second (so as to miss the moment the Head comes alive)".
42	Then farewell Bacon's glory and his fame! Draw close the curtains, Miles: now, <u>for</u> thy life,	= on.
44	Be watchful, and –	
46	[ <i>Bacon falls asleep.</i> ]	
48	<i>Miles.</i> <u>So</u> ; I thought you would talk yourself asleep <u>anon</u> ; and 'tis no <u>marvel</u> , for Bungay <u>on</u> the days,	= ie. "very well", a word of acquiescence. <sup>4</sup> = quickly. = wonder. = during.
50	and he on the nights, have watched just these ten and fifty days: now this is the night, and 'tis my task, and	
52	no more. Now, Jesus bless me, what a goodly Head it is! and a nose! you talk of <u><i>nos autem glorificare</i></u> ;	= "forsooth to glorify us," punning of course on <i>nose</i> . Miles is parodying the antiphon for the Mass of Maundy Thursday, which begins with the words " <i>Nos Autem Gloriarum</i> " ("But it

54	but here's a nose that I <u>warrant</u> may be called <i>nos</i>	behooves us to glory"). <sup>40</sup>
56	<i>autem popolare</i> 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,	= "guarantee". 54-55: <i>nos autem popolare</i> = "a popular or common nose".
60	<u>Goodman</u> Head, I would call you out of your <u>memento</u> .	56-58: <i>I will set...slumber</i> = 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.  = a generic title of respect, usually between equals. <sup>1</sup> = daydream or condition of being pleasantly lost in his thoughts. <sup>1</sup>
62	[ <i>Miles drifts off; his head hits the post, waking him.</i> ]	62: the stage directions here and at line 83 below are the editor's.
64	Passion o' God, I have almost broke my <u>pate</u> !	= head.
66	[ <i>A great noise.</i> ]	66: some loud supernatural noise, emanating from either the Head or the surrounding environment, sounds.
68	Up, Miles, to your task; take your <u>brown-bill</u> in your	68: the <i>bill</i> 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. <sup>7,32</sup>
70	hand; here's some of your master's <u>hobgoblins abroad</u> .	= dreaded spirits. <sup>1</sup> = out and about.
72	<b>The Head.</b> Time is.	
74	<b>Miles.</b> Time is! Why, Master Brazen-head, have you such a capital nose, and answer you with syllables, "Time is"? <u>Is this all my master's cunning</u> ,	= ie. "is this all my master's skill and knowledge can do".
76	to spend seven years' study about "Time is"? Well,	76: Miles is humorously disappointed that after all the years Bacon has put into this project, the result is that the Head can utter but two enigmatic syllables.
78	sir, it may be we shall have some better orations <u>of it anon</u> : well, I'll watch you as narrowly as ever you	= from. = soon.
80	were watched, and I'll play with you as the nightingale with the <u>slow-worm</u> ; I'll set a <u>prick</u> against my breast. Now rest there, Miles.	79-81: <i>I'll play...my breast</i> = Miles combines two ideas in these lines: (1) the <i>nightingale</i> has been imagined in literature to rest among thorns to protect itself from snakes ( <i>slow-worms</i> ); (2) Miles once again tries to get comfortable while preparing a defense against falling asleep: this time he sets a pin or dagger ( <i>prick</i> ) against his chest, which should wake him should he sag against it while drifting away.
82	[ <i>Miles falls asleep, but is wakened by the prick.</i> ]	
84	Lord have mercy upon me, I have almost killed myself!	
86	[ <i>A great noise.</i> ]	
88	Up, Miles; <u>list</u> how they rumble.	= "listen to".
90		



136	<p><i>Miles.</i> Marry, sir, the first time he said “Time is”, as if <u>Fabius Cumentator</u> should have pronounced a</p>	<p>= Miles, humorously misspeaking, means <i>Fabius Cunctator</i>, or Delayer; <i>Cumentator</i> is sometimes emended to <i>Commentator</i> for its more humorous effect.</p>
138	<p>sentence; [<u>the second time</u>] he said “Time was”; and the third time, with thunder and lightning, <u>as</u> in great <u>choler</u>, he said, “Time is past.”</p>	<p>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.<sup>33</sup></p>
140	<p><i>Bacon.</i> 'Tis past indeed. Ah, villain! time is past:</p>	<p>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;<sup>33</sup> hence Miles is making fun of the Head by comparing its speech to Fabius'.</p>
142	<p>My life, my fame, my glory, all are past. –</p>	<p>= these words were appropriately added by Dyce. = ie. "as if he were". = rage.</p>
144	<p>Bacon, The <u>turrets</u> of thy hope are ruined down,</p>	<p>142: ie. "it's all over for me!"</p>
146	<p>Thy seven years' study lieth in the dust: Thy Brazen Head lies broken <u>through</u> a slave, <u>That</u> watched, and <u>would not when the Head did will.</u> –</p>	<p>144: Bacon compares the crashing down of his hopes and reputation to the collapse of towers (<i>turrets</i>); the image is arresting.</p>
148	<p>What said the Head first?</p>	<p>= ie. because of. = who. = elliptically, "did not wake me when the Head wanted you to do so."<sup>8</sup></p>
150	<p><i>Miles.</i> Even, sir, “Time is.”</p>	
152	<p><i>Bacon.</i> Villain, if thou hadst called to Bacon then, If thou hadst watched, and waked the sleepy friar,</p>	
154	<p>The Brazen Head <u>had</u> uttered aphorisms, And England had been circled round with brass.</p>	<p>= here and in the next line, <i>had</i> means "would have".</p>
156	<p>But proud <u>Astmeroth</u>, ruler of the north,</p>	<p>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.</p>
158	<p>And <u>Demogorgon</u>, master of the fates, <u>Grudge</u> that a mortal man should <u>work so much</u>.</p>	<p><i>Astmeroth</i> = mistaken or alternate spelling of <i>Asmenoth</i>, one of the demons controlled by Bacon; see Scene IX.192.</p>
160	<p>Hell trembled at my deep-commanding spells, Fiends frowned to see a man their <u>over-match</u>; Bacon <u>might</u> boast more than <u>a man might</u> boast!</p>	<p>= one of the most powerful of evil spirits. = begrudge, resent. = be able to do so much, ie. have such great power. = superior.<sup>2</sup> = could. = ie. any other man could or should.<sup>8</sup></p>

162	But now the <u>braves</u> of Bacon have <u>an end</u> , Europe's <u>conceit</u> of Bacon hath an end,	= boasts. = ie. come to an end. 163: ie. Europe will cease to have a favourable opinion ( <i>conceit</i> ) <sup>1,6</sup> of Bacon. = has fallen out to a bad ending.
164	His seven years' practice <u>sorteth to ill end</u> : –	= since; Bacon returns to addressing Miles directly.
166	And, villain, <u>sith</u> my glory hath an end, I will <u>appoint</u> thee to <u>some fatal end</u> .	= arrange for, assign. = a doomed destiny.
	Villain, <u>avoid</u> ! Get thee from Bacon's sight!	= "get out of here!" Bacon borrows the language of Matthew 4:10, in which Jesus exclaimed " <i>Avoid,</i> <i>Satan</i> " (1568 <i>Bishop's Bible</i> ) at the end of His period of temptation.
168	Vagrant, go roam and <u>range</u> about the world, And perish as a vagabond on earth!	= wander, synonym for <i>roam</i> .
170	<i>Miles</i> . Why, then, sir, you forbid me <u>your</u> service?	= "from continuing in your".
172	<i>Bacon</i> . My service, villain! with a fatal curse, That <u>direful</u> plagues and mischief fall on thee.	= terrible. <sup>1</sup>
174	<i>Miles</i> . 'Tis no matter, I am <u>against</u> you with the old	= ahead of. <sup>1</sup>
176	proverb, – the more the fox is <u>cursed</u> , the better he	177-8: <i>the more...fares</i> = indeed an old and commonly referred-to proverb; a couple of the editors think Miles may be punning <i>cursed</i> with <i>coursed</i> , the latter meaning "pursued".
178	fares. God be with you, sir: I'll take but a book in my	180: <i>crowned cap</i> = college cap, more properly called a <i>corner cap</i> , a cap with three or four corners, worn by members of a university; <sup>1,7</sup> Miles is describing his scholar's outfit. 180-1: <i>see if...promotion</i> = the sense is "see if I won't advance in the world." <i>want</i> = lack.
	hand, a wide-sleeved gown on my back, and a	
180	<u>crowned cap</u> on my head, and see if I can <u>want</u>	
182	promotion.	
	<i>Bacon</i> . Some fiend or ghost haunt on thy weary steps, Until they do transport thee <u>quick</u> to hell: For Bacon shall have never merry day, To lose the fame and honour of his Head.	= alive; Bacon's curse is prescient, as we shall see.
184		
186		
188	[ <i>Exeunt</i> .]	
<b><u>SCENE XII.</u></b>		
<i>At Court.</i>		
<i>Enter the Emperor, the King of Castile, King Henry, Elinor, Prince Edward, Lacy, and Raphe Simnell.</i>		
1	<i>Emp</i> . Now, lovely prince, the <u>prime</u> of Albion's wealth,	= most attractive example or epitome. <sup>1</sup> It should be noted, though, that the quartos all have <i>prince</i> here instead, and <i>prime</i> is the accepted emendation of the early editors. The Emperor is addressing Edward.
2	How fare the Lady Elinor and you? What, have you courted and found Castile <u>fit</u>	= qualified. <sup>1</sup>

4	To answer England in equivalence? Will't be a <u>match</u> 'twixt <u>bonny Nell</u> and thee?	4: Ward suggests "to be a match for England". = marriage. = while a certain amount of license is certainly permitted with respect to the Englishisms a dramatist may put into the mouth of a foreigner, it seems to stretch credulity to have the Holy Roman Emperor refer to the Castilian princess Elinor as <i>bonny Nell</i> .
6 8	<b>Pr. Edw.</b> Should Paris enter in the courts of Greece, And not lie fettered in fair Helen's looks?	7-12: Edward uses a pair of analogies to emphasize the degree to which he finds Elinor irresistible. 7-8: "was it possible for the Trojan prince <i>Paris</i> to enter the court of King Menelaus of Sparta and not be captured or overcome by the beauty of <i>Helen</i> (soon to be Helen of Troy)?"
10	Or <u>Phoebus</u> scape those piercing <u>amoret</u> s That Daphne glancèd at his deity?	9-10: "or Apollo (aka <i>Phoebus</i> ) to escape the intense, loving (or love-inducing) glances ( <i>amoret</i> s) <sup>17</sup> the beautiful nymph <i>Daphne</i> gave to the god?" As is often the case in Elizabethan drama, the analogies used in this case by Edward, while superficially apt, are, on second glance, of dubious merit; after all, Helen was already the wife of another man, and her elopement with Paris led directly to the Trojan War; and Daphne actually wanted nothing to do with Apollo, and had to be turned into a laurel tree to escape certain rape.
12	Can Edward, then, sit by a flame and freeze, Whose heat puts Helen and fair Daphne down?	12: Elinor's <i>heat</i> , representing her beauty, surpasses ( <i>puts down</i> ) <sup>1</sup> that of the aforementioned ladies. = are in agreement.
14	Now, monarchs, ask the lady if we <u>gree</u> .	= "favour (with you)".
16	<b>K. Hen.</b> What, madam, hath my son found <u>grace</u> or no?	= ie. "having previously seen". = portrait.
18	<b>Elin.</b> <u>Seeing</u> , my lord, his lovely <u>counterfeit</u> , And hearing how his mind and shape agreed,	18: "and having now heard him, and observing that his intellect matches his physical form in exquisiteness".
	I come not, <u>trooped with all this warlike train</u> ,	= "travelling in the company of this great procession", which she calls <i>warlike</i> , perhaps because of its size, or because it is like a great army containing corps of soldiers from different countries, as were frequently seen in the wars on the continent, where nations fought in great alliances.
20	<u>Doubting</u> of love, <u>but</u> so affectionate, As Edward hath in England what he won in Spain.	= uncertain. = ie. "but rather I came to England already". 21: ie. "that Edward already may physically possess that (ie. me) which he won, thanks to his portrait, in Spain"; another alexandrine.
22	<b>K. of Cast.</b> A <u>match</u> , my lord; these <u>wantons</u> <u>needs</u> <u>must</u> love!	23: "it's a marriage ( <i>match</i> ), my lord; these kids are irresistibly or unavoidably in love!" <i>wantons</i> = a term of endearment for "mischievous children". <sup>1</sup> <i>needs must</i> = a common expression for "it is necessary".
24	Men must have wives, and women will be wed: Let's <u>haste</u> the day to <u>honour up</u> the rites.	= hurry, ie. push forward. = honour to the utmost. <sup>4</sup>
26	<b>Raphe.</b> Sirrah Harry, shall Ned marry Nell?	The decisively unfeminine and giddy aggressiveness of Elinor, as well as the unseemly enthusiasm of Castile's king, is almost embarrassing.

28	<b>K. Hen.</b> Ay, Raphe: <u>how then</u> ?	= ie. "what then?" Henry anticipates a good joke.
30	<b>Raphe.</b> <u>Marry, Harry</u> , follow my counsel: send for	= the first and only use in the play of this silly, and perhaps obvious, rhyme.
32	Friar Bacon to marry them, for he'll so conjure him	32-34: <i>he'll so conjure...they live</i> = ie. Raphe suggests
34	and her with his necromancy, that they shall love	that magic will be needed in order for Edward and Elinor
36	together like pig and lamb whilst they live.	to be able to live and love together in harmony. <sup>6</sup>
38	<b>K. of Cast.</b> But hearest thou, Raphe, art thou <u>content</u>	= satisfied.
40	to have Elinor <u>to thy lady</u> ?	= "to be thy mistress?"
42	<b>Raphe.</b> Ay, <u>so</u> she will promise me two things.	= provided that.
44	<b>K. of Cast.</b> What's that, Raphe?	
46	<b>Raphe.</b> That she will never <u>scold with</u> Ned, nor	= ie. scold.
48	<u>fight with</u> me. – Sirrah Harry, I have <u>put her down</u>	44: <i>fight with me</i> = ie. "beat me".
50	with a thing impossible.	44-45: <i>I have...unpossible</i> = "I have subdued Elinor
52	<b>K. Hen.</b> What's that, Raphe?	by giving her an impossible task;" <i>to put someone down</i>
54	<b>Raphe.</b> Why, Harry, didst thou ever see that a	carries the sense of lowering another's dignity and reducing
56	woman could <u>both hold</u> her tongue and her hands?	that person's pride. <sup>1</sup>
58	no: but <u>when egg-pies grow on apple-trees</u> , then will	
60	thy <u>grey mare</u> prove a bag-piper.	= restrain both.
62	<b>Emp.</b> What says the Lord of Castile and the Earl of	= ie. which is never.
64	Lincoln, that they are in such earnest and <u>secret talk</u> ?	52: "your wife will be able to play the bag-pipes" - also an
66	<b>K. of Cast.</b> I stand, my lord, amazèd at his talk,	impossibility.
68	How he <u>discourseth</u> of the <u>constancy</u>	Raphe alludes to the proverb, "the grey mare is the better
70	Of one surnamed, <u>for beauty's excellence</u> ,	horse", which meant that the wife always dominates her
72	The <u>Fair</u> Maid of merry Fressingfield.	husband; <sup>1</sup> hence, <i>grey mare</i> refers to a dominant wife.
74	<b>K. Hen.</b> 'Tis true, my lord, 'tis wondrous for to hear;	54-55: while Raphe has been explaining his most recent
76	Her beauty <u>passing Mars's paramour</u> ,	gag, the King of Castile (who apparently was not all that
78	Her virgin's right as <u>rich</u> as <u>Vesta's</u> was.	interested after all to hear what Raphe had to say, despite his
80		inquiry of line 41) has turned to speak quietly with Lacy.
82		<i>secret</i> (line 55) = private.
84		= speaks at length on the topic. = faithfulness.
86		= ie. "for the excellence of her beauty".
88		= here <i>Fair</i> is disyllabic: <i>FAI-er</i> .
90		= surpassing. = ie. "that of Venus", who, though married
92		to the crippled god Vulcan, famously carried on an
94		affair with <i>Mars</i> , the god of war.
96		<i>Mar's</i> = a disyllable: <i>MARS-es</i> .
98		64: previous editors have acknowledged the difficulty in
100		assigning any clear meaning to this line; Ward, noting that
102		<i>rich</i> was a favourite adjective of Greene's, which he used as
104		a general term of praise, suggests, "Elinor's right to the name
106		of Virgin is as strong as that belonging to Vesta (or to her
108		priestesses)."

66 Lacy and Ned hath told me miracles.

68 **K. of Cast.** What says Lord Lacy? Shall she be his wife?

70 **Lacy.** Or else Lord Lacy is unfit to live. –  
 72 May it please your highness give me leave to post  
 74 To Fressingfield; I'll fetch the bonny girl,  
 76 And prove, in true appearance at the court,  
 78 What I have vouchèd often with my tongue.

**K. Hen.** Lacy, go to the 'querry of my stable,  
 And take such coursers as shall fit thy turn:  
Hie thee to Fressingfield, and bring home the lass;  
 And, for her fame flies through the English coast,

If it may please the lady Elinor,  
 One day shall match your excellence and her.

82 **Elin.** We Castile ladies are not very coy;  
 84 Your highness may command a greater boon:  
 86 And glad were I to grace the Lincoln Earl  
 With being partner of his marriage-day.

**Pr. Edw.** Gramercy, Nell, for I do love the lord,  
 88 As he that's second to thyself in love.

90 **Raphe.** You love her? – Madam Nell, never believe  
 92 him you, though he swears he loves you.

94 **Elin.** Why, Raphe?

**Raphe.** Why, his love is like unto a tapper's glass  
 96 that is broken with every touch; for he loved the fair  
 maid of Fressingfield once out of all ho. – Nay, Ned,

**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.<sup>10</sup>

= 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.

= assured 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;<sup>7</sup> 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?

98 never wink upon me; I care not, I.

100 **K. Hen.** Raphe tells all; you shall have a good secretary of him. –

102 But, Lacy, haste thee post to Fressingfield;  
For ere thou hast fitted all things for her state,  
104 The solemn marriage-day will be at hand.

106 **Lacy.** I go, my lord.

108 [Exit Lacy.]

110 **Emp.** How shall we pass this day, my lord?

112 **K. Hen.** To horse, my lord; the day is passing fair,  
We'll fly the partridge, or go rouse the deer.

114 Follow, my lords; you shall not want for sport.

116 [Exeunt.]

### SCENE XIII.

*Friar Bacon's Cell.*

*Enter, to Friar Bacon in his cell, Friar Bungay.*

1 **Bung.** What means the friar that frolicked it of late,  
2 To sit as melancholy in his cell  
As if he had neither lost nor won to-day?

4 **Bacon.** Ah, Bungay, my Brazen Head is spoiled,  
6 My glory gone, my seven years' study lost!  
The fame of Bacon, bruited through the world,  
8 Shall end and perish with this deep disgrace.

10 **Bung.** Bacon hath built foundation of his fame  
So surely on the wings of true report,  
12 With acting strange and uncouth miracles,  
As this cannot infringe what he deserves.

14 **Bacon.** Bungay, sit down, for by prospective skill  
16 I find this day shall fall out ominous:

= the sense is, "don't bother glaring at me".  
**wink upon** = direct a significant look towards.<sup>1</sup>

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.<sup>4</sup>

= 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;" but **fly** is likely to mean nothing more than "start", to parallel **rouse**, as Ward suggests.  
= lack.

= **friar** here is one-syllable.

3: Seltzer suggests this is a description of confusion of apathy. The expression "he looks as if he neither won nor lost" became proverbial.

= ie. spoiled, an occasionally used alternate form.  
= proclaimed.

10-13: Bungay points out that this one failure cannot destroy (**infringe**)<sup>8</sup> 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 **of**.  
**With acting** = by performing.<sup>11</sup>  
**uncouth** = marvelous or unaccustomed.  
= "by my ability to see into the future".<sup>1</sup>

18	Some deadly act shall <u>'tide</u> me ere I sleep; But what and wherein little can I guess.	= betide, ie. befall, happen to.
20	<b>Bung.</b> My mind is <u>heavy</u> , whatsoe'er shall <u>hap</u> .	= distressed, troubled. <sup>1</sup> = happen.
22	<i>Enter two Scholars, sons to Lambert and Serlsby.</i>	<b>Entering Characters:</b> the <i>1st Scholar</i> is Lambert, Jr.,
24	<i>Knock.</i>	and the <i>2nd Scholar</i> 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.
26	<b>Bacon.</b> Who's that knocks?	
28	<b>Bung.</b> Two scholars that desires to speak with you.	
30	<b>Bacon.</b> Bid them come in. – Now, my youths, what would you have?	
32	<b>1st Sch.</b> Sir, we are Suffolk-men and neighbouring friends; Our fathers in their <u>countries</u> lusty squires;	= districts. <sup>8</sup>
34	Their lands adjoin: in <u>Crackfield</u> mine doth dwell,	= ie. <b>Cratfield</b> , a village in Suffolk shire, about 9 miles north of Framlingham. <sup>9</sup> Note that in Scene X, Lambert mentioned that his "land and living" lie in Laxfield, three miles south of Cratfield.
36	And his in Laxfield. We are <u>college-mates</u> , Sworn brothers, as our fathers live as friends.	= possibly meaning roommates. <sup>4</sup>
38	<b>Bacon.</b> To what end is all this?	38: "so what is the purpose of your telling me so?"
40	<b>2nd Sch.</b> 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 <u>that our fathers fare</u> .	= "our fathers are doing."
44	<b>Bacon.</b> My glass is free for every honest man. Sit down, and you shall see <u>ere</u> long, How or in what state your friendly father[s] live. Meanwhile, tell me your names.	= before.
50	<b>1st Sch.</b> Mine Lambert.	
52	<b>2nd Sch.</b> And mine, Serlsby.	
54	<b>Bacon.</b> Bungay, I smell there will be a tragedy.	
56	<i>Enter Lambert and Serlsby with <u>rapiers</u> and <u>daggers</u>.</i>	<b>Entering Characters:</b> the scholars' fathers of course are meeting miles away from Oxford; their sons are seeing their images in the mirror. The fathers have come together to fight the duel to which Lambert <i>père</i> challenged Serlsby back at Scene X.103-4. The two will scrap in the manner of a late 16th century fight: each will hold his <b>rapier</b> (a short pointed sword), which he will use for thrusting at his opponent, in his right hand, and his <b>dagger</b> in his left, which he will use to parry any such attack. <sup>34</sup>
58	<b>Lamb.</b> Serlsby, thou hast <u>kept thine hour</u> like a man:	59-61: Lambert compliments Serlsby for proving his manhood by actually showing up for the duel.

60 Thou'rt worthy of the title of a squire,  
 That durst, for proof of thy affectiön  
 62 And for thy mistress' favour, prize thy blood.

64 Thou know'st what words did pass at Fressingfield,  
 Such shameless braves as manhood cannot brook.

66 Ay, for I scorn to bear such piercing taunts,  
 Prepare thee, Serlsby; one of us will die.

68 **Serl.** Thou see'st I single [meet] thee [in] the field,

70 And what I spake, I'll maintain with my sword.  
 Stand on thy guard, I cannot scold it out.

72 And if thou kill me, think I have a son,  
 That lives in Oxford in the Broadgates-hall,  
 74 Who will revenge his father's blood with blood.

76 **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.  
 78 But draw thy rapier, for we'll have a bout.

80 **Bacon.** Now, lusty youngers, look within the glass,  
 And tell me if you can discern your sires.

82 **1st Sch.** Serlsby, 'tis hard; thy father offers wrong,  
 84 To combat with my father in the field.

86 **2nd Sch.** Lambert, thou liest, my father's is th' abuse,  
 And thou shall find it, if my father harm.

88 **Bung.** How goes it, sirs?

90 **1st Sch.** Our fathers are in combat hard by Fressingfield.

92 **Bacon.** Sit still, my friends, and see th' event.

94 **Lamb.** Why stand'st thou, Serlsby? doubt'st thou of  
 thy life?

**kept thine hour** = appeared at the appointed time;  
**hour** is disyllabic: *HOU-er*.

61-62: "you who dares, in order to both prove your love  
 and to win Margaret's favour, to risk your life (**prize  
 thy blood**)."

= ie. "pass between us".

= threats or boasts. = ie. "which no real man would tolerate  
 (without responding)."

= acute, sharply distressing.<sup>1</sup>

= yourself.

= ie. "have appeared to meet you in the field of battle for a  
 one-on-one fight"; the bracketed words were added by Dyce.

Seltzer prefers the original short line, which would read  
**Thou see'st I single thee the field**; the phrase to "**single**  
 (something) **the field**", he continues, is a hunting term which  
 describes the separating of a deer from the herd for purposes  
 of the chase.

= said. = back up.

= basically, "argue about it forever."<sup>1</sup> Serlsby implicitly, as  
 he expressly did earlier in the play, acknowledges his  
 inability to match Lambert in rhetorical ability.

= if. = remember.

= a college for law students at Oxford, founded in the  
 12th century; **Broadgates** has since been absorbed  
 into Pembroke College.<sup>9</sup>

= "with weapons to fight".

= round of fighting.

= youngsters. = into the magic mirror.

81: Bacon likely sits or stands to the side; given his own  
 troubles, he is not particularly interested in, or perhaps, with  
 his sense of foreboding, does not wish to watch, the outcome  
 of what the boys will see in the mirror.

= ie. acts or is in the wrong.

= ie. abused or wronged party.<sup>4</sup>

87: ie. "as you will find out, if my father is harmed."

= this is the first published appearance of this still-used  
 but antiquated-sounding phrase in English writing.

= near to.

= outcome.

95: "why are you just standing there, Serlsby? Do you  
 fear for your life?"

96	<u>A venny, man!</u> fair Margaret craves so much.	= the sense is, "let's to it, man!"; a <b>veney</b> is a term from fencing, meaning a bout or round of a fight. <sup>1</sup>
98	<b>Serl.</b> Then this for her.	98: at this point, the fathers finally stop yakking and begin to fight.
100	<b>1st Sch.</b> Ah, well thrust!	100: young Lambert compliments his father's lunge.
102	<b>2nd Sch.</b> But mark the ward.	102: "but notice how well my father parried your father's attack."
104	[Lambert and Serlsby fight and kill each other.]	
106	<b>Lamb.</b> O, I am slain!	
108	[Dies.]	108: Dyce adds the stage directions here and at line 112.
110	<b>Serl.</b> And I, – Lord have mercy on me!	
112	[Dies.]	
114	<b>1st Sch.</b> My father slain! – Serlsby, <u>ward</u> that.	= defend.
116	<b>2nd Sch.</b> And so is mine! – Lambert, I'll <u>quite</u> thee well.	= repay.
118	[The two Scholars stab each other, and die.]	
120	<b>Bung.</b> O strange <u>stratagem!</u>	= violent act. <sup>1</sup>
122	<b>Bacon.</b> See, friar, where the <u>fathers</u> both lie dead! –	= Dyce logically wonders if fathers should be emended to <b>scholars</b> .
124	Bacon, thy magic <u>doth effect</u> this massacre:	= has caused.
126	This glass prospective <u>worketh</u> many woes;	= perpetrates.
128	And therefore seeing these <u>brave lusty brutes</u> ,	= excellent and vigorous Britons. <sup>1,11</sup>
130	<u>These friendly youths</u> , did perish by thine art,	= ie. "these youths who were friends".
132	End all thy magic and thine art at once.	
134	The <u>poniard</u> that did end the[ir] <u>fatal</u> lives,	= dagger. = doomed.
136	Shall break <u>the cause efficiat</u> of their woes.	= the <b>efficient cause</b> , a term from philosophy, meaning "the agent or instrument used to produce a thing or result"; Aristotle identified four <b>causes</b> , the other three being the <i>formal cause</i> (the thing produced), the <i>material cause</i> (the material from which the thing is produced) and the <i>final cause</i> (the purpose for which the thing is produced). <sup>1</sup>
138	So <u>fade</u> the glass, and end with it the <u>shows</u>	= vanishes. <sup>1</sup> = moving images.
140	That necromancy did infuse the crystal with.	
142	[He breaks the glass.]	133: Bacon has picked up one of the boys' daggers and uses it to smash the mirror.
144	<b>Bung.</b> What means learned Bacon thus to break his glass?	
146	<b>Bacon.</b> I tell thee, Bungay, <u>it repents me sore</u>	= "I strongly ( <b>sore</b> ) regret or feel contrition". <sup>1</sup>
148	That ever Bacon meddled in this art.	
150	The hours I have spent in <u>pyromantic spells</u> ,	= ie. the magic of pyromancy, ie. fire; if <b>hours</b> is disyllabic, then we have another alexandrine.
152	The fearful <u>tossing</u> in the latest night	= leafing through. <sup>1</sup>
154	Of papers full of necromantic charms,	
156	Conjuring and <u>adjuring</u> devils and fiends,	= summoning. <sup>1</sup>

With stole and alb and strange pentagonon;

144 The wresting of the holy name of God,

As Sother, Eloim, and Adonai,  
146 Alpha, Manoth, and Tetragrammaton,

With praying to the five-fold powers of Heaven,

148 Are instances that Bacon must be damned  
For using devils to countervail his God. –  
150 Yet, Bacon, cheer thee, drown not in despair:  
Sins have their salves, repentance can do much:  
152 Think Mercy sits where Justice holds her seat,  
And from those wounds those bloody Jews did pierce,

154 Which by thy magic oft did bleed afresh,

From thence for thee the dew of mercy drops,  
156 To wash the wrath of high Jehovah's ire,  
And make thee as a new-born babe from sin. –  
158 Bungay, I'll spend the remnant of my life  
In pure devotion, praying to my God  
160 That He would save what Bacon vainly lost.

162 [Exeunt.]

## SCENE XIV.

*Fressingfield.*

*Enter Margaret in Nun's apparel, the Keeper,  
and their Friend.*

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.<sup>1</sup> 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.

*pentageron* = the pentagram, or five-pointed star, used in conjuring; see the note at Scene II.65.

= perverting.<sup>2</sup>

145-6: with one possible exception (*Manoth*), Bacon lists some of the oft-referred-to "100 names of God"; *Tetragammaton* 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*.

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.

= reasons.<sup>2</sup>

= match up with, balance against.

= healing balms.

= remember.

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.

= ie. his soul; *vainly* = foolishly.

**Scene XIV:** Margaret is prepared to enter the convent.

1	<b>Keep.</b> Margaret, be not so <u>headstrong in</u> these vows:	= ie. "stubborn as to (insisting on taking)".
2	O, bury not such beauty in a cell,	= its beauty. <sup>4</sup>
4	That England hath held famous for <u>the hue!</u> Thy father's hair, <u>like to</u> the silver blooms	= like.
6	That beautify the shrubs of Africa, Shall <u>fall</u> before <u>the dated</u> time of death,	= fall out (prematurely). = ie. "my appointed".
8	Thus to <u>forgo</u> his lovely Margaret.	= lose. <sup>2</sup>
8	<b>Marg.</b> Ah, father, when the <u>harmony of Heaven</u>	= perhaps a reference to the <i>Harmony (or Music) of the Spheres</i> , 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	Soundeth the <u>measures</u> of a lively faith,	10: "emits the graceful music ( <i>measures</i> ) <sup>2</sup> of a living or life-giving faith".
12	The <u>vain</u> illusions of this <u>flattering</u> world	11: ie. "the trivial or worthless ( <i>vain</i> ) and deceptive pleasures of earthly life"; <i>flattering</i> suggests a false or deluding pleasure. <sup>1</sup>
12	Seem odious to the thoughts of Margaret.	13: note the intense alliteration in this line.
14	I lovèd once, – Lord Lacy was my love;	= having loved.
14	And now I hate myself for <u>that I loved</u> ,	
16	And doted more on him than on my God, – For this I <u>scourge</u> myself with sharp <u>repents</u> .	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 ( <i>scourged</i> ) themselves and each other. <i>repents</i> = acts of repentance, penances. <sup>1,4</sup>
18	But now the <u>touch</u> of such <u>aspiring</u> sins Tells me all love is lust but love of heavens;	= harm or taint. = ambitious or longing. <sup>1</sup>
18	That beauty used for love is vanity.	18: except for the love of God, all love is nothing better than lust.
20	The world contains <u>naught</u> but <u>alluring baits</u> ,	19: that beauty used in the cause of earthly love is foolish or worthless.
22	Pride, flattery, and <u>inconstant</u> thoughts. <u>To shun the pricks of death</u> , I leave <u>the world</u> ,	= nothing. = attractive temptations.  = fickle. <sup>1</sup>
24	And vow to meditate on heavenly bliss, To live in Framingham a holy nun, Holy and pure in conscience and in deed;	22: <i>To shun...death</i> = "to avoid the stings of spiritual death". <sup>8</sup> <i>the world</i> = in the sense of its worldly considerations.
26	And <u>for to wish</u> all <u>maids</u> to learn <u>of</u> me To seek Heaven's joy before earth's vanity.	24: Sugden notes there was no abbey in Framlingham.
28	<b>Friend.</b> And will you, then, Margaret, be <u>shorn a nun</u> ,	= ie. "I desire". = young unmarried women. = from. 26-27: Margaret's sermon ends with a rhyming couplet, typically comprising a pithy moral lesson.
30	and so leave us all?	= initiated into an abbey.
32	<b>Marg.</b> Now farewell world, the <u>engine</u> of all woe! Farewell to friends and father! Welcome Christ!	= means, ie. cause.
34	Adieu to <u>dainty robes!</u> This <u>base attire</u>	= 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

<p>Better befits <u>an humble mind to God</u></p>	<p>to wearing in civilian life.</p>
<p>36 Than all the shew of rich <u>abiliments</u>.</p>	<p>= ie. "a mind that is humble before, or has submitted to, God".</p>
<p>38 <u>Love</u>, O love! and, with <u>fond</u> love, farewell Sweet Lacy, whom I lovèd once so dear! <u>Ever</u> be well, but <u>never</u> in my thoughts,</p>	<p>= clothing; as earlier, <i>abiliments</i> was a common alternate form of <i>habiliments</i>. = sometimes emended to <i>Farewell</i>. = foolish.  = always, forever. = ie. "never (again) be".</p>
<p>40 Lest I <u>offend</u> to think on Lacy's love: But even to that, as to the rest, farewell!</p>	<p>Note that <i>ever</i> and <i>never</i> are unusually both disyllabic in this line, pronounced in their modern manner; but in line 41 below, <i>even</i> is monosyllabic: <i>e'en</i>.</p>
<p>42</p>	<p>= ie. offend God, by meditating on her love for something other than Himself.</p>
<p>44 <i>Enter Lacy, Warren and Ermsby, <u>booted and spurred</u>.</i></p>	<p>= wearing riding boots and spurs, to signal the nobles' hurry to find Margaret; they have not even taken a moment to remove their spurs after having alighted from their horses.</p>
<p>46 <i>Lacy</i>. Come on, my <u>wags</u>, we're near the Keeper's lodge. Here have I oft walked in the watery <u>meads</u>, 48 And chatted with my lovely Margaret.</p>	<p>= lads. = meadows.</p>
<p>50 <i>War</i>. <u>Sirrah Ned</u>, is not this the Keeper?</p>	<p>= Warren familiarly addresses his friend Lacy; he may be playfully recalling Raphe's usual term of address for the prince.</p>
<p>52 <i>Lacy</i>. 'Tis the same.</p>	
<p>54 <i>Erms</i>. The old lecher hath gotten holy <u>mutton</u> to him: a nun, my lord.</p>	<p>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 (<i>mutton</i> is slang for prostitute).</p>
<p>56 <i>Lacy</i>. Keeper, how far'st thou? <u>holla</u>, man, what cheer? 58 How <u>doth</u> Peggy, thy daughter and my love?</p>	<p>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.</p>
<p>60 <i>Keep</i>. Ah, <u>good my lord</u>! O, woe is me for Peg! See where she stands clad in her nun's attire, 62 Ready <u>for to be shorn</u> in Framingham. She leaves the world because she <u>left</u> your love. 64 O, good my lord, <u>persuade</u> her if you can!</p>	<p>= hello = ie. "is Peggy doing".</p>
<p>66 <i>Lacy</i>. Why, how now, Margaret! What, a <u>malcontent</u>? A nun! What holy father taught you this, 68 To task yourself to such a tedious life As die a <u>maid</u>! <u>Twere</u> injury to me, 70 To smother up such beauty in a cell.</p>	<p>= very common and stylized form of address to a noble.  = to be initiated (into a religious life). = lost.<sup>8</sup> = ie. dissuade.</p>
<p>66 <i>Lacy</i>. Why, how now, Margaret! What, a <u>malcontent</u>? A nun! What holy father taught you this, 68 To task yourself to such a tedious life As die a <u>maid</u>! <u>Twere</u> injury to me, 70 To smother up such beauty in a cell.</p>	<p>= ie. one who is disaffected with the world and its conventional lifestyle.  = ie. unmarried woman. = "it would be an".</p>
<p>70 To smother up such beauty in a cell.</p>	<p>66-70: Lacy's flippant attitude is not really fair to Margaret.</p>

72	<b>Marg.</b> Lord Lacy, thinking of <u>my</u> former <u>miss</u> ,	72: "Lord Lacy, I am thinking about my previous sin or wrongdoing ( <i>miss</i> )". <sup>1</sup> In the original quartos, <i>thy</i> appears instead of <i>my</i> . This is conceivably correct too, and the speech's opening lines can be read as an admonition of Lacy by Margaret; but as the tenor of her speeches in this part of the play focus on her own mistakes, the emendation to <i>my</i> is accepted.
	How fond the prime of <u>wanton</u> years were spent	73: "how foolishly the best of my light-hearted ( <i>wanton</i> ) years were spent". = an exclamation expressing disgust. = foolish notion, referring to love.
74	In love (O, <u>fie</u> upon that <u>fond conceit</u> ,	75: whose occurrence ( <i>hap</i> ) and foundation ( <i>essence</i> ) are dependent on what the eye sees, ie. is superficial.
	Whose <u>hap</u> and <u>essence</u> hangeth in the eye!)	
76	I leave both love and <u>love's content</u> at once,	76: <i>love's content</i> = ie. the pleasure one derives from being in or experiencing worldly love. <i>at once</i> = simultaneously. = "committing myself". <sup>2</sup>
	<u>Betaking me</u> to Him that is true love,	
78	And leaving all the world for love of Him.	
80	<b>Lacy.</b> <u>Whence</u> , Peggy, comes this metamorphosis?	= from where.
	What, shorn a nun, and I have from the court	
82	Posted with coursers to convey thee hence	82: "hurried here on fast horses to take you from here".
	To Windsor, where our marriage shall be kept!	
84	Thy wedding-ropes are in the tailor's hands.	
	Come, Peggy, leave these <u>péremptory vows</u> .	= ie. "vows which you (stubbornly) have resolved upon." <sup>1</sup>
86	<b>Marg.</b> Did not my lord <u>resign his interest</u> ,	= ie. "forego his claim (to me)"; Margaret uses a legal metaphor for her abandonment.
88	And make <u>divorce</u> 'twixt <u>Margaret</u> and him?	88: <i>divorce</i> = separation, though seeing that she and Lacy had made private and somewhat binding vows to each other, <i>divorce</i> could have a more legal connotation here as well. This is the final time <i>Margaret</i> is trisyllabic when appearing in the middle of a line.
90	<b>Lacy.</b> 'Twas but to <u>try</u> sweet Peggy's <u>constancy</u> .	= test. = "faithfulness (to me);" Lacy's casual attitude to the events that have transpired is distressing; can he really expect Margaret to instantly reverse herself after he had so unceremoniously dumped her, especially after he offers such a lame excuse for having done so?
	But will fair Margaret leave her love and lord?	It is worth noting that Elizabethan characters frequently resort to the excuse of "I was just testing you" to explain mistreatment of others.
92	<b>Marg.</b> Is not Heaven's joy <u>before</u> earth's <u>fading</u> bliss,	= ie. superior to, more important than. = corrupting. <sup>2</sup>
94	And life <u>above</u> sweeter than life in love?	= ie. with God; note the intra-line rhyme.
96	<b>Lacy.</b> Why, then, Margaret, will be shorn a nun?	96: compare Lacy's question here to the similarly-worded one asked of Margaret by the Friend at lines 29-30 above.
98	<b>Marg.</b> Margaret	
	Hath made a vow which may not be revoked.	
100	<b>War.</b> We cannot stay, my lord; <u>and if</u> she be so <u>strict</u> ,	= if. = unrelenting. <sup>2</sup> Dyce notes the oddity of Warren addressing Lacy by the stiffly formal <i>my lord</i> when he most recently called him <i>Sirrah Ned</i> ; Dyce considers it a transcriber's error, an accidental inclusion, observing, for further evidence, how

102 Our leisure grants us not to woo afresh.	the two words add a superfluous pair of syllables to the line.
104 <b>Erms.</b> <u>Choose you</u> , fair damsel, yet the choice is yours: – Either a solemn nunnery or the court, 106 God or Lord Lacy: which contents you best, To be a nun or else Lord Lacy's wife?	102: the nobles don't have time for Lacy to start courting Margaret all over again - they have to hurry back to London for the prince's wedding to Elinor.  = "decide".
108 <b>Lacy.</b> A good <u>motion</u> . – Peggy, your answer must 110 be short.	= suggestion or proposal, ie. "well put!"
112 <b>Marg.</b> <u>The flesh is frail</u> : My lord doth know it well,  That when he comes with his enchanting face, 114 Whatsoe'er <u>betide</u> , I cannot say him nay.	= cf. Matthew 26:41: " <i>the spirit indeed is willing, but the flesh is weak</i> " ( <i>Bishop's Bible</i> , 1568); ie. the spirit, which fully knows what is the proper course to take, cannot help but remain subordinate to the physical desires of the body.
Off goes the <u>habit</u> of a maiden's heart,	= happens.
116 And, <u>seeing fortune will</u> , fair Fremingham, And all the shew of holy nuns, farewell! 118 Lacy for me, if he will be my lord.	115: <b>habit</b> refers to the "customary reserve" which Margaret, as a maiden, would normally possess (Ward), but we may note the possible wordplay here, as <b>habit</b> also was already used at this time to describe the outfit worn by nuns.  = "seeing what personified Fortune wants for me".
120 <b>Lacy.</b> Peggy, thy lord, thy love, thy husband. Trust me, <u>by truth of knighthood</u> , that the king 122 <u>Stays</u> for to marry matchless Elinor, Until I bring thee richly to the court, 124 That one day may both marry her and thee. – How say'st thou, Keeper? Art thou glad of this?	= an oath, ie. Lacy swears on his very knighthood. = is waiting.
126 <b>Keep.</b> <u>As</u> if the English king had given 128 The park and deer of Fressingfield to me.	127: a short line; <b>As</b> = ie. "as glad as".
130 <b>Erms.</b> <u>I pray thee</u> , my Lord of Sussex, why art thou 132 <u>in a brown study</u> ?	= "please tell me". = ie. in an (obviously) funky mood, in dark meditation.
134 <b>War.</b> To see the nature of women; that be they  never so near God, yet they love to <u>die</u> in a man's arms.	133-4: <b>that they...God</b> = "that no matter how close a woman has come to God".  = <b>die</b> has a secondary - or here perhaps primary - meaning of "orgasm"; Warren's lament, ruing the fickleness of women, was a common one in Elizabethan drama; men generally escaped such condemnation.
136 <b>Lacy.</b> What have you <u>fit</u> for breakfast? We have hied 138 And posted all this night to Fressingfield.	= prepared. <sup>2</sup> 137-8: didn't Warren just mention the need to hurry back to London, and now Lacy wants to stay for breakfast?
140 <b>Marg.</b> Butter and cheese, and <u>humbles</u> of a deer, 142 Such as poor keepers have within their lodge.	= ie. umbles, a hunting term for the innards or organs of a deer. <sup>20</sup>

144 **Lacy.** And not a bottle of wine?  
146 **Marg.** We'll find one for my lord.  
148 **Lacy.** Come, Sussex, let us in: we shall have more,  
For she speaks least, to hold her promise sure.  
150 [Exeunt.]

## SCENE XV.

*Somewhere in Europe.*

*Enter a Devil seeking Miles.*

1 **Devil.** How restless are the ghosts of hellish spirits,  
2 When every charmer with his magic spells  
Calls us from nine-fold-trenchèd Phlegethon,  
4 To scud and over-scour the earth in post  
Upon the speedy wings of swiftest winds!  
6 Now Bacon hath raised me from the darkest deep,  
To search about the world for Miles his man,  
8 For Miles, and to torment his lazy bones  
For careless watching of his Brazen Head. –  
10 See where he comes: O, he is mine.  
12 *Enter Miles in a gown and a corner-cap.*  
14 **Miles.** A scholar, quoth you! marry, sir, I would I  
had been made a bottle-maker when I was made a  
16 scholar; for I can get neither to be a deacon, reader,  
nor schoolmaster, no, not the clark of a parish. Some  
18 call me a dunce; another saith my head is as full of  
Latin as an egg's full of oatmeal: thus I am

143: Lacy really likes his wine; he made sure to have wine available when he visited Margaret in Scene VIII.184-5.  
= go inside.  
148: she promises little, in order to make sure she can keep any promise she makes.<sup>4</sup> Note how the scene ends with a rhyming couplet.  
= sorcerer.  
= summons. = **Phlegethon** was one of the rivers of Hades, but it was a river of fire rather than of water; in ancient literature, the underworld's primary river, the Styx (and not Phlegethon), was described as encircling or looping around hell nine times.  
= synonyms for "move hurriedly across".<sup>1</sup> = in haste.  
= body;<sup>1,4</sup> the use here of **lazy bones** is not quite the same as the still-current epithet, **lazy-bones**, which just happened to make its first appearance in literature in 1593, a year before our play was first published.<sup>1</sup>  
= because of (his). = negligent.<sup>1</sup>  
12: Miles is dressed in his scholar's outfit; he has been searching, without success, for a job.  
**corner-cap** = a cap with three or four corners, worn by members of a university.  
= "say you!" = wish.  
= a man in the business of producing bottles, which in that era might have been made of leather, wood or metal.<sup>1</sup>  
= ie. "cannot get a job as".  
**deacon** = basically an assistant to a priest or pastor.  
**reader** = one who reads sermons in a church service, or a lecturer in a school.  
= an administrative officer of a parish church, basically a low-level job assisting the clergyman.<sup>1</sup>  
= that is, not at all: Miles' poor Latin skills (for which Bacon criticized him in Scene V.41-42) have caused him to be

20 tormented, that the devil and Friar Bacon haunts me.  
– Good Lord, here's one of my master's devils! I'll  
22 go speak to him. – What, Master Plutus, how cheer  
24 you?

**Devil.** Dost thou know me?

26 **Miles.** Know you, sir! why, are not you one of my  
28 master's devils, that were wont to come to my master,  
Doctor Bacon, at Brazen-nose?

30 **Devil.** Yes, marry, am I.

32 **Miles.** Good Lord, Master Plutus, I have seen you a  
34 thousand times at my master's, and yet I had never  
the manners to make you drink. But, sir, I am glad

36 to see how conformable you are to the statute. –

[*Aside*] I warrant you, he's as yeomanly a man as you

38 shall see: mark you, masters, here's a plain honest  
man, without welt or guard. – But I pray you, sir, do

40 you come lately from hell?

42 **Devil.** Ay, marry: how then?

44 **Miles.** Faith, 'tis a place I have desired long to see:  
46 have you not good tippling-houses there? May not a  
man have a lusty fire there, a pot of good ale, a pair

48 of cards, a swingeing piece of chalk, and a brown  
toast that will clap a white waistcoat on a cup of  
50 good drink?

52 **Devil.** All this you may have there.

unemployable in academic and religious circles.

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".<sup>1</sup> The words **welt** and **guard** were both used to describe a bit of trim or a frill.<sup>1</sup>  
**do** = have.

= just now.

= "what about it?"

= taverns.

= strong.<sup>1</sup> = common word for a drinking vessel. = pack.<sup>7</sup>

= a large (**swingeing**)<sup>1</sup> 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.<sup>4,6</sup>

**clap** = slap.

54	<b>Miles.</b> You are for me, friend, and I am for you. But I pray you, may I not have <u>an office</u> there!	53: "we are well-suited for each other" (Ward). = a position or job; Miles remembers he is unemployed!
56	<b>Devil.</b> Yes, a thousand: what wouldst thou be?	
58	<b>Miles.</b> <u>By my troth</u> , sir, in a place where I may <u>profit</u> myself. I know hell is a hot place, and men are 60 marvellous dry, and much drink is spent there; I 62 would be a tapster.	= "truly". = advance.
64	<b>Devil.</b> Thou shalt.	
66	<b>Miles.</b> There's nothing <u>lets</u> me from going with you, but that 'tis a long journey, and I have never a horse.	= obstructing, keeping.
68	<b>Devil.</b> Thou shalt ride on my back.	
70	<b>Miles.</b> Now surely here's a courteous devil, that, <u>for</u> to pleasure his friend, will not <u>stick</u> to make a <u>jade</u> of 72 himself. – But I pray you, <u>goodman</u> friend, let me <u>move</u> a question to you.	70: in order. = hesitate. = contemptuous term for a worn-out horse. = title for one of status below gentleman; Miles, we remember, just compared the Devil to a <i>yeoman</i> . = put.
74	<b>Devil.</b> What's that?	
76	<b>Miles.</b> I pray you, whether is your pace a <u>trot</u> or an 78 <u>amble</u> ?	= a <i>trot</i> is gait somewhere between a walk and a run; <sup>1</sup> it is a two-beat gait, in which the diagonally-opposed legs move together. <sup>35</sup> <i>amble</i> = walk. <sup>1</sup>
80	<b>Devil.</b> An amble.	
82	<b>Miles.</b> 'Tis well; but <u>take heed</u> it be not a trot:  But 'tis no matter, I'll <u>prevent</u> it.	= "that's fine." = "take care", "be warned": it is unclear whether Miles actually wants the devil to run fast or not; but his inconsistent entreaties may be meant to tease the demon. = anticipate.
84		
86	[ <i>Puts on spurs.</i> ]	
88	<b>Devil.</b> What dost?	87: "what are you doing?"
90	<b>Miles.</b> 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 <u>false gallop</u> ; I'll make you feel the benefit of my 92 spurs.	= a canter, or easy gallop; <sup>1</sup> 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 simul- taneously be off the ground; (the last and fastest gait, of course, is the gallop). <sup>35</sup>
94	<b>Devil.</b> Get up upon my back.	
96	[ <i>Miles mounts on the devil's back.</i> ]	
98	<b>Miles.</b> O Lord, here's even a goodly marvel, when a man rides to hell on the devil's back!	
100	[ <i>Exeunt, the Devil roaring.</i> ]	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.*

1 **Pr. Edw.** Great potentates, earth's miracles for state,  
2 Think that Prince Edward humbles at your feet,  
And, for these favours, on his martial sword  
4 He vows perpetual homage to yourselves,  
Yielding these honours unto Elinor.

6 **K. Hen.** Gramercies, lordings; old Plantagenet,  
8 That rules and sways the Albion diadem,  
With tears discovers these conceivèd joys,  
10 And vows requital, if his men-at-arms,  
The wealth of England, or due honours done  
12 To Elinor, may quite his favourites. –

14 But all this while what say you to the dames  
That shine like to the crystal lamps of Heaven?

16 **Emp.** If but a third were added to these two,  
They did surpass those gorgeous images

18 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.<sup>39</sup> 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.<sup>39</sup>

= the golden orb, a symbol of sovereignty.<sup>1</sup>

= the **gold rod** represents equity;<sup>39</sup> the **dove** signifies the "sanctifying power of the Holy Ghost" (Ward).

= with respect to power or authority.<sup>4</sup>

= realize, understand.<sup>2</sup> = "prostrates himself".<sup>4</sup>

= thanks. = meaning himself; Henry was 47 when Edward was married.

= **rules** and **sways** are synonyms. = English crown.

= displays.<sup>1</sup> = "joys conceived by him".<sup>4</sup>

= 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

20 **Marg.** 'Tis I, my lords, who humbly on my knee  
Must yield her orisons to mighty Jove  
22 For lifting up his handmaid to this state;  
Brought from her homely cottage to the court,  
24 And graced with kings, princes, and emperors,  
To whom (next to the noble Lincoln Earl)  
26 I vow obedience, and such humble love  
As may a handmaid to such mighty men.

28 **Elin.** Thou martial man that wears the Almain crown,  
30 And you the western potentates of might,  
The Albion princess, English Edward's wife,  
32 Proud that the lovely star of Fressingfield,  
Fair Margaret, Countess to the Lincoln Earl,  
34 Attends on Elinor, – gramercies, lord, for her, –

"Tis I give thanks for Margaret to you all,  
36 And rest for her due bounden to yourselves.

38 **K. Hen.** Seeing the marriage is solemnized,  
Let's march in triumph to the royal feast, –  
40 But why stands Friar Bacon here so mute?

42 **Bacon.** Repentant for the follies of my youth,  
That magic's secret mysteries misled,  
44 And joyful that this royal marriage  
Portends such bliss unto this matchless realm.

46 **K. Hen.** Why, Bacon,  
48 What strange event shall happen to this land?  
Or what shall grow from Edward and his queen?

50 **Bacon.** I find by deep prescience of mine art,

52 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, ie. rank."

= humble.

= honoured by.<sup>4</sup>

= 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; **prescience**, trisyllabic, is stressed on the second syllable: *pre-SCI-ence*.

= conducted or honed.<sup>2,8</sup>

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

54 From forth the royal garden of a king  
Shall flourish out so rich and fair a bud,

56 Whose brightness shall deface proud Phoebus' flower,

58 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:

60 The horse shall stamp as careless of the pike,

62 Drums shall be turned to timbrels of delight;  
With wealthy favours plenty shall enrich  
The strond that gladdened wandering Brute to see,

64 And peace from Heaven shall harbour in these leaves  
That gorgeous beautify this matchless flower:

66 Apollo's heliotropion then shall stoop,

Troy by the Greeks, escaped and settled in Italy to found Rome. Brute, along with other descendants of survivors of the Trojan War, settled in Britain, named the island after himself, and founded the city of New Troy (*Troynovant*), which later became known as London; see the note at line 63 below for additional details.

55: Bacon begins his panegyric to Elizabeth; for the record, she was a direct descendant of Henry III, appearing exactly 10 generations later.

56: *deface* = obliterate, ie. outshine (in beauty).<sup>1</sup>  
*Phoebus' flower* = ie. the hyacinth; the god Apollo (aka *Phoebus*) loved the youth Hyacinthus; but the wind god Zephyrus, who also loved the boy, and jealous of Apollo's attention, caused a discus that Hyacinthus and Apollo were throwing to veer and kill Hyacinthus; from the youth's blood sprang the flower.

= cast a protective shadow over.<sup>1</sup> = England.

58-59: ie. "there will be many wars, peace only returning to the realm on the ascension of Elizabeth." *Mars*, of course, is the god of war.

60: ie. war horses will be able to roam unconcerned about having to fight; the *pike* was the quintessential Medieval pole-arm, basically a long thrusting spear.<sup>32</sup>

Lines 60-61 are reminiscent of the opening speech of Shakespeare's *Richard III*, in which the Duke of Gloucester bemoans the "benefits" of peace:

*Our bruised arms hung up for monuments,  
Our stern alarums changed to merry meetings,  
Our dreadful marches to delightful measures;*

61: war drums shall be used as pleasing tambourines (*timbrels*).

= ie. "she shall".

63: "the shore (*strond*) that filled the wandering Brute with joy (when he finally landed on it)".

*wandering Brute* = England's first king was born in Italy, the great-grandson of Aeneas; when older, Brute traveled to Greece, where he settled with the descendants of Trojans; it required his fighting in many wars, and the Trojans travelling for many years and enduring many adventures, before they finally found sanctuary on Britain.

65: "(the leaves) which gorgeously make this peerless flower even more beautiful."

66-71: Bacon allegorically describes various gods and goddesses of mythology yielding place to Elizabeth as the fairest flower of them all, but interestingly does so by employing specific species of flowers as emblems of the gods.

*Apollo's heliotropion* = a reference to the story of the maiden Clytie, whose love for the sun-god was unreciprocated; desperate, she laid out in the open naked for nine consecutive days, her face always following the sun,

	<p>until she was turned into a <i>heliotrope</i>, which is the name for any flower, like a sunflower, which turns continuously to follow the sun.</p> <p>The god Apollo is often conflated with the sun-god Helios, as here.</p> <p><i>stoop</i> = bow down before.</p>
<p>And <u>Venus' hyacinth</u> shall <u>vail her top</u>;</p>	<p>67: <i>Venus' hyacinth</i> = 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).</p> <p>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.</p> <p><i>vail her top</i> = 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".</p>
<p>68 Juno shall shut her <u>gilliflowers</u> up,</p> <p>And <u>Pallas' bay</u> shall <u>bash</u> her brightest green;</p>	<p>68: Juno was associated with flowers generally, but she has no particular connection to the <i>gilliflower</i>, a term applied to the clove-pink, a type of carnation, mentioned in line 70.<sup>1</sup></p> <p>69: <i>Pallas' bay</i> = the bay, or laurel, tree was more associated with Apollo than with Athena (<i>Pallas</i>), whose sacred tree was the olive tree.</p> <p><i>bash</i> = the sense possibly is related to being abashed or ashamed (Ward), but Seltzer's suggestion of "doff", like a hat, may be correct.</p>
<p>70 <u>Ceres' carnation</u>, in <u>consort</u> with those,</p> <p>Shall <u>stoop</u> and wonder at <u>Diana's rose</u>.</p>	<p>70: <i>Ceres' carnation</i> = <i>Ceres</i> 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 <i>carnation</i>; perhaps, as Collins suggests, Bacon means the poppy, or even the reddish hue of ripened corn (a grain <i>Ceres</i> was particularly associated with).</p> <p><i>consort</i> = company.</p> <p>71: <i>stoop</i> = bow down or curtsy (before).</p> <p><i>Diana's rose</i> = <i>Diana</i>, 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 <i>Cynthia</i>; Ward points out that in literature of the time, <b>Queen Elizabeth</b> was often referred to as <b>Diana</b> and <b>Cynthia</b>.</p> <p>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.</p>
<p>72 <b>K. Hen.</b> This prophecy is <u>mystical</u>. –</p>	<p>= allegorical, has a deep meaning.<sup>4</sup></p>
<p>74 But, glorious commanders of <u>Europa's love</u>,</p>	<p>74: as Dyce notes, this line (another alexandrine) does not make particular sense; <i>Europa's love</i> was Jupiter: the reference is to the beautiful maiden (<i>Europa</i>) 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</p>

That make fair England like that wealthy isle  
 76 Circled with Gihon and swift Euphrates,

In royalizing Henry's Albion  
 78 With presence of your princely mightiness: –  
 Let 's march: the tables all are spread,  
 80 And viands, such as England's wealth affords,  
 Are ready set to furnish out the boards.

82 You shall have welcome, mighty potentates:  
 It rests to furnish up this royal feast,  
 84 Only your hearts be frolic; for the time  
Craves that we taste of naught but jouissance.  
 86 Thus glories England over all the west.

88 [Exeunt omnes.]

90 *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-phra-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.<sup>1,7,8</sup>

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."*<sup>36</sup>

**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 embalment, 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;<sup>24</sup> three of the original famous *Eleanor crosses* still stand today, at Geddington, Hardingstone, and Waltham Cross.

## FOOTNOTES.

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