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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 Araynement 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.
2. Crystal, David and Ben. *Shakespeare's Words*.

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.

London, New York: Penguin, 2002.

3. Dyce, Rev. Alexander. *The Dramatic and Poetical Works of Robert Greene and George Peele*. London: George Routledge and Sons: 1874.

4. Bullen, A.H. *The Works of George Peele, Vol. I*. Boston: Houghton, Mifflin and Company, 1888.

5. Smeaton, Oliphant. *The Arraignment of Paris*. London: J.M. Dent and Co., 1905.

6. Benbow, R. Mark, ed. *The Works of George Peele* (Charles T. Prouty, gen. ed.). New Haven: Yale University Press, 1970.

7. Morley, Henry. *English Plays*. London: Cassell, Petter, Galpin & Co. (no date).

15. Baskerville, Charles Read, et al. editors. *Elizabethan and Stuart Plays*. New York: Holt, Rinehart and Winston, 1934.

16. Brooke, C.F. Tucker, and Paradise, Nathaniel B. *English Drama, 1580-1642*. Boston: D.C. Heath and Company, 1933.

### **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.

# THE ARRAIGNMENT OF PARIS

By George Peele

Performed c. 1581  
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## PROLOGUS.

*Enter Até.*

1 Condemnèd soul, Até, from lowest hell,  
  
2 And deadly rivers of th' infernal Jove,  
  
4 Where bloodless ghosts in pains of endless date  
Fill ruthless ears with never-ceasing cries,  
  
6 Behold, I come in place, and bring beside  
The bane of Troy! behold, the fatal fruit,  
  
Raught from the golden tree of Proserpine!

**Prologus:** 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.<sup>9</sup>

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 (ie. 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.<sup>4</sup>

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

= ie. souls. = ie. lasting forever.

= pitiless.

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

8	Proud Troy must fall, so bid the gods above,	her of a golden tree is Peele's fabrication.
	And stately <u>Ilium's lofty towers</u> be <u>racet</u>	8f: Smeaton notes the presence in the remainder of the <i>Prologue</i> the figure of speech known as <i>prolepsis</i> , a description of future events as if they already exist or have already occurred. 9: <i>Ilium's lofty towers</i> = Troy, also known as <i>Ilium</i> , was famous for its towers. <i>racet</i> = torn down, usually emended to <i>razed</i> .
10	By conquering hands of the victorious <u>foe</u> ; <u>King Priam's</u> palace waste with flaming fire,	= ie. the Greeks. = <i>Priam</i> was the king of Troy; the Greeks would burn Troy.
12	Whose thick and foggy smoke, piercing the sky, Must serve for messenger of sacrifice,	12-14: the smoke rising from the burning of Troy will let the gods know that Troy's destiny has been fulfilled.
14	T' appease the anger of the angry heavens; And Priam's younger son, the shepherd <u>swain</u> ,	15: Priam's second son (out of fifty) was <i>Paris</i> ; 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. <i>swain</i> = a youth or rustic, also sometimes synonymous with "shepherd". <sup>1</sup>
16	Paris, th' unhappy <u>organ</u> of the Greeks.	= 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.
	So, <u>loth</u> and weary of <u>her</u> heavy load,	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 <i>hypallage</i> , 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. <i>loth</i> = averse, reluctant. <sup>1</sup> <i>her</i> = ie. earth's.
18	The Earth complains unto <u>the hellish prince</u> , Surcharged with the burden that she <u>nill</u> sustain.	= Pluto, god of hell. 19: "weighed down with a burden that she will no longer sustain". <i>nill</i> = "will not", a favourite word of Peele's.
20	Th' <u>unpartial</u> daughters of <u>Necessity</u>	20-21: <i>Th' unpartial...suit</i> = 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. <i>Necessity</i> refers to <i>Ananke</i> , the goddess of fate, whose daughters were the Fates. <i>unpartial</i> = impartial.
22	<u>Bin aidès in her suit</u> : and so the twine That holds old Priam's house, the thread of Troy,	21: <i>Bin aides in her suit</i> = are helpers in Earth's petition. 21-23: <i>the twine...cuts</i> = <i>Atropos</i> was the name of the

	Dame <u>Atropos</u> with knife <u>in sunder</u> 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. <i>in sunder</i> (line 23) = old expression meaning the same as "asunder", ie. in two. <sup>1</sup>
24	Done be the pleasure of the powers above,  Whose <u>hests</u> men must obey: and I my part	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: <i>and I...vales</i> = Até will perform her role in the coming tragedy in the high grounds or hills ( <i>vales</i> ) of Mt. Ida. <i>Ida</i> = famous mountain near Troy, which was located in the far north-west of Anatolia, or Asia Minor.
26	Perform in <u>Ida vales</u> . <u>Lordings</u> , adieu;	26: <i>Lordings, adieu</i> = "gentlemen, I take my leave." = "my speech is done".
28	Imposing silence for your task, <u>I end</u> ,	
28	Till just assembly of the goddesses	28: "until the meeting of the goddesses".
30	Make me begin the tragedy of Troy.  [Exit Até cum aureo pomo.]	31: Até exits with her golden apple.
 <b><u>ACT I.</u></b>  		
<b><u>SCENE I.</u></b>		
<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.</i>		
1	<b>Pan.</b> 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 Faunus made us <u>tarry</u> all too long,  For by this morning mirth it should appear,	2: or maybe it is Faunus' fault for making them wait ( <i>tarry</i> ) too long before they could get going. 3: ie. "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.
4	<u>The Muses</u> or the goddesses be near.	
6	<b>Faun.</b> My fawn was nimble, Pan, and <u>whipt apace</u> , –  'Twas happy that we caught him up at last, –	6-7: Faunus acknowledges his fault; it took a great deal of effort to catch the deer he was hunting. <i>whipt apace</i> = dashed rapidly about. <sup>2</sup>

8	The fattest, fairest fawn in all the <u>chace</u> ; I wonder how the knave could skip so fast.	= chase, ie. game-filled woods. <sup>5</sup> 6-9: note the rhyme scheme of Faunus' speech, <i>abab</i> , which briefly breaking the play's regular pattern of rhyming couplets.
10	<b>Pan.</b> And I have brought a <u>twagger</u> for the nones,	11: <b>twagger</b> = this unusual word makes its only appearance in the English written record (outside of a 1582 collection word-collection) here; the OED editors guess from the context that its meaning is - a fat lamb; Benbow suggests <b>twagger</b> may be a misprint for <b>twigger</b> , which was a current term for a prolific breeder. <b>for the nones</b> = for the occasion; normally written as <b>for the nonce</b> by the late 16th century.
12	A <u>bunting</u> lamb; nay, <u>pray you</u> , <u>feel no bones</u> :	12: <b>bunting</b> = plump; <sup>1</sup> Smeaton, however, suggests "a lamb whose horns are just beginning to show." <b>pray you</b> = please. <b>feel no bones</b> = Pan invites his companions to feel the lamp; it is fat enough that they will not be able to feel its bones.
14	Believe me now <u>my cunning much I miss</u> , If ever Pan felt fatter lamb than this.	= "I am greatly off in my guess as to how clever I am". 14: note how the characters of the play speak frequently of themselves in the third person.
16	<b>Silv.</b> Sirs, you may boast your flocks and herds that <u>bin</u> both fresh and fair,	16f: the verse changes over temporarily to <i>iambic heptameter</i> ; the play will regularly switch back and forth between <i>pentameter</i> (five feet) and <i>heptameter</i> (seven feet). The former is normal in Elizabethan drama, the latter rare. <b>bin</b> = are.
	<u>Yet hath Silvanus walks, i-wis</u> , that stand in wholesome air;	17: <b>Yet hath Silvanus walks</b> = ie. "yet I have my own sections of the forest". <b>i-wis</b> = truly.
18	And, lo, the honour of the woods, the gallant oaken- bough, <u>Do I bestow</u> , laden with acorns and with <u>mast enow</u> !	19: <b>Do I bestow</b> = ie. "will I give as my gift". <b>mast</b> = the fruit of certain woodland trees, here basically synonymous with acorns. <b>enow</b> = old plural form of "enough".
20	<b>Pan.</b> <u>Peace</u> , man, for shame! <u>shalt</u> have both lambs and <u>dames</u> and flocks and herds and all,	21: this line has eight iambs! <b>Peace</b> = quiet. <b>shalt</b> = "we shall". <b>dames</b> = dams, ie. mothers of animals generally, and ewes here specifically.
22	And all my <u>pipes</u> to make the <u>glee</u> ; we meet not now to <u>brawl</u> .	22: <b>pipes</b> = ie. panpipes, the wind instrument played by blowing into a series of connected pipes of increasing length, famously associated with Pan. <b>glee</b> = mirth; but Benbow wonders if <b>make thee glee</b> is intended here; to <b>make one glee</b> was a current expression for "make entertainment for one". <sup>1</sup> <b>brawl</b> = quarrel.
24	<b>Faun.</b> There's no such matter. Pan; we are all friends assembled <u>hether</u> .	24: <b>hether</b> = hither, ie. here (properly "to here"). Just as four centuries later, musician Steve Miller, in his hit song <i>Rockin Me</i> , was to famously rhyme <b>suspicious</b> with <b>suspicious</b> , (" <i>Don't get suspicious / Now don't be suspicious</i> "), Peele rhymes <b>hether</b> with <b>hether</b> in lines 24-



To bid Queen Juno and her feres most humbly  
welcome hether:  
26 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.*

1 **Pom.** Yea, Pan, no farther yet, and had the start of me?

2 Why, then, Pomona with her fruit comes time enough,  
I see.

Come on a while; with country store, like friends, we  
venture forth:

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

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

A sign of love, unto a mighty person or a king,  
8 Than to a rude and barbarous swain, but bad and  
basely born,

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

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

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

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

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

25.

= companions, an ancient word.<sup>1</sup>

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.<sup>1</sup>

**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.<sup>1</sup>

= 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,"<sup>10</sup> "in good  
part",<sup>4</sup> or "at its proper value".<sup>1</sup>

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 monsyllable here: *gi'en*.

**tidy** = plump,<sup>1</sup> or ready for sacrifice.<sup>14</sup>

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".

16 **Pom.** God Pan, that makes your flock so thin, and  
 makes you look so lean,  
 To kiss in corners.

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

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

24 **Faun.** Some news; see where she is.

### ACT I, SCENE III.

*Enter Flora to the country gods.*

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

4 **Flora.** Believe me, Pan, not all thy lambs and yoes,  
 Nor, Faunus, all thy lusty bucks and does,  
 6 (But that I am instructed well to know  
 What service to the hills and dales I owe,)  
 8 Could have enforced me to so strange a toil,  
 Thus to enrich this gaudy, gallant soil.

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

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

16 Nor doth the milk-white way, in frosty night,  
 Appear so fair and beautiful in sight,  
 18 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: Peele 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.

= young lady. = "have you done it so neatly or cleverly".<sup>3</sup>  
 = marvel; Flora has covered the region with a spectacular show of flowers, such as would impress even the gods.

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,	= strewn. = adorned. = multi.
20	Along the bubbling brooks and silver glide,	20: <i>bubbling brooks</i> = this recently introduced expression (1581) became very popular for authors, before turning into the more familiar <i>babbling brooks</i> in the early 18th century. <i>glide</i> = stream. <sup>1</sup> = the bed under the water. <sup>1</sup>
	That at the bottom doth in silence slide;	
22	The watery-flowers and lilies on the banks,	22: <i>watery-flowers</i> = any of various flowers that grow in or near water; Dyce changed this to <i>water-flowers</i> , the more common term. <i>flowers</i> = pronounced as a single syllable here. = burgeon, ie. sprout; the simile compares the blooming of the various rows of flowers to the brightly spraying tail of a comet.
	Like blazing comets, burgen all in ranks;	= alternate title for Diana, goddess of hunting, whose domain they are in. = a small yellow flower. = ie. meaning the bluebell, so that, as Benbow observes, all the flowers listed are of comparable small size.
24	Under the hawthorn and the poplar-tree, Where sacred Phoebe may delight to be,	
26	The primrose, and the purple hyacinth,	
	The dainty violet, and the wholesome minth,	= ie. mint plant.
28	The double daisy, and the cowslip, queen	= plant with drooping umbrella- or bell-shaped flowers.
30	Of summer flowers, do overpeer the green; And round about the valley as ye pass,	= overlook. <sup>2</sup> = grassy area. <sup>1</sup> = plural form of <i>you</i> .
	Ye may ne see for peeping flowers the grass:	31: "there are so many flowers you cannot even see the grass." <i>ne</i> = not. <i>for</i> = because of. = ie. "then might well".
32	That well the mighty Juno, and the rest, May boldly think to be a welcome guest	
34	On Ida hills, when to approve the thing, The Queen of Flowers prepares a second spring.	= ie. demonstrate her welcome to the goddesses.
36		
38	<i>Silv.</i> Thou gentle nymph, what thanks shall we repay To thee that mak'st our fields and woods so gay?	
40	<i>Flora.</i> Silvanus, when it is thy hap to see My workmanship in portraying all the three,	= good fortune. 41: Flora has prepared portraits in flowers of the three expected goddesses (Juno, Pallas and Venus). There is an extra syllable in this line.
42	First stately Juno with her port and grace,	42-43: Juno is appropriately portrayed with her queenly attributes. <i>port</i> = stately bearing. <sup>1</sup>
	Her robes, her lawns, her crownet, and her mace,	43: <i>lawns</i> = clothing of fine linen. <sup>1</sup> <i>crownet</i> = a smallish crown. <sup>1</sup> <i>mace</i> = sceptre of office. <sup>1</sup>
44	Would make thee muse this picture to behold, Of yellow oxlips bright as burnished gold.	= marvel at. <sup>2</sup>
46	<i>Pom.</i> A rare device; and Flora well, perdy,	45: a plant whose flower is slightly bell-shaped. 47: <i>A rare device</i> = an excellent piece of work or idea. <i>perdy</i> = "by God", from the French <i>par Dieu</i> ,

<p>48 Did paint her <u>yellow</u> for her <u>jealousy</u>.</p>	<p>meaning "truly" or "certainly".<sup>1,3</sup></p> <p>48: <b>yellow</b> has been the colour of <b>jealousy</b> at least as far back as Chaucer's <i>Knight's Tale</i> (c. 1385).<sup>1</sup></p> <p>Pomona is being snide here; Juno was notorious for her violent jealousy over her husband Jupiter's (aka Jove's) frequent affairs; Flora ignores the comment.</p>
<p>50 <b>Flora.</b> Pallas in flowers of <u>hue</u> and colours red; <u>Her plumes, her helm, her lance, her Gorgon's head,</u></p>	<p>= variety.<sup>1</sup></p> <p>51: Flora has portrayed Pallas, the goddess of war and wisdom, with the attributes of a warrior.</p> <p><i>Pallas</i> was an alternate name for the Greek goddess <i>Athena</i>, who was borrowed by the Romans and renamed <i>Minerva</i>.</p> <p><b>Her plumes, her helm</b> = Pallas is wearing an elaborate helmet adorned with feathers.</p> <p><b>her Gorgon's head</b> = Pallas' famous shield, the <i>aegis</i>, which was traditionally depicted with the head of the Gorgon Medusa on its face; the <i>Gorgons</i> were three mythical ladies with hair of snakes, the most famous being Medusa.</p>
<p>52 Her trailing <u>tresses</u> that hang flaring round, Of <u>July-flowers</u> so <u>grafted</u> in the ground,</p>	<p>= long locks of hair.<sup>1</sup></p> <p>53: <b>July-flowers</b> = common 16th century spelling for gilliflowers, or clove pink.<sup>1</sup></p> <p><b>grafted</b> = grafted, here meaning "planted".</p>
<p>54 That, trust me, sirs, who did the <u>cunning</u> see, Would at a <u>blush</u> suppose it to be she.</p>	<p>= skillful or clever work.</p> <p>54-55: the portrayal is so flattering that anyone who saw it would, at a glance (<b>blush</b>), recognize it to be Pallas.<sup>1</sup></p>
<p>56 <b>Pan.</b> Good Flora, <u>by my flock</u>, <u>'twere</u> very good</p>	<p>57: <b>by my flock</b> = typical Elizabethan oath on a concrete object.</p> <p><b>'twere</b> = ie. it was.</p> <p>= adorn or dress.<sup>1,4</sup></p>
<p>58 To <u>dight</u> her all in red resembling blood.</p> <p>60 <b>Flora.</b> Fair Venus of sweet violets in blue, With other flowers <u>infixd</u> for <u>change</u> of hue; 62 Her plumes, her pendants, bracelets, and her rings. Her dainty fan, and twenty other things, 64 Her <u>lusty mantle</u> waving in the wind, And every part in colour and <u>in kind</u>; 66 And for her wreath of roses, she <u>will</u> dare With Flora's <u>cunning counterfeit</u> compare. 68 So that what living <u>wight</u> shall chance to see These goddesses, each placed <u>in her degree</u>, 70 Portrayed by Flora's workmanship alone, Must say that <u>art and nature</u> met in one.</p>	<p>= inserted.<sup>1</sup> = variety.</p> <p>= gay cloak.<sup>1</sup></p> <p>= "suitable and natural."<sup>14</sup></p> <p>= ie. would not.</p> <p>= skillfully-made portrait or image.</p> <p>= person.</p> <p>= "as befits her status".</p> <p>= <b>art</b> (artificial works created by hand, or the skill required to make such objects) and <b>nature</b> (those things which the natural world produced) were frequently opposed or paired in the era's literature.</p>
<p>72 <b>Sil.</b> A <u>dainty draught</u> to <u>lay her down</u> in blue,</p> <p>74 The colour commonly <u>betokening true</u>.</p>	<p>= delightful picture. = ie. "portray her".</p> <p>73-74: Silvanus is ironic, as Venus was associated with anything other than the loyalty (<b>true</b>) of lovers; this is one of the earliest connections in print between <b>true</b> and <b>blue</b>, the</p>

76 **Flora.** This piece of work, compact with many a  
flower,  
And well laid in at entrance of the bower,  
78 Where Phoebe means to make this meeting royal,  
Have I prepared to welcome them withal.  
80  
**Pom.** And are they yet dismounted, Flora, say.  
82 That we may wend to meet them on the way?  
84 **Flora.** That shall not need: they are at hand by this,  
  
And the conductor of the train hight Rhanis.  
  
86 Juno hath left her chariot long ago,  
And hath returned her peacocks by her rainbow;  
  
88 And bravely, as becomes the wife of Jove,  
Doth honour by her presence to our grove.  
90 Fair Venus she hath let her sparrows fly,  
To tend on her and make her melody;  
92 Her turtles and her swans unyokèd be.  
  
And flicker near her side for company.  
94 Pallas hath set her tigers loose to feed,  
  
Commanding them to wait when she hath need.  
96 And hitherward with proud and stately pace,  
To do us honour in the sylvan chace,  
  
98 They march, like to the pomp of heaven above,  
  
Juno the wife and sister of King Jove,  
100 The warlike Pallas, and the Queen of Love.  
102 **Pan.** Pipe, Pan, for joy, and let thy shepherds sing;  
Shall never age forget this memorable thing.  
104  
**Flora.** Clio, the sagest of the Sisters Nine,  
106 To do observance to this dame divine,  
Lady of learning and of chivalry,

phrase *true blue* itself not appearing until 1623.

*betokening true* = representing loyalty.

= composed.<sup>2</sup>

= natural enclosure, arbour.<sup>2</sup>

= with.

= could mean "stepped down from their chariots" or

"descended from above".<sup>1</sup>

= "be on our way", ie. go.

84: "that won't be necessary, they are close by (*at hand*)  
by now.

85: "and the one leading their procession is Rhanis."

*conductor of the train* = head of the procession (no,  
Peele is not predicting the coming of the railroad).

*hight* = is called or known as.

*Rhanis* = one of the Diana's numerous attendant  
nymphs.

87: "and has sent back her peacocks by means of Iris (the  
goddess of the rainbow), her personal messenger god."

The *peacock* was the most famous of Juno's attri-  
butes; they were often portrayed as pulling her chariot.

= nobly. = is fitting for.

90: *sparrows* were sacred to Venus.

92: *turtles* = ie., turtledoves, birds that were said to pull  
Venus' chariot.

*swans* = sometimes Venus was portrayed as traveling  
on the back of a swan.

= flutter.<sup>4</sup>

94: Pallas was sometimes associated with various big cats;  
a few ancient works of art show tigers pulling gods'  
chariots.

= towards here.

= wooded hunting-ground.<sup>1</sup>

= *heaven*, like most two-syllable words with a median 'v',  
is usually pronounced in one syllable, with the 'v' essen-  
tially omitted: *hea'en*.

99: Juno was both the sister and wife of the king of the gods.

98-100: note the rhyming triplet to finish off Flora's speech.

= an imperative, Pan calling on himself to play his pipe.

105: *Clio*, one of the nine Muses, is the Muse of history,  
as Flora describes her in line 107.

= reverence.

108	Is here arrived in fair <u>assembly</u> .	= <b>assembly</b> is pronounced with four syllables: <i>as-SEM-buh-ly</i> .
	And wandering up and down th' <u>unbeaten ways</u> ,	= untrod paths.
110	<u>Ring</u> through the wood sweet songs of Pallas' praise.	= ie. fills with sound. <sup>1</sup>
112	<b>Pom.</b> Hark, Flora, Faunus! here is melody,	
	A <u>charm</u> of birds, and more than ordinary.	= chorus or song, or blended singing. <sup>1,3,5</sup>
114	[ <i>An artificial charm of birds being heard within.</i> ]	115: Brooke suggests the music is made by mechanical birds.
116	<b>Pan.</b> The <u>silly</u> birds make mirth; then <u>should we do them wrong</u> ,	117: <b>silly</b> = vulnerable or simple; <sup>1,14</sup> references to <b>silly birds</b> were common in the era. <b>should we...wrong</b> = ie. "we would not be doing the right thing".
118	Pomona, if we <u>will</u> bestow an echo to their song.	118: "if we do not respond with a song of our own." <b>will</b> = will not.
120	<b>THE SONG.</b>	
122	[ <i>A <u>quire</u> within and without.</i> ]	122: there will be singing both on-stage and from off-stage. <b>quire</b> = old spelling of <i>choir</i> .
124	<b>Gods.</b> <i>O Ida, O Ida, O Ida, happy <u>hill!</u></i>	= ie. mountain.
	<i>This honour done to Ida may it continue <u>still!</u></i>	= forever.
126	<b>Muses.</b> [ <i>Within</i> ] <i>Ye country gods that <u>in this Ida won</u>,</i>	127: <b>Within</b> = the Muses are understood to be singing from off-stage, as they accompany the three goddesses. <b>in this Ida won</b> = live ( <b>won</b> ) on Mt. Ida. <sup>1</sup>
128	<i>Bring down your gifts of welcome,</i>	
	<i>For honour done to Ida.</i>	
130	<b>Gods.</b> <i>Behold, in sign of joy we sing.</i>	
132	<i>And signs of joyful welcome bring.</i>	
	<i>For honour done to Ida.</i>	
134	<b>Muses.</b> [ <i>Within</i> ]	
136	<i>The Muses give you melody to <u>gratulate this chance</u>,</i>	= joyfully welcome this opportunity.
	<i>And <u>Phoebe, chief of sylvan chace</u>, commands you</i>	= ie. Diana, the goddess of the woodland hunt.
	<i>all to dance.</i>	
138	<b>Gods.</b> <i>Then round in a circle our <u>sportance must be</u>,</i>	139: <b>sportance</b> = playful activity. <sup>1</sup> <b>must be</b> = in an interesting error, <b>must</b> is printed twice in the original edition - <b>must must be</b> .
140	<i>Hold hands <u>in a hornpipe</u>, all gallant in glee.</i>	= in a dance performed to the accompaniment of a hornpipe, a now-obsolete wind-instrument. <sup>1</sup>
142	[ <i>Dance.</i> ]	142: there is a time-out in the story here, as the characters perform a dance.
144	<b>Muses.</b> [ <i>Within</i> ]	
	<i>Reverence, reverence, most humble reverence!</i>	
146	<b>Gods.</b> <i>Most humble reverence!</i>	
	<b>ACT I, SCENE IV.</b>	
	<i>Juno, Pallas and Venus enter, Rhonis leading the way. Pan alone sings.</i>	

1	<i>THE SONG.</i>	
2		
4	<i>The God of Shepherds, and his mates, With country cheer salutes your states, Fair, wise, and worthy as you be.</i>	
6	<i>And thank the gracious ladies three For honour done to Ida.</i>	
8		
10	<i>[The birds sing.]</i>	
12	<i>The song being done, Juno speaks.</i>	
14	<b>Juno.</b> Venus, what shall I say? for, though I be a dame divine, This welcome and this melody exceed these wits of mine.	
16	<b>Venus.</b> Believe me, Juno, as I <u>hight</u> the Sovereign of Love, These rare delights in pleasures <u>pass</u> the banquets of King Jove.	= "am called", an ancient word dating back to Old English. = surpass.
18	<b>Pall.</b> Then, Venus, I conclude, it <u>easily</u> may be seen,	= pronounced as a two-syllable word: <i>EAS-ly</i> ; line 19 is short an iamb.
20	That in her <u>chaste</u> and pleasant <u>walks</u> fair <u>Phoebe</u> is a queen.	20: <b>Phoebe</b> , again, is Diana, goddess of the hunt, whose domain ( <i>walks</i> ) <sup>2</sup> the goddesses have entered. Phoebe is described as <i>chaste</i> because she was famously a virgin.
22	<b>Rhan.</b> Divine Pallas, and you sacred dames, Juno and Venus, honoured by your names, Juno, the wife and sister of King Jove, Fair Venus, lady- <u>president</u> of love, If any entertainment in this place, That can <u>afford</u> but homely, rude, and <u>base</u> , It please your <u>godheads</u> to <u>accept in gree</u> , 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 <u>whilom</u> in these woods of Ida; And for our country gods, I dare be bold, They make such cheer, your presence to behold, Such <u>jouisance</u> , such mirth, and merriment,  As nothing else their mind might more content: And <u>that</u> you do believe it to be so, Fair goddesses, your lovely looks do show. It <u>rests in fine</u> , for to confirm my talk,  Ye <u>deign</u> to pass along to Dian's walk; Where she among her troop of maids attends The fair arrival of her welcome friends.  <b>Flora.</b> And we will wait with all observance due, And do just honour to this heavenly crew.	22: a short line; Dyce suggests adding <b>You</b> at its beginning.  = presiding goddess; a favourite word of Peele's.  = provide. = rustic. <sup>5</sup> = divine natures. <sup>1</sup> = occasionally used phrase, meaning "accept graciously" or "accept kindly". <sup>1</sup>  = ie. occurred earlier, before.  = synonym for merriment and mirth, a borrowing from Old French; <sup>1</sup> pronounced <i>ZHU-i-sance</i> .  = so.  40: "in short ( <i>in fine</i> ), it only remains ( <i>rests</i> ), in order to confirm what I am saying, that". = condescend.

48 **Pan.** The God of Shepherds, Juno, ere thou go,  
Intends a lamb on thee for to bestow.

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

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

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

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

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

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

72 [Exeunt.]

## ACT I, SCENE V.

*Enter Paris and Oenone.*

1 **Paris.** Oenone, while we bin disposed to walk.

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

Then, prithce, sweet, afford some pretty thing,

= before.

= game-keeper.

= ie. taken.

= ie. "I say this".

= a word is missing after *have* in the original quarto; later editors naturally enough insert *power* here to rhyme with *bower*.

= adorn.

= "she who knows well". = colourfully decorated.  
*kens* = the verb *ken*, meaning "to know", much later became associated primarily with the Scottish.

**Entering Characters:** *Paris* is a son of the Priam, King of Troy (one of fifty!); when it was predicted that Paris' birth would lead to the ruin of Troy, his father commanded the shepherd Agelaus to bring the baby to Mt. Ida and abandon him to the elements (ie. to be "exposed"); after five days, Agelaus returned to find the infant still alive, being fed by a she-bear, and subsequently brought the baby home, named him Paris, and raised him with his own son.

By this point in his history, Paris has learned of his identity, though he still frequents Mt. Ida.

Paris is presently courting the nymph *Oenone*, who possesses the powers of prophecy.

1: *Oenone* = pronounced in three syllables, with the stress on the middle syllable: *o-E-none*.  
*while* = until.<sup>3</sup>  
*bin* = are.

= collection. = abundance.  
= read as "I dare say".  
= ie. in addition to.  
= ie. "your tales".

7: "then, please (*prithce*), my sweet, offer me up a nice one", ie. a choice story.



8	Some <u>toy</u> that from thy pleasant wit doth spring.	= trifle.
10	<b>Oen.</b> Paris, my heart's contentment and my choice,	
12	Use thou thy <u>pipe</u> , and I will use my voice;	11: Oenone asks Paris to accompany her on his <i>pipe</i> (a recorder-like instrument) <sup>1</sup> as she sings her story.
14	So shall thy just request not be denied,	
16	And time well spent, and both be satisfied.	
18	<b>Paris.</b> Well, gentle nymph, although thou do me wrong,	
	That <u>can ne</u> tune my pipe unto a song,	16: "I who am unable to play my pipe in accompaniment to a singer". <i>can ne</i> = cannot.
	<u>Me list</u> this once, Oenone, for thy sake.	17: "I will choose or opt".
	This <u>idle</u> task on me to undertake.	= foolish.
	<i>They sit under a tree together.</i>	
22	<b>Oen.</b> And <u>whereon</u> , then, shall be my <u>roundelay</u> ?	= ie. "on what subject". = short song. <sup>1</sup>
	For thou hast heard <u>my store</u> long since, dare say;	= 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	How Saturn did divide his kingdom <u>tho</u> To Jove, to Neptune, and to Dis below;	24-25: (1) <b>Saturn</b> , 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 <i>Battle of the Titans</i> . The brothers <b>Jupiter</b> (aka <b>Jove</b> ), <b>Neptune</b> and <b>Pluto</b> (aka <b>Dis</b> ) 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. <i>tho</i> = an ancient and long-obsolete word meaning "at that time". <sup>1</sup>
26	How mighty men made foul successful war Against the gods and state of Jupiter;	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 <i>Battle of the Giants</i> . It was close, but the Olympians prevailed
28	How Phorcys' <u>imp</u> , that was so <u>trick</u> and fair,	28-30: (3) the early god <b>Phorcys</b> had had a daughter, a beautiful mortal named Medusa, the most famous of the three sisters known as the <b>Gorgons</b> ; 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.
30	That tangled Neptune in her golden hair, Became a Gorgon for her lewd misdeed, –	<i>imp</i> (line 28) = child or offspring, with possible negative connotation. <sup>1</sup> <i>trick</i> = trim. <sup>5</sup>
32	A pretty <u>fable</u> , Paris, for to read, A piece of cunning, trust me, <u>for the nones</u> , That wealth and beauty alter men to stones;	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.

		<p><i>fable</i> = a short story with a lesson.<sup>1</sup>  <i>for the nones</i> = for the purpose (of illustrating her point).</p>
34	How Salmacis, resembling idleness, Turns men to women all through <u>wantonness</u> ;	34-35: (4) allusion to the story of Aphroditus (a son of Mercury and Venus) who fell asleep at the spring of the nymph <i>Salmacis</i> , 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. <sup>11</sup> <i>wantonness</i> = lewd behaviour.
36	How Pluto caught Queen Ceres' daughter thence, And what did follow of that love-offence;	36-37: (5) <i>Pluto</i> , with Jupiter's permission, kidnapped and married Proserpine, the daughter of <i>Ceres</i> , the goddess of agriculture and especially grains (hence the word <i>cereal</i> ). 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	Of Daphne turned into the laurel-tree, That shows a mirror of virginity;	38: (6) oft referred-to tale of the lovely nymph <i>Daphne</i> 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 <i>Metamorphoses</i> ; the inspiration for lines 38-39 is the most obvious adaptation: <i>As for example, in the tale of Daphne turned to bay,  A myrror of virginitie appeere untoo us may.</i>
40	How fair Narcissus <u>tooting on his shade</u> , <u>Reproves disdain</u> , and tells how <u>form doth vade</u> ;	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. <i>tooting on his shade</i> = staring at his own image, ie. reflection. <sup>14</sup> <i>Reproves disdain</i> = rebukes scorn, ie. Narcissus' story acts as a lesson not to scorn others' affections. <i>form doth vade</i> = beauty fades or disappears. <sup>1</sup> Early drama sometimes replaced <i>f</i> with <i>v</i> when it appeared at the beginning a word, usually to indicate dialect.
42	How cunning Philomela's needle tells What force in love, what wit in sorrow dwells;	42-43: (8) the allusion is to the gruesome story of Tereus, the king of Thrace, who violently raped <i>Philomena</i> , the sister of his wife Procne. 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 Procne, who had been told by Tereus that her sister was

44 What pains unhappy souls abide in hell,  
They say because on earth they lived not well, –

46 Ixion's wheel, proud Tantal's pining woe,

Prometheus' torment, and a many mo.

48 How Danaus' daughters ply their endless task,

What toil the toil of Sisyphus doth ask:

50 All these are old and known I know, yet, if thou wilt  
have any,  
Choose some of these, for, trust me, else Oenone hath  
not many.

52

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.

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

*abide* = endure.<sup>15</sup>

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.<sup>11</sup>

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.<sup>11</sup>

**Paris.** Nay, what thou wilt: but sith my cunning not  
compares with thine,

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

56 **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!"

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

60

**Paris.** No better thing; begin it, then: Oenone, thou  
shalt see

62 Our music figure of the love that grows 'twixt thee  
and me.

64

66 *They sing;*  
68 *and while Oenone sings, he pipes.*

66 **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.*

72 **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.*

76 **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!*

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

86 **Oen.** *Fair and fair, &c.*

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

92 **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 roundelays,  
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.<sup>14</sup>

= 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".

= are.

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.

98 *They that do change, &c.*

100 **Paris.** *They that do change, &c.*

102 **Both.** *Fair and fair, &c.*

[*The song being ended, they rise.*]

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

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

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

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

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

112 And I will have a lover's fee; they say, unkissed unkind.

[*Exeunt.*]

END OF ACT I.

105: *be cunning in this song* = ie. "be clever enough to recognize the warning or lesson of this song"; Brooke suggests *cunning* means "letter-perfect".

106: by *thy love*, Oenone means herself.

108: the poplar tree was a witness to the vow Paris made to Oenone; vows of betrothal were more enforceable if they were witnessed by third parties.

*the poplar...start* = "the poplar tree will not tremble in token of a false vow" (Baskerville, p.213).

= ie. "start from", meaning "leave" or "flee".

= "accompany you"

= I cannot find any evidence of this proverbial sentiment appearing in any other contemporary literature.

## 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,

6 A walker, such as in these thickets dwells;

8 And as she told what subtle juggling pranks  
She played with Juno, so she told her thanks:

10 A tattling trull to come at every call,  
And now, forsooth, nor tongue nor life at all.

12 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,  
14 He took but little pleasure in the minion;  
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.<sup>11</sup>

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,<sup>14</sup> 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).<sup>1</sup>

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".<sup>1</sup>

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.<sup>14</sup>

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 to respond by courting her aggressively.

18 Have power perhaps to make a god a bull.

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

22  
24 **Pall.** No matter, Venus, howsoe'er you scorn,  
My father Jove at that time ware the horn.

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

28 **Venus.** Tut, Mars hath horns to butt withal, although  
no bull 'a shows,  
30 'A never needs to mask in nets, 'a fears no jealous  
froes.

**nut-brown** = describes either hair or complexion.<sup>1</sup>

**lusty trull** = sex-charged harlot.

18: Juno seems to be alluding to the story in which Jove turned himself into an attractive bull, which allowed him to seduce the beautiful maiden Europa: while she stroked him he carried her off on his back into the sea, and, after swimming to the island of Crete, raped her.

The question is, why would she bring this story up, since it can only make her look poorly in the eyes of the other goddesses? The answer, perhaps, is that she is *not* referring to Europa, but rather only illustrating her point about the weakness of the male gods regarding the fairer sex; indeed, she may not even know about Europa,<sup>12</sup> so that her allusion is completely accidental.

20-21: Venus is enjoying making Juno uncomfortable.

**Gramercy** = thank you, from the French *grant merci*.

**jest** = story.<sup>1</sup>

= ie. "wore horns;" Pallas may herself be hinting at the story of Europa, as she describes Jove as literally wearing horns at the time he turned himself into a bull; but she is also using an expression which suggests Juno was cheating on Jupiter - a cuckolded husband was said to grow horns on his forehead.

26-27: "luckily, every lascivious god and goddess can easily find lovers for themselves; otherwise, heaven would be a great hunting ground (**park**), and Mars would be a lewd buck," ie. all the goddesses would be seducing Mars.

Juno fights back, alluding to Venus' famous and on-going love affair with Mars, the god of war.

29-30: Venus is not flustered, gleefully attacking back.

Firstly, Venus, alluding to Juno's identifying Mars as a buck, gives Mars the horns of a cuckold (**Mars hath horns to butt withal**), suggesting that she has no compunction about playing around on the god of war.

With respect to the remainder of this brief speech (**although...froes**), the interpretation is a bit trickier. Literally, the lines are saying Mars does not need to turn to himself into a bull (**no bull 'a shows**), he never has to disguise himself as a bull (**'A never...nets**), and he has no need to fear any jealous women (**'A fears...froes**). Her meaning, then, may be thus: unlike Juno's husband, her (Venus') lover, Mars, does not have to put on disguises because he doesn't actually ever cheat on her (she makes this point again in lines 43-44 below).

'a = he.

**to mask** = to hide or disguise (himself).

**nets** = neats, a common term for bovines (Benbow).

**froes** = women, from the German *frau*.

Benbow, however, suggests that Venus is actually saying that the disguises Jove uses when he goes after women are so transparent that he may as well be as open about his affairs as Mars is (Mars did actually father several children with women other than Venus, though he himself never married).

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.

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, ie. 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.

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.<sup>1</sup>

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<sup>1</sup> and (2) sexual strayer.  
**grove** = woodland.<sup>1</sup>



46	<b>Pall.</b> Too much of this: we wander far, the skies begin to scowl; Retire we to Diana's <u>bower</u> , the weather will be foul.	46-47: noticing a storm approaching, Pallas suggests they move into a natural shelter. = <b>bower</b> is a monosyllable here.
48		
50	<i>A storm of thunder and lightning passes. Até <u>trundles</u> the ball into place, crying "Fatum Trojae," Juno <u>takes</u> it up.</i>	50: Até enters and, unseen, rolls ( <b>trundles</b> ) the golden apple she was carrying with her in the <i>Prologue</i> onto the stage. <b>Fatum Trojae</b> = "Fate of Troy!" <b>takes</b> = picks.
52		
54	<b>Juno.</b> Pallas, the storm is past and gone, and <u>Phoebus</u> clears the skies, And, <u>lo</u> , behold a ball of gold, a fair and worthy prize!	= <b>Phoebus</b> is an alternate name for Apollo, in his role as the sun god. = look!
56	[ <i>Venus examines the ball closely.</i> ]	56: stage direction added by editor.
58	<b>Venus.</b> This <u>posy</u> <u>wills</u> the apple to the fairest given be;  Then is it mine, for Venus <u>hight</u> the fairest of the three.	58: Venus notices a short verse inscribed on the apple. <b>posy</b> = inscription. <sup>1</sup> <b>wills</b> = intends. = is called (ie. is known to be).
60	<b>Pall.</b> The fairest here, <u>as fair is meant</u> , am I, ye do me wrong;	= "as the meaning of the word <i>fair</i> is intended".
62	And if the fairest have it must, to me it doth belong.	
64	<b>Juno.</b> Then Juno may it not enjoy, <u>so every one says</u> <u>no</u> , But I will prove myself the fairest, <u>ere</u> I lose it so.	64: <b>so every one says no</b> = ie. "if everyone disagrees with me". = before.
66	[ <i>They read the posy.</i> ]	67ff: each deity will argue that <b>fair</b> 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.
68	The <u>brief</u> is this, " <u>Detur pulcherrimae</u> ,	= writing. <sup>3</sup> = "given to the most beautiful".
70	Let this unto the fairest given be, The fairest of the three," – and I am she.	
72		
74	<b>Pall.</b> " <u>Detur pulcherrimoe</u> , Let this unto the fairest given be. The fairest of the three," – and I am she.	
76		
78	<b>Venus.</b> " <u>Detur pulcherrimoe</u> , Let this unto the fairest given be, The fairest of the three," – and I am she.	
80		
82	<b>Juno.</b> My face is <u>fair</u> ; but yet the majesty, That all the gods in heaven have seen in me, Have made them choose me, <u>of the planets seven</u> .	= beautiful. <sup>1</sup>  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.

84 To be the wife of Jove and queen of heaven.  
 If, then, this prize be but bequeathed to beauty,  
 86 The only she that wins this prize am I.

88 **Venus.** That Venus is the fairest, this doth prove,  
 That Venus is the lovely Queen of Love:  
 90 The name of Venus is indeed but beauty,  
 And men me fairest call per excellency.  
 92 If, then, this prize be but bequeathed to beauty,  
 The only she that wins this prize am I.  
 94

96 **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,  
 98 No outward beauty hight, but dwells within;

And sift it as you please, and you shall find,  
 100 This beauty is the beauty of the mind:  
 This fairness, virtue hight in general,  
 102 That many branches hath in special;

This beauty wisdom hight, whereof am I,  
 104 By heaven appointed, goddess worthily.  
 And look how much the mind, the better part,  
 106 Doth overpass the body in desert,  
 So much the mistress of those gifts divine  
 108 Excels thy beauty, and that state of thine.

Then, if this prize be thus bequeathed to beauty,  
 110 The only she that wins this prize am I.

112 **Venus.** Nay, Pallas, by your leave you wander clean:

We must not conster hereof as you mean,  
 114 But take the sense as it is plainly meant;

And let the fairest ha't, I am content.  
 116

118 **Pall.** Our reasons will be infinite, I throw,  
 Unless unto some other point we grow:

But first here's none, methinks, disposed to yield,  
 120 And none but will with words maintain the field.

122 **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 ex-  
 pression 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.<sup>1</sup>

98: the sense is, "is not the beauty that is on the surface, but  
 that which can be found inside a person."  
*hight* = means.<sup>1</sup>

= "examine it every which way".<sup>1</sup>

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.<sup>1</sup>

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".  
*you 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 (*throw*)".  
 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.<sup>1</sup>

123: "let's find a third party to decide who deserves this  
 prize".

124 | Whoe'er he be that cometh next in place,  
Let him bestow the ball and end the case.

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

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

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

## ACT II, SCENE II.

*Enter Paris.*

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

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

Must wend to tend my charge, oppressed with  
melancholy.

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

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

18 | Whom, shepherd, thou shalt fairest name to be.  
This is thy charge; fulfil without offence,

20 | And she that wins shall give thee recompense.

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

24 | **Venus.** And, shepherd, say that I the fairest am,  
26 | 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.

130-1: Pallas cannot help asserting one more time the superiority of her position.  
*doom* = judgment.

= look. = ie. shepherd.

134: arbiter or judge; this modern-sounding word actually dates back at least to 1400.<sup>1</sup>

= knows, meaning "has".<sup>3</sup>

= 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.<sup>1</sup>

= 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.

28 **Juno.** Nay, shepherd, look upon my stately grace,  
 30 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,  
 32 Is mighty, and may easily suffice,  
At Phoebus hand, to gain a golden prize.

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

And Xanthus shall run liquid gold for thee to wash  
 thy hands;  
 42 And if thou like to tend thy flock, and not from them  
 to fly,  
 Their fleeces shall be curlèd gold to please their  
 master's eye;  
 44 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!

46 **JUNO'S SHOW.**  
 48

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

52 The ground whereon it grows, the grass, the root of  
 gold,  
 The body and the bark of gold, all glistening to behold,  
 54 The leaves of burnished gold, the fruits that thereon  
 grow  
 Are diadems set with pearl in gold, in gorgeous  
 glistening show;  
 56 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".<sup>6</sup>  
 = 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.<sup>2</sup> = 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.<sup>1</sup>

**Tagus' sands** = the **Tagus** was a river in the Iberian peninsula, whose sand was thought to be filled with gold.<sup>8</sup>

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.

= sparkling, glistening.  
 = polished.

= compensation.<sup>2</sup>  
 = ie. demand. = ie. so long as.

<p>58</p> <p>60</p> <p>62</p> <p>64</p> <p>66</p> <p>68</p> <p>70</p> <p>72</p> <p>74</p> <p>76</p> <p>78</p> <p>80</p>	<p style="text-align: right;">[<i>The tree sinks.</i>]</p> <p><b>Pall.</b> <u>Me list not</u> tempt thee with <u>decaying</u> wealth, Which is <u>embased</u> by <u>want of lusty health</u>;</p> <p>But if thou have a <u>mind to fly above</u>,</p> <p><u>Y-crowned</u> with fame, <u>near to the seat of Jove</u>,</p> <p>If thou aspire to <u>wisdom's worthiness</u>,</p> <p>Whereof thou mayst not see the brightness,</p> <p>If thou desire <u>honour of chivalry</u>, To be renowned for happy victory,</p> <p>To fight it out, and in the <u>champaign field</u> To shroud thee under Pallas' warlike shield,</p> <p>To prance on <u>barbèd</u> steeds, this honour, lo, Myself for <u>guerdon</u> shall on thee bestow! And <u>for encouragement</u>, 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.</p> <p>PALLAS' SHOW.</p> <p style="text-align: right;">[<i>Enter Nine Knights in armour,</i></p>	<p>61-62: Pallas contemptuously describes the offer of wealth as unseemly, something basely desired by those who do not have it. <b>me list not</b> = "I desireth (or chooseth) not to". <b>decaying</b> = the sense seems to "causing dissipation of character". <b>embased</b> = debased, made vile.<sup>6</sup> <b>want of lusty health</b> = one's lack of prosperity.<sup>2</sup></p> <p>= ie. loftier or less mean ambitions.</p> <p>64: <b>Y-crowned</b> = crowned; the ancient optional use of y- as a prefix was derived from the German prefix <i>ge-</i>, and was most commonly used, as here, with past participles; the OED suggests the modern equivalent prefix is <i>a-</i>, as in "we shall go a-hunting." <b>near to the seat of Jove</b> = ie. "which would make you worthy of a seat near the king of the gods".</p> <p>= Pallas, we must remember, is the goddess of wisdom, and, as the subsequent lines of her speech indicate, of war.</p> <p>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.</p> <p>= the honour that comes with prowess in war.<sup>1</sup> 68: "to become famous for military triumphs".</p> <p>= battlefields in the open countryside. 70: Pallas means she will offer Paris protection from harm during battle.</p> <p>= armoured. = reward. = ie. "in order to influence you further to choose me".</p> <p>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 <b>Nine Worthies</b>, 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</p>
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82 *treading a warlike almain, by drum and fife;*  
84 *and then they having marched forth again,*  
*Venus speaks.]*

86 **Venus.** Come, shepherd, come, sweet shepherd, look  
on me.

86 These bene too hoat alarums these for thee:

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

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

94 And lightly when he shoots, he doth not miss:  
And I will give thee many a lovely kiss.  
96 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,  
98 That can give sport to thee thy bellyfull,  
To ravish all thy beating veins with joy,  
100 Here is a lass of Venus' court, my boy,  
Here, gentle shepherd, here's for thee a piece,  
102 The fairest face, the flower of gallant Greece.

104 **VENUS' SHOW.**

106 *Enter Helen in her bravery.*

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

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

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

brother).

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;<sup>7</sup> **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",<sup>1</sup> 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.

= usually<sup>15</sup> or merrily.<sup>6</sup>

= loving.<sup>6</sup>

= desireth.

= ie. paramour.<sup>1</sup>

= 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).<sup>7</sup>

*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;*

120	<i>Se Dian, ch' in terra è delle ninfe</i>	<i>If Diana who is on earth is of the nymphs</i>
	<i>Reina imperativa di dolei fiori,</i>	<i>The empress queen of the sweet flowers,</i>
122	<i>Tra bosch' e selve da morte a pastori;</i>	<i>Among thickets and woods giving death to the shepherds;</i>
124	<i>Io son un Diana dolce e rara,</i>	<i>I am a Diana sweet and pure,</i>
	<i>Che con li guardi io posso far guerra</i>	<i>Who with my glamour can give battle</i>
126	<i>A Dian' infern' in cielo, e in terra.</i>	<i>To Dian of Hell, in Heaven or on earth.</i>
128	[Helen exits.]	
130	<b>Paris.</b> Most heavenly dames, <u>was never man</u> as I,	= ie. "never has there been a man",
	Poor shepherd swain, so <u>happy and unhappy</u> ;	= ie. fortunate and unfortunate both.
132	<u>The least</u> of these delights that you <u>devise</u> ,	= ie. "even the least". = contrive or bestow. <sup>1,2</sup>
	Able to <u>wrape</u> and dazzle human eyes.	= old spelling for <b>rape</b> , ie. enrapture. <sup>1</sup>
134	But since my silence may not pardoned be,	134: ie. Paris has no choice but to pick one goddess over the others - <b>silence</b> , or avoiding his duty, is not an option.
	And I appoint which is the fairest she,	
136	Pardon, most sacred dames, <u>sith one</u> , not all,	= ie. "since only one".
	By Paris' <u>doom</u> must have this golden ball.	= judgment.
138	Thy beauty, stately Juno dame divine,	
	That like to Phoebus' golden beams doth shine,	139: "that shines like the rays of the sun"; Apollo, a.k.a. Phoebus, we remember, is the god of the sun.
140	<u>Approves</u> itself to be most excellent;	= proves, demonstrates.
	But that fair face that doth me most <u>content</u> ,	= delight or please. <sup>1</sup>
142	Sith fair, fair dames, is neither she nor she,	142-3: "she who shall be called fair, which is neither you Juno nor you Pallas, is whomever I determine it to be."
	But she whom I shall fairest deem to be,	
144	That face is hers that <u>hight</u> the Queen of Love,	= is called or is known as.
	Whose sweetness doth both gods and creatures <u>move</u> ;	= arouse.
146	And if the fairest face deserve the ball,	
	Fair Venus, ladies, bears it from <u>ye</u> all.	= plural form of <b>you</b> .
148	[Gives the golden ball to Venus.]	
150	<b>Venus.</b> And in this ball doth Venus more delight	
152	Than in her lovely boy fair Cupid's sight.	
	Come, shepherd, come; sweet Venus is thy friend;	
154	No matter how thou other gods offend.	
156	[Venus takes Paris away with her. Exeunt.]	
158	<b>Juno.</b> But he shall rue and <u>ban</u> the dismal day	= curse.
	Wherein his Venus bare the ball away;	
160	And heaven and earth just witnesses shall be,	
	I will revenge it on his <u>progeny</u> .	= family. <sup>2</sup>
162	<b>Pall.</b> Well, Juno, whether we <u>be lief or loth</u> ,	= "are willing or unwilling <sup>5</sup> (to go along with the decision)".
164	Venus hath got the apple from us both.	
166	[Exeunt.]	

END OF ACT II.

## ACT III.

### SCENE I.

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

1 *O gentle Love, ungentle for thy deed,*

2 *Thou mak'st my heart  
A bloody mark*

4 *With piercing shot to bleed!*

6 *Shoot soft, sweet Love, for fear thou shoot amiss,  
For fear too keen  
Thy arrows been,*

8 *And hit the heart where my belovèd is.*

10 *Too fair that fortune were, nor never I  
Shall be so blest,  
Among the rest,*

12 *That Love shall seize on her by sympathy.  
Then since with Love my prayers bear no boot,*

14 *This doth remain  
To cease my pain,*

16 *I take the wound, and die at Venus' foot.*

18 *[Exit Colin.]*

### ACT III, SCENE II.

*Enter Hobbinol, Diggon, and Thenot.*

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,

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

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

= ie. 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.

= 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.

= carefully, unhurriedly or gently.<sup>1</sup> = ie. "miss your target".  
= 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 Thestylis with an arrow.

= "have proved useless".

14-16: "then no path is left for me but to die from my broken heart."

= receive.<sup>6</sup>

**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.

= bewitched,<sup>1</sup> ie. cursed as by a witch, or predetermined.<sup>14</sup>

2: **uncouth** = unknown or strange.<sup>1</sup>

**prove** = experience.<sup>2</sup>

4: ie. "either Cupid completely (**clean**) lacks any medicine (**physic**) which can "cure" a case of love, or he is going to be man's common ruin".



<p>That gives us <u>bane</u> to bring us low, and let us <u>medicine</u> lack.</p>	<p>5: "giving us poison (<i>bane</i>) to bring us down, and then allowing us to go without medicine."  <i>That gives...and let</i> = note the inconsistency in conjugation between <i>gives</i> and <i>let</i>.  <i>medicine</i> = pronounced as a disyllable: <i>MED-'cine</i>.</p>
<p>6  <b>Hobb.</b> <u>That</u> ever Love <u>had reverence</u> 'mong silly shepherd swains!</p>	<p>7: <i>That</i> = the sense is, "it's incredible that".  <i>had reverence</i> = ie. was held in reverence by.</p>
<p>8  Belike that <u>humour</u> hurts them most that most might <u>be</u> their pains.</p>	<p>8: the physiology of the era imagined the body to consist of four fluids known as <i>humours</i> - 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.  <i>be</i> = an old editor wonders if <i>bear</i> might be preferable.</p>
<p>10  <b>Then.</b> Hobbin, it is some other god that cherisheth <u>her</u> sheep,  For sure this Love doth nothing else but make our herdmen weep.</p>	<p>10: <i>her</i> = Dyce revises <i>her</i> to <i>their</i>, ie. the shepherds'.</p>
<p>12  <b>Digg.</b> And what a <u>hap</u> is this, I pray, when all <u>our woods rejoice</u>,  14 For Colin thus to be denied his young and lovely choice?</p>	<p>13: <i>a hap</i> = an occurrence.  <i>our woods rejoice</i> = ie. because of the visit by the goddesses.</p>
<p>16  <b>Then.</b> She <u>hight</u> indeed so fresh and fair that well it is for <u>thee</u>,  Colin and <u>kind</u> hath been thy friend, that Cupid could not see.</p>	<p>16: <i>hight</i> = is called.  <i>thee</i> = ie. Diggon, whom Thenot is addressing.</p> <p>17: Benbow's interpretation is definitive: Colin and nature (<i>kind</i>) 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.</p>
<p>18  <b>Hobb.</b> And whither wends yon <u>thriveless</u> swain? like to the stricken deer,  20 Seeks he <u>dictam[n]um</u> for his wound within our forest here?</p>	<p>19-20: "and where is yonder unsuccessful (<i>thriveless</i>) 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 <i>dictanum</i> plant to treat his wound."  <i>dictanum</i> = the dittany plant, often referred to as having medicinal values useful to treat arrow wounds.<sup>1</sup></p>
<p>22  <b>Digg.</b> He wends to greet the Queen of Love, <u>that</u> in these woods <u>doth won</u>,  With mirthless <u>lays</u> to make complaint to Venus of her son.</p>	<p>22: <i>that</i> = who.  <i>doth won</i> = ie. dwells, meaning "haunts".<sup>1,3</sup></p> <p>23: Colin has gone to meet and sing sad songs (<i>lays</i>) to Venus to deliver his grievance against her son Cupid.</p>
<p>24  <b>Then.</b> Ah, Colin, thou art all deceived! she dallies with the boy,  26 And <u>winks at</u> all his <u>wanton</u> pranks, and thinks <u>thy love a toy</u>.</p>	<p>25-26: Venus famously indulges Cupid in his tricks; besides, no deity is allowed to overturn or reverse the spells of another.  26: <i>winks at</i> = closes her eyes to, ie. is complaisant with.<sup>1</sup>  <i>wanton</i> = naughty, cruel.  <i>thy love a toy</i> = "your (Colin's) feelings are foolish or of little value."</p>
<p>28  <b>Hobb.</b> Then leave him to his luckless love, let him <u>abide</u> his fate;  The <u>sore is rankled</u> all too far, our comfort comes too late.</p>	<p>28: <i>abide</i> = endure.  = wound is festering; <i>rankle</i> is a favourite word of Peele's.</p>

**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.*

1 **Oen.** [*Aside*]  
2 Beguiled, disdained, and out of love! Live long, thou poplar-tree,  
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!

6 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.

10 But I will find the goddess out, that she thy vow may read,  
And fill these woods with my laments for thy unhappy deed.

12

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.  
*vales* = valleys.

35: *Amyntas' lusty boy* = ie. Paris; *Amyntas* is used as a generic pastoral name or term.<sup>6</sup>  
*coys* = soothes or caresses.<sup>3</sup>  
*dales* = valleys between the hills.

37: *cheer* = mood or looks.<sup>1,3</sup>  
*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.<sup>1</sup>

= "and am embarrassed to repeat".

= treacherous.

= wander and exchange.

10: *read* = think about, consider.<sup>1</sup>

<p>14 <b>Hobb.</b> So fair a face, so foul a thought to harbour in <u>his</u> breast! Thy <u>hope</u> consumed, poor nymph, thy <u>hap</u> is worse than all the rest.</p>	<p>13: <b>his</b> = ie. Paris'. 14: "your expectations (<b>hope</b>) are ruined, poor nymph, your luck (<b>hap</b>) is worse than anyone else's."</p>
<p>16 <b>Oen.</b> Ah, shepherds, you bin full of <u>wiles</u>, and whet your wits on books,</p>	<p>16-17: Oenone is not speaking to the shepherds on the stage, but rather is apostrophizing to all shepherds generally. 16: "ah, shepherds, you are full of tricks (<b>wiles</b>), and sharpen your clever ways by studying words in books".</p>
<p>And <u>wrape</u> poor <u>maids</u> with <u>pipes</u> and songs, and sweet alluring looks!</p>	<p>17: <b>wrape</b> = enrapt; the 1584 quarto has <b>wrap</b>, emended by most editors to <b>wrape</b> (ie. rape); Benbow alone keeps <b>wrap</b>, suggesting it means "surround". <b>maids</b> = maidens. <b>pipes</b> = music played on their flutes or recorders.</p>
<p>18 <b>Digg.</b> Mis-speak not all for his <u>amiss</u>; there bin that <u>keepen</u> flocks, 20 That never chose but once, nor yet beguilèd love with <u>mocks</u>.</p>	<p>19-20: "don't wrongly accuse all shepherds of behaving this way, just because Paris acted badly; there are plenty of men who tend their flocks and choose and stick to one woman, and never deceive them." <b>amiss</b> = fault. <b>keepen</b> = Peele adopts a dialectical two-syllable form of <b>keep</b> for the sake of the meter. <b>mocks</b> = derision.</p>
<p>22 <b>Oen.</b> False Paris, he is none of those; his <u>trothless</u> <u>double deed</u></p>	<p>22: <b>trothless</b> = unfaithful, treacherous.<sup>1</sup> <b>double deed</b> = Smeaton suggests <b>double</b> is a rhetorical redundancy, meant to emphasize the treachery inherent in Paris' faithlessness.</p>
<p>Will hurt a many shepherds else that might go <u>nigh</u> to <u>speed</u>.</p>	<p>22-23: Paris' actions will cause women in the future to suspect the motives of all shepherds who court them, harming their chances of success. <b>nigh</b> = near. <b>speed</b> = success.</p>
<p>24 <b>Then.</b> Poor Colin, that is ill for thee, that art as true in trust 26 To thy sweet <u>smert</u> as to his nymph Paris hath bin unjust.</p>	<p>25-26: Thenot apostrophizes to Thestylis: "poor Colin, who is love-sick for you, he is as true to your sweet suffering (<b>smert</b>) as Paris is unfaithful to Oenone. <b>smert</b> = alternate spelling for <b>smart</b>, meaning pain or suffering; <b>sweet smert</b> is hence an oxymoron.</p>
<p>28 <b>Oen.</b> Ah, well is she hath Colin won, that nill no other love! And woe is me, my luck is loss, my <u>pains no pity move</u>!</p>	<p>28: "ah, well off is the woman that Colin wins, he who will look on no other woman." = "my distress arouses no sympathy!"</p>
<p>30 <b>Hobb.</b> Farewell, fair nymph, sith he must heal alone that gave the wound;</p>	<p>31: <b>sith he...wound</b> = "since Cupid caused the wound, only he can mend it."</p>
<p>32 There grows no <u>herb</u> of such effect upon <u>Dame Nature's</u> ground.</p>	<p>32: <b>herb</b> = plant with medicinal effect. <b>Dame Nature</b> = <b>Nature</b> is personified; the expression <i>Mother Nature</i> goes back to the mid-16th century. 31-32: <b>wound / ground</b> = these words obviously no longer rhyme today, but they would have sounded more alike in 1584; according to Meier,<sup>13</sup> in Peele's time the diphthong <b>ou</b> would have had a sound half-way between the modern <i>ou</i> of <i>wound</i> and <i>ground</i>.</p>
<p>34 [Exeunt Hobbinol, Diggon, and Thenot.]</p>	

ACT III, SCENE IV.

*Enter Mercury with Vulcan's Cyclops.*

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 sings as she sits.*

14 **OENONE'S COMPLAINT.**

16 Melpomene, the Muse of tragic songs,  
With mournful tunes, in stole of dismal hue,

18 *Assist a silly nymph to wail her woe,  
And leave thy lusty company behind.*

20 *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 unclothèd 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*

**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.

= "likely", probably should have been printed *beleek* (to rhyme with *seek*), a word which, as Dyce notes, Peele used in another poem of his.

2: *Pyracmon* = one of three Cyclops mentioned in line 425 of Book VIII of the *Aeneid*, the others being named Brontes and Steropes.  
*swain* = shepherd.

3: *Dare wage my wings* = "I dare bet my wings", which were located on his hat and sandals.

*bleak and thin* = in Peele's *David and Bethsabe*, he describes the heart-smitten Amnon as "amorously lean".  
*bleak* = wan.<sup>15</sup>

= ie. "either out of". = ie. "approach her".

= lament.

8: *What* = ie. about the.

*of love* = ie. from Love; Cupid has not responded to her prayers.

14ff: Smeaton calls this song a "glorious lay (ie. song) of lamentation."

16: *Melpomene* is the Muse of tragic works.

17: wearing a *stola* (an ancient Greek woman's long robe)<sup>1</sup> of somber colour.

18: just as Homer and Virgil began their epic poems by asking a Muse to help them compose their works, so Oenone asks Melpomene to assist her in composing an effective song of lament.

21f: Oenone apostrophizes to her wreath.

*becomes not me* = "it is no longer fitting for me".

24: "shed your lovely green leaves".

26: there are occasional references in the era's literature to reading one's fortunes in leaves, or the *leaves of fate*.

27-29: ie. let a wind blow the leaves around the world to let everyone know what Paris has done; Peele would later use

30 *False Paris hath to his Oenone been.*

32 *The song ended, Oenone sitting still, Mercury speaks.*

34 **Merc.** Good day, fair maid; weary belike with following of your game,

36 **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.

38 **Merc.** Your hand perhaps did swerve awry.

40

42 **Oen.** Or else it was my heart.

44 **Merc.** Then sure 'a plied his footmanship.

46 **Oen.** 'A played a ranging part.

48 **Merc.** You should have given a deeper wound.

50 **Oen.** I could not that for pity.

52 **Merc.** You should have eyed him better, then.

54 **Oen.** Blind love was not so witty.

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

58 **Oen.** Or would I were not so.

60 **Merc.** Ye mean because 'a does ye wrong.

62 **Oen.** Perdy, the more my woe.

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

66 **Oen.** Well may I mean them both.

68 **Merc.** Is love to blame?

70 **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 Tamar.

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.<sup>3</sup>

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".<sup>6</sup>

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.<sup>6</sup>

= "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)."

72	<i>Oen.</i> <u>Even wanton</u> Cupid's <u>dame</u> .	73: <i>Even</i> = a monosyllable: <i>E'en</i> . <i>wanton</i> = playful, naughty. <i>dame</i> = dam, ie. mother.
74	<i>Merc.</i> Why, was thy love so lovely, <u>than</u> ?	= common alternate spelling of <i>then</i> , used here and in line 80.
76	<i>Oen.</i> His beauty <u>hight</u> his shame;	= "is known as", ie. "is"; Baskerville suggests "promised" or "assured", Benbow "heightens".
78	The fairest shepherd on our green.	
80	<i>Merc.</i> Is he a shepherd, than?	
82	<i>Oen.</i> And sometime kept a bleating flock.	
84	<i>Merc.</i> Enough, this is the man.	84: Mercury recognizes that Oenone is indeed talking about Paris; he has been asking Oenone these questions not so much out of concern for the nymph as for his need to find Paris.
86	Where <u>wons</u> he, then?	= dwells.
88	<i>Oen.</i> About these woods, <u>far from the poplar-tree</u> .	87: Oenone metaphorically, and poignantly, alludes to Paris' having distanced himself from the vow he made to her under the poplar tree,
90	<i>Merc.</i> What poplar mean ye?	
92	<i>Oen.</i> <u>Witness of the vows betwixt</u> him and me, And come and wend a little way, and you shall see his skill.	91: <i>Witness of</i> = "the one that was the witness of". <i>betwixt</i> = between; Dyce prefers <i>'twixt</i> for the sake of the meter.
94	<i>Merc.</i> Sirs, tarry you.	94: Mercury instructs the Cyclops to hang back.
96	<i>Oen.</i> Nay, let them go.	
98	<i>Merc.</i> Nay, not unless you will. Stay, nymph, and <u>hark[en]</u> what I <u>say</u> of him thou blamest so.	99: <i>hark[en]</i> = listen to; the quarto has only <i>hark</i> , which leaves the line short a syllable. <i>say</i> = the sense is "have to say".
100	And, <u>credit</u> me, I have a sad discourse to tell thee <u>ere</u> I go.	= believe. = before.
102	Know then, my pretty <u>mops</u> , that I <u>hight</u> Mercury, The messenger of heaven, and <u>hither</u> 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 <u>hence</u> .	= lass, a term of endearment. = "am called". = to here.
108	<i>Oen.</i> Sweet Mercury, and have poor Oenone's cries <u>For Paris' fault y-pierced</u> th' <u>unpartial skies</u> ?	= here. 108-9: "have my prayers to heaven actually gotten through?"
110		109: <i>For Paris' fault</i> = regarding Paris' transgression. <i>y-pierced</i> = pierced; the original edition has <i>y-piercest</i> , abbreviated by all the editors. For the long-obsolete prefix <i>y-</i> , see the note at Act II.ii.64. <i>unpartial skies</i> = unbiased heavens, ie. objective gods. Bullen notes that Christopher Marlowe may have adopted this line for <i>The Jew Of Malta</i> (c.1589): <i>And with my prayers pierce impartial heavens</i> .
112	<i>Merc.</i> The same is he, that jolly shepherd's swain.	

<p><b>Oen.</b> His flock do graze upon <u>Aurora's</u> plain,</p> <p>114 The colour of his coat is <u>lust</u>y green; That would these eyes of mine had never seen</p> <p>116 His <u>'ticing</u> curlèd hair, his <u>front of ivory</u>, Then had not I, poor I, bin unhappy.</p> <p>118</p> <p><b>Merc.</b> No marvel, <u>wench</u>, <u>although</u> we cannot find him,</p> <p>120 When all too late the Queen of Heaven doth mind him.</p> <p>But if thou wilt have <u>physic</u> for thy sore,</p> <p>122 <u>Mind</u> him who <u>list</u>, remember thou him no more,</p> <p>And <u>find some other game</u>, and get thee gone;</p> <p>124 For here will <u>lust</u>y suitors come <u>anon</u>, Too hot and <u>lust</u>y for thy dying vein,</p> <p>126 Such as <u>ne'er wont</u> to make their suits in vain.</p> <p>128</p> <p style="text-align: right;">[Exit Mercury with Cyclops.]</p> <p>130 <b>Oen.</b> I will go sit and <u>pine</u> under the poplar-tree, And write my answer to his vow, that every eye may see.</p> <p>132</p> <p style="text-align: right;">[Exit.]</p>	<p>113-6: Oenone describes Paris so Mercury can recognize him. <b>Aurora</b> = goddess of the dawn. = gay.<sup>1</sup> = "I wish".</p> <p>116: <b>'ticing</b> = enticing. <b>front of ivory</b> = 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.</p> <p>119: <b>wench</b> = young lady; there was no negative connotation to this word in this era. <b>although</b> = if.<sup>6</sup></p> <p>120: ie. "when Venus has so recently been giving him her attention."</p> <p>121: a medical metaphor: "if you will accept some medicine (<b>physic</b>) for your injury".</p> <p>122: "whoever wants to (<b>list</b>) can remember (<b>mind</b>) Paris, but you should forget about him". The meter of this line is imperfect.</p> <p>= "find another man"; Mercury returns to the hunting metaphor. = full of spirit.<sup>5</sup> = soon. = lustful.<sup>5</sup></p> <p>126: Oenone's soon-to-arrive new suitors are not accustomed to courting women for no purpose (as Paris has done). <b>ne-er wont</b> = Dyce replaced the original, nonsensical, <b>were monte</b>; later editors follow his lead. 125-6: note how Peele "rhymes" the homonyms <b>vein</b> and <b>vain</b>.</p> <p>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.</p> <p>133: Oenone's role in the play ends here.</p>
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**ACT III, SCENE V.**

*Enter Venus, Paris, and a company of Shepherds.*

**Entering Characters:** **Venus** has been listening to the Shepherds' complaint about Thestylis, 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.

1	<b>Venus.</b> Shepherds, I am content, for this sweet shepherd's sake,	
2	A strange revenge upon <u>the maid</u> and her disdain to take.	= ie. Thestylis, the woman who rejected Colin's love.
	Let Colin's corpse be brought in place, and <u>buried</u> in the plain.	= the quarto has <i>burned</i> , but <i>buried</i> is correct, as below in line 133 Venus instructs the shepherd to <i>bury</i> Colin's corpse.
4	And let this be the <u>verse</u> , <i>The love whom Thestylis hath slain.</i>	= ie. the inscription on Colin's tomb.
6	And, trust me, I will chide my son for partiality, That gave the swain so deep a wound, and let her scape him by.	5-6: assuming her son Cupid was the one who caused this distressing situation (by causing Colin to fall in love with Thestylis 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	<b>1st Shep.</b> Alas that ever Love was blind, to shoot so far amiss!	8: Love, in the person of Cupid, is often described as <i>blind</i> , meaning he is arbitrary in whom he shoots with an arrow (a metaphor for the unpredictability of love), but the 1st Shepherd uses <i>blind</i> here in its more modern sense, suggesting it as a reason Cupid has missed his mark.
10	<b>Venus.</b> Cupid my son was more to blame, the fault not mine, but his.	
12		
	[ <i>Exeunt Shepherds.</i> ]	
14	<b>Paris.</b> O madam, if yourself would <u>deign</u> the handling of the bow, Albeit it be a task, yourself more skill, more justice know.	14-15: Paris suggests that Venus would be more judicious than Cupid in employing the bow and arrow, if she would ever condescend ( <i>deign</i> ) to do so.
16	<b>Venus.</b> Sweet shepherd, didst thou ever love?	
18	<b>Paris.</b> Lady, a little once.	
20	<b>Venus.</b> And art thou changed?	
22	<b>Paris.</b> Fair Queen of Love, I loved not all <u>atonce</u> .	23: 16th century variation of "at once".
24	<b>Venus.</b> Well, wanton, wert thou wounded so deep as some have been,	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 ( <i>rueful</i> ) to watch.
26	It were a cunning cure to heal, and <u>rueful</u> to be seen.	
28	<b>Paris.</b> But tell me, gracious goddess, for a <u>start</u> and false offence, Hath Venus or her son the power at pleasure to <u>dispense</u> ?	28-29: Paris asks whether Venus or Cupid possesses the discretionary power to forgive the transgression of going back on one's vows. <i>start</i> = Baskerville suggests "deviation from right", Brooke, "sudden fit of passion". <i>dispense</i> = give dispensation. <sup>14</sup>
30	<b>Venus.</b> My boy, I will instruct thee in a piece of poetry, That <u>haply erst</u> thou hast not heard: in hell there is a tree,	= fortunately. = before.
32	Where once a-day do sleep the souls of false <u>forsworn</u> lovers,	33: Peele employs an antiquated form of <i>forsworn</i> , with the extra <i>e</i> and hence extra syllable, to fill out the meter.
34	With open hearts; and there about in swarms the number hovers	



<p>Of poor forsaken ghosts, whose wings from off this tree do beat</p> <p>36 Round drops of fiery <u>Phlegethon</u> to scorch false hearts with heat.</p>	<p>= <i>Phlegethon</i> was one of the rivers of Hades, but it was comprised of fire rather than of water</p>
<p>This pain did Venus and her son <u>entreat the prince of hell</u></p>	<p>37: <i>entreat</i> = ask, implore. <i>the prince of hell</i> = ie. Pluto, god of Hades, who had the ultimate authority to dispense punishment to the souls of the dead; note that the phrase <i>prince of hell</i> was normally applied to Satan.</p>
<p>38 T' impose <u>to</u> such as faithless were to such as loved them well: And, therefore, this, my lovely boy, fair Venus doth advise thee,</p> <p>40 Be true and steadfast in thy love, <u>beware thou do disguise thee</u>;</p>	<p>= ie. on.</p> <p>40: <i>beware...thee</i> = a warning not to dissemble when one expresses one's love to a woman. <i>disguise</i> = alter.<sup>14</sup></p>
<p>For he that makes but love a jest, when pleaseth him to <u>start</u>,</p> <p>42 Shall feel those fiery water-drops consume his faithless heart.</p>	<p>41: <i>start</i> = "swerve from love" (Benbow).</p>
<p>44 <i>Paris</i>. Is Venus and her son so full of justice and severity?</p>	
<p>46 <i>Venus</i>. Pity it were that love should not be linkèd with indifferency.</p>	<p>46: it's too bad that love and fairness don't always go together.</p>
<p>However lovers can <u>exclaim</u> for hard success in love, Trust me, some more than common cause that painful <u>hap</u> doth <u>move</u>:</p>	<p>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." <i>hap</i> = good fortune. <i>move</i> = push for, propose.</p>
<p>And Cupid's bow is not alone his triumph, but his <u>rod</u>; Nor is he only but a boy, he <u>hight</u> a mighty god; And they that do him reverence have reason for the same,</p>	<p>= means of punishment. = is known as.</p>
<p>52 His shafts keep heaven and earth in awe, and shape <u>rewards</u> for shame.</p>	<p>52: Cupid's arrows were capable of affecting even the gods, who thus themselves were wary of them. <i>rewards</i> = meant ironically, referring to Cupid's punishments.<sup>6</sup></p>
<p>54 <i>Paris</i>. And hath he <u>reason</u> to <u>maintain</u> why Colin died for love?</p>	<p>= ie. a good reason. = ie. "back up his position".</p>
<p>56 <i>Venus</i>. Yea, reason good, I <u>warrant</u> thee, in right it might <u>behave</u>.</p>	<p>56: Venus assures Paris there is a good reason why Colin had to die of a broken heart. <i>warrant</i> = assure. <i>behave</i> = "be necessary"<sup>14</sup> or "be fitting or proper".<sup>6</sup></p>
<p>58 <i>Paris</i>. Then be the name of Love adored; his bow is full of might, His wounds are all but <u>for desert</u>, his laws are all but right.</p>	<p>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.</p>

60	<b>Venus.</b> Well, for this once <u>me list</u> apply my speeches to thy sense,	61: Venus understands that Paris has been indirectly hinting that he would like to see Thestylis punished, and she (Venus) agrees to do so. <i>me list...sense</i> = literally, "it pleases me to adapt my commands to your judgment" (Baskerville, p.220).
62	And Thestylis shall feel the pain for Love's <u>supposed</u> offence.	= alleged; Venus is hesitant to blame Cupid for anything.
64	[ <i>The Shepherds bring in Colin's <u>hearse</u>, singing.</i> ]	= coffin on a bier. <sup>4</sup>
66	<b>Shepherds.</b> <u>Welladay, welladay, poor Colin, thou art going to the ground,</u>	67: <b>Welladay</b> = a cry of lamentation; in a lengthy discussion, Benbow convincingly argues that <b>Welladay, Welladay</b> 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 " <i>to the tune of welladay</i> ". <i>going to the ground</i> = going to be buried.
68	<i>The love whom Thestylis hath slain,</i>	
70	<i>Hard heart, fair face, <u>fraught</u> with disdain,</i>	= filled.
72	<i>Disdain in love a deadly wound.</i>	
74	<i>Wound her, sweet Love, so deep again,</i>	
76	<i>That she may feel the dying pain</i>	
78	<i>Of this unhappy shepherd's swain.</i>	
80	<i>And die for love as Colin died, as Colin died.</i>	
82	<b>Venus.</b> Shepherds, <u>abide</u> ; let Colin's corpse be witness of the pain	= "hold on".
84	That Thestylis endures in love, a plague for her disdain.	
86	Behold the <u>organ</u> of our wrath, this <u>rusty churl</u> is he;	= means, agent. = wicked or rough, low-bred fellow. <sup>1,15</sup>
88	She dotes on his <u>ill-favoured</u> face, so much accursed is she.	= ugly; Venus has caused Thestylis to fall in love with the Churl.
90	[ <i>A <u>foul crooked Churl</u> enters, with Thestylis, a fair Lass, who woos him, and sings an old song called "<u>The Wooing of Colman</u>": he <u>crabbedly</u> refuses her, and <u>goes out of place</u>: she tarries behind.</i> ]	81-84: a partial pantomime occurs on-stage, as Thestylis pursues a wretched and deformed man ( <b>foul crooked Churl</b> ), who rejects her! <b>The Wooing of Colman</b> = there is no surviving copy of this "old song". <i>crabbedly</i> = with ill-temper. <sup>1</sup> <i>goes out of place</i> = leaves the stage.
92	<b>Paris.</b> Ah, <u>poor unhappy Thestylis</u> , unpitied is thy pain!	= Paris is ironic.
94	<b>Venus.</b> Her fortune not unlike to hers whom cruël thou hast slain.	88: ouch! Venus dryly reminds Paris that Oenone is suffering just as Thestylis is now.
96	[ <i>Thestylis sings and the Shepherds reply.</i> ]	
98	<b>THE SONG.</b>	
100	<b>Thest.</b> <i>The strange <u>effects</u> of my tormented heart,</i>	= ie. affects, meaning "passions". <sup>6</sup>
102	<i>Whom cruël love hath woeful prisoner caught,</i>	= slavery.
104	<i>Whom cruël hate hath into <u>bondage</u> brought,</i>	
106	<i>Whom wit no way of safe escape hath taught,</i>	
108	<i><u>Enforce me say</u>, in witness of my <u>smart</u>,</i>	= "force me to say". = pain.
110	<i>There is no pain <u>to</u> foul disdain in hardy suits of love.</i>	= comparable to. <sup>14</sup>

100	<b>Sheps.</b> <i>There is no pain, &amp;c.</i>	= the notation "&c." indicates the repetition of lines and verses.
102	<b>Thest.</b> <i>Cruël, farewell.</i>	
104	<b>Sheps.</b> <i>Cruël, farewell.</i>	
106	<b>Thest.</b> <i>Most cruël thou, of all that nature framed.</i>	
108	<b>Shepherds.</b> <i>Most cruël, &amp;c.</i>	
110	<b>Thest.</b> <i>To kill thy love with thy disdain.</i>	
112	<b>Shepherds.</b> <i>To kill thy love with thy disdain.</i>	
114	<b>Thest.</b> <i>Cruël, Disdain, so live thou named.</i>	
116	<b>Shepherds.</b> <i>Cruël, Disdain, &amp;c.</i>	
118	<b>Thest.</b> <i>And let me die of <u>Iphis</u>' pain.</i>	119: allusion to the tragic story of Anaxarete, a Cyprian maiden who scorned the amorous attentions of one <b>Iphis</b> , 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.
120	<b>Shepherds.</b> <i>A <u>life</u> too good for thy disdain.</i>	= Bullen is attracted to an old editor's idea to change <b>life</b> to <b>death</b> .
122	<b>Thest.</b> <i>Sith this my stars to me allot,</i>	123: the position of the stars at one's birth were believed to influence his or her fortune in life.
124	<i>And thou thy love hast all forgot.</i>	
126	<b>Shepherds.</b> <i>And thou, &amp;c.</i>	
128	[Exit Thestylis.]	
130	[The <u>grace</u> of this song is in the Shepherds' <u>echo</u> to her verse.]	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? <b>grace</b> = virtue, particular pleasing element. <sup>1</sup> <b>echo</b> = repetition.
132		
134	<b>Venus.</b> Now, shepherds, bury Colin's corpse, perfume his hearse with flowers, And <u>write</u> what justice Venus did amid these woods of yours.	= record.
136	[The Shepherds carry out Colin's hearse.]	
138	How now, how cheers my lovely boy, after this <u>dump</u> of love?	= mournful song. <sup>2</sup>
140	<b>Paris.</b> Such dumps, sweet lady, as these, are deadly dumps to prove.	140: "mournful tunes such as these will prove to be deadly ones."
142	<b>Venus.</b> Cease, shepherd, <u>there are other news</u> , after this melancholy: My mind presumes some tempest <u>toward</u> upon the speech of Mercury.	= note the typical treatment of <b>news</b> 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.*

1 **Merc.** Fair Lady Venus, let me pardoned be,  
2 That have of long bin well-beloved of thee,  
3 If, as my office bids, myself first brings  
4 To my sweet madam these unwelcome tidings.  
6 **Venus.** What news, what tidings, gentle Mercury,  
7 In midst of my delights, to trouble me?  
8  
9 **Merc.** At Juno's suit, Pallas assisting her,  
10 Sith both did join in suit to Jupiter,  
11 Action is entered in the court of heaven;  
12 And me, the swiftest of the planets seven,  
13 With warrant they have thence despatched away,  
14 To apprehend and find the man, they say,  
15 That gave from them that self-same ball of gold,  
16 Which, I presume, I do in place behold;  
17 Which man, unless my marks be taken wide,  
18 Is he that sits so near thy gracious side.  
19 This being so, it rests he go from hence,  
20 Before the gods to answer his offence.  
21  
22 **Venus.** What tale is this? doth Juno and her mate  
23 Pursue this shepherd with such deadly hate,  
24 As what was then our general agreement,  
25 To stand unto they will be now content?  
26  
27 Let Juno jet, and Pallas play her part,  
28  
29 What here I have, I won it by desert;  
30 And heaven and earth shall both confounded be,  
31 Ere wrong in this be done to him or me.  
32  
33 **Merc.** This little fruit, if Mercury can spell,

the coming of a big to-do."  
*toward* = at hand.<sup>1</sup>

**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?"

*will* = 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.

<p>32</p> <p>34</p> <p>36</p> <p>38</p> <p>40</p> <p>42</p> <p>44</p> <p>46</p> <p>48</p> <p>50</p> <p>52</p> <p>54</p>	<p>Will send, I fear, a world of souls to hell.</p> <p><b>Venus.</b> What mean these Cyclops, Mercury? is Vulcan <u>waxed so fine</u>,</p> <p>To send his chimney-sweepers forth to <u>fetter</u> any friend of mine? –</p> <p><u>Abash</u> not, shepherd, at the thing; <u>myself thy bail</u> will be. –</p> <p>He shall be present at the court of Jove, I <u>warrant</u> thee.</p> <p><b>Merc.</b> Venus, give me your pledge.</p> <p><b>Venus.</b> My <u>ceston</u>, or my fan, or both?</p> <p><b>Merc.</b> [<i>Taking her fan</i>]</p> <p>Nay, this shall serve, your word to me as sure as is your oath,</p> <p>At Diana's bower; and, lady, if my <u>wit</u> or <u>policy</u></p> <p>May profit him, for Venus' sake let him make bold with Mercury.</p> <p>[<i>Exit with the Cyclops.</i>]</p> <p><b>Venus.</b> Sweet Paris, <u>whereon</u> dost thou <u>muse</u>?</p> <p><b>Paris.</b> The angry heavens, <u>for this fatal jar</u>, Name me the <u>instrument</u> of dire and deadly war.</p> <p>[<i>Exeunt.</i>]</p> <p>END OF ACT III.</p>	<p>predict what will happen.</p> <p>32: for the first time, one of the gods foretells the disastrous consequences that will follow directly as a result of Paris' judgment - the Trojan War and the destruction of Troy itself.</p> <p>34-35: Venus speaks contemptuously of her husband Vulcan, whose Cyclops she describes as if they were common arresting officers.</p> <p>34: <i>waxed so fine</i> = grown so refined. = put in chains, ie. arrest.</p> <p>36: <i>Abash</i> = marvel. <i>myself thy bail</i> = Venus will be the guarantor that Paris will appear in court, preventing him the discomfort of getting arrested. = assure.</p> <p>39: Mercury asks for a physical manifestation of Venus' bail, just as in a modern criminal case a defendant must put up a certain amount of money to gain his temporary release from custody, under penalty of forfeit of the sum if he or she fails to appear in court as required. = cestus, ie. a marriage belt or girdle.<sup>1,6</sup></p> <p>= cleverness with words. = cunning or diplomacy.</p> <p>46: <i>let him...Mercury</i> = Mercury encourages Paris to ask him for help if he wishes it.</p> <p>= "what are you thinking about?"</p> <p>= in response to this fateful quarrel. = agent, means, another prediction of the Trojan War.</p>
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## ACT IV.

### SCENE I.

*Enter one of Diana's Nymphs followed by Vulcan.*

- 1 **Vulc.** Why, nymph, what need ye run so fast? what  
though but black I be?
- 2 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,
- 4 To make me gracious you may have some other thing  
therewith.

### ACT IV, SCENE II.

*Enter Bacchus.*

- 1 **Bacc.** Yee Vulcan, will ye so indeed? – Nay, turn, and  
tell him, trull,
- 2 He hath a mistress of his own to take his bellyfull.
- 4 **Vulc.** Why, sir, if Phoebe's dainty nymphs please lusty  
Vulcan's tooth,  
Why may not Vulcan tread awry as well as Venus doth?
- 6 **Nymph.** Ye shall not taint your troth for me: you wot  
it very well,
- 8 All that be Dian's maids are vowed to halter apes in hell.
- 10 **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.
- 12 **Nymph.** Fie, fie, your skill is wondrous great! had  
thought the God of Wine
- 14 Had tended but his tubs and grapes, and not ben half  
so fine.

**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.

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

= tricks or ways;<sup>5</sup> Vulcan's language toward the Nymph is highly suggestive.

= Vulcan famously had a lame leg, a source of great amusement to the other gods; with **upright**, Vulcan may also be making a particularly dirty pun.

**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.<sup>1</sup>

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

4: **please...tooth** = ie. "are what satisfy my appetite".

= ie. cheat, stray from the marriage bed.

= "tarnish your marriage vows". = know.

8: all of Diana's nymphs, like Diana herself, have vowed to remain celibate.

**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.

10-11: "true, my dear lass (**mops**), but - those who want to may lead apes to hell (ie. remain virgins) - I know a trick (**cast**)<sup>5</sup> that will help untie those halters quickly"; the wine god Bacchus turns his own lascivious intentions towards the Nymph.

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

14: **not ben** = was not.

**fine** = clever or cunning.<sup>1</sup>

16	<b>Vulc.</b> <u>Gramercy</u> for that <u>quirk</u> , my girl	16: "thanks for that snappy comeback, my girl!" Vulcan appreciates that the Nymph was quick to insult Bacchus. <b>Gramercy</b> = thank you. <b>quirk</b> = quip. <sup>1</sup>
18	<b>Bacc.</b> That's one of <u>dainty's frumps</u> .	= ie. the girl's mocking speeches.
20	<b>Nymph.</b> I pray, sir, take't with all amiss; our cunning comes <u>by lumps</u> .	20: perhaps, "please, sir, assume I made the remark in error; our cleverness comes along only piecemeal ( <b>by lumps</b> ) <sup>1</sup> ."
22	<b>Vulc.</b> Sh'ath capped his answer <u>in the Q</u> .	22: "she answered Bacchus right back with humour". Vulcan remains amused. <b>in the Q</b> = Baskerville suggests "in the question", Benbow, "with humour".
24	<b>Nymph.</b> How says 'a, has she so?  As well as she that capped your head to keep you warm below.	24: "what did he (Vulcan) say, has she indeed?"  25: the Nymph unexpectedly turns her venom towards Vulcan: punning on <b>capped</b> , she compares her <b>capping</b> Bacchus' taunt with Venus keeping Vulcan warm at night by putting a <b>cap</b> on his head, with the implication that Venus will not keep Vulcan warm by other more desirable means; Benbow sees a further pun, in which Venus is <b>capping</b> Vulcan with horns, alluding to his being a cuckold.
26	<b>Vulc.</b> Yea, then you will be <u>curst</u> I see.	= shrewish.
28	<b>Bacc.</b> Best let her even alone.	
30	<b>Nymph.</b> Yea, gentle gods, and find some other string to harp upon.	31: a musical metaphor: "find some other female to seduce."
32	<b>Bacc.</b> Some other string! agreed, i'faith, some other pretty thing;	33: Bacchus agrees the gods are better off chasing any girl who is not this disagreeable Nymph.
34	<u>Twere</u> shame fair maids should <u>idle</u> be: how say you, will ye sing?	= "it would be a". = unoccupied, not useful.
36	<b>Nymph.</b> Some <u>rounds</u> or merry <u>roundelays</u> , we sing no other songs;  Your melancholic notes not to our country mirth belongs.	36: <b>rounds</b> = short and simple songs, sung in turn by two or more people; think <i>Row, Row, Row Your Boat</i> . <sup>1</sup> <b>roundelays</b> = short and simple songs with refrains. <sup>1</sup>
38	<b>Vulc.</b> Here comes a crew will help us <u>trim</u> .	37: "your sullen spirits do not befit our joyful woodlands."  39: "here come some others who will accompany us in this music." <b>trim</b> = a much-discussed word whose meaning is uncertain: "finely" and "to balance the parts (of the song)" have been suggested.
<u>ACT IV, SCENE III.</u>		
<i>Enter Mercury with the Cyclops.</i>		
1	<b>Merc.</b> Yea, now our task is done.	
2		

4	<b>Bacc.</b> Then, merry Mercury; <u>more than time</u> this round were well begun.	= "it's about time".
6	<i>They sing "<u>Hey down, down, down,</u>" &amp;c.</i>	= a frequently alluded-to song of the era.
8	<i>The song done, the Nymph <u>winds</u> a horn in Vulcan's ear, and runs out.</i>	= blows. 7-8: a practical joke.
10	<b>Vulc.</b> A harlotry, I warrant her.	10: ie. "(she's) a whore, I guarantee it;" Brooke suggests "silly girl" for <i>harlotry</i> .
12	<b>Bacc.</b> A <u>peevish elvish shroe</u> .	12: <i>peevish</i> = foolish, headstrong or prudish. <sup>1,5</sup> <i>elvish</i> = spiteful or mischievous. <sup>1</sup> <i>shroe</i> = shrew, scold.
14	<b>Merc.</b> <u>Have seen as far to come as near</u> , for all her <u>ranging</u> so.	14: <i>Have seen...as near</i> = 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." <i>ranging</i> = roaming around.
16	But, Bacchus, time well-spent I <u>wot</u> , <u>our sacred father Jove</u> , With <u>Phoebus</u> and <u>the God of War</u> are met in Dian's grove.	15: <i>wot</i> = know or expect. <i>our sacred father Jove</i> = Jupiter is the father of both Mercury and Bacchus, though they had different mothers. = ie. Apollo. = ie. Mars.
18	<b>Vulc.</b> Then we are here before them yet: but <u>stay</u> , the earth doth swell; God <u>Neptune</u> , too, (this <u>hap</u> is good,) doth meet the <u>Prince of Hell</u> .	= hold on! 19: <i>Neptune</i> = the god of the seas. <i>hap</i> = fortuitous event. <i>the Prince of Hell</i> = Pluto, god of Hades.
20	<i>Pluto ascends from below in his <u>chair</u>;</i>	21: throne; here is an opportunity for some nice special effects.
22	<i>Neptune enters at another way.</i>	
24	<b>Pluto.</b> What <u>jars</u> are these, that call the gods of heaven and hell below?	= quarrels; Pluto, unusually monogamous for a god, is generally content to remain below ruling his domain.
26	<b>Nept.</b> It is a work of wit and toil to rule a lusty shroe.	26: to control a vigorous shrew requires cleverness and hard work.
 <b><u>ACT IV, SCENE IV.</u></b>  		
<i>Enter Jupiter, Saturn, Apollo, Mars, Juno, Pallas, and Diana.</i>		
1	<b>Jup.</b> Bring forth the man of Troy, that he may hear	<b>Entering Characters:</b> the remainder of the supernatural tribunal arrives; <i>Saturn</i> is the god of agriculture.
2	<u>Whereof</u> he is to be <u>arraignèd</u> here.	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.



4	<i>Nept.</i> <u>Lo</u> , where 'a comes, prepared to plead his case, Under conduct of lovely Venus grace!	= look. = he.
6		
8	<i>Enter Venus with Paris.</i>	
10	<i>Merc.</i> I have not seen a more <u>alluring</u> boy.	= appealing; we remember Mercury had offered his services to Paris in Act III.vi.45-46.
12	<i>Apol.</i> So beauty <u>hight</u> the wreck of Priam's Troy.	11: "so beauty leads to the destruction of King Priam's Troy." <b>hight</b> = portends or directs. <sup>1,6</sup>
14	[ <i>The gods being set in Diana's bower; Juno, Pallas, Venus, and Paris stand on sides before them.</i> ]	= seated.
16	<i>Venus.</i> Lo, sacred Jove, at Juno's <u>proud</u> complaint,	= arrogant, haughty.
18	As <u>erst</u> I gave my pledge to Mercury,	= earlier, a little while ago.
20	I bring the man whom he did <u>late</u> <u>attaint</u> ,	19: <b>late</b> = recently <b>attaint</b> = properly meaning "convict", but here the sense is "accuse" or "summons". <sup>5,14</sup>
22	To answer his indictment orderly; And <u>crave this grace</u> of this immortal senate, That ye allow the man his advocate.	= "ask for this favour". 22: Venus asks that Paris be permitted to employ a professional to speak on his behalf at the trial, ie. an attorney or advocate.
24	<i>Pall.</i> That may not be; the laws of heaven deny A man to plead or answer by attorney.	
26	<i>Venus.</i> Pallas, thy <u>doom</u> is all too <u>péremptory</u> .	= opinion. = imperious, final-sounding; the sense is that Pallas has voiced her opinion on a point that is not hers to give.
28	<i>Apol.</i> Venus, that favour is denied him <u>flatly</u> ;	= absolutely.
30	He is a <u>man</u> , and therefore by our laws,	= ie. a mortal.
32	Himself, without his <u>aid</u> , must plead his cause.	= ie. advocate. <sup>4</sup>
34	<i>Venus.</i> Then <u>'bash not</u> , shepherd, in so good a case; And friends thou hast, as well as foes, in place.	33-34: Venus assures Paris their case is a strong one, and reminds him that some of the gods are disposed to be helpful to Venus. <b>'bash not</b> = "abash not", meaning "be not dismayed", or "don't lose confidence";
36	<i>Juno.</i> Why, Mercury, why do ye not indict him?	36: Juno is impatient to get the proceedings going, and asks Mercury to read the charges already!
38	<i>Venus.</i> Soft, gentle Juno, I pray you, do not bite him.	38: ie. "calm down!" There is an extra syllable in both this and the next line.
40	<i>Juno.</i> Nay, gods, <u>I trow</u> , you are like to have great silence, Unless this parrot be commanded hence.	40-41: Juno mocks the men: they will never speak unless Venus, who won't stop her chattering, is ordered from the scene. <b>I trow</b> = "I am confident"
42	<i>Jup.</i> Venus, <u>forbear</u> , be still. – Speak, Mercury.	= ie. "please keep quiet".
44	<i>Venus.</i> If Juno <u>jangle</u> , Venus will reply.	= old word meaning to prate or babble. <sup>1</sup>
46		

**Merc.** Paris, king Priam's son, thou art arraigned of partiality.

48 Of sentence partial and unjust; for that without  
indifferency,  
Beyond desert or merit far, as thine accusers say,  
50 From them, to Lady Venus here, thou gavest the prize  
away:  
What is thine answer?  
52

*Paris' oration to the Council of the Gods.*

54

**Paris.** Sacred and just, thou great and dreadful Jove,  
56 And you thrice-reverend powers, whom love nor hate

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

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

But sith nor that nor this may do me boot,

66 And for myself myself must speaker be,  
A mortal man amidst this heavenly presence;  
68 Let me not shape a long defence to them

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

74 And if, in verdit of their forms divine,  
My dazzled eye did swarve or surfeit more  
76 On Venus' face than any face of theirs,

47: **arraigned** = 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.

= dread-inspiring.

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.<sup>1</sup> = affirm.<sup>2</sup>

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".

= craft; despite Paris' assertion in this line, he will actually go on for quite great length to establish his innocence to the gods!

= who are.

70: Paris does not deny the facts of the case.

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**.

78 It was no partial fault, but fault of his,  
Belike, whose eyesight not so perfect was  
As might discern the brightness of the rest.

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

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

88 **Pluto.** A jolly shepherd, wise and eloquent.

90 **Paris.** First, then, arraigned of partiality,  
92 Paris replies, "UngUILTY of the fact";

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

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

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

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

108 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.<sup>15</sup>

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,<sup>1</sup> or twists and turns.<sup>5</sup>

108-110: Defense Argument #2: since Venus is known as

110 The name of her that hight the Queen of Love,  
Methought, in beauty should not be excelled.

112 Had it been destinèd to majesty  
(Yet will I not rob Venus of her grace),  
Then stately Juno might have borne the ball.

114 Had it to wisdom been intitulèd,  
My human wit had givent it Pallas then.

116 But sith unto the fairest of the three  
That power, that threw it for my farther ill,

118 Did dedicate this ball; and safest durst  
My shepherd's skill adventure, as I thought,

120 To judge of form and beauty rather than  
Of Juno's state or Pallas' worthiness,  
122 That learned to ken the fairest of the flock,

And praisèd beauty but by nature's aim;  
124 Behold, to Venus Paris gave this fruit,  
A daysman chosen there by full consent,  
126 And heavenly powers should not repent their deeds.

Where it is said, beyond desert of hers  
128 I honoured Venus with this golden prize,  
Ye gods, alas, what can a mortal man  
130 Discern betwixt the sacred gifts of heaven?  
Or, if I may with reverence reason thus;  
132 Suppose I gave, and judged corruptly then,

For hope of that that best did please my thought,  
134 This apple not for beauty's praise alone;  
I might offend, sith I was pardonèd,

136 And tempted more than ever creature was  
With wealth, with beauty, and with chivalry,  
138 And so preferred beauty before them all,  
The thing that hath enchanted heaven itself.  
140 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 proclamation,<sup>14</sup> or glow or splendour.<sup>1</sup>

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

= dedicated.<sup>1</sup>

= **given** is a monosyllable here: *gi'en*.

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.<sup>1</sup>

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.<sup>1,3</sup>

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.

<p>A <u>shell of salt</u> will serve a shepherd swain,  142 A slender banquet in a homely <u>scrip</u>,  And water running from the silver spring.  144 For arms, <u>they</u> dread no foes that sit so low;  A <u>thorn</u> can keep the wind from off my back,  146 A sheep-<u>cote</u> thatched a shepherd's palace hight.</p>	<p>141: the shells of certain sea animals could be used as a source of salt.  142: a small repast kept in a simple bag (<i>scrip</i>).  = ie. shepherds.  = a tree with thorns, likely the hawthorn tree.<sup>1</sup>  146: "a shed (<i>cote</i>)<sup>1</sup> used to shelter sheep I consider a palace."</p>
<p>Of tragic Muses shepherds <u>con</u> no skill;</p>	<p>147: shepherds have no claim to or need for any talent in the art of reciting tragedies.  <i>con</i> = know, ie. have.<sup>3</sup></p>
<p>148 Enough is them, if Cupid ben displeased,  To sing his praise on slender oaten pipe.</p>	<p>148-9: shepherds are satisfied to try to win Cupid over - if the little god holds them in disfavour - by playing for him a simple song on their recorders made of the stem of an oat.</p>
<p>150 And thus, thrice-reverend, have I told my tale,  And <u>crave the torment</u> of my guiltless soul  152 To be measurèd by my faultless thought.  If warlike Pallas or the Queen of Heaven  154 Sue to reverse my sentence by appeal,  Be it as please your majesties divine;  156 The wrong, the hurt, not mine, if any be,  But hers whose beauty claimed the prize of me.</p>	<p>= "ask that any punishment".  152: Paris did not intend any improper action.</p>
<p>158 <i>Paris having ended, Jupiter speaks.</i></p>	<p>156-7: if the gods reverse Paris' decision, it will not bring any shame on Paris himself, but rather they will be injuring Venus.</p>
<p>160 <i>Jup.</i> Venus, withdraw your shepherd for a space.  162 Till he again be called <u>for into place</u>.</p>	<p>= back.</p>
<p>164 <i>[Exeunt Venus and Paris.]</i></p>	
<p>166 Juno, what will ye after this reply,  But <u>doom</u> with sentence of indifferency?</p>	<p>166-7: "Juno, how can you respond to this defense with anything but judicious objectivity?"  <i>doom</i> = judge.</p>
<p>168 And if you will but <u>justice</u> in the cause.  The man must <u>quited be</u> by heaven's laws.</p>	<p>= ie. "do justice"; <i>justice</i> was not uncommonly used as a verb, as here.  = be acquitted.</p>
<p>170 <i>Juno.</i> Yea, gentle Jove, when Juno's suits are moved,  172 Then heaven may see how well she is beloved.</p>	<p>171-2: "the gods can see how well you, Jove (ie. Juno's husband), love me, when this is how you respond to my petitions." Juno is bitter.</p>
<p>174 <i>Apol.</i> But, madam, fits it majesty divine  In any sort from justice to decline?</p>	<p>174-5: "is it appropriate for gods and goddesses to act in any way except with true justice?"</p>
<p>176 <i>Pall.</i> Whether the man be guilty, yea or no,  178 That doth not hinder our appeal, <u>I trow</u>.</p>	<p>177-8: Pallas reminds the court that there are two issues at stake: the first, whether they find Paris guilty of any transgressions or not, has no effect on the second, ie. the ladies' petition to have the judgment of Paris overturned.  <i>I trow</i> = "I expect."</p>
<p>180 <i>Juno.</i> <u>Phoebus</u>, I wot, amid this heavenly crew,  182 There be that have to say as well as you.</p>	<p>= ie. Apollo. = know.  181: "others will have something to say as much as you do."</p>

184	<b>Apol.</b> And, Juno, I with them, and they with me, In law and right must needfully agree.	
186	<b>Pall.</b> I grant ye may agree, but be content To doubt upon regard of your agreement.	186-7: "of course you must of all agree, but you can expect your agreement to be held in suspicion."
188	<b>Pluto.</b> And if ye <u>marked</u> , the man in his defence Said thereof as 'a might with reverence.	189-190: Pluto reminds everyone that Paris spoke with the deference due to the gods. <b>marked</b> = observed.
192	<b>Vulc.</b> And did ye very well, I promise ye.	192: ie. "and he spoke highly and respectfully of you goddesses as well."
194	<b>Juno.</b> No doubt, sir, you could note it cunningly.	194: Juno, sarcastic, is not impressed.
196	<b>Sat.</b> Well, Juno, if ye <u>will</u> appeal, ye may. But first despatch the shepherd hence away.	= still want to. 197: ie. "but first let's dispatch with the decision regarding Paris' guilt or innocence."
198	<b>Mars.</b> Then Vulcan's dame is like to have the wrong.	199: Mars senses that the decision is about to go against Venus, Vulcan's wife.
200	<b>Juno.</b> And that in passion doth to Mars belong.	201: "who in her passions is Mars' lover;" but Baskerville interprets <b>passion</b> to mean "sorrow", hence, "sadly, the injury belongs to Mars;" either way, Juno is sarcastic.
202	<b>Jup.</b> Call Venus and the shepherd in again.	
204		
206	[Exit Mercury.]	205: stage direction added by Dyce.
208	<b>Bacc.</b> And <u>rid the man</u> that he may know his <u>pain</u> .	207: <b>rid the man</b> = "let the mortal go," <sup>5</sup> or "dispatch the mortal"; <sup>6</sup> Bacchus wants to move on already. <b>pain</b> = ie. punishment or sentence. <sup>6,14</sup>
210	<b>Apol.</b> His pain, his pain, his never-dying pain, A cause to make a many more complain.	209-210: Apollo alludes to the catastrophes that will follow in time as a consequence of present events.
212	<i>Mercury brings in Venus and Paris.</i>	
214	<b>Jup.</b> Shepherd, thou hast ben heard with equity and law,	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.
216	And <u>for thy stars</u> do thee to other calling draw,	215: the sense is, "your fortune is to be found in a different situation or calling <sup>5</sup> than the present one." <b>for thy stars</b> = "because thy fate"; the allusion is to the predictive value of the alignment of the stars at one's birth.
218	We here dismiss thee hence, by order of our senate: Go take thy way to Troy, and there <u>abide</u> thy fate.	= await.
220	<b>Venus.</b> Sweet shepherd, with such luck in love, while thou dost live, As may the Queen of Love to any lover give.	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	<b>Paris.</b> <u>My luck is loss</u> , howe'er my love do <u>speed</u> :	222: "I am the loser here, even if I will succeed ( <b>speed</b> ) in love."

224 I fear me Paris shall but rue his deed.

226 [Exit Paris.]

228 **Apol.** From Ida woods now wends the shepherd's boy,  
That in his bosom carries fire to Troy.

230 **Jup.** Venus, these ladies do appeal, you see.  
And that they may appeal the gods agree:  
232 It resteth, then, that you be well content  
To stand in this unto our final judgment;

234 And if King Priam's son did well in this,  
The law of heaven will not lead amiss.

236 **Venus.** But, sacred Jupiter, might thy daughter choose,  
238 She might with reason this appeal refuse:  
Yet, if they be unmovèd in their shames,  
240 Be it a stain and blemish to their names;  
A deed, too, far unworthy of the place,  
242 Unworthy Pallas' lance or Juno's mace;  
And if to beauty it bequeathèd be,  
244 I doubt not but it will return to me.

246 *She lays down the ball.*

248 **Pall.** Venus, there is no more ado than so,  
It resteth where the gods do it bestow.

250 **Nept.** But, ladies, under favour of your rage,  
252 Howe'er it be, you play upon the vantage.

254 **Jup.** Then, dames, that we more freely may debate,  
And hear th' indifferent sentence of this senate,  
256 Withdraw you from this presence for a space,  
Till we have thoroughly questioned of the case:

258 Dian shall be your guide; nor shall you need  
Yourselfes t' inquire how things do here succeed;  
260 We will, as we resolve, give you to know,  
By general doom how everything doth go.

262 **Diana.** Thy will, my wish. – Fair ladies, will ye wend?

264 **Juno.** Beshrew her whom this sentence doth offend.

266

*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.

= meaning Venus herself, who in the *Iliad* was described as the daughter of Jupiter and one Dione.

239: "yet, if Juno and Pallas still cannot feel any shame over their behaviour here".

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

= have the advantage;<sup>1</sup> 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).

= the fair.

257: *througly* = 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!"  
*succeed* = follow, happen.<sup>15</sup>

263: *Thy will, my wish* = "all I wish is to perform your commands."  
*wend* = ie. "be on your way?"

= damn.

268	<b>Venus.</b> Now, Jove, be just; and, gods, you that be Venus' friends, If you have ever done her wrong, then may you make amends.	
270	[ <i>Exeunt Diana, Juno, Pallas, and Venus.</i> ]	
272	<b>Jup.</b> Venus is fair, Pallas and Juno too.	272: ie. they are all beautiful.
274	<b>Vulc.</b> But tell me now without some more ado, Who is the fairest she, and do not flatter.	274-5: Vulcan expects the other gods to admit that his wife is without doubt the most beautiful of the goddesses.
276	<b>Pluto.</b> Vulcan, upon comparison hangs all the matter: That done, the quarrel and the strife were ended.	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	<b>Mars.</b> Because 'tis known, the quarrel is pretended.	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.
282	<b>Vulc.</b> Mars, you have reason for your speech, <u>perdy</u> ; My <u>dame</u> , I <u>trow</u> , is fairest in your eye.	= certainly. = wife. = imagine, ie. know.
284	<b>Mars.</b> Or, Vulcan, I should do her double wrong.	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.
286	<b>Sat.</b> About a toy we tarry here so long.	287: "we are wasting all this time on such an unimportant matter."
288	Give it by voices, voices give the odds; A trifle so to trouble all the gods!	288: Saturn calls for a vote.
290	<b>Nept.</b> Believe me, Saturn, be it so for me.	291ff: the other gods second the motion.
292	<b>Bacc.</b> For me.	
294	<b>Pluto.</b> For me.	
296	<b>Mars.</b> For me, if Jove agree.	
298	<b>Merc.</b> And, gentle gods, I am <u>indifferent</u> ; But then I know who's likely to be <u>shent</u> .	= 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.
300	<b>Apol.</b> Thrice-reverend gods, and thou, immortal Jove, If Phoebus may, as him doth much <u>behave</u> . Be licensèd, according to our laws. To speak uprightly in this doubted cause,	303-5: "if I may, as is my due, be permitted to speak regarding this case". <i>behave</i> = is due. <sup>1</sup>
306	(Sith women's wits work men's unceasing woes),  To make them friends, that now <u>bin</u> friendless foes, And peace to keep with them, with us, and all,	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,



<p>310</p> <p>312</p> <p>314</p> <p>316</p> <p>318</p> <p>320</p> <p>322</p> <p>324</p> <p>326</p> <p>328</p> <p>330</p> <p>332</p> <p>334</p> <p>336</p> <p>338</p> <p>340</p> <p>342</p> <p>344</p> <p>346</p> <p>348</p>	<p>That make their title to this golden ball;</p> <p>(Nor think, ye gods, <u>my speech</u> doth <u>derogate</u></p> <p>From sacred power of this immortal senate;)</p> <p>Refer this sentence where it doth belong:</p> <p>In this, say I, fair Phoebe hath the wrong;</p> <p>Not that I mean her beauty bears the prize</p> <p>But that the holy law of heaven denies</p> <p>One god to meddle in another's power;</p> <p>And this befell so near Diana's bower,</p> <p>As for th' appeasing this unpleasant <u>grudge</u>,</p> <p><u>In my conceit</u>, she <u>hight</u> the fittest judge.</p> <p>If Jove <u>comptrol</u> not Pluto's hell with charms,</p> <p>If Mars have <u>sovereign</u> power to manage arms,</p> <p>If Bacchus bear no rule in <u>Neptune</u> sea,</p> <p>Nor Vulcan's fire doth <u>Saturn's scythe</u> obey,</p> <p>Suppress not, then, 'gainst law and equity,</p> <p>Diana's <u>power</u> in her own territory,</p> <p>Whose <u>regiment</u>, amid her sacred bowers,</p> <p>As proper <u>hight</u> as any rule of yours.</p> <p>Well may we so wipe all the speech away,</p> <p>That Pallas, Juno, Venus, hath to say,</p> <p>And answer that, by justice of our laws</p> <p>We were not suffered to conclude the cause.</p> <p>And this to me most <u>egal doom</u> appears,</p> <p>A woman to be judge among her <u>feres</u>.</p> <p><b>Merc.</b> Apollo hath found out the only <u>mean</u></p> <p>To rid the blame from us and trouble <u>clean</u>.</p> <p><b>Vulc.</b> We are <u>beholding</u> to his sacred wit.</p> <p><b>Jup.</b> I can <u>commend</u> and well allow of it;</p> <p>And so <u>derive</u> the matter from us all,</p> <p>That Dian have the giving of the ball.</p> <p><b>Vulc.</b> So Jove may clearly excuse him in the case,</p> <p>Where Juno else would chide and <u>brawl apace</u>.</p> <p>[<i>They all rise.</i>]</p>	<p>each of whom feels entitled to the golden ball.</p> <p><b>bin</b> = are.</p> <p>310: <b>my speech</b> = ie. Apollo's idea for solving the gods' sticky dilemma.</p> <p><b>derogate</b> = subtract, take away.</p> <p>312: "turn this decision over to the one to whom it naturally belongs."</p> <p>313-9: Apollo argues that since the incident in question took place in Diana's domain - the woods of Mt. Ida - she should be the one to award the ball; indeed, by denying her this honour, Diana is the one suffering the greatest wrong!</p> <p>= discontent, grumbling.<sup>1</sup></p> <p>= ie. "in my opinion".<sup>5</sup> = is called, ie. is.</p> <p>320-327: Apollo, warming up to his own idea, points out in various examples how the gods are careful never to interfere in the domains of the others.</p> <p><b>comptrol</b> = control.</p> <p>= ie. sole.</p> <p>= Neptune's.</p> <p>= Saturn, we remember, is the god of agriculture.</p> <p>= <b>power</b> is a monosyllable here: <i>po'er</i>.</p> <p>= rule, governance, or sway.<sup>1,3</sup></p> <p>= promised.<sup>1</sup></p> <p>328-331: Apollo recommends the gods tell the women they (ie. the men) are not entitled to make any decisions regarding the awarding of the golden ball.</p> <p>= equitable decision.</p> <p>= companions.<sup>1</sup></p> <p>= means.</p> <p>= cleanly, completely.</p> <p>= beholden.</p> <p>= praise, approve.<sup>1</sup></p> <p>= draw or divert.<sup>1</sup></p> <p>344-5: Vulcan snidely observes that Jupiter has found a way to avoid getting blamed by his shrewish wife Juno for whatever decision they might have made.</p> <p>Line 344 seems to have an extra syllable; perhaps <b>excuse</b> should be '<i>scuse</i>.</p> <p><b>brawl</b> = quarrel with.</p> <p><b>apace</b> = without delay, immediately.<sup>1</sup></p>
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350 **Merc.** And now it were some cunning to divine  
To whom Diana will this prize resign.

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

354 **Bacc.** Vulcan, though thou be black, thou'rt nothing  
fine.

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

358

[*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.<sup>1</sup>

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.*

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

2 This thankless office is imposed to me;

Wherein if you will rest as well content,  
4 As Dian will be judge indifferent,  
My egal doom shall none of you offend,  
6 And of this quarrel make a final end:  
And therefore, whether you be lief or loath,  
8 Confirm your promise with some sacred oath.

10 **Pall.** Phoebe, chief mistress of this sylvan chace,  
Whom gods have chosen to conclude the case,  
12 That yet in balance undecided lies,  
Touching bestowing of this golden prize,  
14 I give my promise and mine oath withal,

By Styx, by heaven's power imperial,

16 By all that 'longs to Pallas' deity,  
Her shield, her lance, ensigns of chivalry,  
18 Her sacred wreath of olive and of bay,  
Her crested helm, and else what Pallas may,  
20 That wheresoe'er this ball of purest gold,  
That chaste Diana here in hand doth hold,  
22 Unpartially her wisdom shall bestow,  
Without mislike or quarrel any mo,  
24 Pallas shall rest content and satisfied,  
And say the best desert doth there abide.

26 **Juno.** And here I promise and protest withal,  
28 By Styx, by heaven's power imperial,  
By all that 'longs to Juno's deity,  
30 Her crown, her mace, ensigns of majesty,  
Her spotless marriage-rites, her league divine,

32 And by that holy name of Proserpine,

34 That wheresoe'er this ball of purest gold,  
That chaste Diana here in hand doth hold,

1: **ladies** = Dyce suggests that **ladies**, which adds to the line what appear to be two superfluous syllables, was inserted by the transcriber.

**my hope and will** = "what I expected and what I wanted".  
= job.

3: "so if you will be satisfied with my taking on this duty".  
= a fair or objective judge.  
= equitable decision.

= willing or unwilling.

8: Diana smartly asks the goddesses to vow to abide by her decision.

10: "Diana, the lady-in-charge of this woodland."  
= wind up, bring to a close.

= concerning.  
= as well.

15ff: the oaths the deities will take are as powerful and binding as can be imagined.

15: the oath on the River **Styx** (the principle stream of Hades) alone was held as absolutely unbreachable by the gods.

= belongs to, ie. are attributes of.

= heraldic arms.<sup>1</sup>

= ie. made from the leaves of the olive and bay trees.

= helmet.

= more.

25: "and acknowledge that she who wins it deserves it."

= profess.

28: **heaven's** has two syllables here, **power** one.

= unstained (by adultery) marriage-vows.

32: Juno's connection to Proserpine, the goddess of vegetation, in this context is unclear, except that the golden apple had been taken from Proserpine's garden (though there is no reason Juno would know this).

Unpartially her wisdom shall bestow.  
 36 Without mislike or quarrel any mo,  
 Juno shall rest content and satisfied,  
 38 And say the best desert doth there abide.

40 **Venus.** And, lovely Phoebe, for I know thy doom  
 Will be no other than shall thee become,  
 42 Behold, I take thy dainty hand to kiss,  
 And with my solemn oath confirm my promise,  
 44 By Styx, by Jove's immortal emperry,

By Cupid's bow, by Venus' myrtle-tree,  
 46 By Vulcan's gift, my ceston and my fan.  
 By this red rose, whose colour first began  
 48 When erst my wanton boy (the more his blame)  
 Did draw his bow awry and hurt his dame,

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

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

58  
 60 *[Diana describes the Nymph Eliza,  
 a figure of the Queen.]*

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

= decision.

= ie. "be fitting for thee".

= domain or power;<sup>1</sup> **emperry** 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.<sup>6</sup> **wanton** (line 48) = naughty.<sup>1</sup>

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.<sup>14</sup>

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.<sup>1</sup>

= lands.

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

= ie. cypress-woods.<sup>3</sup>

= "who honours"; note how **honour** does not grammatically agree with **nymph**, but **likes** in the next line does.

74	And likes the labours well of Phoebe's groves; <u>The place Elyzium hight</u> , and of the place	74-80: Diana describes and praises England; such encomiums to the audience's homeland appear on occasion in the era's drama. 74: <b>The place...hight</b> = "the location I am describing is called Elysium". <b>Elyzium</b> = Elysium, originally the place in Hades where the blessed souls live in perfect happiness, but here meaning a place of ideal happiness generally.
76	Her name that governs there Eliza is; A kingdom that may well compare with mine, An ancient seat of kings, <u>a second Troy</u> ,	= Diana compares Great Britain (ie. England's island), with its protective ocean, to Troy, with its famous walls. There may also be an allusion to Britain's legendary first king, Brute, a great-grandson of the famous Trojan prince Aeneas; for many years after the destruction of Troy, Brute roamed the seas with a band of Trojan descendants before finally settling on Britain; of course, this would have happened long after the events of this play.
78	Y-compassed round with a <u>commodious</u> sea:	78: surrounded by a beneficial ( <b>commodious</b> ) sea. <sup>1</sup>
80	Her people are <u>y-clepeèd Angeli</u> , Or, if I miss, a letter is the most:	= "called Angels", but as Diana notes in the next line, she might be slightly mistaken with the name - she of course means <b>Angles</b> (the race of Europeans who, along with the Saxons and Jutes, invaded and settled in Britain), though the mistake is highly flattering to the English. <b>y-clepeed</b> = called; <b>clep</b> was an ancient word (going back at least to the 9th century) meaning "to call"; the y- prefix adds an extra-strong flavour of archaism to the term.
82	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;	81f: here begins Diana's descriptions of Elizabeth I.
84	Her robes of purple and of scarlet dye;  Her veil of white, as best befits a <u>maid</u> :	84: <b>purple</b> and <b>scarlet</b> were of course the colours of royalty. = ie. virgin, as Elizabeth was commonly regarded.
86	Her ancestors live in <u>the House of Fame</u> :	= an unclear reference; Smeaton hypothesizes a reference to Westminster Abbey, where Elizabeth's royal predecessors were buried; Benbow wonders if Peele is alluding to an ancient poem by Geoffrey Chaucer entitled <i>House of Fame</i> (a dream poem in which the dreamer enters the Palace of Fame, in which he sees many famous personages from classical and Biblical history). <sup>14</sup>
88	She giveth arms of happy victory, And flowers to deck her <u>lions</u> crowned with gold. This peerless nymph, whom heaven and earth below, 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;	= ie. alluding to the <b>lion</b> as a symbol of England.
94	<u>In state</u> Queen Juno's peer, for power in arms And virtues of the mind <u>Minerva's mate</u> , As fair and lovely as the Queen of Love, As chaste as <u>Dian</u> in her chaste desires: 98 The same is she, if Phoebe do no wrong,	= in her majesty. = the equal of Minerva, the goddess of war. 97-98: <b>Dian</b> (ie. Diana) and Phoebe are one and the same, a goddess who was known for her virginity, as was England's queen.

100	To whom this ball in merit doth belong.	
102	<b>Pall.</b> If this be she whom some <u>Zabeta</u> call, To whom thy wisdom well bequeaths the ball, I can remember, at her day of birth,	= Peele borrows an appellation given to the queen in a masque performed for Elizabeth during her famous visit to Kenilworth Castle in 1575. <sup>15</sup>
104	How Flora with her flowers strewed the earth, How every power with heavenly majesty	
106	In person honoured that <u>solemnity</u> .	= an occasion of ceremony. <sup>1</sup>
108	<b>Juno.</b> The lovely Graces were not far away, They threw their balm for <u>triumph</u> of the day.	= joy. <sup>14</sup>
110	<b>Venus.</b> The Fates against their <u>kind</u> began a cheerful song,	= nature; Dyce notes the extra iamb in the line, suggesting replacing <i>against their kind</i> with ' <i>gainst kind</i> .
112	And vowed her life with favour to prolong.	112: the Fates, the three goddesses in charge of measuring out the lives of all persons, will play a major role in this panegyric to Elizabeth; they will be described as giving up their usual role of <i>ending</i> people's lives in favour of that of <i>prolonging</i> indefinitely the life of Elizabeth.
114	Then first <u>gan</u> Cupid's eyesight <u>wexen dim</u> ; Belike Eliza's beauty blinded him.	113-4: in this ultimate expression of flattery, Diana describes Elizabeth's brilliant appearance or beauty as being the reason Cupid lost his sight, taking his proverbial blindness in its literal sense.
116	To this fair nymph, not earthly, but divine, Contents it me my honour to resign.	<b>gan</b> (line 113) = began or did. <sup>14</sup> <b>wexen dim</b> = ie. (to) grow dim.
118	<b>Pall.</b> To this fair queen, so beautiful and wise, Pallas bequeaths her title in the prize.	
120	<b>Juno.</b> To her whom Juno's looks so well become. The Queen of Heaven yields at Phoebe's <u>doom</u> ; And glad I am Diana <u>found the art</u> ,	= decision. = ie. had the skill.
122	Without offence so well to please desert.	
124	<b>Diana.</b> Then mark my tale. The usual time is <u>nigh</u> , When wont the Dames of Life and Destiny, In robes of cheerful colours, to <u>repair</u>	= near. 127: when the Fates are accustomed. = go.
126	To this renownèd queen so wise and fair, With pleasaunt songs this peerless nymph to greet; <u>Clotho</u> lays down her <u>distaff</u> at her feet,	131: the job of the first Fate, <b>Clotho</b> , was to hold the <b>distaff</b> - the rod on which a thread was wound. 132: <b>Lachesis</b> spun the thread.
128	And <u>Lachesis</u> doth pull the thread at length,	
130	The third with favour gives it stuff and strength,	133: the normal job of the third Fate, Atropos, was to cut an individual's thread of life with her shears. 134: ie. "and against her normal nature proceeds".
132	And for contráry kind affords her leave, As her best likes, her web of life to weave.	
134	This time we will attend, and in the mean while With some sweet song <u>the tediousness beguile</u> .	= ie. "create a diversion from this wearisomely long ceremony."
136		
138	<i>The Music sounds, and the Nymphs <u>within</u> sing or</i>	= off-stage.
140	<i><u>solfa</u> with voices and instruments awhile.</i>	= sing, usually using the familiar <b>sol-fa</b> syllables for the various musical notes.
142	<i>Then enter Clotho, Lachesis, and Atropos,</i>	

	<i>singing as follows: <u>the state</u> being in place.</i>	= the royal throne with a canopy, or alternately the throne on a raised platform. <sup>3</sup>
144	THE SONG.	<b>The Song for Elizabeth:</b> translations for the song are adopted from Morley (p. 110). <sup>7</sup>
146	<i><b>Cloth.</b> Humanae vitae filum sic volvere Parcae.</i>	147: so the Fates spin the thread of human life.
148	<i><b>Loch.</b> Humanae vitae filum sic tendere Parcae.</i>	149: so the Fates draw the thread of human life.
150	<i><b>Atro.</b> Humanae vitae filum sic scindere Parcae.</i>	151: so the Fates cut the thread of human life.
152	<i><b>Cloth.</b> Clotho colum bajulat.</i>	153: Clotho bears the distaff.
154	<i><b>Loch.</b> Lachesis trahit.</i>	155: Lachesis measures.
156	<i><b>Atro.</b> Atropos occat.</i>	157: Atropos cuts.
158	<i><b>Tres simul.</b> Vive diu foelix votis hominúmque deúmque,</i>	159: <b>The Three Together:</b> live long blest with the gifts of men and gods,
160	<i>Corpore, mente, libro, doctissima, candida, casta.</i>	160: in body and mind free, wisest, pure and chaste.
162	[ <i>They lay down their <u>properties</u> at the Queen's feet.</i> ]	= 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	<i><b>Cloth.</b> Clotho colum pedibus.</i>	164: Clotho her distaff (lays) at your feet.
166	<i><b>Lach.</b> Lachesis tibi pendula fila.</i>	166: And Lachesis (gives) to you her hanging thread.
168	<i><b>Atro.</b> Et fatale tuis manibus ferrum Atropos offert.</i>	168: Atropos offers to your hands her far fate-enclosing steel.
170	<i><b>Tres simul.</b> Vive diu felix, &amp;c.</i>	170: the singers repeat lines 159-160.
172	[ <i>The song being ended, Clotho speaks to the Queen.</i> ]	
174	<i><b>Cloth.</b> Gracious and wise, fair Queen of rare <u>renown</u>,</i>	= fame.
176	<i>Whom heaven and earth below, amid thy <u>train</u>,</i>	= retinue.
178	<i>Noble and lovely peers, to honour thee, And do thee favour more than may belong By nature's law to any earthly <u>wight</u>,</i>	177-8: ie. heaven and earth shower more honour and favour on Elizabeth than is normally bestowed on any earthly mortal. <i>wight</i> = person.
180	<i>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!</i>	179: Clotho observes that the Fates are performing their annual tribute to Eliza (Elizabeth).
184	<i><b>Loch.</b> Her <u>spindle</u> Lachesis, and her <u>fatal reel</u>,</i>	185: <i>spindle</i> = a rod onto which fibers are drawn into thread and wound. <sup>1</sup> <i>fatal</i> = fate-dealing. <i>reel</i> = also a rod onto which yarn or thread is wound. <sup>1</sup>
186	<i>Lays down in reverence at Eliza's feet Te tamen in terris unam tria numina Divam</i>	187-9: the three sisters, despite the law of nature,

188 *Invita statuunt natura lege sorores,*  
190 *Et tibi non aliis didicerunt parcere Parcoe.*

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

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

210 [*She delivers the ball of gold to the Queen's own hands.*]

212 Accept it, then, thy due by Dian's doom.  
214 Praise of the wisdom, beauty, and the state,  
216 That best becomes thy peerless excellency.

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

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

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

## EPILOGUS.

1 **Omnes simul.** *Vive diu felix votis hominumque*  
2 *deumque,*  
3 *Corpore, mente, libro, doctissima, candida, casta,*

4 [Exeunt omnes.]

FINIS.

appoint thee a goddess unique, though on earth;  
and thee and no other have the Fates learned to spare.  
(this translation is from Baskerville, p.229).

= ie. "doing as her companions have done".  
= knife of fate, ie. the cutting instrument Atropos normally  
uses to cut one's thread of life.

= against their natures.

= judgment.

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)

### **excusal**

the collocation **foggy smoke**

**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:

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