ElizabetanDrama.org presents
the Annotated Popular Edition of

THE ARRAIGNMENT of PARIS
by George Peele
Performed c. 1581
First Published 1584

Featuring complete and easy-to-read annotations.

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THE ARRAIGNMENT
OF PARIS

By George Peele

Performed c. 1581
First Published 1584

The Araygnement of Paris
A PASTORALL.
Presented before the Queenes Maiestie,
by the Children of her Chappell.
Imprinted at London by Henrie Marsh.
Anno. 1584.

DRAMATIS PERSONAE.

The Olympian Gods and Goddesses:

Jupiter, king of all the gods.
Juno, queen of the gods.

Apollo, god of music, medicine and the sun.
Bacchus, god of wine and revelry.
Diana, goddess of hunting and chastity.
Mars, god of war.
Mercury, Jupiter's messenger.
Neptune, ruler of the seas.
Pallas, goddess of war and wisdom.
Pluto, ruler of the underworld.
Venus, goddess of beauty.
Vulcan, the blacksmith.

Minor Gods and Goddesses:

Pan, god of flocks and herdsman.
Faunus, god of fields.
Silvanus, god of forests.
Saturn, god of agriculture.
Pomona, goddess of orchards and gardens.
Flora, goddess of flowers and gardens.
Ate, goddess of discord.

Clotho, one of the Fates.
Lachesis, one of the Fates.
Atropos, one of the Fates.
The Muses, protectors of the arts.

A Nymph of Diana.
Rhanis, a nymph.

INTRODUCTION to the PLAY

With this, his first dramatic offering, George Peele immediately demonstrated his superb ability to craft finely lyrical verse. The Arraignment of Paris relates the famous mythological story of the beauty contest between the goddesses Juno, Pallas and Venus, whose winner was chosen by Paris, a prince of Troy. Paris' decision in the contest led the two losers to accuse him of unfair bias, resulting in his trial before all the major male gods of the Roman pantheon.

Arraignment is one of the earliest "mature" Elizabethan dramas, predating the plays of the era's other well-known authors (except perhaps those of John Lyly, whose first plays also appeared in 1584). It is also a transitional drama, as indicated by its mix of 5-iamb lines and old-fashioned 7-iamb lines, as well as the fact that it is written almost entirely in rhyming couplets.

NOTE on the TEXT'S SOURCE

The text of the play is taken from Alexander Dyce's 1874 edition of The Arraignment of Paris, cited below at #3.

NOTES on the ANNOTATIONS

Mention of Dyce, Bullen, Smeaton, Benbow, Morley, Baskerville and Brooke in the annotations refers to the notes provided by these editors in their respective editions of our play, each cited fully below.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.
1. Oxford English Dictionary (OED) online.
Mortals:

*Paris*, a shepherd, son of King Priam of Troy.

*Colin*, a shepherd.

*Hobbinol*, a shepherd.

*Diggon*, a shepherd.

*Thenot*, a shepherd.

*Oenone*.

*Helen*.

*Thestylis*.

Cupids, Cyclops, Shepherds, Knights, &c.


A. Arraignment's Rhyming Couplets.

Like its recent and well-known predecessors Gammer Gurton's Needle and Ralph Roister Doister, The Arraignment of Paris is written almost entirely in rhyming couplets. Unlike these earlier works, however, Peele's play is written in strictly metered verse, a strange mix of iambic pentameter (5 iambs, or feet, per line) and iambic heptameter (7 iambs per line), with the sections of pentameter and heptameter alternating almost at random.

Importantly, three of the major speeches of Arraignment are written in blank verse (unrhymed lines), which became the standard for Elizabethan drama under its exploitation by Christopher Marlowe and William Shakespeare; some later commentators were moved to consider the influence these passages had on Marlowe in particular (since he was the first dramatist to employ blank verse full-time), as he and his fellow playwrights slowly worked out the parameters of their poetry, ultimately leading to the explosive output of drama which continues to impress and delight audiences four and a half centuries later.

B. Peele's Alliteration.

Peele's verse was generally noteworthy for its heavy use of alliteration. As you read Arraignment, you may wish to note the healthy proportion of lines which contain alliteration, some lines even including two sets of alliterative words.

C. Settings, Scene Breaks and Stage Directions.

The entire play takes place in the valleys and woods of Mt. Ida, near Troy, in Asia Minor.

The original quarto of The Arraignment of Paris was divided into five Acts and multiple scenes, which organization we follow.

Finally, as is our normal practice, some stage directions have been added, and some modified, for purposes of clarity. Most of these minor changes are adopted from Dyce.
CONDEMNEèD SOUL, ATé, FROM LOWEST HELL,

AND DEADLY RIVERS OF TH' INFERNAL JOVE,

WHERE BLOODLESS GHOSTS IN PAINS OF ENDLESS DATE

FILL RUTHLESS EARS WITH NEVER-CEASING CRIES,

BEHOLD, I COME IN PLACE, AND BRING BesIDE

THE BANE OF TROY! BEHOLD, THE FATAL FRUIT.

RAUGHT FROM THE GOLDEN TREE OF PROSERPINE!

PROLOGUS:

Enter Até.

Prologue: The Prologue, or introduction to the play, was recited by a single actor, here playing the goddess Até.

Entering Character: Até, the goddess of discord and mischief, travels the earth seeking to induce men and women to rash actions that will lead to their ruin.

Angry that she was not invited to the wedding of the mortal Peleus and nymph Thetis, Até plans her revenge, initiating a series of events that will culminate in the Trojan War and the destruction of Troy.

We many note that Peele confounds Até with her mother, Eris, the goddess of strife, with respect to this story; it was Eris who introduced the golden ball, or apple, to the three major goddesses.

Note also that the Prologue is written in blank (i.e. unrhymed) verse, after which the play settles in to employing rhyming couplets with the start of Act I.

1: Até, sower of mischief, had been banished from Olympus by Jupiter after she had persuaded Juno (Jupiter's wife) to give to one Eurystheus the destiny to rule over the descendants of Perseus, rather than bestowing this fortune on Jupiter's favourite, Hercules.

2-4: A general description of Hades.

2: There were several rivers in Hades, including the Styx and Acheron.

deadly rivers = rivers flowing through the land of the dead.

infernall Jove = a common phrase used to refer to Pluto, the god of Hades.

= ie. souls. = ie. lasting forever.

= pitless.

5-6: Behold... Troy! = Até carries in her hand an object - a golden apple - which will set off the long chain of events which will lead to the fall of Troy.

Note the extended alliteration of b- words in lines 5-6.

fatal fruit = fruit of fate or destiny.

7: Raught = past tense of reach, meaning "snatched".

Proserpine = goddess of vegetation; the ascribing to...
Proud Troy must fall, so bid the gods above,
And stately Ilium's lofty towers be racet
By conquering hands of the victorious foe;
King Priam's palace waste with flaming fire,
Whose thick and foggy smoke, piercing the sky,
Must serve for messenger of sacrifice,
T' appease the anger of the angry heavens;
And Priam's younger son, the shepherd swain.
Paris, th' unhappy organ of the Greeks.
So, loth and weary of her heavy load,
The Earth complains unto the hellish prince.
Surcharged with the burden that she nill sustain.
Th' unpartial daughters of Necessity
Bin aides in her suit: and so the twine
That holds old Priam's house, the thread of Troy,
her of a golden tree is Peele's fabrication.
8f: Smeaton notes the presence in the remainder of the Prologue the figure of speech known as prolepsis, a description of future events as if they already exist or have already occurred.
9: Ilium's lofty towers = Troy, also known as Ilium, was famous for its towers.
racet = torn down, usually emended to razed.
= ie. the Greeks.
= Priam was the king of Troy; the Greeks would burn Troy.
12-14: the smoke rising from the burning of Troy will let the gods know that Troy's destiny has been fulfilled.
15: Priam's second son (out of fifty) was Paris; it had been foretold that his birth would cause the destruction of Troy, so the king had ordered the newborn to be left on nearby Mt. Ida to die from the elements; however, the baby Paris was discovered, and then raised, by shepherds.
swain = a youth or rustic, also sometimes synonymous with "shepherd".¹
= ie. agent or instrument by which the Greeks will choose to make war on the Trojans; Bullen suggests moving lines 15-16 to just before line 11, to smooth the sense of these clearly connected lines.
18-20: the Trojan War will lead to the deaths of so many men, that Pluto, the god of the underworld, will complain of his burden of having to process the great multitude of souls that will arrive in hell in such a short period of time.
Smeaton observes this is a good example of the figure of speech know as hypallage, in which two elements of a clause are exchanged, ie. Peele has written that personified Earth will complain to Pluto, when it is really Pluto who will complain to Earth.
loth = averse, reluctant.¹
her = ie. earth's.
= Pluto, god of hell.
19: "weighed down with a burden that she will no longer sustain".
nill = "will not", a favourite word of Peele's.
20-21: Th' unpartial...suit = the three Fates, the sister-goddesses who control the lifespan of mortals, join in the protest of having to process so many men in such a brief period of time.
Necessity refers to Ananke, the goddess of fate, whose daughters were the Fates.
unpartial = impartial.
21: Bin aides in her suit = are helpers in Earth's petition.
21-23: the twine...cuts = Atropos was the name of the
Dame Atropos with knife *in sunder* cuts.

Fate who was responsible for cutting one's thread of life; the conceit is applied metaphorically to the life of the city of Troy.

*in sunder* (line 23) = old expression meaning the same as "asunder"", i.e. in two.¹

24: the fate which has been decreed for Troy must be executed.

= commands; even the gods could not alter what Fate has decided must happen.

25-26: *and I...vales* = Até will perform her role in the coming tragedy in the high grounds or hills (*valess*) of Mt. Ida.

*Ida* = famous mountain near Troy, which was located in the far north-west of Anatolia, or Asia Minor.

Perform in Ida *vales*. Lordings, adieu; Imposing silence for your task, *I end*.

26: *Lordings, adieu* = "gentlemen, I take my leave."

= "my speech is done".

Till just assembly of the goddesses
Make me begin the tragedy of Troy.

28: "until the meeting of the goddesses".

31: Até exits with her golden apple.

**ACT I.**

**SCENE I.**

*Pan, Faunus, and Silvanus, with their Attendants,* enter to give welcome to the goddesses: *Pan's Shepherd has a lamb, Faunus' Hunter has a fawn, and Silvanus' Woodman with an oaken-bough laden with acorns.*

1 *Pan.* Silvanus, either Flora doth us wrong,

1-4: Pan worries that they will be late to meet the goddesses who are expected to arrive shortly on Mt. Ida.

1: the blame for their delay may belong to the goddess Flora, who was slow to get started, but will shortly catch up to the group.

2: or maybe it is Faunus' fault for making them wait (*tarry*) too long before they could get going.

3: *I would guess the moment of the morning's delights is almost here.*

= the nine goddesses who serve as protectors of the arts, and who will accompany or escort the goddesses when they arrive.

6-7: Faunus acknowledges his fault; it took a great deal of effort to catch the deer he was hunting.

*whip apace* = dashed rapidly about.²
The fattest, fairest fawn in all the chace; I wonder how the knave could skip so fast.

Pan. And I have brought a twagger for the nones.

A bunting lamb; nay, pray you, feel no bones:

Believe me now my cunning much I miss, If ever Pan felt fatter lamb than this.

Silv. Sirs, you may boast your flocks and herds that bin both fresh and fair,

Yet hath Silvanus walks, i-wis, that stand in wholesome air;

And, lo, the honour of the woods, the gallant oaken-bough, Do I bestow, laden with acorns and with mast enow!

Pan. Peace, man, for shame! shalt have both lambs and dames and flocks and herds and all,

And all my pipes to make the glee; we meet not now to brawl.

Faun. There's no such matter. Pan; we are all friends assembled hether.
To bid Queen Juno and her feres most humbly welcome hether:

Diana, mistress of our woods, her presence will not want;

Her courtesy to all her friends, we wot, is nothing scant.

ACT I, SCENE II.

Enter Pomona with her fruit.

Pom. Yea, Pan, no further yet, and had the start of me?

Why, then, Pomona with her fruit comes time enough, I see.
Come on a while; with country store, like friends, we venture forth:

Think'st, Faunus, that these goddesses will take our gifts in worth?

Faun. Yea, doubtless, for shall tell thee, dame, 'twere better give a thing,

A sign of love, unto a mighty person or a king,

Than to a rude and barbarous swain, but bad and basely born,

For gently takes the gentleman that oft the clown will scorn.

Pan. Say'st truly, Faunus; I myself have given good tidy lambs

To Mercury, may say to thee, to Phoebus, and to Jove;

When to a country mops, forsooth, chave offered all their dams,

And piped and prayed for little worth, and ranged about the grove.

25.
= companions, an ancient word.¹

26: Diana is the goddess of the hunt, whose woods the characters presently occupy, and who is also expected to appear.

want = be lacking.

27: courtesy = consideration.¹

wot = know.

nothing scant = ie. abundant.

Scene II: Peele generally begins a new scene every time new characters enter the stage.

Entering Character: Pomona is the goddess of orchards; she naturally brings fruit as her gift to the goddesses.

1: "this is as far you've gone, and you started out well before me?"

= on time.¹

= ie. "together with the plenty with which the countryside provides us".

4: Think'st = "do you think".

take our gifts in worth = the expression to take in worth meant "to accept a thing kindly,"¹⁰ "in good part",⁴ or "at its proper value".¹

6: shall = ie. "I shall".

'twere = ie. it is.

give = ie. to give.

= token.

= unrefined. = peasant, rustic.

9: a gentleman will usually accept a gift with grace, when a rustic (clown) can be expected to show disdain.

11: Say'st truly = "you tell the truth".

given = a monosyllable here: gi'en.

tidy = plump,¹ or ready for sacrifice.¹⁴

12: (1) the messenger god, (2) Apollo, and (3) the king of the gods, respectively.

13-14: Pan describes the lack of appreciation shown to him by country-lasses to whom he has given gifts and for whom he has played music.

mops = young girl.

forsooth = truly.

chave = rustic form of "I have".

dams = ewes.

14: ie. "and played my pipe for the girl, and prayed for help to get her, but it was to no avail".
Pom. God Pan, that makes your flock so thin, and makes you look so lean, To kiss in corners.

Pan. Well said, wench! some other thing you mean.

Pom. Yea, jest it out till it go alone: but marvel where we miss Fair Flora all this merry morn.

Faun. Some news; see where she is.

ACT I, SCENE III.

Enter Flora to the country gods.

Pan. Flora, well met, and for thy taken pain.
Poor country gods, thy debtors we remain.

Flora. Believe me, Pan, not all thy lambs and yoes,
Nor, Faunus, all thy lusty bucks and does,
(But that I am instructed well to know What service to the hills and dales I owe,)

Could have enforced me to so strange a toil,
Thus to enrich this gaudy, gallant soil.

Faun. But tell me, wench, hast done't so trick indeed,
That heaven itself may wonder at the deed?

Flora. Not Iris, in her pride and bravery,
Adorns her arch with such variety;

Nor doth the milk-white way, in frosty night,

Appear so fair and beautiful in sight,
As done these fields, and groves, and sweetest bowers.
= ie. wasting his time chasing girls.
17: ie. to spend his time kissing girls on the sly.
19: with good humour, Pan suggests Pomona is actually being suggestive.
21-22: "well, you all can joke all you want, but it is surprising that we have not yet seen Flora this merry morning."

There seems to be an extra syllable in line 21.
24: "finally, some news: look, here comes Flora."

Entering Characters: Flora, the goddess of flowers arrives. country = pastoral.
= "your efforts" or "your work".
2: Poor country gods = ie. "we poor country gods": Pan speaks with a touch of modesty.
thy debtors we remain = "we are obliged to you".
4: Pele employs a dialectical form of ewes to rhyme with does.
= ie. most vigorous or powerful.
6: "Except that I have been properly taught".
= duty. = valleys; hills and dales have been paired in literature since at least as far back as the early 15th century.
8: "could have persuaded me to engage in such unusual work".
9: to enrich the soil usually meant "to fertilize", but Flora means she has seriously decorated the countryside around them with flowers.
gaudy, gallant = essentially synonyms, meaning showy, fine, brilliant.
14-15: "not even Iris (the goddess of the rainbow), in her splendour (pride) and finery (bravery), adorns her rainbow (arch) with such a variety of colours."
= the Milky Way; the expression describing this bright region of the universe is surprisingly old, dating back at least to the 14th century.
= do. = natural recesses.
Bestrewed and decked with parti-coloured flowers,

Along the bubbling brooks and silver glide.

That at the bottom doth in silence slide;

The watery-flowers and lilies on the banks,

Like blazing comets, burgeon all in ranks;

Under the hawthorn and the poplar-tree,

Where sacred Phoebe may delight to be,

The primrose, and the purple hyacinth.

The dainty violet, and the wholesome minth,

The double daisy, and the cowslip, queen

Of summer flowers, do overpeer the green;

And round about the valley as ye pass,

Ye may ne see for peeping flowers the grass:

That well the mighty Juno, and the rest,

May boldly think to be a welcome guest

On Ida hills, when to approve the thing,

The Queen of Flowers prepares a second spring.

Silv. Thou gentle nymph, what thanks shall we repay

To thee that mak'st our fields and woods so gay?

Flora. Silvanus, when it is thy hap to see

My workmanship in portraying all the three,

First stately Juno with her port and grace,

Her robes, her lawns, her crownet, and her mace.

Would make thee muse this picture to behold,

Of yellow oxlips bright as burnished gold.

Pom. A rare device; and Flora well, perdy.
Did paint her yellow for her jealousy.

Flora. Pallas in flowers of hue and colours red;
Her plumes, her helm, her lance, her Gorgon's head.

Her trailing tresses that hang flaring round,
Of July-flowers so grafted in the ground,

That, trust me, sirs, who did the cunning see,
Would at a blush suppose it to be she.

Pan. Good Flora, by my flock, 'twere very good
To dight her all in red resembling blood.

Flora. Fair Venus of sweet violets in blue,
With other flowers infixed for change of hue;
Her plumes, her pendants, bracelets, and her rings.
Her dainty fan, and twenty other things,
Her lusty mantle waving in the wind,
And every part in colour and in kind;
And for her wreath of roses, she nil dare
With Flora's cunning counterfeit compare.
So that what living wight shall chance to see
These goddesses, each placed in her degree.
Portrayed by Flora's workmanship alone,
Must say that art and nature met in one.

Sil. A dainty draught to lay her down in blue,
The colour commonly betokening true.
Flora. This piece of work, compact with many a flower, And well laid in at entrance of the bower, Where Phoebe means to make this meeting royal, Have I prepared to welcome them withal.

Pom. And are they yet dismounted, Flora, say. That we may wend to meet them on the way?

Flora. That shall not need: they are at hand by this, And the conductor of the train hight Rhanis.

Juno hath left her chariot long ago, And hath returned her peacocks by her rainbow;

And bravely, as becomes the wife of Jove, Doth honour by her presence to our grove. Fair Venus she hath let her sparrows fly, To tend on her and make her melody;

Her turtles and her swans unyokèd be.

And flicker near her side for company, Pallas hath set her tigers loose to feed,

Commanding them to wait when she hath need. And hitherward with proud and stately pace, To do us honour in the sylvan chace,

They march, like to the pomp of heaven above,

Juno the wife and sister of King Jove, The warlike Pallas, and the Queen of Love.

Pan. Pipe, Pan, for joy, and let thy shepherds sing; Shall never age forget this memorable thing.

Flora. Clio, the sages of the Sisters Nine,

To do observance to this dame divine, Lady of learning and of chivalry,
Is here arrived in fair assembly,
And wandering up and down th’ unbeaten ways,
Ring through the wood sweet songs of Pallas’ praise.

Pom. Hark, Flora, Faunus! here is melody,
A charm of birds, and more than ordinary.

[An artificial charm of birds being heard within.]

Pan. The silly birds make mirth; then should we do them wrong.

Pomona, if we nill bestow an echo to their song.

THE SONG.

[A quire within and without.]

This honour done to Ida may it continue still!

Muses. [Within] Ye country gods that in this Ida won,
Bring down your gifts of welcome,
For honour done to Ida.

Gods. Behold, in sign of joy we sing.
And signs of joyful welcome bring.
For honour done to Ida.

Muses. [Within] The Muses give you melody to gratulate this chance,
And Phoebe, chief of sylvan chace, commands you all to dance.

Gods. Then round in a circle our sportance must be.

Hold hands in a hornpipe, all gallant in glee.

Muses. [Within] Reverence, reverence, most humble reverence!

Gods. Most humble reverence!

ACT I, SCENE IV.

Juno, Pallas and Venus enter, Rhanis leading the way. Pan alone sings.
THE SONG.

The God of Shepherds, and his mates,
With country cheer salutes your states,
Fair, wise, and worthy as you be.
And thank the gracious ladies three
   For honour done to Ida.

[The birds sing.]

The song being done, Juno speaks.

Juno. Venus, what shall I say? for, though I be a
dame divine,
This welcome and this melody exceed these wits of
mine.

Venus. Believe me, Juno, as I hight the Sovereign
   of Love,
These rare delights in pleasures pass the banquets of
   King Jove.

Pall. Then, Venus, I conclude, it easily may be seen,
That in her chaste and pleasant walks fair Phoebe is a
queen.

Rhan. Divine Pallas, and you sacred dames,
Juno and Venus, honoured by your names,
Juno, the wife and sister of King Jove,
Fair Venus, lady-president of love,
If any entertainment in this place,
That can afford but homely, rude, and base,
It please your godheads to accept in gree,
That gracious thought our happiness shall be.
My mistress Dian, this right well I know,
For love that to this presence she doth owe,
Accounts more honour done to her this day,
Than ever whilom in these woods of Ida;
And for our country gods, I dare be bold,
They make such cheer, your presence to behold,
Such jouissance, such mirth, and merriment,
As nothing else their mind might more content:
And that you do believe it to be so,
Fair goddesses, your lovely looks do show.
It rests in fine, for to confirm my talk,
Ye deign to pass along to Dian's walk;
Where she among her troop of maids attends
The fair arrival of her welcome friends.

Flora. And we will wait with all observance due,
And do just honour to this heavenly crew.
Pan. The God of Shepherds, Juno, ere thou go,
Intends a lamb on thee for to bestow.

Faun. Faunus, high ranger in Diana's chace.
Presents a fawn to Lady Venus' grace.

Sil. Silvanus gives to Pallas' deity
This gallant bough raught from the oaken-tree.

Pom. To them that do this honour to our fields,
Her mellow apples poor Pomona yields.

Juno. And, gentle gods, these signs of your goodwill
We take in worth, and shall accept them still.

Venus. And, Flora, this to thee among the rest, —
Thy workmanship comparing with the best,
Let it suffice thy cunning to have [power]
To call King Jove from forth his heavenly bower.

Pom. To them that do this honour to our fields,
Her mellow apples poor Pomona yields.

Juno. And, gentle gods, these signs of your goodwill
We take in worth, and shall accept them still.

Venus. And, Flora, this to thee among the rest, —
Thy workmanship comparing with the best,
Let it suffice thy cunning to have [power]
To call King Jove from forth his heavenly bower.

Hadst thou a lover, Flora, credit me,
I think thou wouldst bedeck him gallantly.
But wend we on; and, Rhanis, lead the way,
That kens the painted paths of pleasant Ida.

[Exeunt.]

ACT I, SCENE V.

Enter Paris and Oenone.

Paris. Oenone, while we bin disposed to walk.

Tell me what shall be subject of our talk?
Thou hast a sort of pretty tales in store.
Dare say no nymph in Ida woods hath more:
Again, beside thy sweet alluring face,
In telling them thou hast a special grace.

Then, prithee, sweet, afford some pretty thing,
Some toy that from thy pleasant wit doth spring.

Oen. Paris, my heart's contentment and my choice,
Use thou thy pipe, and I will use my voice;
So shall thy just request not be denied,
And time well spent, and both be satisfied.

Paris. Well, gentle nymph, although thou do me wrong,
That can ne tune my pipe unto a song,

Me list this once, Oenone, for thy sake.
This idle task on me to undertake.

They sit under a tree together.

Oen. And whereon, then, shall be my roundelay?
For thou hast heard my store long since, dare say;

How Saturn did divide his kingdom tho
To Jove, to Neptune, and to Dis below;

How mighty men made foul successless war
Against the gods and state of Jupiter;

How Phorcys' imp, that was so trick and fair,
That tangled Neptune in her golden hair,
Became a Gorgon for her lewd misdeed, –

A pretty fable, Paris, for to read,
A piece of cunning, trust me, for the nones,
That wealth and beauty alter men to stones;

= trifle.

11: Oenone asks Paris to accompany her on his pipe (a recorder-like instrument)\(^1\) as she sings her story.

16: "I who am unable to play my pipe in accompaniment to a singer".
\(\text{can ne} = \text{cannot.}\)
17: "I will choose or opt".
\(= \text{foolish.}\)

= ie. "on what subject". = short song.\(^1\)

= ie. "my whole collection (of stories)"; in this speech, Oenone alludes to a number of well-known stories - myths to us - she could choose from to sing about.
Interestingly, in the original 1584 quarto Oenone's catalogue of stories is numbered.

24-25: (1) Saturn, a member of the generation of gods known as the Titans, had become king of the gods after he overthrew his father, Caelus, known as "The Sky"; Saturn in turn was overthrown by his children, the generation known as the Olympians, in a war referred to as the Battle of the Titans. The brothers Jupiter (aka Jove), Neptune and Pluto (aka Dis) divided the universe amongst themselves by lot, with Jupiter becoming the ruler of the heavens and earth (as well as assuming the role of king of all the gods), Neptune ruler of the seas, and Pluto the underworld.
\(\text{tho} = \text{an ancient and long-obsolete word meaning "at that time".}\)^1

26-27: (2) Mother Earth, angry that her son Saturn had been stripped of his rule, gave birth to a race of Giants which challenged the supremacy of the Olympians in a war known as the Battle of the Giants. It was close, but the Olympians prevailed.

28-30: (3) the early god Phorcys had had a daughter, a beautiful mortal named Medusa, the most famous of the three sisters known as the Gorgons; Athena punished Medusa for her presumption in carrying on an affair with Neptune in one her temples, by turning Medusa's hair to snakes and her appearance into something so frightful that anyone who looked directly on her was turned to stone.
\(\text{imp} \text{(line 28)} = \text{child or offspring, with possible negative connotation.}\)^1
\(\text{trick} = \text{trim.}\)^5

31-33: Oenone warns Paris to take the lesson of the story of Medusa to heart; having the gift of prophecy, Oenone already knows that Paris will be drawn to leave her for another - the future Helen of Troy - and that his affair will lead to his own ruin.
How Salmacis, resembling idleness,
Turns men to women all through wantonness;

How Pluto caught Queen Ceres’ daughter thence,
And what did follow of that love-offence;

Of Daphne turned into the laurel-tree,
That shows a mirror of virginity;

How fair Narcissus tooting on his shade,
Reproves disdain, and tells how form doth vade;

How cunning Philomela’s needle tells
What force in love, what wit in sorrow dwells;

\[\text{fable} = \text{a short story with a lesson.}^{1}\]
\[\text{for the nones} = \text{for the purpose (of illustrating her point).}\]

34-35: (4) allusion to the story of Aphroditus (a son of Mercury and Venus) who fell asleep at the spring of the nymph Salmacis, who in turn fell in love with Aphroditus’ great beauty; he rejected the nymph’s affection, but later, while he was bathing in the spring, Salmacis embraced him and prayed to the gods to let her be united to him forever; their bodies were merged, forming the first hermaphrodite.\[\text{1}^{1}\]

\[\text{wantonness} = \text{lewd behaviour.}\]

36-37: (5) Pluto, with Jupiter’s permission, kidnapped and married Proserpine, the daughter of Ceres, the goddess of agriculture and especially grains (hence the word cereal). Ceres, having found her daughter after a lengthy search, begged the gods to have Proserpine returned to her; the gods assented, permitting her return so long as she had not yet eaten anything from the underworld. Unfortunately, Proserpine had already eaten half of a pomegranate which had been given to her by Pluto as a love-offering, and as a consequence was allowed to stay with her mother for only half of each year.

38: (6) oft referred-to tale of the lovely nymph Daphne who was chased by the amorous Apollo; calling to the gods for help, she was famously changed into a laurel tree.

38-39: Dyce observes that Peele "had an eye to", ie. slightly borrowed, several of his couplets in this speech from Arthur Golding’s (c.1536-1606) introduction to his 1567 translation of Ovid’s *Metamorphoses*; the inspiration for lines 38-39 is the most obvious adaptation:

As for example, in the tale of Daphne turned to bay,
A myrror of virginitie appeere unto us may.

40-41: (7) Narcissus was the beautiful but vain youth who had rejected the love of both the nymph Echo and another young man Ameinias; the latter, before killing himself, prayed to the goddess Nemesis to avenge him for Narcissus' cruel spurning; Nemesis, answering the entreaty, caused Narcissus to fall in love with his own reflection in a pool of water; unable to take his eyes away from himself, he wasted away until at length he was turned into a flower - the narcissus.

\[\text{tooting on his shade} = \text{staring at his own image, ie. reflection.}^{14}\]

\[\text{Reproves disdain} = \text{rebukes scorn, ie. Narcissus’ story acts as a lesson not to scorn others' affections.}\]

\[\text{form doth vade} = \text{beauty fades or disappears.}\]

42-43: (8) the allusion is to the gruesome story of Tereus, the king of Thrace, who violently raped Philomena, the sister of his wife Procone. Tereus cut out Philomena’s tongue to keep her from telling anyone what happened, and kept her locked in a shed. Philomena famously weaved her story onto a cloth, which she then was able to pass on to a friend. When Procone, who had been told by Tereus that her sister was...
dead, learned the truth, she, in revenge, cooked and fed Itys, her son by Tereus, to Tereus. As Tereus chased the girls with murderous intent, the gods transformed them into birds - Philomena a nightingale, and Procne a swallow.

44: (9) Oenone will go on now to describe some famous denizens of hell, who must suffer eternal punishment for their earthly transgressions.

abide = endure.15

46: (10) Ixion's wheel = Ixion's father-in-law tried to extort Ixion's wedding presents from him, and in revenge Ixion invited the man to his home, wherein he caused him to fall into a pit filled with fire; Ixion was pardoned by Jupiter, who invited him to a feast, but Ixion repaid his host by trying to seduce Jupiter's wife Juno. He was punished by being tied by his hands and feet to a wheel which forever spun around in the underworld.

Ixion is pronounced with the stress on the second syllable: ix-I-on.

Tantal's pining woe = Tantalus, a son of Jupiter, revealed secrets told him by the king of the gods, and for this indiscretion was punished by being placed in a lake to suffer permanent thirst and hunger; whenever he reached for the water around him or the fruit hanging from the branches above him, they would shrink away from him. The word tantalize derives from his name.

pining = wasting away.

We may compare line 46 to the following line, which appears in the early (c.1561) drama Gorboduc, by the Thomases Sackville and Norton:

To Tantal's thirst, or proud Ixion's wheel...

47: (11) as punishment for his having delivered fire to mankind, Jove had Prometheus bound to a pillar, where he was attacked by an eagle which gnawed out Prometheus' liver every day, the liver growing back each night; this went on for years, until Jupiter permitted Hercules to rescue him.

mo = more.

48: (12) the Egyptian Danaus. King of Argos, had 50 daughters (known as the Danaides), whom he allowed to marry the 50 sons of his brother Aegyptus; suspecting his son-in-laws of plotting against him, Danaus ordered his daughters to slay their husbands on their wedding night; all but one did so. The Danaides' ultimate fate was to pour water into vessels full of holes for all eternity.11

49: (13) Sisyphus was a king of Corinth and a shady character; for any of a number of offenses (including attacking and killing travelers with a large stone), Sisyphus was condemned to eternally push an enormous block of marble up a hill, after which the block always slid or rolled back down the hill.11
Paris. Nay, what thou wilt: but sith my cunning not compares with thine,

Begin some toy that I can play upon this pipe of mine.

Oen. There is a pretty sonnet, then, we call it Cupid's Curse.
"They that do change old love for new, pray gods they change for worse!"

The note is fine and quick withal, the ditty will agree,
Paris, with that same vow of thine upon our poplar-tree.

Paris. No better thing; begin it, then: Oenone, thou shalt see
Our music figure of the love that grows 'twixt thee and me.

They sing;
and while Oenone sings, he pipes.

Oen. Fair and fair, and twice so fair,
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.

Paris. Fair and fair, and twice so fair,
As fair as any may be;
Thy love is fair for thee alone,
And for no other lady.

Oen. My love is fair, my love is gay,
As fresh as bin the flowers in May,
And of my love my roundelay,
My merry merry merry roundelay,
Concludes with Cupid's curse, –
They that do change old love for new.
Pray gods they change for worse!

Ambo. Simul. They that do change, &c.

Oen. Fair and fair, &c.

Paris. Fair and fair, &c.
Thy love is fair, &c

Oen. My love can pipe, my love can sing.
My love can many a pretty thing,
And of his lovely praises ring
My merry merry roundelay,
Amen to Cupid's curse, –

53: "no no, choose whichever one you wish; but since my skill is not comparable to yours".

sith = since.
= trifle, ie. small song.\(^14\)
= pleasant song.

57: Oenone, still obsessing over Paris' fidelity to her, quotes a line from the song. The line is a curse, really, wishing the gods to punish those who break their vows of love.

58-59: "the tune (note) is a fine and short one, and the (message of the) short song is the same, Paris, as the vow you made to me under our poplar tree."

note = song.
withal = also.

62: the music the pair will make together, with Paris playing his pipe and Oenone singing, will represent (figure) the love between (twixt) them.

The expression thee and me was a common and handsomely euphonious way of saying "you and I" or "you and me".

80: several editors suggest that one merry of the three should likely be deleted.

85: together the pair re-sing lines 82-83.

87: Oenone repeats the first verse.
They that do change, &c.

Paris. They that do change, &c.

Both. Fair and fair, &c.

[The song being ended, they rise.]

Oen. Sweet shepherd, for Oenone's sake be cunning in this song.

And keep thy love, and love thy choice, or else thou dost her wrong.

Paris. My vow is made and witnessèd, the poplar will not start.

Nor shall the nymph Oenone's love from forth my breathing heart.

I will go bring thee on thy way, my flock are here behind.

And I will have a lover's fee; they say, un kissed unkind.

[Exeunt.]

END OF ACT I.
ACT II.

SCENE I.

Enter Juno, Pallas and Venus.

1 Venus [ex abrupto]

2 But pray you, tell me, Juno, was it so,
   As Pallas told me here the tale of Echo?

4 Juno. She was a nymph indeed, as Pallas tells,
   A walker, such as in these thickets dwells;
   And as she told what subtle juggling pranks
   She played with Juno, so she told her thanks:
   A tattling trull to come at every call,
   And now, forsooth, nor tongue nor life at all.
   And though perhaps she was a help to Jove,
   And held me chat while he might court his love,
   Believe me, dames, I am of this opinion,
   He took but little pleasure in the minion;

12 And whatsoe'er his scapes have been beside,

16 Dare say for him, 'a never strayed so wide:
   A lovely nut-brown lass or lusty trull

Entering Characters: now that the entrance of the goddesses has been properly celebrated, the deities turn to childishly bickering with each other; they are particularly inclined to twit each about their indiscreet sex lives.

= suddenly (a stage direction); we catch up with the ladies in the middle of their conversation.

While the various editors describe the well-known stories the goddesses refer to in this confusing conversation, there is little attempt to explain why they say what they say to each other; we, however, will try to do so.

= Echo was a mountain nymph who once kept Juno busily talking while Juno's husband Jove was away playing around with some other nymphs; when Juno learned of the deception, she punished Echo by robbing her of the ability to speak on her own volition, condemning her to be able to only repeat what others say.¹¹ Venus is rather cruel to ask Juno about this incident.

5-18: Juno, of course, reacts defensively to Venus' teasing; while acknowledging the truth of the story of Echo, she insists Jupiter is on the whole not particularly prone to cheating on her - an argument no one would ever believe.

= forest-dweller,¹⁴ but Juno seems to use the term walker in some pejorative manner; perhaps walker is intended to have the same sense as the term street-walker, referring to a prostitute (street-walker in this sense dates back to at least 1591).¹

7-8: "and as Pallas told of what cunning and deceitful tricks Echo played on Juno, so Juno thanked her appropriately (by punishing her)."

9: "a tale-telling or gossiping girl or whore who comes whenever she is called".¹

10: "and now, truly, she has neither tongue nor life at all" (see the story of Echo's sort-of death in the previous scene, at Act I.v.40-41.)

= "kept me busily chatting away".

= ie. "his mistress".

15: "and no matter what other affairs he has carried on otherwise".

scapes = transgressions or escapades.¹⁴

16: "I dare say for Jove, he has never really strayed that far from me."

17-18: Juno acknowledges that any attractive or lascivious female has the power to catch the eye of any god, and cause him by respond by courting her aggressively.
Have power perhaps to make a god a bull.

Venus. Gramercy, gentle Juno, for that jest:
I' faith, that item was worth all the rest.

Pall. No matter, Venus, howsoe'er you scorn,
My father Jove at that time ware the horn.

Juno. Had every wanton god above, Venus, not better luck,
Then heaven would be a pleasant park, and Mars a lusty buck.

Venus. Tut, Mars hath horns to butt withal, although no bull 'a shows,
'A never needs to mask in nets, 'a fears no jealous froes.
There is yet another layer of meaning here: Venus' expression *mask in nets* is very similar to the more common phrase *dance in a net* or *walk in a net*, which is used to describe someone who thinks they are doing something in secret, but can actually be easily seen by others; so, when Venus says of Mars that he does not need to mask in nets, she may also be expressing the same idea as that suggested by Benbow, i.e. that Mars does not try to conceal himself in transparent disguises.

The problem with the interpretation of the last two paragraphs, however, is that when he is interested in a girl, Jove does not transform himself into an animal to hide from Juno; rather, he does so in order to facilitate his seduction.

Lastly, Venus may have accidentally raised the specter of her own embarrassing incident, one she shared with Mars: when Venus' husband Vulcan was tipped off that Venus was planning a rendezvous with Mars, he set a trap and caught the couple in a net as they were in the act, to the amusement of all the other gods. Interestingly, neither of the other goddesses picks up on this slip.

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32 *Juno.* Forsooth, the better is his turn, for, if 'a speak too loud, Must find some shift to shadow him, a net or else a cloud.

34 *Pall.* No more of this, fair goddesses; unrip not so your shames,

36 To stand all naked to the world, that bene such heavenly dames.

38 *Juno.* Nay, Pallas, that's a common trick with Venus well we know,

And all the gods in heaven have seen her naked long ago.

40 *Venus.* And then she was so fair and bright, and lovely and so trim.

42 As Mars is but for Venus' tooth, and she will sport with him:

And, but me list not here to make comparison with Jove,

44 Mars is no ranger, Juno, he, in every open grove.

32-33: "actually, it would serve his purpose better to do so, because if he speaks too loudly (ie. is too open or obvious about an affair he is carrying on), he will need to find some means (shift) to hide himself, either in a net (meaning either a neat [ie. bovine] or net) or cloud."

The question here is whether Juno is speaking about Mars or Jove; if Juno is trying to twit Venus, she would mean Mars; Benbow, however, thinks Juno is referring to Jove, but this would mean she is being more frank about her runaround husband than we would expect, and is on the defensive rather than attacking Venus.

34-36: Pallas chastises Juno and Venus for publicly, and unseemingly, bickering and discussing such private matters when all the world is watching.

= ie. "you who are"; *bene* appears to be a monosyllable, pronounced *been*.

= ie. to stand naked before the world; while Pallas' use of the expression *stand all naked to the world* was meant figuratively, Juno sneeringly applies its literal meaning to Venus, referring to the latter's lack of inhibition with respect to her sexuality; as usual, Venus is more proud than ashamed of her proclivities.

38: *she* = meaning herself.

*trim* = fine, beautiful.

42: *for Venus' tooth* = "to my taste", ie. liking.

*sport* = entertain herself, ie. fool around.

43: "and except for the fact that I have no desire (list) to compare anyone to Jove".

44: metaphorically, "at least Mars doesn't run around on me, unlike Jove, who perpetually does so on you, Juno."

*ranger* = (1) game keeper and (2) sexual strayer.

*grove* = woodland.
Pall. Too much of this: we wander far, the skies begin to scowl; Retire we to Diana’s bower, the weather will be foul.

A storm of thunder and lightning passes. Até trundles the ball into place, crying “Fatum Trojae,” Juno takes it up.

Juno. Pallas, the storm is past and gone, and Phoebus clears the skies, And, lo, behold a ball of gold, a fair and worthy prize!

[Venus examines the ball closely.]

Venus. This posy wills the apple to the fairest given be; Then is it mine, for Venus hight the fairest of the three.

Pall. The fairest here, as fair is meant, am I, ye do me wrong; And if the fairest have it must, to me it doth belong.

Juno. Then Juno may it not enjoy, so every one says no. But I will prove myself the fairest, ere I lose it so.

[They read the posy.]

The brief is this, “Detur pulcherrimae, Let this unto the fairest given be, The fairest of the three,” – and I am she.

Pall. “Detur pulcherrimae, Let this unto the fairest given be. The fairest of the three,” – and I am she.

Venus. “Detur pulcherrimae, Let this unto the fairest given be, The fairest of the three,” – and I am she.

Juno. My face is fair; but yet the majesty, That all the gods in heaven have seen in me, Have made them choose me, of the planets seven.

46-47: noticing a storm approaching, Pallas suggests they move into a natural shelter. = bower is a monosyllable here.

50: Até enters and, unseen, rolls (trundles) the golden apple she was carrying with her in the Prologue onto the stage. 
Fatum Trojae = "Fate of Troy!"
takes = picks.

= Phoebus is an alternate name for Apollo, in his role as the sun god.
= look!

56: stage direction added by editor.

58: Venus notices a short verse inscribed on the apple. posy = inscription.¹ wills = intends.
= is called (ie. is known to be).
= "as the meaning of the word fair is intended".

64: so every one says no = ie. "if everyone disagrees with me".
= before.

67ff: each deity will argue that fair is to be interpreted in a way that is naturally most advantageous to herself. We thought the ladies were acting childishly before, but the verbal sparring will get worse.

= writing.² = "given to the most beautiful".

= beautiful.¹

83: the Romans named the known five planets (Mercury, Venus, Mars, Jupiter and Saturn) after gods; the Elizabethans considered the moon and sun also to be planets, in the sense that all seven known bodies were believed to revolve around the earth. Juno thus simply means, "of all the goddesses"; Benbow notes, however, the linguistic oddity of Juno identifying herself as one of the planets.
To be the wife of Jove and queen of heaven.
If, then, this prize be but bequeathed to beauty,
The only she that wins this prize am I.

**Venus.** That Venus is the fairest, this doth prove,
That Venus is the lovely Queen of Love:
The name of Venus is indeed but beauty,
And men me fairest call per excellency.
If, then, this prize be but bequeathed to beauty,
The only she that wins this prize am I.

**Pall.** To stand on terms of beauty as you take it,
Believe me, ladies, is but to mistake it.
The beauty that this subtle prize must win,
No outward beauty hight, but dwells within;
And sift it as you please, and you shall find,
This beauty is the beauty of the mind:
This fairness, virtue hight in general,
That many branches hath in special;
This beauty wisdom hight, whereof am I,
By heaven appointed, goddess worthily.
And look how much the mind, the better part,
Doth overpass the body in desert,
So much the mistress of those gifts divine
Excels thy beauty, and that state of thine.
Then, if this prize be thus bequeathed to beauty,
The only she that wins this prize am I.

**Venus.** Nay, Pallas, by your leave you wander clean:
We must not conster hereof as you mean,
But take the sense as it is plainly meant;
And let the fairest ha't, I am content.

**Pall.** Our reasons will be infinite, I trow,
Unless unto some other point we grow:
But first here's none, methinks, disposed to yield,
And none but will with words maintain the field.

**Juno.** Then, if you will, t' avoid a tedious grudge,
Refer it to the sentence of a judge;
= ie. the following evidence.
= an early version of *par excellence*, meaning "above all";
this was the first appearance of this still common expression in an otherwise English text.
95-96: "it is a mistake to interpret the meaning of fair (*beauty*) in the way you two are doing."
*stand on* = insist on.
= cunning or ingenious.¹
98: the sense is, "is not the beauty that is on the surface, but that which can be found inside a person."
*hight* = means.¹
= "examine it every which way".¹
101-2: "fairness, as it should be understood here, is another word for *virtue*, which encompasses many meanings."
*branches* = parts, ie. meanings.
*in special* = distinct.¹
103-4: "*beauty* in this case can be called *wisdom*, of which heaven has worthily appointed me goddess".
= surpass. = merit.
107-8: "she who possesses the gift of a superior mind - meaning me - surpasses your physical beauty, Venus, and the beauty of your majesty, Juno."
112: *by your leave* = "with your permission".
*youth wander clean* = "you are completely on the wrong track".
= "construe this".
114: Venus employs the argument familiar to conservative American jurists: if the letter of the law is plain, it would be wrong to distort its meaning.
= have it.
117: "our arguments will go on indefinitely, I expect (trow)".  
118: ie. "unless we find some other way to settle this."
119-120: "firstly, none of us will give in, and, secondly, each of us is prepared to maintain our position."  
*maintain the field* = "defend one's ground", a military expression.
= wearisome or long-term ill-will.¹
123: "let's find a third party to decide who deserves this prize".
Whoe'er he be that cometh next in place,
Let him bestow the ball and end the case.

_**Venus.**_ So can it not go wrong with me at all.

_**Pall.**_ I am agreed, however it befall:
And yet by common doom, so may it be,
I may be said the fairest of the three.

_**Juno.**_ Then yonder, lo, that shepherd swain is he,
That must be umpire in this controversy!

**ACT II, SCENE II.**

_Enter Paris._

**Venus.** Juno, in happy time, I do accept the man;
It seemeth by his looks some skill of love he can.

**Paris.** [Aside] The nymph is gone, and I, all solitary,

**Venus.** How sad! Must _wend to tend_ my charge, oppressed with melancholy.

This day (or else me fails my shepherd's skill)
Will _tide_ me passing good or passing ill.

**Juno.** Shepherd, _abash not_, though at sudden thus
Thou be arrived by ignorance among us,
Not earthly but divine, and goddesses all three;
Juno, Pallas, Venus, these our titles be.
Nor fear to speak for reverence of the place,
Chosen to end a hard and doubtful case.
This apple, _lo_ (nor ask thou whence it came),
Is to be given unto the fairest dame!
And fairest is, _nor she_, _nor she_, but she

Whom, shepherd, thou shalt fairest name to be.
This is thy charge; fulfil without offence,
And she that wins shall give thee recompense.

**Pall.** Dread not to speak, for we have chosen thee,
Sith in this case we can no judges be.

**Venus.** And, shepherd, say that I the fairest am,
And thou shalt win good _guerdon_ for the same.

124-5: the next person they see will be recruited to arbitrate the case.

127: the quarto has a superfluous _not_ after _me_, which the editors generally remove.

130: _Pallas_ cannot help asserting one more time the superiority of her position.

_doom_ = judgment.

134: arbiter or judge; this modern-sounding word actually dates back at least to 1400.1

1: knows meaning "has".3

2: alone; Paris does not immediately see the goddesses as he enters the stage; he is too busy lamenting the absence of his love.

5: _wend to tend_ = move on to tend (his sheep); a rather charming bit of wordplay.

_charge_ = responsibilities, ie. his sheep.

_oppressed with melancholy_ = ie. depressed.

6-7: "today unless my shepherd's intuition is wrong something either exceedingly (passing) good or exceedingly bad will happen to (tide) me."

9-10: "shepherd, do not be astonished (abash not) to suddenly and accidentally stumble upon us".

= out of.

= ie. "you have been chosen". = unsettled situation.1

= look. = from where.

= "neither Pallas nor Venus"; Juno presumably gestures towards the other two respectively as she says these words.

19: "this is your task; perform this duty without worry that you might offend any of us".

= a reward.

22: "since (sith) we are unable to decide on a winner amongst ourselves."

= reward.
Juno. Nay, shepherd, look upon my stately grace,  
Because the pomp that 'longs to Juno's mace  
Thou mayst not see; and think Queen Juno's name,  
To whom old shepherds title works of fame,  
Is mighty, and may easily suffice.  
At Phoebus hand, to gain a golden prize.

And for thy meed, sith I am queen of riches,  
Shepherd, I will reward thee with great monarchies,  
Empires, and kingdoms, heaps of massy gold,  
Sceptres and diadems curious to behold,  
Rich robes, of sumptuous workmanship and cost,  
And thousand things whereof I make no boast:  
The mould whereon thou tread'st shall be of  
Tagus' sands.

And Xanthus shall run liquid gold for thee to wash thy hands;  
And if thou like to tend thy flock, and not from them to fly,  
Their fleeces shall be curled gold to please their master's eye;  
And last, to set thy heart on fire, give this one fruit to me,  
And, shepherd, lo, this tree of gold will I bestow on thee!

JUNO'S SHOW.

[A tree of gold rises, laden with diadems and crowns of gold.]

The ground whereon it grows, the grass, the root of gold,  
The body and the bark of gold, all glittering to behold,  
The leaves of burnished gold, the fruits that thereon grow  
Are diadems set with pearl in gold, in gorgeous glittering show;  
And if this tree of gold in lieu may not suffice,  
Require a grove of golden trees, so Juno bear the prize.

28-30: look upon...not see = Juno wants Paris to think of the "fairest" as the one who possesses the most majestic bearing, but fears he may not recognize or understand it as such.

31: "to whom the ancient poets ascribe great deeds".  
= ie. Juno's name alone is enough.

= ie. from Apollo's; there has been much agonizing over the meaning here; one early editor suggests the goddesses are assuming it was Apollo who rolled them the ball, since the ball appeared after Apollo, as the sun god, cleared the skies after the storm (see the previous scene, Act II.i.53).

Dyce changes Phoebus to Phoebe's (ie. Diana's), but at this point no one can know what role Diana will play in the play's last act.

= reward. = since.

= as the line seems to contain an extra iamb, Dyce suggests that Shepherd is an interpolation, or accidental insertion.

= piles. = solid gold; the expression was a common one.

= elaborate, describing the diadems, etc.

40: mould = earth.  
Tagus' sands = the Tagus was a river in the Iberian peninsula, whose sand was thought to be filled with gold.  
41: a river of Troy, which would naturally be of interest to the Trojan prince Paris.

42: like = are pleased, ie. prefer.
fly = flee.

47: starting with Juno, each of the goddesses, in addition to arguing their cases, will try to impress Paris with a show of divine magic.
The tree sinks.

Pall. Me list not tempt thee with decaying wealth,
Which is embased by want of lusty health:

But if thou have a mind to fly above,
Y-crowned with fame, near to the seat of Jove.

If thou aspire to wisdom's worthiness,
Whereof thou mayst not see the brightness,

If thou desire honour of chivalry,
To be renowned for happy victory,
To fight it out, and in the champaign field
To shroud thee under Pallas' warlike shield,

To prance on barbed steeds, this honour, lo,
Myself for guerdon shall on thee bestow!
And for encouragement, that thou mayst see
What famous knights Dame Pallas' warriors be,
Behold in Pallas' honour here they come,
Marching along with sound of thundering drum.

PALLAS' SHOW.

[Enter Nine Knights in armour,

61-62: Pallas contemptuously describes the offer of wealth as unseemly, something basely desired by those who do not have it.

me list not = "I desireth (or chooseth) not to".
decaying = the sense seems to "causing dissipation of character".
embased = debased, made vile.6
want of lusty health = one's lack of prosperity.2

= ie. loftier or less mean ambitions.

64: Y-crowned = crowned; the ancient optional use of y- as a prefix was derived from the German prefix ge-, and was most commonly used, as here, with past participles; the OED suggests the modern equivalent prefix is a-, as in "we shall go a-hunting."

near to the seat of Jove = ie. "which would make you worthy of a seat near the king of the gods".

= Pallas, we must remember, is the goddess of wisdom, and, as the subsequent lines of her speech indicate, of war.

66: Pallas worries that Paris may not recognize her brand of "fairness", just as Juno feared the same thing for herself in lines 29-30 above.

= the honour that comes with prowess in war.1
68: "to become famous for military triumphs".

= battlefields in the open countryside.
70: Pallas means she will offer Paris protection from harm during battle.

= armoured.

= reward.

= ie. "in order to influence you further to choose me".

80: an early commentator suggested that this is actually a reference to the famous and oft referred-to group of historical figures known as the Nine Worthies, a collection of nine heroes from the past whose lives were worthy of admiration; they included

(a) 3 pagans: Hector of Troy, Alexander the Great and Julius Caesar;
(b) 3 Jews: Joshua, David and Judas Maccabeus; and
(c) 3 Christians: King Arthur, Charlemagne, and Godfrey of Boullion, a leader of the First Crusade, and first sovereign of the Kingdom of Jerusalem.

Of course, any reference to most of these figures is anachronistic (the exception is Hector, who is Paris' older
Venus. Come, shepherd, come, sweet shepherd, look on me.

These bene too hoat alarums these for thee:

But if thou wilt give me the golden ball,
Cupid my boy shall ha't to play withal.

That, whensoe'er this apple he shall see,
The God of Love himself shall think on thee.
And bid thee look and choose, and he will wound
Whereso thy fancy's object shall be found;

And lightly when he shoots, he doth not miss:
And I will give thee many a lovely kiss.
And come and play with thee on Ida here;
And if thou wilt a face that hath no peer,
A gallant girl, a lusty minion trull,
That can give sport to thee thy bellyfull,
Here is a lass of Venus' court, my boy,
Here, gentle shepherd, here's for thee a piece,
The fairest face, the flower of gallant Greece.

VENUS' SHOW.

Enter Helen in her bravery,

with four Cupids attending on her,
each having his fan in his hand
to fan fresh air in her face:
she sings as follows:

Se Diana nel cielo è una stella
Chiara e lucente, piena di splendore,
Che porge luc' all' affanato cuore;

Se Diana nel ferno è una dea
Che da conforto all' anime dannate,
Che per amor son morte desperate;

81: moving or dancing in a stately manner, to the military-style music of a fife and drum; almain refers to a type of stately German dance;7 drums and fifes were frequently mentioned together in martial descriptions.

86: "these calls to arms (alarums) are much too dangerous for you."
  bene = archaic word meaning "are",1 pronounced been.
  hoat = archaic form of "hot".

88: Cupid = the god of love, and the son of Venus, who was usually imagined to be a cherubic little boy.
  ha't = have it.
  withal = with.

= of.
91-92: as a show of gratitude to Paris for the gift of the golden ball, Cupid will gladly be at Paris' disposal, striking any woman Paris fancies with one of his (Cupid's) golden arrows, which will cause the stricken female to fall helplessly in love with Paris.

= usually15 or merrily.6
= loving.6
= desireth.
= ie. paramour.4
= euphemism for sexual favours.
= ie. cause rapture in.
= woman.
102: note the paired or double alliteration in this line.

Entering Character: Helen is the famously beautiful wife of Menelaus, the King of Sparta, later to be known as Helen of Troy.
  bravery = finery.
= presumably meaning young, winged, cherubic boys; the word cupid as such does not appear in the OED.
110f: note that the Greek Helen sings in Italian to the English audience; the translation is from Morley (p.107).7

If Diana in Heaven is a star,
Clear and shining, full of splendour,
Who gives light to the troubled heart;

If Diana in Hell is a goddess
Who gives comfort to the condemned souls,
That have died in despair through love;
Se Dian, ch’ in terra è delle ninfe  
Reina imperativa di dolei fiori,  
Tra bosch’ e selve da morte a pastori;  
Io son un Diana dolce e rara,  
Che con li guardi io posso far guerra  
A Dian’ infern’ in cielo, e in terra.

[Reina imperativa.]

If Diana who is on earth is of the nymphs  
The empress queen of the sweet flowers,  
Among thickets and woods giving death to the shepherds;  
I am a Diana sweet and pure,  
Who with my glamour can give battle  
To Dian of Hell, in Heaven or on earth.

Paris.  Most heavenly dames, was never man as I,  
Poor shepherd swain, so happy and unhappy;  
The least of these delights that you devise,  
Able to wrape and dazzle human eyes.

But since my silence may not pardoned be,

And I appoint which is the fairest she,  
Pardon, most sacred dames, sith one, not all,  
By Paris’ doom must have this golden ball.  
Thy beauty, stately Juno dame divine,  
That like to Phoebus’ golden beams doth shine,  
Approves itself to be most excellent;

But that fair face that doth me most content,  
Sith fair, fair dames, is neither she nor she,  
But she whom I shall fairest deem to be,

That face is hers that hight the Queen of Love,  
Whose sweetness doth both gods and creatures move;  
And if the fairest face deserve the ball,  
Fair Venus, ladies, bears it from ye all.

[Give the golden ball to Venus.]

Venus.  And in this ball doth Venus more delight  
Than in her lovely boy fair Cupid’s sight.  
Come, shepherd, come; sweet Venus is thy friend;  
No matter how thou other gods offend.

[Venus takes Paris away with her. Exeunt.]

Juno.  But he shall rue and ban the dismal day  
Wherein his Venus bare the ball away;  
And heaven and earth just witnesses shall be,  
I will revenge it on his progeny.

Pall.  Well, Juno, whether we be lief or loth,  
Venus hath got the apple from us both.

[Exeunt.]

END OF ACT II.
ACT III.

SCENE I.

Enter Colin, the enamoured shepherded, who sings his passion of love.

O gentle Love, ungentle for thy deed,
Thou mak'st my heart
A bloody mark
With piercing shot to bleed!

Shoot soft, sweet Love, for fear thou shoot amiss,
For fear too keen
Thy arrows been,
And hit the heart where my belovèd is.

Too fair that fortune were, nor never I
Shall be so blest,
Among the rest,
That Love shall seize on her by sympathy.
Then since with Love my prayers bear no boot,
This doth remain
To cease my pain,
I take the wound, and die at Venus' foot.

[Exit Colin.]

ACT III, SCENE II.

Enter Hobbinol, Diggon, and Thenot.

Hobb. Poor Colin, woeful man, thy life forspoke by love,
What uncouth fit, what malady, is this that thou dost prove?

Digg. Or Love is void of physic clean, or Love's our common wrack,

Entering Character: Colin, a shepherd, is desperately in love with one Thystylis, who has rejected him. He sings a song in which he blames Cupid for causing him to fall in love, but failing to cause Thystylis to reciprocate his feelings.

Dyce notes that Colin's song was reprinted in a 1600 collection of poems, England's Helicon.

1 O gentle Love, ungentle for thy deed,
2 O gentle = Cupid. = unkind; such wordplay involving repetition of words or syllables, but used in different senses, in a single line was a favourite tactic of Peele's.
3 = target.
4: shot = ie. of Cupid's arrow.
2-4: heart to bleed = the image of a bleeding heart was frequently used to express sorrow.
5 = carefully, unhurriedly or gently. = ie. "miss your target".
6 = sharp.
8: Colin asks Cupid to hit his love with an arrow, so she will return his love.
9-12: Colin recognizes that it is his bad luck that Cupid will not take pity on him and strike Thystylis with an arrow.
10-12: "then no path is left for me but to die from my broken heart."
6 = receive.6

Entering Characters: the three new characters are friends of Colin and fellow shepherds.

Diggon is never mentioned by name in the play, and the other two, only once each.

1 Hobb. Poor Colin, woeful man, thy life forspoke by love,
2 What uncouth fit, what malady, is this that thou dost prove?
4 Digg. Or Love is void of physic clean, or Love's our common wrack,
That gives us **bane** to bring us low, and let us **medicine** lack.

5: "giving us poison (**bane**) to bring us down, and then allowing us to go without medicine."

**That gives…** and **let** = note the inconsistency in
conjugation between **gives** and **let**.

**medicine** = pronounced as a disyllable: *MED-cine*.

7: **That** = the sense is, "it's incredible that".

**had reverence** = ie. was held in reverence by.

8: the physiology of the era imagined the body to consist of four fluids known as **humours** - yellow bile, blood, phlegm and black bile; illness was thought to be caused by an imbalance or excess of one or the other of the humours.

**be** = an old editor wonders if **bear** might be preferable.

10: **her** = Dyce revises **her** to **their**, ie. the shepherds'.

13: **a hap** = an occurrence.

**our woods rejoice** = ie. because of the visit by the goddesses.

16: **hight** = is called.

**thee** = ie. Diggon, whom Thenot is addressing.

17: Benbow's interpretation is definitive: Colin and nature (**kind**) have bestowed a benefit on Diggon, in that Cupid was so fixated on Colin that he (Cupid) did not notice Diggon, and thus never wounded him with an arrow which would have ruined his life too.

19-20: "and where is yonder unsuccessful (**thriveless**) shepherd (meaning Colin) going? like the deer that has been shot by a hunter's arrow, has he gone to search the woods for the **dictanum** plant to treat his wound."

**dictanum** = the dittany plant, often referred to as having medicinal values useful to treat arrow wounds.¹

22: **that** = who.

**doth won** = ie. dwells, meaning "haunts".¹ ³

23: Colin has gone to meet and sing sad songs (**lays**) to Venus to deliver his grievance against her son.

25-26: Venus famously indulges Cupid in his tricks; besides, no deity is allowed to overturn or reverse the spells of another.

26: **winks at** = closes her eyes to, ie. is complaisant with.¹

**wanton** = naughty, cruel.

**thy love a toy** = "your (Colin's) feelings are foolish or of little value."

28: **abide** = endure.

= wound is festering; **rankle** is a favourite word of Peele's.
Digg. Though Thestylis the scorpion be that breaks his sweet assault,

32 Yet will Rhamnusia vengeance take on her disdainful fault.

34 Then. Lo, yonder comes the lovely nymph, that in these Ida vales Plays with Amyntas' lusty boy, and coys him in the dales!

36 Hobb. Thenot, methinks her cheer is changed, her mirthful looks are laid.

38 She frolics not; pray god, the lad have not beguiled the maid!

ACT III, SCENE III.

Enter Oenone with a wreath of poplar on her head.

And let thy letters grow in length, to witness this with me.

4 Ah, Venus, but for reverence unto thy sacred name,
To steal a silly maiden's love, I might account it blame!

And if the tales be true I hear, and blush for to recite,
Thou dost me wrong to leave the plains and dally out of sight.

8 False Paris, this was not thy vow, when thou and I were one,
To range and change old love for new; but now those days be gone.
But I will find the goddess out, that she thy vow may read.
And fill these woods with my laments for thy unhappy deed.

31: a military metaphor: Colin's assault (ie. his courting of Thestylis) was stopped by Thestylis' defensive use of a catapult (scorpion), which tossed rocks and like objects at the attacker.

32: Rhamnusia = more commonly known as Nemesis, a goddess who punishes the culpable. fault = transgression; note that the blame for Colin's heartbreak is shifting from Cupid's shoulders to Thestylis'.

34: Lo = look.
vaeles = valleys.
35: Amyntas' lusty boy = ie. Paris; Amyntas is used as a generic pastoral name or term.
coys = soothes or caresses.
dales = valleys between the hills.

37: cheer = mood or looks.1,3 mirthful…laid = normally cheerful countenance has been set aside.

38: the shepherds pray that Paris has not deluded or deceived Oenone.

61: the poplar, we remember, was the tree under which Paris had made his vows to Oenone.

3: Oenone refers to the letters of her name, which Paris had carved onto the poplar tree; the letters will grow in size as the poplar grows.

Thanks to Benbow for identifying the source of this image, namely, the Heroides of Ovid, specifically #5, the letter from Oenone to Paris.

= ie. "except for the fact that I revere".
= ie. for Venus to steal away a foolish maiden's lover".
silly = weak, vulnerable, foolish or simple.

= "and am embarrassed to repeat".

= treacherous.
= wander and exchange.

10: read = think about, consider.
Hobb. So fair a face, so foul a thought to harbour in his breast!

Thy hope consumed, poor nymph, thy hap is worse than all the rest.

Oen. Ah, shepherds, you bin full of wiles, and whet your wits on books,

And wrape poor maids with pipes and songs, and sweet alluring looks!

Digg. Mis-speak not all for his amiss; there bin that keepen flocks,

That never chose but once, nor yet beguilèd love with mocks.

Oen. False Paris, he is none of those; his trothless double deed

Will hurt a many shepherds else that might go nigh to speed.

Then. Poor Colin, that is ill for thee, that art as true in trust

To thy sweet smert as to his nymph Paris hath bin unjust.

Oen. Ah, well is she hath Colin won, that nill no other love!
And woe is me, my luck is loss, my pains no pity move!

Hobb. Farewell, fair nymph, sith he must heal alone that gave the wound;

There grows no herb of such effect upon Dame Nature's ground.

[Exeunt Hobbinol, Diggon, and Thenot.]
ACT III, SCENE IV.

Enter Mercury with Vulcan's Cyclops.

**Entering Characters:**
- **Mercury** is the messenger god; he is accompanied by two or more **Cyclops**, members of the famous race of one-eyed giants, who work for the smith god Vulcan, helping him forge lightning bolts for Jupiter.

1. **Merc.** Here is a nymph that sadly sits, and she **belike**

2. Can tell some news, **Pyracmon**, of the jolly **swain** we seek:

   **Dare wage my wings**, the lass doth love, she looks so **bleak and thin**;

4. And 'tis for anger or for grief: but I will **talk begin**.

6. **Oen.** [Aside]

   Break out, poor heart, and **make complaint**, the mountain flocks to move,

8. **What** proud repulse and thankless scorn thou hast received of love.

10. **Merc.** She singeth; sirs, be hushed a while.

12. **OENONE'S COMPLAINT.**

14. **Melpomene**, the Muse of tragic songs,

   With mournful tunes, **in stole of dismal hue**.

16. Assist a silly nymph to wail her woe,

   And leave thy lusty company behind.

18. **Thou luckless wreath! becomes not me to wear**

22. The poplar-tree for triumph of my love;

   Then, as my joy, my pride of love, is left,

24. **Be thou unclothed of thy lovely green**;

26. And in thy leaves my fortune written be,

28. And them some gentle wind let blow abroad,

   That all the world may see how false of love

36
False Paris hath to his Oenone been.

The song ended, Oenone sitting still, Mercury speaks.

Merc. Good day, fair maid; weary belike with following of your game,
I wish thee cunning at thy will, to spare or strike the same.

Oen. I thank you, sir; my game is quick, and rids a length of ground,
And yet I am deceived, or else 'a had a deadly wound.

Merc. Your hand perhaps did swerve awry.

Oen. Or else it was my heart.

Merc. Then sure 'a plied his footmanship.

Oen. 'A played a ranging part.

Merc. You should have given a deeper wound.

Oen. I could not that for pity.

Merc. You should have eyed him better, then.

Oen. Blind love was not so witty.

Merc. Why, tell me, sweet, are you in love?

Oen. Or would I were not so.

Merc. Ye mean because 'a does ye wrong.

Oen. Perdy, the more my woe.

Merc. Why, mean ye Love, or him ye loved?

Oen. Well may I mean them both.

Merc. Is love to blame?

Oen. The Queen of Love hath made him false his troth.

Merc. Mean ye, indeed, the Queen of Love?

a similar motif in David and Bethsabe, in which clouds were dispatched around the world to spread the news that Amnon had raped and then rejected Thamar.

33-34: Mercury employs a hunting metaphor, describing Oenone's presumed love as her prey.

weary belike = ie. "you are likely weary".

74: "I wish you the ability to decide as you wish whether to let your prey live or die."

36-37: "my prey (ie. Paris) is still alive (quick), and has already covered a good distance, but unless I am mistaken, he has been grievously wounded."

rids = clears.³

39ff: note the use of a figure of speech known as stichomythia, in which Mercury and Oenone engage in alternating lines of dialogue, with Oenone's lines being in the nature of witty responses to Mercury's suggestions.

39: Mercury continues using the hunting metaphor: "perhaps as you fired your arrow at him, your hand twitched, and your shot only wounded him instead of cleanly killing him."

43: "then certainly he has used his skill in running to get away from you."

'a plied = "he applied".⁶

45: "well, he certainly played the role of a rover," meaning that Paris is both literally roaming around the woods and figuratively playing the role of a faithless lover.

= "do that out of".

= aimed.⁶

= "clever enough to do so."

= replaced by some editors with "O,". = "I wish".

= he.

= Certainly.

63: Mercury asks for clarification: was Oenone wronged by Cupid or by the man she loved? = ie. "break his vow (to me)."
Oen. Even wanton Cupid's dame.

Merc. Why, was thy love so lovely, than?

Oen. His beauty hight his shame;
The fairest shepherd on our green.

Merc. Is he a shepherd, than?

Oen. And sometime kept a bleating flock.

Merc. Enough, this is the man.

Where wons he, then?

Oen. About these woods, far from the poplar-tree.

Merc. What poplar mean ye?

Oen. Witness of the vows betwixt him and me, And come and wend a little way, and you shall see his skill.

Merc. Sirs, tarry you.

Oen. Nay, let them go.

Merc. Nay, not unless you will.
Stay, nymph, and hark[en] what I say of him thou blamest so.

And, credit me, I have a sad discourse to tell thee ere I go.
Know then, my pretty mops, that I hight Mercury, The messenger of heaven, and hither fly
To seize upon the man whom thou dost love,
To summon him before my father Jove,
To answer matter of great consequence:
And Jove himself will not be long from hence.

Oen. Sweet Mercury, and have poor Oenone's cries
For Paris' fault y-pierced th' impartial skies?

Merc. The same is he, that jolly shepherd's swain.
Oen. His flock do graze upon Aurora's plain,
The colour of his coat is lusty green;
That would these eyes of mine had never seen
His 'ticing curlèd hair, his front of ivory,
Then had not I, poor I, bin unhappy.

Merc. No marvel, wench, although we cannot find him,
When all too late the Queen of Heaven doth mind him.
But if thou wilt have physic for thy sore,
Mind him who list, remember thou him no more,
And find some other game, and get thee gone;
For here will lusty suitors come anon,
Too hot and lusty for thy dying vein,
Such as ne'er wont to make their suits in vain.

[Exit Mercury with Cylops.]

Oen. I will go sit and pine under the poplar-tree,
And write my answer to his vow, that every eye may see.

[Exit.]

ACT III, SCENE V.

Enter Venus, Paris, and a company of Shepherds.

113-6: Oenone describes Paris so Mercury can recognize him.
Aurora = goddess of the dawn.
= gay.¹
= "I wish".
116: 'ticing = enticing.
front of ivory = literally a forehead of ivory, ie. white face or countenance; in Elizabethan times, the whiter, ie. less dark, was one's skin, the more beautiful the possessor.
119: wench = young lady; there was no negative connotation to this word in this era.
although = if.⁶
120: ie. "when Venus has so recently been giving him her attention."
121: a medical metaphor: "if you will accept some medicine (physic) for your injury".
122: whoever wants to (list) can remember (mind) Paris, but you should forget about him".
The meter of this line is imperfect.
= "find another man"; Mercury returns to the hunting metaphor.
= full of spirit.⁵ = soon.
= lustful.⁵
126: Oenone's soon-to-arrive new suitors are not accustomed to courting women for no purpose (as Paris has done).
ne'er wont = Dyce replaced the original, nonsensical, were monte; later editors follow his lead.
125-6: note how Peele "rhymes" the homonyms vein and vain.
128: note that Mercury has left Oenone with the impression that the gods have summoned Paris to answer for his mistreatment of her, rather than for his judgment of the beauty contest.
= waste away.
133: Oenone's role in the play ends here.

Entering Characters: Venus has been listening to the Shepherds' complaint about Thestyris, whose rejection of Colin caused his death, and agrees to punish her; this is done without any irony, considering that it is thanks to the goddess of beauty that Paris has basically done the same thing to Oenone.
Venus. Shepherds, I am content, for this sweet shepherd's sake,
A strange revenge upon the maid and her disdain to take.
Let Colin's corpse be brought in place, and buried in the plain.
And let this be the verse, The love whom Thestyris hath slain.
And, trust me, I will chide my son for partiality,
That gave the swain so deep a wound, and let her scape him by.

1st Shep. Alas that ever Love was blind, to shoot so far amiss!

Venus. Cupid my son was more to blame, the fault not mine, but his.

[Exeunt Shepherds.]

Paris. O madam, if yourself would deign the handling of the bow,
Albeit it be a task, yourself more skill, more justice know.

Venus. Sweet shepherd, didst thou ever love?

Paris. Lady, a little once.

Venus. And art thou changed?

Paris. Fair Queen of Love, I loved not all at once.

Venus. Well, wanton, wert thou wounded so deep as some have been,
It were a cunning cure to heal, and rueful to be seen.

Paris. But tell me, gracious goddess, for a start and false offence,
Hath Venus or her son the power at pleasure to dispense?

Venus. My boy, I will instruct thee in a piece of poetry,
That haply erst thou hast not heard: in hell there is a tree,
Where once a-day do sleep the souls of false forsworn lovers,
With open hearts; and there about in swarms the number hovers

= ie. Thestyris, the woman who rejected Colin's love.
= the quarto has burned, but buried is correct, as below in line 133 Venus instructs the shepherd to bury Colin's corpse.
= ie. the inscription on Colin's tomb.

5-6: assuming her son Cupid was the one who caused this distressing situation (by causing Colin to fall in love with Thestyris without similarly causing her to fall in love with him), Venus promises to chastise Cupid for his unfairness; but Venus tends to be quite indulgent of her son's pranks.

8: Love, in the person of Cupid, is often described as blind, meaning he is arbitrary in whom he shoots with an arrow (a metaphor for the unpredictability of love), but the 1st Shepherd uses blind here in its more modern sense, suggesting it as a reason Cupid has missed his mark.

14-15: Paris suggests that Venus would be more judicious than Cupid in employing the bow and arrow, if she would ever condescend (deign) to do so.

23: 16th century variation of "at once".

25-26: if Paris had ever been as deeply in love as some have been - perhaps she is thinking of Colin here - it would have required tremendous skill to "cure" it, and it would have been pitiable (rueful) to watch.

28-29: Paris asks whether Venus or Cupid possesses the discretionary power to forgive the transgression of going back on one's vows.

start = Baskerville suggests "deviation from right", Brooke, "sudden fit of passion".
dispense = give dispensation.14

33: Peele employs an antiquated form of forsworn, with the extra e and hence extra syllable, to fill out the meter.
Of poor forsaken ghosts, whose wings from off this tree do beat
36
Round drops of fiery Phlegethon to scorch false hearts with heat.

This pain did Venus and her son entreat the prince of hell
37
T’ impose to such as faithless were to such as loved them well:
And, therefore, this, my lovely boy, fair Venus doth advise thee,
38
Be true and steadfast in thy love, beware thou do disguise thee;
For he that makes but love a jest, when pleaseth him to start,
39
Shall feel those fiery water-drops consume his faithless heart.

Paris. Is Venus and her son so full of justice and severity?
Venus. Pity it were that love should not be linkèd with indifferency.
However lovers can exclaim for hard success in love,
Trust me, some more than common cause that painful hap doth move:

And Cupid's bow is not alone his triumph, but his rod;
Nor is he only but a boy, he hight a mighty god;
And they that do him reverence have reason for the same,
His shafts keep heaven and earth in awe, and shape rewards for shame.

Paris. And hath he reason to maintain why Colin died for love?
Venus. Yea, reason good, I warrant thee, in right it might behave.

Paris. Then be the name of Love adored; his bow is full of might,
His wounds are all but for desert, his laws are all but right.

= Phlegethon was one of the rivers of Hades, but it was comprised of fire rather than of water
37: entreat = ask, implore.
the prince of hell = ie. Pluto, god of Hades, who had the ultimate authority to dispense punishment to the souls of the dead; note that the phrase prince of hell was normally applied to Satan.

= ie. on.
40: beware…thee = a warning not to dissemble when one expresses one's love to a woman.
disguise = alter.14
41: start = "swerve from love" (Benbow).
46: it's too bad that love and fairness don't always go together.
47-48: the sense is, perhaps, "no matter how much some lovers cry out for success in love, believe me, there are more who are praying for others to love them, which is a more painful condition to be in."
hap = good fortune.
moves = push for, propose.
= means of punishment.
= is known as.
52: Cupid's arrows were capable of affecting even the gods, who thus themselves were wary of them.
rewards = meant ironically, referring to Cupid's punishments.6
= ie. a good reason. = ie. "back up his position".
56: Venus assures Paris there is a good reason why Colin had to die of a broken heart.
warrant = assure.
behave = "be necessary"14 or "be fitting or proper".6
58-59: if the goddess says there was a good reason for what Cupid did to Colin, then Paris is satisfied; no doubt a good policy when consorting with deities.
= merited, deserved.
Venus. Well, for this once me list apply my speeches to thy sense,

And Thestyulis shall feel the pain for Love's supposed offence.

[The Shepherds bring in Colin’s hearse, singing.]

Shepherds.
Welladay, welladay, poor Colin, thou art going to the ground.

The love whom Thestyulis hath slain,
Hard heart, fair face, fraught with disdain,
Disdain in love a deadly wound.
Wound her, sweet Love, so deep again,
That she may feel the dying pain
Of this unhappy shepherd's swain.
And die for love as Colin died, as Colin died.

Venus. Shepherds, abide; let Colin's corpse be witness of the pain
That Thestyulis endures in love, a plague for her disdain.
Behold the organ of our wrath, this rusty churl is he;
She dotes on his ill-favoured face, so much accursed is she.

[A foul crooked Churl enters, with Thestyulis, a fair Lass, who woos him, and sings an old song called "The Wooing of Colman": he crabbedly refuses her, and goes out of place: she tarries behind.]

Paris. Ah, poor unhappy Thestyulis, unpitied is thy pain!

Venus. Her fortune not unlike to hers whom cruël thou hast slain.

[Thestyulis sings and the Shepherds reply.]

THE SONG.

Thest. The strange effects of my tormented heart,
Whom cruël love hath woeful prisoner caught,
Whom cruël hate hath into bondage brought,
Whom wit no way of safe escape hath taught,
Enforce me say, in witness of my smart,
There is no pain to foul disdain in hardy suits of love.

61: Venus understands that Paris has been indirectly hinting that he would like to see Thestyulis punished, and she (Venus) agrees to do so.

me list...sense = literally, "it pleases me to adapt my commands to your judgment" (Baskerville, p.220).

= alleged; Venus is hesitant to blame Cupid for anything.

= coffin on a bier.⁴

67: Welladay = a cry of lamentation; in a lengthy discussion, Benbow convincingly argues that Welladay, Welladay is actually the title of the song, and not its opening lyric. Publications from this era can be found which describe a given ditty as being sung "to the tune of welladay".

going to the ground = going to be buried.

= "hold on".

= means, agent. = wicked or rough, low-bred fellow.¹¹⁵
= ugly; Venus has caused Thestyulis to fall in love with the Churl.

81-84: a partial pantomime occurs on-stage, as Thestyulis pursues a wretched and deformed man (foul crooked Churl), who rejects her!

The Wooing of Colman = there is no surviving copy of this "old song".

crabbedly = with ill-temper.¹
goes out of place = leaves the stage.

= Paris is ironic.

88: ouch! Venus dryly reminds Paris that Oenone is suffering just as Thestyulis is now.

= ie. affects, meaning "passions".⁶

= slavery.

= "force me to say". = pain.
= comparable to.¹⁴
Sheps. There is no pain, &c.

Thest. Cruël, farewell.

Sheps. Cruël, farewell.

Thest. Most cruël thou, of all that nature framed.

Shepherds. Most cruël, &c.

Thest. To kill thy love with thy disdain.

Shepherds. To kill thy love with thy disdain.

Thest. Cruël, Disdain, so live thou named.

Shepherds. Cruël, Disdain, &c.

Thest. And let me die of Iphis' pain.

Shepherds. A life too good for thy disdain.

Thest. Sith this my stars to me allot, And thou thy love hast all forgot.

Shepherds. And thou, &c.

[Exit Thesty lis.]

[The grace of this song is in the Shepherds' echo to her verse.]

Venus. Now, shepherds, bury Colin's corpse, perfume his hearse with flowers, And write what justice Venus did amid these woods of yours.

[The Shepherds carry out Colin's hearse.]

How now, how cheers my lovely boy, after this dump of love?

Paris. Such dumps, sweet lady, as these, are deadly dumps to prove.

Venus. Cease, shepherd, there are other news, after this melancholy: My mind presumes some tempest toward upon the speech of Mercury.

119: allusion to the tragic story of Anaxarete, a Cyprian maiden who scorned the amorous attentions of one Iphis, who hanged himself in his despair. When Anaxarete looked on with apathy even when Iphis' funeral cortège passed by her window, an enraged Venus turned her into stone.

= Bullen is attracted to an old editor's idea to change life to death.

123: the position of the stars at one's birth were believed to influence his or her fortune in life.

130-1: this odd stage direction, or commentary really, appears in the original 1584 quarto; is it meant to be a plea to future directors of the play to make sure to have the shepherds repeat the song? grace = virtue, particular pleasing element.\(^1\) echo = repetition.

= record.

140: "mournful tunes such as these will prove to be deadly ones."

= note the typical treatment of news as a plural word.

143: Venus sees Mercury approaching, pensively asserting, "I expect Mercury will tell us something that will signal
ACT III, SCENE VI.

Mercury with Vulcan’s Cyclops enter.

Merc. Fair Lady Venus, let me pardoned be,
That have of long bin well-beloved of thee,
If, as my office bids, myself first brings
To my sweet madam these unwelcome tidings.

Venus. What news, what tidings, gentle Mercury,
In midst of my delights, to trouble me?

Merc. At Juno’s suit, Pallas assisting her,
Sith both did join in suit to Jupiter,
Action is entered in the court of heaven;
And me, the swiftest of the planets seven,
With warrant they have thence despatched away,
To apprehend and find the man, they say,
That gave from them that self-same ball of gold.

Which, I presume, I do in place behold;
Which man, unless my marks be taken wide,
Is he that sits so near thy gracious side.
This being so, it rests he go from hence,
Before the gods to answer his offence.

Venus. What tale is this? doth Juno and her mate
Pursue this shepherd with such deadly hate,
As what was then our general agreement,
To stand unto they nill be now content?

Let Juno jet, and Pallas play her part,
What here I have, I won it by desert;
And heaven and earth shall both confounded be,
Ere wrong in this be done to him or me.

Merc. This little fruit, if Mercury can spell.

Entering Characters: Mercury, the messenger of the gods, arrives accompanied again by several of the one-eyed giants.

Scene VI: here begins the legal activity and language that will dominate the rest of the play, culminating in the accusation (the proper meaning of arraignment) - a trial really - of Paris regarding his decision to award the golden ball to Venus.

= by.
= job (as messenger) requires.
= news.

= appeal.
= common alternative to "since".
= see the note at Act II.i.83.
= seize or arrest.
= here Mercury likely points to the ball, which Venus is carrying around with her.
= "am looking at (even as we speak)."
= "I am mistaken", an archery metaphor, whose familiar form "wide of the mark" is still in common use. marks = targets.
= common expression meaning "it only remains to be done".
= ie. "to appear in front of".
= companion, referring to Pallas.

25: ie. "to maintain now that they are not satisfied with Paris' judgment?"

nill = will not.
= strut. = such theatrical self-references are always pleasing to come across.
= "by my own merit", ie. "because I deserved it".
= brought to destruction.
= "before any unfair action".

31: This little fruit = ie. the golden apple.
if Mercury can spell = an equivalent modern expression is "if I can see what is in the cards", ie.
Will send, I fear, a world of souls to hell.

**Venus.** What mean these Cyclops, Mercury? is Vulcan waxed so fine.

To send his chimney-sweepers forth to fetter any friend of mine? –
Abash not, shepherd, at the thing; myself thy bail will be. –

He shall be present at the court of Jove, I warrant thee.

**Merc.** Venus, give me your pledge.

**Venus.** My ceston, or my fan, or both?

**Merc.** [Taking her fan]
Nay, this shall serve, your word to me as sure as is your oath,
At Diana's bower; and, lady, if my wit or policy
May profit him, for Venus' sake let him make bold with Mercury.

[Exit with the Cyclops.]

**Venus.** Sweet Paris, whereon dost thou muse?

**Paris.** The angry heavens, for this fatal jar,
Name me the instrument of dire and deadly war.

[Exeunt.]

END OF ACT III.
ACT IV.

SCENE I.

Enter one of Diana's Nymphs followed by Vulcan.

Vulc. Why, nymph, what need ye run so fast? what though but black I be?

I have more pretty knacks to please than every eye doth see;
And though I go not so upright, and though I am a smith,
To make me gracious you may have some other thing therewith.

Entering Characters: the first three scenes of Act IV provide some comic relief and more music before the trial of Paris before the gods begins; here Venus' husband Vulcan, the crippled smith god, is engaging in one of the male gods' favourite activities - pursuing an unwilling female.

Vulc. Why, nymph, what need ye run so fast? what though but black I be?
I have more pretty knacks to please than every eye doth see;
And though I go not so upright, and though I am a smith,
To make me gracious you may have some other thing therewith.

1: but black I be = I am dark or swarthy, ie. repulsive.

Bacc. Yee Vulcan, will ye so indeed? − Nay, turn, and tell him, trull.

He hath a mistress of his own to take his bellyfull.

Vulc. Why, sir, if Phoebe's dainty nymphs please lusty Vulcan's tooth,
Why may not Vulcan tread awry as well as Venus doth?

Nymph. Ye shall not taint your troth for me: you wot it very well,
All that be Dian's maids are vowed to halter apes in hell.

Bacc. I' faith, I' faith, my gentle mops, but I do know a cast,
Lead apes who list, that we would help t' unhalter them as fast.

Nymph. Fie, fie, your skill is wondrous great! had thought the God of Wine
Had tended but his tubs and grapes, and not ben half so fine.

Entering Character: Bacchus is the god of wine and revelry.

1-2: Bacchus is teasing Vulcan, reminding him of his marriage to Venus.

trull = girl.¹

take his bellyfull = suggestive: "satisfy him (sexually)."

please...tooth = ie. "are what satisfy my appetite".

tread awry = ie. cheat, stray from the marriage bed.

taint your troth = "tarnish your marriage vows". = know.

halter apes in hell = meaning "lead apes in hell on a rope"; the phrase was usually written "lead apes in hell", a strange but occasionally used expression, meaning "to die an old maid", ie. remain a virgin.

apes = the quarto has apples, obviously an error.

true, my dear lass (mops), but - those who want to may lead apes to hell (ie. remain virgins) - I know a trick (cast)² that will help untie those halters quickly": the wine god Bacchus turns his own lascivious intentions towards the Nymph.

=f for shame! = "I would have thought".

not ben = was not.

fine = clever or cunning.¹
Vulc. Gramercy for that quirk, my girl

Bacc. That's one of dainty's frumps.

Nymph. I pray, sir, take't with all amiss; our cunning comes by lumps.

Vulc. Sh'ath capped his answer in the Q.

Nymph. How says 'a, has she so?

As well as she that capped your head to keep you warm below.

Vulc. Yea, then you will be curst I see.

Bacc. Best let her even alone.

Nymph. Yea, gentle gods, and find some other string to harp upon.

Bacc. Some other string! agreed, i'faith, some other pretty thing;
'Twere shame fair maids should idle be: how say you, will ye sing?

Nymph. Some rounds or merry roundelays, we sing no other songs;
Your melancholic notes not to our country mirth belongs.

Vulc. Here comes a crew will help us trim.

ACT IV, SCENE III.

Enter Mercury with the Cyclops.

Merc. Yea, now our task is done.
Bacc. Then, merry Mercury; more than time this round were well begun.

They sing "Hey down, down, down," &c.

The song done, the Nymph winds a horn in Vulcan's ear, and runs out.

Vulc. A harlotry, I warrant her.

Bacc. A peevish elvish shroe.

Merc. Have seen as far to come as near, for all her ranging so.

But, Bacchus, time well-spent I wot, our sacred father Jove.

With Phoebus and the God of War are met in Dian's grove.

Vulc. Then we are here before them yet: but stay, the earth doth swell; God Neptune, too, (this hap is good,) doth meet the Prince of Hell.

Pluto ascends from below in his chair; Neptune enters at another way.

Pluto. What jars are these, that call the gods of heaven and hell below?

Nept. It is a work of wit and toil to rule a lusty shroe.

ACT IV, SCENE IV.

Enter Jupiter, Saturn, Apollo, Mars, Juno, Pallas, and Diana.

Jup. Bring forth the man of Troy, that he may hear Whereof he is to be arraignèd here.

= "it's about time".

= a frequently alluded-to song of the era.

= blows.

7-8: a practical joke.

10: ie. "(she's) a whore, I guarantee it;" Brooke suggests "silly girl" for harlotry.

12: peevish = foolish, headstrong or prudish.15

elvish = spiteful or mischievous.1

shroe = shrew, scold.

14: Have seen...as near = literally, "I could have seen just as much from far off as I did from close up"; the sense of this gently mocking and proverbial-sounding clause is perhaps, "you could have stayed where you were and gotten just as close to your goal of seducing the nymph as you did by traveling all this way."

ranging = roaming around.

15: wot = know or expect.

our sacred father Jove = Jupiter is the father of both Mercury and Bacchus, though they had different mothers. = ie. Apollo. = ie. Mars.

= hold on!

19: Neptune = the god of the seas.

hap = fortuitous event.

the Prince of Hell = Pluto, god of Hades.

21: throne; here is an opportunity for some nice special effects.

= quarrels; Pluto, unusually monogamous for a god, is generally content to remain below ruling his domain.

26: to control a vigorous shrew requires cleverness and hard work.

Entering Characters: the remainder of the supernatural tribunal arrives; Saturn is the god of agriculture.

The male gods (the four named here, plus Mercury, Neptune, Pluto, Vulcan, and Bacchus - for a total of nine) will form the jury, with Jove the presiding judge; Mercury also acts as a page to the court; Juno and Pallas are the appellants, and Diana is present primarily because the trial is taking place in her domain, the woods of Mt. Ida.

= for what reason. = charged or accused.
Nept. Lo, where 'a comes, prepared to plead his case,  
Under conduct of lovely Venus grace!

Enter Venus with Paris.

Merc. I have not seen a more alluring boy.

Apol. So beauty hight the wreck of Priam's Troy.

[The gods being set in Diana's bower:  
Juno, Pallas, Venus, and Paris stand on sides  
before them.]

Venus. Lo, sacred Jove, at Juno's proud complaint,  
As erst I gave my pledge to Mercury,  
I bring the man whom he did late attain,  
To answer his indictment orderly;  
And crave this grace of this immortal senate,  
That ye allow the man his advocate.

Pall. That may not be; the laws of heaven deny  
A man to plead or answer by attorney.

Venus. Pallas, thy doom is all too peremptory.

Apol. Venus, that favour is denied him flatly:  
He is a man, and therefore by our laws,  
 Himself, without his aid, must plead his cause.

Venus. Then 'bash not, shepherd, in so good a case;  
And friends thou hast, as well as foes, in place.

Juno. Why, Mercury, why do ye not indict him?

Venus. Soft, gentle Juno, I pray you, do not bite him.

Juno. Nay, gods, I trow, you are like to have great silence,  
Unless this parrot be commanded hence.

Jup. Venus, forbear, be still. − Speak, Mercury.

Venus. If Juno jangle, Venus will reply.
Merc. Paris, king Priam’s son, thou art accused of partiality.

Of sentence partial and unjust; for that without indifferency, Beyond desert or merit far, as thine accusers say, From them, to Lady Venus here, thou gavest the prize away: What is thine answer?

Paris’ oration to the Council of the Gods.

Paris. Sacred and just, thou great and dread-inspiring Jove, And you most-revered powers, whom love nor hate

May wrest awry; if this, to me a man, This fortune fatal be, that I must plead For safe excusal of my guiltless thought, The honour more makes my mishap the less. That I a man must plead before the gods, Gracious forbearers of the world’s amiss,

For her, whose beauty how it hath enticed, This heavenly senate may with me aver.

But since nor that nor this may do me good, And for myself myself must speaker be, A mortal man amidst this heavenly presence; Let me not craft a long defence to them

That beholders of my guiltless thoughts. Then for the deed, that I may not deny, Wherein consists the full of mine offence, I did upon command; if then I erred, I did no more than to a man belonged.

And if, in early form of verdict of their forms divine, My dazzled eye did swerve or surfeit more On Venus’ face than any face of theirs,

50: **araigned** = accused. **partiality** = improper or unfair bias, ie. judging the beauty contest in a non-objective way. = (making a) decision (which was).

55ff: Paris’ defense is a superb model for a defense-attorney’s speech; his multiple subtle arguments demonstrate Peele’s knowledge of the nuances of criminal law. For Paris’ oration, Peele dramatically abandons his use of rhyming couplets, employing instead the now familiar form of blank verse; this is the first play in which any of the major Elizabethan dramatists used blank verse.

56: **thrice-reverend** = most-revered, a title of respect; **thrice** is used as a simple intensifier.

56-57: **whom love…awry** = “you who do not let your emotions lead you from administering honest justice”; Paris wisely flatters the gods.

57-60: **if this…the less** = ”if it is my fate, as a mortal, to have to plead for myself to excuse my innocent intentions, then the honour of doing so mitigates my bad luck (mishap) in being forced to do so.”

62: Paris flatteringly describes the gods as patiently tolerating all of men’s misdeeds. = ie. Venus. = assembly.1 = affirm.2

65: “but since (sith) nothing I do or say will do me any good (boot)”, the sense being, ”but since I have no choice in the matter”.

73: ie. it is normal for humans to make mistakes; here is a precursor to the later formulation, **to err is human**.

74-76: ”and if you decide that I was unable to help looking upon Venus’ face more than those of Juno and Pallas”. **verdit** = early form of verdict; the change-over in usage from verdit to verdict took place largely in the 1580’s. **swarve** = old form of swerve.
It was no partial fault, but fault of his, Belike, whose eyesight not so perfect was As might discern the brightness of the rest.

And if it were permitted unto men, Ye gods, to parle with your secret thoughts, There ben that sit upon that sacred seat, That would with Paris err in Venus' praise.

But let me cease to speak of error here; Sith what my hand, the organ of my heart, Did give with good agreement of mine eye, My tongue is vowed with process to maintain.

---

Pluto. A jolly shepherd, wise and eloquent.

Paris. First, then, arraigned of partiality, Paris replies, "Unguilty of the fact";

His reason is, because he knew no more Fair Venus' ceston than Dame Juno's mace, Nor never saw wise Pallas' crystal shield.

Then as I looked, I loved and liked attonce, And as it was referred from them to me, To give the prize to her whose beauty best My fancy did commend, so did I praise And judge as might my dazzled eye discern.

Nept. A piece of art, that cunningly, pardie, Refers the blame to weakness of his eye.

Paris. Now, for I must add reason for my deed, Why Venus rather pleased me of the three; First, in the intrails of my mortal ears,

The question standing upon beauty’s blaze.

---

surfeit = indulge.

77-79: Paris' first substantive argument is that his eyesight, being that of a mortal, was simply not up to the task of discerning the true beauties of Juno and Pallas, and it could not help being drawn to the physical beauty of Venus' face.

partial (line 77) = biased, unfair.

= speak or consult.

= "there are those who".

83: Paris is certain that if the gods considered their deepest thoughts honestly, they would admit with Paris that Venus indeed deserves all of their praise.

85-87: Paris' eyes, in viewing Venus, led his heart to feel she should be judged the winner, and his hand simply followed suit by awarding her the prize, and now his tongue, in its speech, must justify his actions.

Sith = since.

organ = agent.

vowed = the original word here, voyde (ie. void), is emended by most of the editors to vowed; Baskerville, however, keeps void, and interprets the line, "unable to explain in a detailed story," which, however, is clearly not the case.

process = systematic argument.

89: Pluto is impressed so far with Paris' defense!

92: Unguilty = common alternative to the more familiar "not guilty".

fact = deed.

93-95: in being able only to focus on the goddesses' physical beauty, Paris claims he was unable to take notice of or give attention to the significance of the other qualities of the ladies, as represented in this passage by the accessories they carried with them.

ceston (line 94) = belt or girdle.

= occasional alternative for "at once".

= ie. the role of judge was given.

102-3: Neptune too is impressed, especially by Paris' subtle shifting of blame from himself to his eyes, as if they were independent actors.

pardie = "truly", an alternate spelling for perdy.

= because. = further justification.

= insides, or twists and turns.

108-110: Defense Argument #2: since Venus is known as
The name of her that hight the Queen of Love, Methought, in beauty should not be excelled.

Had it been destinèd to majesty (Yet will I not rob Venus of her grace), Then stately Juno might have borne the ball. Had it to wisdom been intitulèd, My human wit had given it Pallas then.

But sith unto the fairest of the three That power, that threw it for my farther ill, Did dedicate this ball; and safest durst My shepherd's skill adventure, as I thought, To judge of form and beauty rather than Of Juno's state or Pallas' worthiness, That learned to ken the fairest of the flock, And praisèd beauty but by nature's aim; Behold, to Venus Paris gave this fruit, A daysman chosen there by full consent, And heavenly powers should not repent their deeds. Where it is said, beyond desert of hers I honoured Venus with this golden prize, Ye gods, alas, what can a mortal man Discern betwixt the sacred gifts of heaven? Or, if I may with reverence reason thus; Suppose I gave, and judged corruptly then, For hope of that that best did please my thought, This apple not for beauty's praise alone; I might offend, sith I was pardonèd.

And tempted more than ever creature was With wealth, with beauty, and with chivalry, And so preferred beauty before them all, The thing that hath enchanted heaven itself. And for the one, contentment is my wealth; (hight) the Queen of Love, it would be illogical for anyone other than her to be judged the most beautiful. blaze (line 108) = blazon or proclalmation,1,4 or glow or splendour.1

111: if it had been the intention of the contest to award the prize to the one with the greatest quality of majesty.

= dedicated.1

116-123: these lines comprise Defense Argument #3. 116-8: But sith...this ball = Paris points out that whoever (That power) had introduced the divisive golden ball in the first place had clearly intended it to be granted to the most beautiful of the three deities, so he was only judging as he was bound to do by the letter of the ball's inscription.

118-9: and safest...adventure = "and as I thought the safest thing to do was". shepherd's skill = Paris modestly dismisses his own ability. adventure = risk.

122: Paris points out, again with self-deprecation, that any skill he had in judging beauty he had gained by judging the fairness of his sheep! ken = recognize, perceive.1

125-6: Defense Argument #4: since the goddesses were the ones who chose Paris to be their judge, it is incumbent on them to accept his decision. daysman = arbiter or umpire.1,3

127-8: now Juno and Pallas are claiming Venus does not deserve the prize.

= between.

= due respect.

132-137: Defense Argument #5: how can he be blamed for unfair bias by the very goddesses who themselves each tried to bribe him with their spectacular gifts to influence his vote?

= Paris is referring to the fact that he had been granted assurances beforehand by the goddesses that he would not offend any of them regardless of his judgment.

= prowess in war.

140: Paris doesn't need any of the things the goddesses offered him: peace of mind is all the wealth he needs.
A shell of salt will serve a shepherd swain,
A slender banquet in a homely scrip,
And water running from the silver spring.
For arms, they dread no foes that sit so low;
A thorn can keep the wind from off my back,
A sheep-cote thatched a shepherd's palace hight.

Of tragic Muses shepherds con no skill;
Enough is them, if Cupid ben displeased,
To sing his praise on slender oaten pipe.

And thus, thrice-reverend, have I told my tale,
And crave the torment of my guiltless soul
To be measured by my faultless thought.
If warlike Pallas or the Queen of Heaven
Sue to reverse my sentence by appeal,
Be it as please your majesties divine;
The wrong, the hurt, not mine, if any be,
But hers whose beauty claimed the prize of me.

Paris having ended, Jupiter speaks.

Jup. Venus, withdraw your shepherd for a space.
Till he again be called for into place.

[Exeunt Venus and Paris.]

Juno. Yea, gentle Jove, when Juno's suits are moved,
Then heaven may see how well she is beloved.

Apol. But, madam, fits it majesty divine
In any sort from justice to decline?

Pall. Whether the man be guilty, yea or no,
That doth not hinder our appeal, I trow.

Juno. Phoebus, I wot, amid this heavenly crew,
There be that have to say as well as you.
Apol. And, Juno, I with them, and they with me, In law and right must needfully agree.

Pall. I grant ye may agree, but be content To doubt upon regard of your agreement.

Pluto. And if ye marked, the man in his defence Said thereof as 'a might with reverence.

Vulc. And did ye very well, I promise ye.

Juno. No doubt, sir, you could note it cunningly.

Sat. Well, Juno, if ye will appeal, ye may. But first despatch the shepherd hence away.

Mars. Then Vulcan's dame is like to have the wrong.

Juno. And that in passion doth to Mars belong.

Jup. Call Venus and the shepherd in again. 

[Exit Mercury.]

Bacc. And rid the man that he may know his pain.

Apol. His pain, his pain, his never-dying pain, A cause to make a many more complain. 

Mercury brings in Venus and Paris.

Jup. Shepherd, thou hast ben heard with equity and law,

And for thy stars doe thee to other calling draw,

We here dismiss thee hence, by order of our senate: Go take thy way to Troy, and there abide thy fate.

Venus. Sweet shepherd, with such luck in love, while thou dost live, As may the Queen of Love to any lover give.

Paris. My luck is loss, howe'er my love do speed:

184-7: "of course you must of all agree, but you can expect your agreement to be held in suspicion."

189-190: Pluto reminds everyone that Paris spoke with the deference due to the gods. marked = observed.

192: ie. "and he spoke highly and respectfully of you goddesses as well."

194: Juno, sarcastic, is not impressed. = still want to.

197: ie. "but first let's dispatch with the decision regarding Paris' guilt or innocence."

199: Mars senses that the decision is about to go against Venus, Vulcan's wife.

201: "who in her passions is Mars' lover;" but Baskerville interprets passion to mean "sorrow", hence, "sadly, the injury belongs to Mars;" either way, Juno is sarcastic.

205: stage direction added by Dyce.

207: rid the man = "let the mortal go,"5 or "dispatch the mortal";6 Bacchus wants to move on already. pain = ie. punishment or sentence.6,14

209-210: Apollo alludes to the catastrophes that will follow in time as a consequence of present events.

214-7: Jupiter announces the decision; Paris is doomed, but the gods will not tell him exactly how events will play out. We may note that a vote was never taken; Jupiter, in order to avoid unnecessarily upsetting Juno, has unilaterally made the decision. Ultimately, the gods don't really care what happens to humanity.

215: the sense is, "your fortune is to be found in a different situation or calling than the present one."

for thy stars = "because thy fate"; the allusion is to the predictive value of the alignment of the stars at one's birth.

= await.

219-220: Venus tries to put a positive spin on the ruling: at least she can still fulfill her promise to give Paris a beautiful woman to keep him company, while he lives.

222: "I am the loser here, even if I will succeed (speed) in love."
My luck is loss = Oenone used this exact expression back at Act III.iii.29
= regret.

227-8: The Trojan War will conclude when the Greeks burn Troy to the ground.

232-3: Jupiter asks Venus to agree to go along with whatever the tribunal decides regarding Paris' judgment.

234: "and if Paris' decision to award you the ball was the right one".

235: ie. no injustice will ensue.

239-244: Venus consents to abide the gods' decision, but pounds home her observation that Juno and Pallas are acting shamefully.

248: Smeaton interprets the line to mean that the gods will be unwilling to discuss the matter openly in the presence of the ladies, who will use their "special capacities to influence the judges" (the quote is from Brooke, p.18).

257: thoroughly = common alternate spelling of thoroughly. questioned of = discussed.

258-261: nor shall...doth go = briefly, "no need for you to wait around for our decision; we'll let you know!"

260: succeed = follow, happen.15

263: Thy will, my wish = "all I wish is to perform your commands."

wend = ie. "be on your way?"

= damn.
Venus. Now, Jove, be just; and, gods, you that be Venus' friends,
If you have ever done her wrong, then may you make amends.

[Exeunt Diana, Juno, Pallas, and Venus.]

Jup. Venus is fair, Pallas and Juno too.

Vulc. But tell me now without some more ado,
Who is the fairest she, and do not flatter.

Pluto. Vulcan, upon comparison hangs all the matter:
That done, the quarrel and the strife were ended.

Mars. Because 'tis known, the quarrel is pretended.

Vulc. Mars, you have reason for your speech, perdy; My dame, I trow, is fairest in your eye.

Mars. Or, Vulcan, I should do her double wrong.

Sat. About a toy we tarry here so long.
Give it by voices, voices give the odds;
A trifle so to trouble all the gods!

Nept. Believe me, Saturn, be it so for me.

Bacc. For me.

Pluto. For me.

Mars. For me, if Jove agree.

Merc. And, gentle gods, I am indifferent; But then I know who's likely to be shent.

Apol. Thrice-reverend gods, and thou, immortal Jove, If Phoebus may, as him doth much behove, Be licensed, according to our laws. To speak uprightly in this doubted cause, (Sith women's wits work men's unceasing woes),
To make them friends, that now bin friendless foes, And peace to keep with them, with us, and all,

272: ie. they are all beautiful.
274-5: Vulcan expects the other gods to admit that his wife is without doubt the most beautiful of the goddesses.
277-8: "well, the whole thing depends on comparing the beauty of the ladies; if we can resolve this issue, then the fighting can end."
280: Mars points out that it is quite obvious who the fairest of the goddesses is - Venus, naturally - and the whole argument raised by Juno and Pallas is spurious or manufactured; Mars' bias in favour of Venus is just as obvious, which the cuckolded Vulcan quickly - and dryly - observes.
285: "in which case I do her double the injury if I were to say anything different;" note that Mars does not deny Vulcan's implication.
287: "we are wasting all this time on such an unimportant matter."
291ff: the other gods second the motion.
293: the other gods second the motion.

= certainly.
= wife. = imagine, ie. know.
285: "in which case I do her double the injury if I were to say anything different;" note that Mars does not deny Vulcan's implication.
287: "we are wasting all this time on such an unimportant matter."
291ff: the other gods second the motion.

= neutral on the matter.
= blamed, condemned; Mercury perhaps means that the result of their vote is a foregone conclusion: if it goes against Juno in any way, Jupiter would hear no end about it.
303-5: "if I may, as is my due, be permitted to speak regarding this case". behove = is due.¹
306: since women are always coming up with new ways to bring grief upon men.
307-9: Apollo has an idea for how to resolve the situation in a way that will restore amity amongst the women,
That make their title to this golden ball;

(Nor think, ye gods, my speech doth derogate
From sacred power of this immortal senate;)

Refer this sentence where it doth belong:

In this, say I, fair Phoebe hath the wrong;
Not that I mean her beauty bears the prize
But that the holy law of heaven denies
One god to meddle in another's power;

And this befell so near Diana's bower,
As for th' appeasing this unpleasing grudge,
In my conceit, she hight the fittest judge.

If Jove comptrol not Pluto's hell with charms,
If Mars have sovereign power to manage arms,
If Bacchus bear no rule in Neptune sea,
Nor Vulcan's fire doth Saturn's scythe obey,
Suppress not, then, 'gainst law and equity,
Diana's power in her own territory,
Whose regiment, amid her sacred bowers,
As proper hight as any rule of yours.

Well may we so wipe all the speech away,
That Pallas, Juno, Venus, hath to say,
And answer that, by justice of our laws
We were not suffered to conclude the cause.
And this to me most egal doom appears,
A woman to be judge among her feres.

Merc. Apollo hath found out the only mean
To rid the blame from us and trouble clean.

Vulc. We are beholding to his sacred wit.

Jup. I can commend and well allow of it;
And so derive the matter from us all.
That Dian have the giving of the ball.

Vulc. So Jove may clearly excuse him in the case,
Where Juno else would chide and brawl apace.

[They all rise.]
Merc. And now it were some cunning to divine
To whom Diana will this prize resign.

Vulc. Sufficeth me, it shall be none of mine.

Bacc. Vulcan, though thou be black, thou’rt nothing fine.

Vulc. Go bathe thee, Bacchus, in a tub of wine;
The ball’s as likely to be mine as thine.

[Exeunt.]

END OF ACT IV.

349-350: Mercury, with relief and perhaps some glee, notes how clever Diana will have to be to figure out how to handle the contest.

354: Bacchus, returning to the teasing between him and the smith god, observes, "though you are swarthy, you are also not good-looking.”

fine = could mean clever, attractive, or unrefined.¹

357: Vulcan suggests that Bacchus, being as unattractive as Vulcan is, is just as likely to not win the beauty contest.
ACT V.

SCENE I.

Enter Diana, Juno, Pallas, Venus.

Diana. Lo, ladies, far beyond my hope and will, you see,

This thankless office is imposed to me;

Wherein if you will rest as well content,

As Dian will be judge indifferent,

My egal doom shall none of you offend,

And of this quarrel make a final end:

And therefore, whether you be lief or loath,

Confirm your promise with some sacred oath.

Pall. Phoebe, chief mistress of this sylvan chace,

Whom gods have chosen to conclude the case,

That yet in balance undecided lies,

Touching bestowing of this golden prize,

I give my promise and mine oath withal,

By Styx, by heaven's power imperial,

By all that 'longs to Pallas' deity,

Her shield, her lance, ensigns of chivalry,

Her sacred wreath of olive and of bay,

Her crested helm, and else what Pallas may,

That wheresoe'er this ball of purest gold,

That chaste Diana here in hand doth hold,

Un Partially her wisdom shall bestow,

Without mislike or quarrel any mo,

Pallas shall rest content and satisfied,

And say the best desert do there abide.

Juno. And here I promise and protest withal,

By Styx, by heaven's power imperial,

By all that 'longs to Juno's deity,

Her crown, her mace, ensigns of majesty,

Her spotless marriage-rites, her league divine,

And by that holy name of Proserpine,

That wheresoe'er this ball of purest gold,

That chaste Diana here in hand doth hold,
Unpartially her wisdom shall bestow.
Without mislike or quarrel any mo,
And say the best desert doth there abide.

Venus. And, lovely Phoebe, for I know thy doom
Will be no other than thee become.
Behold, I take thy dainty hand to kiss,
And with my solemn oath confirm my promise,
By Styx, by Jove's immortal empery,
By Cupid's bow, by Venus' myrtle-tree,
By Vulcan's gift, my ceston and my fan.
By this red rose, whose colour first began
When erst my wanton boy (the more his blame)
Did draw his bow awry and hurt his dame,

By all the honour and the sacrifice
That from Cithaeron and from Paphos rise,

That wheresoe'er this ball of purest gold,
That chaste Diana here in hand doth hold,
Unpartially her wisdom shall bestow,
Without mislike or quarrel any mo,
Venus shall rest content and satisfied,
And say the best desert doth there abide.

[Diana describes the Nymph Eliza,
a figure of the Queen.]

Diana. It is enough, and, goddesses, attend.
There won's within these pleasant shady woods,
Where neither storm nor sun's distemperature
Have power to hurt by cruel heat or cold,
Under the climate of the mild heaven;
Where seldom lights Jove's angry thunderbolt,
For favour of that sovereign earthly peer;
Where whistling winds make music 'mong the trees,
Far from disturbance of our country gods,
Amids the cypress-springs, a gracious nymph,
That honour Dian for her chastity,

= decision.
= ie. "be fitting for thee".

= domain or power;¹ empery would go on to be a favourite word of Christopher Marlowe's.
= the myrtle was sacred to Venus.

47-49: the red rose was first created when Venus was rushing to her mortal lover Adonis, who while hunting had been injured by a boar; in her hurry, Venus pricked her foot on the thorn of a white rose, causing it to be stained with the red of her blood.
Peele, however, seems to have invented the story of Cupid accidentally wounding his mother with an arrow.⁶
wanton (line 48) = naughty.¹

51: Cithaeron = ie. Cythera, the name of an island on which sat a temple to Venus.
Paphos = a coastal city on the island of Cyprus; in one story, Venus was born off of Cyprus from the foam of the sea, coming to shore on Cyprus at Paphos.

59ff: the play essentially and suddenly ends, as Diana presents the golden ball to the nymph Eliza, who represents Queen Elizabeth. The latter was present at the performance of the play.¹⁴

Many entertainments from early in the reign of the first Elizabeth ended with a formal show of effusive praise of the queen.

figure = symbol.

62ff: note that for Diana's speech, Peele returns to the use of blank verse.

= ie. "listen up."
= lives, dwells.
= term referring to generally inclement weather.¹

= lands.

68: "because of the king of the god's great regard for Elizabeth, his royal earthly counterpart."

= ie. cypress-woods.³
= "who honours"; note how honour does not grammatically agree with nymph, but likes in the next line does.
And likes the labours well of Phoebe's groves;
The place Elyzium hight, and of the place
Her name that governs there Eliza is;
A kingdom that may well compare with mine,
An ancient seat of kings, a second Troy.
Y-compassed round with a commodious sea:
Her people are y-clepee Angeli,
Or, if I miss, a letter is the most:

She giveth laws of justice and of peace;
And on her head, as fits her fortune best,
She wears a wreath of laurel, gold, and palm;
Her robes of purple and of scarlet dye;
Her veil of white, as best befits a maid:
Her ancestors live in the House of Fame:

She giveth arms of happy victory,
And flowers to deck her lions crowned with gold.
This peerless nymph, whom heaven and earth belove,
This paragon this only, this is she,
In whom do meet so many gifts in one,
On whom our country gods so often gaze,
In honour of whose name the Muses sing;
In state Queen Juno's peer, for power in arms
And virtues of the mind Minerva's mate.
As fair and lovely as the Queen of Love,
As chaste as Dian in her chaste desires:
The same is she, if Phoebe do no wrong,
To whom this ball in merit doth belong.

**Pall.** If this be she whom some Zabeta call,
To whom thy wisdom well bequeaths the ball,
I can remember, at her day of birth,
How Flora with her flowers strewed the earth,
How every power with heavenly majesty
In person honoured that solemnity.

**Juno.** The lovely Graces were not far away,
They threw their balm for triumph of the day.

**Venus.** The Fates against their kind began a cheerful song,
And vowed her life with favour to prolong.

Then first gan Cupid's eyesight wexen dim;
Belike Eliza's beauty blinded him.
To this fair nymph, not earthly, but divine,
Contents it me my honour to resign.

**Pall.** To this fair queen, so beautiful and wise,
Pallas bequeaths her title in the prize.

**Juno.** To her whom Juno's looks so well become.
The Queen of Heaven yields at Phoebe's doom;
And glad I am Diana found the art,
Without offence so well to please desert.

**Diana.** Then mark my tale. The usual time is nigh,
When wont the Dames of Life and Destiny,
In robes of cheerful colours, to repair
To this renownèd queen so wise and fair,
With pleaasunt songs this peerless nymph to greet;
Clotho lays down her distaff at her feet,
And Lachesis doth pull the thread at length,
The third with favour gives it stuff and strength,
And for contrary kind affords her leave,
As her best likes, her web of life to weave.
This time we will attend, and in the mean while
With some sweet song the tediousness beguile.

The Music sounds, and the Nymphs within sing or solfa with voices and instruments awhile.

Then enter Clotho, Lachesis, and Atropos,
singing as follows: the state being in place.

THE SONG.

Cloth.  *Humanae vitae filum sic volvere Parcae.*

Loch.  *Humanae vitae filum sic tendere Parcae.*

Atro.  *Humanae vitae filum sic scindere Parcae.*

Cloth.  Clotho *colum bajulat.*

Loch.  *Lachesis trahit.*

Atro.  *Atropos occat.*

*Tres simul.*  *Vive diu foelix votis hominümque deümque,*

Corpore, mente, libro, doctissima, candida, casta.

[They lay down their properties at the Queen's feet.]

Cloth.  Clotho *colum pedibus.*

Lach.  *Lachesis tibi pendula fila.*

Atro.  *Et fatale tuis manibus ferrum Atropos offert.*

*Tres simul.*  *Vive diu felix, &c.*

[The song being ended, Clotho speaks to the Queen.]

Cloth.  Gracious and wise, fair Queen of rare renown.
Whom heaven and earth belove, amid thy train.
Noble and lovely peers, to honour thee,
And do thee favour more than may belong
By nature's law to any earthly wight.

Behold continuance of our yearly due;
Th' unpartial Dames of Destiny we meet,
As have the gods and we agreed in one,
In reverence of Eliza's noble name;
And humbly, lo, her distaff Clotho yields!

Loch.  Her spindle Lachesis, and her fatal reel.

Lays down in reverence at Eliza's feet
*Te tamen in terris unam tria numina Divam*

= the royal throne with a canopy, or alternately the throne on a raised platform.⁵

**The Song for Elizabeth:** translations for the song are adopted from Morley (p. 110).⁷

147: so the Fates spin the thread of human life.

149: so the Fates draw the thread of human life.

151: so the Fates cut the thread of human life.

153: Clotho bears the distaff.

155: Lachesis measures.

157: Atropos cuts.

159: **The Three Together:** live long blest with the gifts of men and gods,

160: in body and mind free, wisest, pure and chaste.

= attributes; by handing to Elizabeth their instruments, the Fates symbolically give up to the queen their role of terminating people's lives, at least with respect to the life of Elizabeth.

164: Clotho her distaff (lays) at your feet.

166: And Lachesis (gives) to you her hanging thread.

168: Atropos offers to your hands her far fate-enclosing steel.

170: the singers repeat lines 159-160.

= fame.
= retinue.

177-8: ie. heaven and earth shower more honour and favour on Elizabeth than is normally bestowed on any earthly mortal.

*wight* = person.

179: Clotho observes that the Fates are performing their annual tribute to Eliza (Elizabeth).

185: *spindle* = a rod onto which fibers are drawn into thread and wound.¹

*fatal* = fate-dealing.

*reel* = also a rod onto which yarn or thread is wound.¹

187-9: the three sisters, despite the law of nature,
Invita statuunt natura lege sorores,
Et tibi non aliis didicerunt par cere Parcoe.

Atro. Dame Atropos, according as her feres,
To thee, fair Queen, resigns her fatal knife:
Live long the noble phoenix of our age,
Our fair Eliza, our Zabeta fair!

Diana. And, lo, beside this rare solemnity,
And sacrifice these dames are wont to do,
A favour, far indeed contrary kind.
Bequeathèd is unto thy worthiness
This prize from heaven and heavenly goddesses!

[V. delivers the ball of gold to the Queen’s own hands.]

Venus. So, fair Eliza, Venus doth resign
The honour of this honour to be thine.

Juno. So is the Queen of Heaven content likewise
To yield to thee her title in the prize.

Paris. So Pallas yields the praise hereof to thee.
For wisdom, princely state, and peerless beauty.

EPILOGUS.

Omnes simul. Vive diu felix votis hominumque
deumque,
Corporae, mente, libro, doctissima, candida, casta,

[Exeunt omnes.]

FINIS.

1-2: the play concludes with one more reprisal of the music and lyrics of lines 159-160 of the play’s final scene.

Omnes simul. = everyone together (sings).

Postscript: from Troy, Paris was sent on an embassy to Sparta, where he met Helen, the wife of King Menelaus. The pair fell in love, and eloped back to Troy. Enraged, Menelaus convinced his brother Agamemnon, the king of Mycenae, to unite the Greek states and declare war on Troy. The ensuing war dragged on undecidedly for ten years, but with the help of a large wooden horse, the Greeks finally penetrated the gates of Troy and burned her to the ground.
George Peele's Invented Words

Like all writers of the era, George Peele made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and expressions from *The Arraignment of Paris* that research suggests may have been first used, or used in a certain way, by Peele in this play.

- **bleating flock(s)**
  - the collocation of *true* with *blue*.

- **bunting** (as an adjective)
  - the expression *cap a (or one's) answer* (and its variants, including *cap a proverb* and *quotation*)
  - the collocation *conductor of the train*

- **curl** (as a noun)

- **Elysium** (meaning a general place of ideal happiness)
  - the collocation *foggy smoke*

- **excusal**

- **glide** (first use as a noun, meaning stream)
  - the expression *halter apes in hell* (alternative to common "lead apes in hell")

- **harlotry** (meaning harlot, applied to a woman)
  - the expression *hold (one) chat*
  - the expression *if (one) can spell*

- **July-flowers**

- **lady-president**

- **length of ground**

- **love-offense** (this compound word is not even in the OED; if Shakespeare had used it, it would have its own entry)
  - the expression *maintain the field*

- **mask in a net** (variation of *walk* or *march*, etc. *in a net*; the expression appeared in one other 1584 publication, so credit must be shared)
  - the expression *my luck is loss*

- **oaken-bough**

- **par excellence** (earliest appearance in an otherwise English text)

- **spell** (as a verb, applied figuratively to mean discern)

- **sportance** (Peele seems to have revived this word from the 15th century)
  - **thrice-reverend**
  - **thriveless**
  - **unhalter**
  - the expression *unkissed unkind*
List of Footnotes.

Footnotes in the text correspond as follows:
1. Oxford English Dictionary (OED) online.