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the Annotated Popular Edition of

DAMON and PITHIAS

by Richard Edwards

First Published 1571

Featuring complete and easy-to-read annotations.

DAMON AND PITHIAS

By Richard Edwards

First Published 1571

Newly Imprinted, as the same was shewed Before the Queenes Maiestie, by the Children of her Graces Chappell, except the Prologue that is somewhat altered for the proper vse of them that hereafter shall haue occasion to plaie it, either in Priuate, or open Audience. Made by Maister Edwards, then beynge Maister of the Children.
1571.

The Speakers' Names:

The Foreigners:

Damon, a Gentleman of Greece.
Pithias, a Gentleman of Greece.
Stephano, Servant to Damon And Pithias.

The Syracusans:

Dionysius, the King of Syracuse.
Eubulus, the King's Councillor.
Aristippus, A Pleasant Gentleman.
Will, Aristippus' Lackey.
Carisophus, A Parasite.
Jack, Carisophus' Lackey.
Snap, the Porter.
Gronno, The Hangman.
Grim, The Collier.

INTRODUCTION to the PLAY

Damon and Pithias is the sole surviving play by the well-regarded poet and playwright Richard Edwards (1523?-1566). The play is notable for being the earliest known English tragedy based on a classical subject,[3] and the first modern play to fuse seriously dramatic and earthily comic material into a single stage-work, often in the same scene.

The story explores the nature of friendship, both genuine and false, and while the protagonists, Damon and Pithias, occasionally lapse into dreary sermonizing about the beauty of their platonic love for each other, the script actually manages to move along briskly, and will reward the interested reader.

NOTE on the TEXT'S SOURCE

The text of the play is adopted from John Farmer's 1906 edition of *Damon and Pithias*, cited below at #3, with some of the spelling and wording from the 1571 original quarto reinstated.

NOTES on the ANNOTATIONS

Mention of Farmer, Adams, Hazlitt, Walker and King 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*. London, New York: Penguin, 2002.
3. Farmer, John S. *The Dramatic Writings of Richard Edwards, Thomas Norton and Thomas Sackville*. London: the Early English Drama Society,

1906.
4. Adams, Joseph Quincy, ed. *Chief Pre-Shakesperean Dramas*. Cambridge, MA: The Riverside Press, 1924.
5. Hazlitt, W. Carew. *Old English Plays, Vol. IV*. London: Reeves and Turner, 1874.
11. Walker, Greg, ed. *The Oxford Anthology of Drama*. Oxford: Oxford University Press, 2014.
13. King, Ros. *The Works of Richard Edwards*. Manchester: Manchester University Press, 2001.

A. Early Publishing History of Damon and Pithias.

The earliest extant edition of *Damon and Pithias* is a 1571 quarto. If one carefully reads the description of the play as it appears on the title-page (the blurb is reproduced, complete with regularly decreasing font and line length, at the top of this edition), one will note that it states that the 1571 edition of *Damon* is "Newly Imprinted", and that the Prologue has been "somewhat altered", which suggests there existed once an earlier edition of the play that has been lost to history.

A new edition of *Damon and Pithias* was published in 1582.

B. The Real Aristippus.

Damon and Pithias features a philosopher named Aristippus who spends his days in King Dionysius' court making good money entertaining the king and his courtiers with his (Aristippus') wit.

There was a real ***Aristippus*** (435-356 B.C.), whose lifetime coincided with that of King Dionysius of Syracuse, and thus in theory could have reasonably been imagined to have taken part in our play.

The real Aristippus, however, lived in Athens, was a follower of Socrates, and ultimately became a leading proponent of living a life devoted to sensual pleasures, a true hedonist. He is not known to have lived in Sicily at any time.

Edwards' Aristippus, though not a believer in a life of asceticism, is not really a hedonist; he just doesn't want to be poor. This then would be an interesting case in which a real person could be said to be more of an eccentric than, and even a caricature of, his fictional counterpart.

The information in this note is based on the entry for Aristippus in the *Internet Encyclopedia of Philosophy*: www.iep.utm.edu/aristip/.[23]

C. Settings, Scenes, Asides and Stage Directions.

The entire play takes place in Syracuse in Sicily. All scene settings are the suggestion of the editor.

The original quarto of *Damon and Pithias* did not assign scene numbers to the play; these have been added by your present editor.

The original quarto does not indicate asides; the present edition adopts those suggested by Farmer.

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 Farmer.

THE PROLOGUE.

The Prologue: as was common in the earliest Elizabethan dramas, the play begins with an actor (sometimes called a *Chorus*) who appears on stage to introduce the story.

Note how the Prologue speaker frequently addresses and appeals to the audience directly in the second person.

Note also that the Prologue is written in iambic meter, though the number of iambs (feet) varies from line to line, between 6 and 8.

ON every side, whereas I glance my roving eye,
Silence in all ears bent I plainly do espy:

1-2: "everywhere I look, I discern (***espy***) a general silence, as your ears are all turned (***bent***) attentively in this direction."

But if your eager looks do long such toys to see,

3-12: the speaker apologizes for the fact that the audience will be disappointed if it expects to see a whimsical comedy or farce, but then revises his statement, and promises to add comedy to his serious story.

toys = pieces of fun, ie. frivolous entertainment.[1]
Note Edwards' repeated use of ***toy*** and its derivatives in the Prologue - 5 times to be exact.

As heretofore in comical wise were wont abroad to be,

4: as were customarily seen elsewhere (in other plays).

in comical wise = ie. in a manner suitable for a comedy.[3]

Your lust is lost, and all the pleasures that you sought

= "your desire will not be satisfied".[3]

Is frustrate quite of toying plays. A sudden change is wrought:

6: ***Is frustrate*** = "are to be frustrated", ie. will be deprived. Note the lack of grammatical agreement between ***pleasures*** and ***Is***.

toying = amorously sportive.[4]

For lo, our author's muse, that maskèd in delight,
Hath forced his pen against his kind no more such sports to write.

7-8: the ***author's Muse*** is the goddess by whom a composer of written works traditionally was said to be inspired; there were 9 Muses, all sisters, in Greek mythology.

Edwards' ***Muse***, says the speaker, who normally could be counted on to help the writer create broad comedies, has changed her will, and now prevents Edwards from doing the same with respect to the present play.

his kind = its (ie. the pen's) nature.[4]

that masked in delight = even modern commentators disagree to what is meant here:

(1) Walker suggests "hid himself in pleasure", which suggests that the clause describes Edwards, not his Muse;

(2) Jeanne McCarthy, in *The Children's Troupes etc.*,[27] asserts that the Muse is insisting to Edwards that he write something other than a masque for his audience (a masque, usually written as ***mask*** in this period, was a courtly form of entertainment, comprised of song and dance, formal recitations and allegorical figures); and

(3) King suggests an altered combination of the above meanings: "(a) took part in courtly masques and

		entertainments, (b) hid itself." (p.111)[13]
	Muse he that lust (right worshipful), for chance hath made this change,	9: ***Muse he that lust*** = "he who wishes may ponder or marvel (at this unexpected turn)"; note the pun with ***muse***. ***right worshipful*** = a respectful form of address,[1] directed at the audience.
10	For that to some he seemed too much in young desires to range:	10: "it appears that your playwright has been viewed by some as previously having shown too great a predilection toward artistically enmeshing himself in affairs of young love (***in young desires***)."[4] ***range*** = wander or travel.
	In which, right glad to please, seeing that he did offend,	= "preferring to please his audience".
12	Of all he humbly pardon craves: his pen that shall amend.	= as he did in line 8 above, the speaker personifies the author's pen.
	And yet (worshipful audience) thus much I dare avouch,	= affirm.
14	In comedies the greatest skill is this, rightly to touch	14-15: ***to touch…quick*** = common expression meaning "to touch or reach the core or most important part of a thing".[1]
	All things to the quick; and eke to frame each person so,	15-16: ***eke…know*** = ie. a good playwright should also (***eke***) be able to portray his characters in such a way that when they speak, their types are immediately recognizable to the audience.
16	That by his common talk you may his nature rightly know.	
	A roister ought not preach, that were too strange to hear;	= braggart, swaggerer. = would be.
18	But as from virtue he doth swerve, so ought his words appear:	= ie. virtuous behaviour or action.
	The old man is sober, the young man rash, the lover triumphing in toys;	19: ***sober*** = moderate in behaviour or serious-minded. ***triumphing in toys*** = glorying in amorous sport.
20	The matron grave, the harlot wild, and full of wanton toys.	= unchaste sport; note the rhyming of ***toys*** with ***toys*** in lines 19-20.
	Which all in one course they no wise do agree;	21: each character should be distinct. ***wise*** = manner.
22	So correspondent to their kind their speeches ought to be.	= in agreement with. = nature.
	Which speeches well-pronounced, with action lively framed,	
24	If this offend the lookers on, let Horace then be blamed,	24-26: the reference here is to the celebrated 1st century A.D. Roman poet Horace and his influential guide to good writing, the ***Ars Poetica***. With respect to drama, Horace, following Aristotle before him, preached a number of precepts to aspiring playwrights, including one instructing dramatists to clearly delineate their characters, whose manners of speech should be distinct; it is this quality to which the speaker of the Prologue alludes in lines 15-22. In lines 24-26, our presenter of the Prologue, speaking on behalf of Edwards, suggests that if anyone is offended by his following the rules laid out by Horace, they should blame Horace, whom Edwards, in his role as a real-life instructor at Oxford University, once taught.
	Which hath our author taught at school, from whom he doth not swerve,	
26	In all such kind of exercise decorum to observe.	

	Thus much for his defence (he saith), as poets erst have done,	= so much for. = previously.
28	Which heretofore in comedies the self-same race did run.	28: the reference here, as King describes, is to the need dramatists have had even in classical times to defend themselves against accusations that their works were immoral. The prologues in the plays of the 2nd century B.C. comic dramatist Terence similarly allude to the attacks of his plays' critics (King, p.111).
	But now for to be brief, the matter to express,	= "to describe the topic of our play".
30	Which here we shall present, is this: Damon and Pithias.	
	A rare ensample of friendship true − it is no legend-lie,	= example or precedent.
32	But a thing once done indeed, as histories do descry −	=describe.[1]
	Which done of yore in long time past, yet present shall be here,	
34	Even as it were in doing now, so lively it shall appear.	
	Lo, here in Syracusae th' ancient town, which once the Romans won,	35-36: Adams suggests that the scenery on the stage was likely bifurcated: one-half of the stage was made to
36	Here Dionysius' palace, within whose court this thing most strange was done.	represent the "city", and the other half the royal palace, each with its own "door" through which characters could enter and exit the stage. The Prologue actor points to the respective sides as he speaks these lines. ***Syracusae*** = ie. Syracuse; originally a colony of Corinth, this city on the east coast of Sicily became famous for its withstanding the siege of Athens from 405-403 B.C. The tyrant ***Dionysius*** ruled Syracuse from 406-367 B.C., but the continued glory he brought to this city was more than offset by his notorious cruelty.[9] ***which once the Romans won*** = the Romans, under the proconsul Marcellus, captured Rome more than a century after Dionysus died, in 212 B.C.
	Which matter mixed with mirth and care, a just name to apply,	37: ***mirth and care*** = amusement and grief.[1] ***just…apply*** = appropriate term to give to it (ie. this type of play).
38	As seems most fit, we have it termed a tragical comedy,	= the terms ***tragical comedy*** and ***tragi-comedy***, both of which were coined in the 1560's, describe a type of play which was popular throughout the Elizabethan era and beyond, one which contains elements of both tragedy and comedy; farcical scenes were often simply interspersed between highly serious ones. Though there were no specific rules regarding what exact elements may or may not be included in the tragic portion of such plays, a general guideline is that in tragi-comedies, no one dies. Various editors suggest that Edwards appears to have invented the term ***tragical comedy***; but the term appears as early as 1551 (in Sir Thomas More's *A fruteful, and pleasaunt worke of the beste state of a publyque weale*, etc), though Edwards may be the first to apply the term to a play. For the record, the abbreviated compound word ***tragi-comedy*** appears for the first time in 1561, which also probably predates our play.
	Wherein talking of courtly toys − we do protest this flat! −	= flatly, ie. plainly, bluntly.[3]

We talk of Dionysius' court, we mean no court but that.
And that we do so mean, who wisely calleth to mind
The time, the place, the author, here most plainly shall it find.

39-42: the speaker assures the audience that any portrayal of the "court" in the play refers specifically to, and only to, that of Dionysius, and not to that of Elizabeth I!

One can understand Edwards' need to point this out. The Tudor monarchs were prickly souls, and considering the high degree of criticism leveled at Dionysius in the play - he is the epitome of the paranoid, and hence cruel, monarch - it behooves Edwards to make sure beyond any doubt that all parties know for sure that nothing on-stage is intended to represent by proxy the English court, and that none of the criticism directed at the Greek tyrant is indirectly aimed at England's reigning queen.

author (line 42) = printed as ***authors*** in the quarto.

Lo, this I speak for our defence, lest of others we should be shent:

43: ***of*** = by.

shent = blamed, reproved harshly.[4]

But, worthy audience, we you pray, take things as they be meant;
Whose upright judgment we do crave with heedful ear and eye
To hear the cause and see th' effect of this new tragical comedy.

= ask, request.

[*Exit*.]

SCENE I.

In Town.

Scene Settings: all scene settings are the suggestions of the editor.

Here entereth Aristippus.

Entering Character: ***Aristippus*** is a gentleman of Syracuse, and a self-styled philosopher. Lately, however, Aristippus has decided to attach himself to the court of King Dionysius, where he is able to amass material rewards in return for his ability to entertain Dionysius with his wit. No ascetic lifestyle for this philosopher!

There was a real-life philosopher Aristippus who was alive in the 4th century B.C., the time our play takes place. See the Note at the beginning of this edition of the play above.

Arist. Too strange (perhaps) it seems to some
That I, Aristippus, a courtier am become:
A philosopher of late, not of the meanest name,

= lately, recently. = ie. "not one with a bad reputation either".

But now to the courtly behaviour my life I frame.

=conform, adopt.

Muse he that lust; to you of good skill

5: ***Muse he…lust*** = "those who wish to (***lust***) may marvel (***muse***) at this change;" this clause also appeared in the Prologue at line 9.

skill = judgment.[2]

I say that I am a philosopher still.

= always.

Lovers of wisdom are termed philosophy −

7: this line has attracted much attention for the apparent error of defining ***philosophy*** as ***lovers of wisdom***; the obvious fix, it would seem, would be to emend ***philosophy*** to ***philosophers***, but then line 7 would no longer rhyme with line 8. So, some editors instead change ***Lovers*** to ***Loving***.

Walker, however, notes that ***philosophie*** (the quarto's spelling) actually *is* Greek for "wisdom lovers", so that the original line is correct after all.

Then who is a philosopher so rightly as I?
For in loving of wisdom proof doth this try,
That *frustra sapit, qui non sapit sibi*.

10: "He is wise to no purpose who is not wise for himself." All Latin translations in this edition are from Adams.

I am wise for myself: then tell me of troth,

= truthfully.

Is not that great wisdom, as the world go'th?

7-12: in a bit of sophistry, Aristippus proves that he is a good philosopher because he has abandoned his philosopher's lifestyle and joined Dionysius' court:

(1) a philosopher loves wisdom; (2) one is wise if he helps himself; (3) by joining the court, Aristippus is helping himself; (4) therefore, he is wise, and (5) thus he is a good philosopher.

Some philosophers in the street go ragged and torn,
And feeds on vile roots, whom boys laugh to scorn:

14: ***feeds*** = the "rules" of correct subject-verb agreement were frequently, as here, ignored in Elizabethan drama.

roots = ie. root vegetables, such as turnips.[1]

whom = ie. at whom.

But I in fine silks haunt Dionysius' palace,
Wherein with dainty fare myself I do solace.
I can talk of philosophy as well as the best,
But the strait kind of life I leave to the rest.

= delicacies.

= abstemious, ie. leading a life of privation as many ancient philosophers did.[1,4]

And I profess now the courtly philosophy,
To crouch, to speak fair, myself I apply

= "declare my allegiance to".[1]
= humbly bow,[1] ie. behave obsequiously as a good courtier does.

To feed the king's humour with pleasant devices,
For which I am called *Regius canis*.
But wot ye who named me first the king's dog?

= "King's dog."
= "do you know".

It was the rogue Diogenes, that vile grunting hog.
Let him roll in his tub, to win a vain praise:

24-25: the popular Greek cynic philosopher ***Diogenes*** (404-323 B.C.)[10] was notorious for his life of extreme asceticism and abusive behaviour. Making his home in Athens, Diogenes famously lived in a large open barrel (***tub***), and was referred to contemptuously as a "dog".[29]

The Elizabethan playwright John Lyly would make Diogenes one of the main characters of his c.1580 play *Campaspe*.

In the court pleasantly I will spend all my days;
Wherein what to do I am not to learn,
What will serve mine own turn I can quickly discern.
All my time at school I have not spent vainly,
I can help one: is not that a good point of philosophy?

27: ie. "where I don't have to study how to behave".[13]
= ie. "be beneficial to me".
= ie. one man, meaning himself.

Here entereth Carisophus.

Entering Character: *Carisophus* represents one of the oldest character types, the *parasite*; a parasite does not hold a job, or work per se, but depends on the largess of others to support him. Typically, a Parasite will run errands for wealthy men, and receive a meal in return.

Carisophus receives his rewards directly from King Dionysius, and until recently had been the king's favourite; however, Aristippus, since his arrival, has supplanted Carisophus in this position.

Caris. I beshrew your fine ears, since you came from school,

34: ***beshrew*** = curse.
school = ie. philosopher's academy; the real Aristippus studied under Socrates.[23]

In the court you have made many a wise man a fool:
And though you paint out your feigned philosophy,
So God help me, it is but a plain kind of flattery,
Which you use so finely in so pleasant a sort,
That none but Aristippus now makes the king sport.
Ere you came hither, poor I was somebody;
The king delighted in me, now I am but a noddy.

= demonstrate.
= ie. "in reality an obvious".
= manner.[2]
= "before you arrived here (at court)".
= fool.

Arist. In faith, Carisophus, you know yourself best,
But I will not call you noddy, but only in jest.
And thus I assure you, though I came from school

= the sense is, "I didn't say it, you did".

45-54: Aristippus points out that his style of service to the king is different from Carisophus': whereas the parasite plays the clown for Dionysius, he (Aristippus) regales him with a more sophisticated wit.

To serve in this court, I came not yet to be the king's fool;
Or to fill his ears with servile squirrility.

= occasionally used alternate spelling for ***scurrility***, ie. buffoonery or coarseness of language.[1]

That office is yours, you know it right perfectly.

= position, job.

Of parasites and sycophants you are a grave bencher,
The king feeds you often from his own trencher.
I envy not your state, nor yet your great favour −
Then grudge not at all, if in my behaviour
I make the king merry with pleasant urbanity,
Whom I never abused to any man's injury.

Caris. By Cock, sir, yet in the court you do best thrive,
For you get more in one day than I do in five.

Arist. Why, man, in the court do you not see

Rewards given for virtue to every degree?
To reward the unworthy − that world is done:

The court is changed, a good thread hath been spun

Of dog's wool heretofore; and why? because it was liked,

And not for that it was best trimmed and picked:

But now men's ears are finer, such gross toys are not set by;

Therefore to a trimmer kind of mirth myself I apply:

Wherein though I please, it cometh not of my desert,
But of the king's favour.

Caris. It may so be; yet in your prosperity
Despise not an old courtier: Carisophus is he,

Which hath long time fed Dionysius' humour:

Diligently to please still at hand: there was never rumour
Spread in this town of any small thing, but I
Brought it to the king in post by and by.

= respected judge or magistrate.[1,4]
= plate or dish, often made of wood.[1,4]
= sophisticated wit or sense of humour.[1]
54: Aristippus has never hurt anyone with his brand of humour.
= common euphemism for "by God".
= ie. gold, as a reward for his service to the king.
59-68: Aristippus defends his position as the king's favourite: in this new era, a refined and urbane wit is more likely to be rewarded.
= people of all ranks.
63: ie. no longer is baseness or depravity recompensed.
62-63: ***a good thread…heretofore*** = a sewing metaphor for the improved tone of the court: up till now, an inferior brand of entertainment, represented by the presumed coarseness of wool made from dog's hair, has been dominant.
= ie. enjoyed by all.
64: the metaphor continues: "and not because the thread of dog's hair - ie. the coarse humour of the past - was of the best quality."
trimmed and picked = ***trimmed*** could refer to the use of dog's wool to make ribbons and the like for ornamentation; ***picked*** could refer to the ease with which dog's wool can be combed.[1]
65: ***finer*** = more sensitive.[1]
such gross…set by = such coarse jesting or foolishness is no longer esteemed (***set by***).[1]
= finer.
= "because I deserve it". Note the absence of a rhyme between lines 67 and 68.
71: ***old courtier*** = Aristippus, fresh out of philosophy school, seems to be a younger man, Carisophus somewhat older.
Carisophus is he = in the Elizabethan era, characters often spoke of themselves in the third person.
= ie. who.
73: ***Diligently…at hand*** = "always nearby, ready to entertain."
73-75: ***there was…by and by*** = Carisophus reveals his true value to the king: he is Dionysius' informer, letting him know everything that goes on - and every suspicious thing people say - in Syracuse.

in post = quickly, in haste, as by a courier.[1]
by and by = right away.[1]

Yet now I crave your friendship, which if I may attain,
Most sure and unfeigned friendship I promise you again:
So we two linked in friendship, brother and brother,
Full well in the court may help one another.

Arist. By'r Lady, Carisophus, though you know not philosophy,

= "by our Lady", a common oath, and reference to the Virgin Mary. Various characters will use this oath throughout the play.

Yet surely you are a better courtier than I:

= ie. more skilled in the behaviour expected of one who attends the king's court.

And yet I not so evil a courtier, that will seem to despise
Such an old courtier as you, so expert and so wise.
But where as you crave mine, and offer your friendship so willingly,
With heart I give you thanks for this your great courtesy:
Assuring of friendship both with tooth and nail,
Whiles life lasteth, never to fail.

= ie. "I am not".

= ie. in earnest; this still familiar expression originated in the early 16th century.[1,3]

Caris. A thousand thanks I give you, O friend Aristippus.

Arist. O friend Carisophus.

Caris. How joyful am I, sith I have to friend Aristippus now!

= since.

Arist. None so glad of Carisophus' friendship as I, I make God a vow.
I speak as I think, believe me.

97: ie. "I really mean what I said."

Caris. Sith we are now so friendly joined, it seemeth to me
That one of us help each other in every degree:
Prefer you my cause, when you are in presence,

101: ie. "put in a good word for me with the king when you are with him".
Prefer = promote.
in presence = a technical term, meaning in attendance or company of royalty.

To further your matters to the king let me alone in your absence.

102: Carisophus promises to do the same for Aristippus when the latter is absent.

Arist. Friend Carisophus, this shall be done as you would wish:
But I pray you tell me thus much by the way,
Whither now from this place will you take your journey?

106: poetically, "where are you going?"
whither = to where.

Caris. I will not dissemble; that were against friendship.

108: "I will not lie to you; such behaviour would not accord with the precepts of friendship."
The false friendship between our philosopher and parasite stands, of course, in stark contrast to that linking Damon and Pithias.

I go into the city some knaves to nip
For talk, with their goods to increase the king's treasure −

109-110: Carisophus is going into town to try to trick someone into saying or doing something that would offend the king, in which case the victim could be

arrested and punished, leading to the forfeiture of his property to the government's coffers.
nip = have apprehended or arrested.[1]

In such kind of service I set my chief pleasure:
112 Farewell, friend Aristippus, now for a time.

114 [*Exit Carisophus*.]

116 ***Arist.*** Adieu, friend Carisophus − in good faith now,
Of force I must laugh at this solemn vow.
= of necessity.
118 Is Aristippus linked in friendship with Carisophus?
Quid cum tanto asino talis philosophus?
119: "What has such a philosopher in common with such an ass?"

120 They say, *Morum similitudo consultat amicitias*;
120: "Likeness of character cements friendship;" the quarto prints ***consuit*** for ***consultat***, which the editors correct: Aristippus, assuming he could speak Latin, could be expected, I suppose, to speak it and quote it correctly.
Many of the Latin expressions in the quarto are surprisingly error-filled. We will assume that the educated characters - Aristippus, Damon and Pithias - could be expected to quote Latin correctly, and will emend their Latin quotations as necessary (as most editors do), but will leave any errors of Latin in place when they are spoken by any of the lower-ranked characters.

Then how can this friendship between us two come to pass?
122 We are as like in condition as Jack Fletcher and his bolt;
122: ie. "we are as similar as are an arrow and the craftsman who made it."
Jack Fletcher = a ***fletcher*** was a craftsman who made arrows; the name ***Jack*** is used generically.
bolt = arrow.

I brought up in learning, but he is a very dolt
= "I am well-educated".
124 As touching good letters; but otherwise such a crafty knave,
= "when it comes to learning."
If you seek a whole region, his like you cannot have:
125: "you can seek far and wide, and you will not find another (as cunning or devious) as is Carisophus."

126 A villain for his life, a varlet dyed in grain,
= a complete or pure rogue; ***dyed in grain*** was a common expression describing something dyed in colour to an extent that it cannot be washed out, ie. it is ingrained.

You lose money by him if you sell him for one knave, for he serves for twain:
127: ***for*** = ie. for the price of.
serves for two = ie. is worth two.
128 A flattering parasite, a sycophant also,
A common accuser of men, to the good an open foe.
= ie. slanderous informer.
130 Of half a word he can make a legend of lies,
= ie. out of.
Which he will avouch with such tragical cries,
= swear to be true.
132 As though all were true that comes out of his mouth.
Where, indeed, to be hanged by and by,
133-4: even if he were to be hanged for doing so, he could not tell a tale without lying twice.[5]
134 He cannot tell one tale but twice he must lie.

He spareth no man's life to get the king's favour,
135: Carisophus will falsely accuse another man of traitorous behaviour, even if means the latter's death, so long as he (Carisophus) gains the good opinion of Dionysius.

In which kind of service he hath got such a savour
That he will never leave. Methink then that I
Have done very wisely to join in friendship with him, lest perhaps I
Coming in his way might be nipped; for such knaves in presence
We see ofttimes put honest men to silence:
Yet I have played with his beard in knitting this knot:
I promised friendship; but − you love few words − I spake it, but I meant it not.
Who marks this friendship between us two
Shall judge of the worldly friendship without any more ado.

It may be a right patron thereof; but true friendship indeed
Of nought but of virtue doth truly proceed.
But why do I now enter into philosophy
Which do profess the fine kind of courtesy?
I will hence to the court with all haste I may;
I think the king be stirring, it is now bright day.
To wait at a pinch still in sight I mean,

For wot ye what? a new broom sweeps clean.

As to high honour I mind not to climb,
So I mean in the court to lose no time:
Wherein, happy man be his dole, I trust that I
Shall not speed worst, and that very quickly.

[*Exit*.]

= cease (to engage in such behaviour).

= arrested.

= "deluded him".[4] = "entangling him so with me."

= to the audience: "you don't like long speeches."

143-4: to all outward appearances, Aristippus will seem to be a perfect friend to Carisophus.
marks = observes.

= "perfect example"; ***patron***, a French borrowing, was used in Middle English to mean "pattern".[4] However, ***pattern*** is the word that appears here in the 1582 edition, and is the word inserted here by later editors.

= "from nothing but", ie. "only from".

= go.

151: to be always available to the king at a moment's notice.

152: ***wot*** = know.
a new broom…clean = a new day gives Aristippus a new opportunity to rise even higher in the king's estimation; Walker suggests that Aristippus means that as the newest courtier, he will be the first the king will turn to for entertainment or companionship.
The maxim is from Heywood's *Epigrams* (1562): "*Newe broome swepeth cleane*".

= "may his lot in life be one of good fortune", usually written as "happy man, happy dole". By ***his***, Aristippus means "my".

= literally "succeed badly", ie. fail.

SCENE II.

In Town.

Here entereth Damon and Pithias like mariners.

Entering Characters: ***Damon*** and ***Pithias*** are two gentlemen from Greece; they have just disembarked from the ship which has brought them to Syracuse. According to the stage direction, they are appareled like sailors, perhaps meaning travelling outfits fit for sea-voyage.

Damon. O Neptune, immortal be thy praise,

1-2: Damon thanks the god of the seas for their safe

For that so safe from Greece we have passed the seas

To this noble city Syracusae, where we
The ancient reign of the Romans may see.

Whose force Greece also heretofore hath known,
Whose virtue the shrill trump of fame so far hath blown.

Pith. My Damon, of right high praise we ought to give
To Neptune and all the gods, that we safely did arrive:
The seas, I think, with contrary winds never raged so;
I am even yet so seasick that I faint as I go;
Therefore let us get some lodging quickly.
But where is Stephano?

Here entereth Stephano.

Steph. Not far hence: a pox take these mariner-knaves;

Not one would help me to carry this stuff; such drunken slaves
I think be accursed of the gods' own mouths.

Damon. Stephano, leave thy raging, and let us enter Syracusae,
We will provide lodging, and thou shalt be eased of thy burden by and by.

Steph. Good master, make haste, for I tell you plain
This heavy burden puts poor Stephano to much pain.

Pith. Come on thy ways, thou shalt be eased, and that anon.

[*Exeunt*.]

passage; note how the Greek character refers to the god by his Roman name rather than his Greek one (Poseidon).

4: this is the second time in the play the Romans have been erroneously said to have already controlled Syracuse; see the note at line 35 of the Prologue.

6: whose power or courage (***virtue***) the high-pitched trumpet (***shrill trump***) has proclaimed so far and wide (***so far***).

Entering Character: *Stephano* is the loyal servant of the two friends; he is carrying all of their luggage at once.

17-19: Stephano addresses the audience as he enters the stage.
Not far hence = "I am not far from here."
a pox…knaves = the classic Elizabethan curse, wishing plague or venereal disease on his masters.

= by.

21: ***Syracusae*** = pronounced in 4 syllables, so as to rhyme with line 22.

22: ***by and by*** = soon enough - but not because they will help him.

= "please hurry".

= quickly, right away.

SCENE III.

In Town.

Enter Carisophus.

Caris. It is a true saying, that oft hath been spoken,
The pitcher goeth so long to the water that he cometh home broken.

2: from Heywood's *Proverbs*: "*...the pot so long to the water goth, / Till at last it commeth home broken*."
Carisophus' point is that he has so often been to the city and tricked people into seemingly confessing crimes which he could report to the king, that no one

will talk to him anymore.
he = ie. it.

My own proof this hath taught me, for truth, sith I = since.
In the city have used to walk very slyly,
Not with one can I meet, that will in talk join with me,
And to creep into men's bosoms, some talk for to snatch, 6-7: "and be taken into another man's confidence,[4] so they will talk openly to me".

By which into one trip or other, I might trimly them catch, = mistake.[4] = neatly.
And so accuse them − now, not with one can I meet = ie. of treasonous speech.
That will join in talk with me, I am shunned like a devil in the street.
My credit is cracked where I am known; but yet I hear say, 10: where people know Carisophus, his reputation is smashed.

Certain strangers are arrived, they were a good prey. = "they would be".

If happily I might meet with them, I fear not, I, = ie. with a little luck. = "I have no doubt".
But in talk I should trip them, and that very finely. = cause them to stumble, ie. fall into his trap.
Which thing, I assure you, I do for mine own gain,
Or else I would not plod thus up and down, I tell you plain.
Well, I will for a while to the court, to see = "I will go"; note the common grammatical construction of this clause: in the presence of a verb of intent (***will***), the verb of action (***go***) is often omitted.

What Aristippus doth; I would be loth in favour he should overrun me; 17: ***doth*** = is doing.
I would…overrun me = "I would hate to see Aristippus surpass me with respect to his being in greater favour at the court than I."
overrun = outrun, overpower.[1]

He is a subtle child, he flattereth so finely, that I fear me = ie. "I fear", a common expression.

He will lick all the fat from my lips, and so outweary me. 19: ***He will…lips*** = metaphorically meaning Aristippus will steal what is rightfully Carisophus'.
outweary = exhaust or wear away to nothing, ie. consume.[1,4]

Therefore I will not be long absent, but at hand, = ie. from the court. = close by (to what is happening).
That all his fine drifts I may understand. = intentions.

[*Exit*.]

SCENE IV.

In Town.

Here entereth Will and Jack. **Entering Characters:** ***Will*** and ***Jack*** are the servants of Aristippus and Carisophus respectively.
The boys are described as ***lackeys*** bn the list of *The Speakers' Names* given at the beginning of the play; the OED definition that most closely resembles the boys' function is "servile follower".

Will. I wonder what my master Aristippus means now-a-days,
That he leaveth philosophy, and seeks to please = has abandoned.

King Dionysius with such merry toys:

= trifles or nonsense,[1] referring to Aristippus' witticisms, which entertain the court so.

In Dionysius' court now he only joys,
As trim a courtier as the best,
Ready to answer, quick in taunts, pleasant to jest;
A lusty companion to devise with fine dames,
Whose humour to feed his wily wit he frames.

4: Aristippus now gets his pleasure by attending court.
= fine.

7-8: basically, Aristippus is an agreeable (***lusty***)[1] person to have around because he is able to shape (***devise***) his wit in a way that entertains the ladies of the court.

Jack. By Cock, as you say, your master is a minion:
A foul coil he keeps in this court; Aristippus alone
Now rules the roast with his pleasant devices,

10: ***By Cock*** = common euphemism for "by God".
minion = court favourite.
= vile or unpleasant fuss.[2]

12: ***rules the roast*** = is master of the situation;[3] the expression morphed into the more familiar ***rules the roost*** in the 18th century.
devices = fanciful expressions.[1]

That I fear he will put out of conceit my master Carisophus.

= out of favour, a common expression.[1]

Will. Fear not that, Jack; for, like brother and brother,
They are knit in true friendship the one with the other;
They are fellows, you know, and honest men both,
Therefore the one to hinder the other they will be loth.

= would both hate to do.

Jack. Yea, but I have heard say there is falsehood in fellowship,
In the court sometimes one gives another finely the slip:

20: ***there is…fellowship*** = a common maxim of the period.

= still common expression meaning "to elude another", here referring to one friend secretly acting in a manner which causes detriment to the other.

Which when it is spied, it is laughed out with a scoff,
And with sporting and playing quietly shaken off:
In which kind of toying thy master hath such a grace,
That he will never blush, he hath a wooden face.

= some editors emend ***quietly*** to ***quickly***.

20-25: Jack's point is that Aristippus is highly skilled at dissembling; he is capable of working, deliberately or not, against the interests of others (specifically meaning Carisophus), but if he is found out and confronted, he is a smooth-enough speaker that he can talk himself out of trouble with his accuser, never showing the slightest amount of embarrassment.
he hath a wooden face = ie. he can keep a straight face.

But, Will, my master hath bees in his head;

= meaning either (1) is irate, upset,[3] or (2) projects schemes.[12] The OED suggests this common phrase's usual meaning to be having "a fantasy, an eccentric whim, a craze on some point, a 'screw loose.'", though it does not cite this line. The expression is from Heywood's 1546 *Proverbs*, "*their heads full of bees*."

If he find me here prating I am but dead.
He is still trotting in the city, there is somewhat in the wind;
His looks bewray his inward troubled mind.
Therefore I will be packing to the court by and by;

= ie. something going on.
= betray.
= hurry. = directly, right away.

If he be once angry, Jack shall cry, woe the pie!

31: an expression expressing regret, but the exact meaning may be lost to time; ***woe the pie*** is cited in

several later collections of proverbs, but without explanation. Modern editors attempt to interpret this expression, but none do so convincingly.

Will. By'r Lady, if I tarry long here, of the same sauce shall I taste,

33***: By'r Lady*** = "by our Lady", a common oath, ***of the same…taste*** = a nice metaphor for "I'll be in trouble too."

For my master sent me on an errand, and bade me make haste;
Therefore we will depart together.

= instructed.

[*Exeunt*.]

SCENE V.

In Town.

Here entereth Stephano.

1-48: unusually, Stephano's speech is not written in two-syllable feet (ie. the ubiquitous *iambs*, whose pattern is *bah-BUM bah-BUM*); rather, the lines are comprised of ten syllables, which are broken up into two groups of five syllables, each with the stress pattern buh-BUM-buh-buh-BUM (though in many of the lines an extra sixth unstressed syllable appears either at the end of the first group of five syllables or the end of the line).

Steph. Ofttimes I have heard, before I came hether,

= ie. hither, to here; throughout this edition, we employ the modern spelling for ***hither*** and ***thither***; however, we will use the quarto's alternate 16th century spelling - ***hether*** - when it is required to complete a rhyme, as here.

That no man can serve two masters together;

2: commonly cited proverb, from Matthew 6:24: "*No ma[n] can serue two masters. For ether he shall hate the one and loue the other: or els he shall leane to the one, and despise the other: Ye can not serue God and mammon*." (*Coverdale* Bible, 1935).

A sentence so true, as most men do take it,

= maxim.[2]

At any time false that no man can make it:

4: "no one can prove this proverb false;" an awkward sentence, written thus to rhyme with line 3.

And yet by their leave, that first have it spoken,
How that may prove false, even here I will open:

5-6: "yet if those who first spoke this maxim will permit me, I will prove right now that it is not true."

For I, Stephano, lo, so named by my father,
At this time serve two masters together,
And love them alike: the one and the other
I duly obey, I can do no other.
A bondman I am, so nature hath wrought me,

11: "I am a slave by birth".

One Damon of Greece, a gentleman, bought me.

12-13: though Stephano serves both Damon and Pithias, he is technically owned by the former.

To him I stand bound, yet serve I another,
Whom Damon my master loves as his own brother:
A gentleman too, and Pithias he is named,
Fraught with virtue, whom vice never defamed.

= filled, infused. = sullied the reputation of.

These two, since at school they fell acquainted,
In mutual friendship at no time have fainted. = weakened.[3]
But lovèd so kindly and friendly each other,
As though they were brothers by father and mother.
Pythagoras' learning these two have embraced, 21: the 6th century B.C. Greek philosopher Pythagoras was believed to have left his followers a number of maxims which prescribed rules to live by in order to lead a superior life; amongst these were instructions emphasizing the importance of demonstrating loyalty to one's friends.[14]

Which both are in virtue so narrowly laced, 22: Damon and Pithias are united (***laced***)[1] in virtue.
That all their whole doings do fall to this issue, 23: "that their entire code of conduct comes down to this".

To have no respect but only to virtue:
All one in effect, all one in their going, 25-26: Damon and Pithias do everything together.
All one in their study, all one in their doing.
These gentlemen both, being of one condition,
Both alike of my service have all the fruition:
Pithias is joyful, if Damon be pleased:
If Pithias be served, then Damon is eased. = comforted, ie. without worry.

Serve one, serve both (so near), who would win them: 31: if anyone wants to win their friendship, treat one well so that you will automatically be a friend to both.
so near = so close are they to each other.[4]

I think they have but one heart between them.
In travelling countries we three have contrived = spent (in time).[3,6]
Full many a year, and this day arrived
At Syracusae in Sicilia, that ancient town,
Where my masters are lodged; and I up and down = ie. Damon and Pithias are relaxing in their lodgings.
Go seeking to learn what news here are walking = circulating.[1]
To hark of what things the people are talking. = listen.
I like not this soil, for as I go plodding,
I mark there two, there three, their heads always nodding, = note.
In close secret wise, still whispering together. = in a secretive manner.
If I ask any question, no man doth answer:
But shaking their heads, they go their ways speaking;
I mark how with tears their wet eyes are leaking;
Some strangeness there is, that breedeth this musing. = causes this thinking or pondering.
Well, I will to my masters, and tell of their using, = ie. will go. = this treatment or behaviour.
That they may learn, and walk wisely together:
I fear we shall curse the time we came hether. = hither, ie. to here.

Exit.

SCENE VI.

The Palace.

Here entereth Aristippus and Will. **Entering Characters:** ***Will*** is the servant of our gentleman-philosopher ***Aristippus.***

Arist. Will, didst thou hear the ladies so talk of me?
What aileth them? from their nips shall I never be free? = sharp remarks, sarcasms.[1,4]

Will. Good faith, sir, all the ladies in the court do plainly report

That without mention of them you can make no sport:
They are your plain-song to sing descant upon;

4-5: it turns out that Aristippus is not as popular with the ladies in the court as he thought; they believe Aristippus is too dependent on his ability to make fun of them to entertain the king.

6: literally, "they are the simple musical theme to which you provide the harmony", meaning "they are subject on which you choose to remark or comment."[4]
plain-song = a simple melody accompanied by a improvised melody, or ***descant***, which is usually a harmony or counter-point; ***descant*** also means "remark" or "comment".[1]

If they were not, your mirth were gone.
Therefore, master, jest no more with women in any wise;
If you do, by Cock, you are like to know the price.

= manner.

Arist. By'r Lady, Will, this is good counsel: plainly to jest
Of women, proof hath taught me, it is not the best:
I will change my copy, howbeit I care not a quinch;
I know the galled horse will soonest winch:

= theme, model.[2] = "not a bit."[1]
= a horse afflicted with sores or painful swellings (***galled***) will easily wince or flinch.[1]

But learn thou secretly what privily they talk
Of me in the court: among them slyly walk,
And bring me true news thereof.

= find out. = "people are privately saying".
= about.

Will. I will sir, master thereof have no doubt, for I
Where they talk of you will inform you perfectly.

Arist. Do so, my boy: if thou bring it finely to pass,
For thy good service thou shalt go in thine old coat at Christmas.

23: Walker notes this apparent witticism of Aristippus: that Will will *not* receive the traditional Christmas gift this year of a new coat, ie. the servant will *not* be rewarded for performing this task for his master.

[*Exeunt*.]

SCENE VII.

In Town.

Enter Damon, Pithias, Stephano.

Damon. Stephano, is all this true that thou hast told me?

Steph. Sir, for lies hitherto ye never controlled me.
O, that we had never set foot on this land,
Where Dionysius reigns with so bloody a hand!
Every day he showeth some token of cruelty,
With blood he hath filled all the streets in the city:
I tremble to hear the people's murmuring,
I lament to see his most cruel dealing:
I think there is no such tyrant under the sun.
O, my dear masters, this morning what hath he done!

3: "you have never had to rebuke me for having ever told a lie.[1,4]

= evidence.[2]

Damon. What is that? tell us quickly.

Steph. As I this morning passed in the street,
With a woful man (going to his death) did I meet.
Many people followed, and I of one secretly — = ie. one of the people.
Asked the cause, why he was condemned to die.
[Who] whispered in mine ear, nought hath he done but thus, — = added by Hazlitt. = "(the condemned man) had done nothing but this:"

In his sleep he dreamed he had killed Dionysius:
Which dream told abroad, was brought to the king in post, — = speedily.[2]
By whom, condemned for suspicion, his life he hath lost,
Marcia was his name, as the people said.

Pith. My dear friend Damon, I blame not Stephano
For wishing we had not come hither, seeing it is so, — = to here.
That for so small cause such cruel death doth ensue.

Damon. My Pithias, where tyrants reign, such cases are not new,
Which fearing their own state for great cruelty, — = appears as ***with***, which works a little better, in the 1582 quarto.
To sit fast as they think, do execute speedily — = ie. as securely.

All such as any light suspicion have tainted. — 29-32: it is common for tyrants, who by their nature are suspicious of everyone, to summarily put to death anyone they believe may be a danger to their persons or power.

Steph. [*Aside*] With such quick carvers I list not be acquainted. — 34: ***carvers*** = usually used to refer to either sculptors or those who cut meat at the table. Walker suggests "butchers".
list = desire.
Stephano continues his habit of making humorous asides to the audience.

Damon. So are they never in quiet, but in suspicion still, — = possessed with peace of mind. = always.
When one is made away, they take occasion another to kill: — = put to death.
Ever in fear, having no trusty friend, void of all peoples' love,
And in their own conscience a continual hell they prove.

Pith. As things by their contraries are always best proved, — = contrasting positions, reasoning from the opposing side.
How happy are then merciful princes, of their people beloved! — = kings. = by.
Having sure friends everywhere, no fear doth touch them: — = ie. merciful kings.
They may safely spend the day pleasantly, at night *securè dormiunt in utramque aurem*. — 44: "they sleep securely on either ear;" ***untramque*** appears as ***utranque*** in the 1571 quarto, emended by Farmer.

O my Damon, if choice were offered me, I would choose to be Pithias,
As I am (Damon's friend) rather than to be King Dionysius.

Steph. And good cause why; for you are entirely beloved of one, — 48: ***of*** = by.
And as far as I hear, Dionysius is beloved of none. — = by.

Damon. That state is most miserable; thrice happy are we, — = condition. = a common intensifier.

Whom true love hath joined in perfect amity:
Which amity first sprung − without vaunting be it spoken, that is true −
Of likeness of manners, took root by company, and now is conserved by virtue;

53-54: a probable planting metaphor: "our friendship began - without bragging (***vaunting***) I can tell this, because it is true - from our similarity in behaviour and morals (***manners***), grew in strength as we spent more time together, and now is firmly maintained (***conserved***, which also has the sense of "kept alive") by virtue."

Which virtue always through worldly things do not frame,

55: the sense seems to be, "virtue does not bring about prosperity through material gain".
frame = succeed, prosper.[1]

Yet doth she achieve to her followers immortal fame:
= ie. personified Virtue.

Whereof if men were careful for virtue's sake only,
They would honour friendship, and not for commodity.
= self-interest.[1]

But such as for profit in friendship do link,
= ie. "those who".

When storms come, they slide away sooner than a man will think.

60: those who profess to be your friend only out of self-interest will disappear faster than thought itself when you are in trouble, and in need of their support.

My Pithias, the sum of my talk falls to this issue,
= summary. = conclusion.[1]

To prove no friendship is sure, but that which is grounded on virtue.
= secure.

Pith. My Damon, of this thing there needs no proof to me,
The gods forbid, but that Pithias with Damon in all things should agree.

For why is it said, *Amicus alter ipse*,

66: "A friend is a second self;" this Latin expression appears frequently in the 16th century; references to one's friend being a ***second self*** became common in Elizabethan drama.

But that true friends should be two in body, but one in mind?
As it were, one transformed into another? which against kind
= nature.

Though it seem, yet in good faith, when I am alone,
I forget I am Pithias, methinks I am Damon.

Steph. [*Aside*] That could I never do, to forget myself; full well I know,
Wheresoever I go, that I am *pauper* Stephano: −
= poor;[4] a very early use of the Latin word ***pauper*** in an English language text.

But I pray you, sir, for all your philosophy,
See that in this court you walk very wisely.

You are but newly come hither; being strangers, ye know
= foreigners. = plural form of *you*.

Many eyes are bent on you in the streets as ye go:
= directed at.

Many spies are abroad, you can not be too circumspect.

Damon. Stephano, because thou art careful of me, thy master, I do thee praise:
= anxious for.

Yet think this for a surety: no state to displease

81: ***for a surety*** = ie. "as a way to reassure yourself".
81-82: ***no state…I intend*** = "Pithias and I have no intention to say or do anything that will offend anyone."

By talk or otherwise my friend and I intend: we will here,
As men that come to see the soil and manners of all men of every degree.

83: ***degree*** = rank in society.

Pythagoras said, that this world was like a stage,

84-85: there is no authority for suggesting that the common trope of the world being a stage, etc., derived

from Pythagoras.

We find an earlier formulation of this metaphor in Nicholas Udall's 1548 *Paraphrase of Erasmus*: "ye haue a parte to playe in the stage of the whole worlde". It would be several decades before Shakespeare's more quotable "All the world's a stage, etc." appeared.

Whereon many play their parts: the lookers-on, the sage.

= those who observe are the wise ones.

Philosophers are, saith he, whose part is to learn
The manners of all nations, and the good from the bad to discern.

Steph. Good faith, sir, concerning the people they are not gay,

89: ***the people*** = ie. the men and women of Syracuse.
gay = cheerful.

And as far as I see, they be mummers; for nought they say,

90-91: Stephano comments on the unwillingness of the Syracusans to speak in his presence.
mummers = actors in dumb-shows or pantomimed scenes.[4]
nought they say = "they say nothing".

For the most part, whatsoever you ask them.
The soil is such, that to live here I cannot like.

Damon. Thou speakest according to thy learning, but I say,
Omnis solum fortis patria, a wise man may live everywhere;

95: properly *omne solum forti patria est*: "every soil is a father land to a brave man." From Ovid's *Fasti*, Bk. I.493.

Therefore, my dear friend Pithias,
Let us view this town in every place,
And then consider the people's manners also.

Pith. As you will, my Damon; − but how say you, Stephano?
Is it not best, ere we go further, to take some repast?

= before. = get something to eat.

Steph. In faith, I like well this question, sir: for all your haste,

103-5: the perpetually hungry servant was a recurring character in the era's drama.

To eat somewhat I pray you think it no folly;
It is high dinner time, I know by my belly.

Damon. Then let us to our lodging depart: when dinner is done,
We will view this city as we have begun.

[*Exeunt*.]

SCENE VIII.

In Town.

Here entereth Carisophus.

Caris. Once again in hope of good wind, I hoise up my sail,

1-2: Carisophus employs a sailing metaphor to describe his desire for better luck in finding a new victim for his schemes.

I go into the city to find some prey for mine avail:
I hunger while I may see these strangers that lately
Arrived: I were safe, if once I might meet them happily.

= advantage, benefit.[1]
= recently.
4: ***I were…happily*** = "my position would be more secure, if I could just meet up with them"
happily = with good luck.

Let them bark that lust at this kind of gain,

5: ie. "those who want to (***lust***) complain about the methods I use to advance myself may do so".
bark = cry out against.[1]

He is a fool that for his profit will not pain:
Though it be joined with other men's hurt, I care not at all:
For profit I will accuse any man, hap what shall.

= exert himself.
= combined. = harm to others.
= happen.

But soft, sirs, I pray you hush: what are they that comes here?

= "hold on, people, I beg of you, please be quiet!" - Carisophus directly addresses the audience, even suggesting that its members might be "heard" by the other characters, a flagrant breaking down of the "fourth wall".

By their apparel and countenance some strangers they appear.
I will shroud myself secretly, even here for a while,
To hear all their talk, that I may them beguile.

= bearing. = foreigners.

11-12: a common convention of Elizabethan drama allowed for a character to hide and eavesdrop unnoticed on others.

Here entereth Damon and Stephano.

Steph. A short horse soon curried; my belly waxeth thinner,

16: ***A short…curried*** = according to the *Oxford Reference* website,[28] the meaning of this 14th century proverb is "A slight task is soon completed." Stephano is referring to his meal, which was over before it had barely begun.
Curried means "groomed with a curry-comb". We note that this expression also appeared in Heywood's *Proverbs* (1546), a much-used source of material for Edwards.
waxeth = grows.

I am as hungry now, as when I went to dinner:
Your philosophical diet is so fine and small
That you may eat your dinner and supper at once, and not surfeit at all.

18-19: King notes that Damon and Pithias, as followers of Pythagoras, eat frugally as the philosopher recommends; those who in literature appear as servants of philosophers (or would-be philosophers such as Damon and Pithias) were forced to suffer the same minimal fare as did their masters, to their perpetual disenchantment.
surfeit = overindulge in food and drink, overdo it.

Damon. Stephano, much meat breeds heaviness: thin diet makes thee light.

21: Walker notes that ***heaviness*** and ***light*** mean "dullness" and "bright" respectively. Stephano, in his humorous response, takes these words in their more physical meaning.

Steph. I may be lighter thereby, but I shall never run the faster.

23: a heavy man who loses weight would grow more athletic, but in Stephano's case, if he grows lighter from starvation, he will be too weak to move quickly, and, as King points out, to do his errands.

Damon. I have had sufficiently discourse of amity,
Which I had at dinner with Pithias; and his pleasant company
Hath fully satisfied me: it doth me good to feed mine eyes on him.

Steph. Course or discourse, your course is very coarse; for all your talk
You had but one bare course, and that was pike, rise, and walk.

29-30: the puns come on fast and furious: ***course*** is used in line 29 to mean (1) the act of running, and (2) behaviour or custom; ***discourse*** is "conversation", (referring to Damon and Pithias' philosophical discussion) and ***coarse*** is "inferior" or "base".[1]

In line 30, ***course*** refers to a *course* of food.

pike, rise and walk = ***pike***, according to Farmer, is ***pick***, hence "your meal consisted of picking at your food, before you rose and departed." Stephano may also be suggesting that the one course of their meal consisted of fish, a ***pike***.

And surely, for all your talk of philosophy,
I never heard that a man with words could fill his belly.
Feed your eyes, quoth you? the reason from my wisdom swerveth,
I stared on you both, and yet my belly starveth.

33-34: ***the reason…starveth*** = Damon's reasoning and assertions are not in accord with Stephano's understanding of how things work: the results of his experience at dinner, which involved staring at Damon and Pithias, did not satisfy his hunger, as Damon in line 27 suggested it would.

Damon. Ah, Stephano, small diet maketh a fine memory.

Steph. I care not for your crafty sophistry.

38: no matter how Damon spins the benefits of eating frugally, the fact remains that Stephano is still hungry!

sophistry = appealing-sounding but fallacious argument.[1]

You two are fine, let me be fed like a gross knave still; = large. = always.
I pray you, licence me for a while to have my will, = permit, allow.
At home to tarry, whiles you take view of this city!
To find some odd victuals in a corner I am very witty.

42: "I am skilled at rooting out scraps of food."

Damon. At your pleasure, sir: I will wait on myself this day;
Yet attend upon Pithias, which for a purpose tarrieth at home:
So doing, you wait upon me also.

44: Damon will go walking about Syracuse on his own.

Steph. With wings on my feet I go.

= a common reference to the "talaria", or winged sandals, worn by the messenger god Mercury.

[*Exit Stephano*.]

Damon. Not in vain the poet saith, *Naturam furcâ expellas, tamen usque recurret*;

52: "Drive nature out with a pitchfork, still ever will she return." From Horace's *Epistles*, I.10.24.[4]

For train up a bondman to never so good a behaviour,
Yet in some point of servility he will savour:

53-54: no matter how much you train a slave in the manners of a gentleman, he will in some ways always possess the instincts of a slave.

As this Stephano, trusty to me his master, loving and kind,
Yet touching his belly a very bondman I him find.

56: "yet in matters concerning his stomach, he still acts like a true slave," perhaps with a suggestion that Stephano *is* a slave to his stomach.

He is to be borne withal, being so just and true,

57: "(yet) we gladly bear with him, as he is so honest and loyal."

58	I assure you, I would not change him for no new. –	= exchange. = ie. new or different servant.
	But methinks this is a pleasant city;	59: Damon begins his exploration of the city.
60	The seat is good, and yet not strong; and that is great pity.	60: ***seat*** = situation or setting (of the city).[4] ***not strong*** = ie. vulnerable to military attack.[1]
62	***Caris.*** [*Aside*] I am safe, he is mine own.	62: having heard Damon's last line, Carisophus recognizes he has found his prey. Carisophus is satisfied that Damon has confessed that he is a spy. Note the common, but odd and unrealistic, convention in which a character, standing alone - here Damon - describes his thoughts out loud; this discourse, which is made solely for the audience's benefit, may be overheard by an onstage eavesdropper, who can respond accordingly to the monologue, and the speaker will then be forced to bear the resulting consequences. In other words, a completely artificial expression of a character's inner thoughts can actually end up driving the plot of a play.
64	***Damon.*** The air subtle and fine, the people should be witty	= clear.[1]
	That dwell under this climate in so pure a region:	
66	A trimmer plot I have not seen in my peregrination.	= finer site.[1] = travels.[1]
	Nothing misliketh me in this country,	= displeases.
68	But that I heard such muttering of cruelty:	= except (for).
	Fame reporteth strange things of Dionysius,	= ***Fame*** (meaning rumour) is personified.
70	But kings' matters passing our reach, pertain not to us.	= "concerning things that we have no influence over".
72	[*Carisophus comes forward*.]	72: stage direction added by editor.
74	***Caris.*** Dionysius, quoth you? since the world began,	
	In Sicilia never reigned so cruel a man:	
76	A despiteful tyrant to all men; I marvel, I,	
	That none makes him away, and that suddenly.	= ie. "assassinates him".
78		
	Damon. My friend, the gods forbid so cruel a thing	
80	That any man should lift up his sword against the king!	
	Or seek other means by death him to prevent,	= stop or hinder.[1]
82	Whom to rule on earth the mighty gods have sent.	
	But, my friend, leave off this talk of King Dionysius.	
84		
	Caris. Why, sir? he cannot hear us.	
86		
	Damon. What then? *An nescis longas regibus esse manus*?	85: "Know you not that kings have long hands?" The expression refers to the ability monarchs have to exert their power over greater distances than ordinary men. This proverbial conceit, which appeared originally in Ovid's *Heroides*, XVII.166,[4] is alluded to frequently in Elizabethan literature.
88	It is no safe talking of them that strikes afar off.	
	But leaving kings' matters, I pray you show me this courtesy,	
90	To describe in few words the state of this city.	
	A traveller I am, desirous to know	
92	The state of each country, wherever I go:	
	Not to the hurt of any state, but to get experience thereby.	
94	It is not for nought, that the poet doth cry,	= nothing.
	Die mihi musa virum, captae post tempore Trojae,	95-96: Horace's Latin translation of the first two lines

Qui mores hominum multorum vidit et urbes.

of the Odyssey (from *Ars Poetica*, ie. *The Art of Poetry*, lines 141-2): "*Tell me, O Muse, of the man, who, after the capture of Troy, saw the manners and cities of many men*."

In the quarto, line 96 is wildly incorrectly printed as *Multorum hominum mores qui vidit & urbis*.

In which verses, as some writers do scan,
The poet describeth a perfect wise man:

97-98: "some writers believe that Homer (***the poet***), in the *Odyssey*, was portraying the virtues of the ideal man."[4]

scan = critically analyze or judge.[1]

Even so I, being a stranger, addicted to philosophy,
To see the state of countries myself I apply.

= foreigner.

Caris. Sir, I like this intent, but may I ask your name without scorn?

102: ***without scorn*** = "without you mocking me for asking."[1]

Damon. My name is Damon, well known in my country, a gentleman born.

Caris. You do wisely to search the state of each country
To bear intelligence thereof, whither you lust. −

107: ***bear intelligence*** = Carisophus means Damon to understand "carry knowledge", but his words also hint at the parasite's conclusion, as he says in the next line, that Damon is a foreign agent.

whither you lust = "to wherever you desire."

[*Aside*] He is a spy. −
Sir, I pray you, have patience awhile, for I have to do hereby:

= ie. "I have to run an errand close to here."

View this weak part of this city as you stand, and I very quickly
Will return to you again, and then will I show
The state of all this country, and of the court also.

= ie. vulnerable.

[*Exit Carisophus*.]

Damon. I thank you for your courtesy. This chanceth well that I
Met with this gentleman so happily,

= transpires.[2]

= fortunately.

Which, as it seemeth, misliketh something,
Else he would not talk so boldly of the king,
And that to a stranger: but lo, where he comes in haste.

118: "who, it seems, is displeased about something".

Enter Carisophus and Snap.

Entering Characters: ***Carisophus*** has retrieved ***Snap***, whom the play's character list identifies as a ***porter***, or gatekeeper, but who also seems to hold the office of Syracuse's bailiff, or arresting officer.

Caris. This is he, fellow Snap, snap him up: away with him.

= "arrest him", with an easy pun on the bailiff's name.

Snap. Good fellow, thou must go with me to the court.

Damon. To the court, sir? and why?

Caris. Well, we will dispute that before the king. Away with him quickly.

Damon. Is this the courtesy you promised me, and that very lately?

Caris. Away with him, I say.

Damon. Use no violence, I will go with you quietly.

[*Exeunt omnes*.] 138: exit all.

SCENE IX.

The Palace.

Here entereth Aristippus.

Arist. Ah, sirrah, by'r Lady, Aristippus likes Dionysius' court very well,
= a familiar form of address; Aristippus addresses the audience directly.

Which in passing joys and pleasures doth excel.
= surpassing.

Where he hath *dapsiles caenas, geniales lectos, et auro,*
Fulgentem tyranni zonam.
3-4: "plentiful suppers, luxurious couches, and the king's purse full of gold at command;" the 1571 edition prints "nonsense"[3] here: "*dapsiles caenas, gemales lectes, et auro, / Fulgentii turgmani zonam*."

I have plied the harvest, and stroke when the iron was hot;
5-9: Aristippus uses a pair of metaphors (line 5) to express his satisfaction in his ability to know exactly when to entertain the king with his witticisms, for which the king rewards him.
plied the harvest = worked on the harvest;[1] the phrase is original with Edwards, but never picked up by any future writer.
stroke = common 16th century alternate form of ***struck***.

When I spied my time, I was not squeamish to crave, God wot!
6: ***squeamish to crave*** = averse or hesitant to ask (for gold).[1]
God wot! = God knows!

But with some pleasant toy I crept into the king's bosom,
= joke. = "wormed myself into the king's confidence".[15]

For which Dionysius gave me *Auri talentum magnum* −
A large reward for so simple services.
8: the Latin translates to "a great talent of gold".

What then? the king's praise standeth chiefly in bountifulness:
Which thing though I told the king very pleasantly,
Yet can I prove it by good writers of great antiquity:
But that shall not need at this time, since that I have abundantly:
When I lack hereafter, I will use this point of philosophy:
But now, whereas I have felt the king's liberality,
As princely as it came, I will spend it as regally:
10-15: Aristippus has mentioned to Dionysius that the most important component of the king's praise is his generosity, ie. his gifts of money, and while he could, if necessary, back up the truth of this assertion by citing ancient philosophers, he has no need to do so at the moment, since the king has granted Aristippus a nice payment of gold.
liberality = generosity.[1]

Money is current, men say, and current comes of *Currendo*:
= in circulation. = derives from the Latin word *Currendo*, which means "to run".

Then will I make money run, as his nature requireth, I trow.
For what becomes a philosopher best,
But to despise money above the rest?
18-20: a bit of sophistry from Aristippus to justify his unphilosopher-like joy in his wealth: a true philosopher is averse to gold, so by getting rid of it, ie. spending it, he proves he is such a one.

		his (line 18) = its. ***trow*** (line 18) = believe or imagine.[1] ***becomes*** (line 20) = befits.
	And yet not so despise it, but to have in store	21: "but I don't despise gold so much that I shouldn't keep a supply (***store***) of it in reserve.
22	Enough to serve his own turn, and somewhat more.	= purposes.
	With sundry sports and taunts yesternight I delighted the king,	23: a reference to the variety of jokes and insults with which Aristippus has entertained Dionysius.
24	That with his loud laughter the whole court did ring,	
	And I thought he laughed not merrier than I, when I got this money.	
26	But, mumbudget, for Carisophus I espy	= ie. "keep silent", or "mum's the word!"[4] As Carisophus did earlier in the previous scene, Aristippus explicitly hushes the audience.
	In haste to come hither: I must handle the knave finely.	= subtly or delicately.[2]
28		
	Here entereth Carisophus [*with Jack*.]	
30		
	O Carisophus, my dearest friend, my trusty companion!	
32	What news with you? where have you been so long?	
34	***Caris.*** My best beloved friend Aristippus, I am come at last;	
	I have not spent all my time in waste.	
36	I have got a prey, and that a good one, I trow.	= victim. = believe.
38	***Arist.*** What prey is that? fain would I know.	= "I would like to know."
40	***Caris.*** Such a crafty spy I have caught, I dare say,	
	As never was in Sicilia before this day;	
42	Such a one as viewed every weak place in the city,	= vulnerable.
	Surviewed the haven and each bulwark in talk very witty:	= inspected.[1] = port, harbour.[2] = fortification.[2]
44	And yet by some words himself he did bewray.	44-46: these lines fail to rhyme.
46	***Arist.*** I think so in good faith, as you did handle him.	
48	***Caris.*** I handled him clerkly, I joined in talk with him courteously:	= scholarly.[4]
	But when we were entered, I let him speak his will, and I	= ie. "once we had entered into conversation".
50	Sucked out thus much of his words, that I made him say plainly,	
	He was come hither to know the state of the city;	
52	And not only this, but that he would understand	
	The state of Dionysius' court and of the whole land.	
54	Which words when I heard, I desired him to stay,	= "remain where he was standing".
	Till I had done a little business of the way,	
56	Promising him to return again quickly; and so did convey	
	Myself to the court for Snap the tipstaff, which came and upsnatched him,	= bailiff or constable, so called because he carried a staff with a tip or cap of metal as a badge of office.[1,4]
58	Brought him to the court, and in the porter's lodge dispatched him.	58: ***porter's lodge*** = gatekeeper's quarters, which seem to serve as the city's jail. Snap, we remember, is the porter. ***dispatched*** = stowed away.[1]
	After I ran to Dionysius, as fast as I could,	

And bewrayed this matter to him, which I have you told;
Which thing when he heard, being very merry before,
He suddenly fell in a dump, and foaming like a boar,

= usually means "into depression", but Dionysius seems to be more in a rage than anything.

At last he swore in great rage that he should die
= ie. Damon.
By the sword or the wheel, and that very shortly.

= a victim might be tied to a large ***wheel*** and beaten or tortured to death.[1]

I am too shamefast: for my travail and toil

= modest, shy.[2] = labour.

I crave nothing of Dionysius, but only his spoil:
Little hath he about him, but a few motheaten crowns of gold,

66-67: as a reward for rooting out the spy Damon, Carisophus desires only to be given Damon's belongings (***his spoil***); he has already rifled Damon's pockets for the little money he was carrying on him.
crowns = English gold coins, worth five shillings apiece. There are multiple anachronistic allusions to English coins, including pennies, groats and shillings, throughout the play.

Cha pouched them up already, they are sure in hold:

68: "I have pocketed them up already, they are securely (***sure***) in confinement or custody (***in hold***).[1,4]
Cha = dialect for "I have".

And now I go into the city, to say sooth,

= ie. "tell the truth".

To see what he hath at his lodging to make up my mouth.

70: briefly, "to check out Damon's possessions".
make up my mouth = perhaps "make up my plunder or booty" (Farmer).

Arist. My Carisophus, you have done good service. But what is the spy's name?

Caris. He is called Damon, born in Greece, from whence lately he came.

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

Arist. By my troth, I will go see him, and speak with him too, if I may.

Caris. Do so, I pray you; but yet by the way,
As occasion serveth, commend my service to the king.

79: "as the chance arises, praise my services to Dionysiuis."

Arist. *Dictum sapienti sat est*: friend Carisophus, shall I forget that thing?

81: Latin: "a word to the wise is sufficient." From *The Persians*, Act IV.vii, a comedy by the ancient Roman dramatist Plautus.

No, I warrant you: though I say little to your face,

= assure.

I will lay on mouth for you to Dionysius, when I am in place. –

83: ***lay on mouth for you*** = "talk about you" (Farmer). The quarto prints ***month***, not ***mouth***, making interpretation tricky: in the 16th century, the letter ***u*** frequently is printed upside-down as an ***n***, so that the author's intent may occasionally, as here, be unclear. I have accepted Framer's emendation to ***mouth***, but not every editor does.
in place = ie. there, ie. in the court.[1]

[*Aside*] If I speak one word for such a knave, hang me.

= on behalf.

Exit Aristippus.

Caris. Our fine philosopher, our trim learned elf,

= fine. = malicious person.[1]

Is gone to see as false a spy as himself.

89: "has gone to see a man who is as treacherous as he (ie. Aristippus) is;" Carisophus remains bitter over Aristippus' having supplanted him as Dionysius' favourite.

Damon smatters as well as he of crafty philosophy,

= speaks in ignorance or superficially.[1,4]

And can turn cat in the pan very prettily:

91: a proverbial expression, meaning "to reverse the order of things so dexterously as to make them appear the very opposite of what they really are" (OED), which is a backhandedly complimentary way to describe a philosopher who is especially skilled in sophistry.

But Carisophus hath given him such a mighty check,
As I think in the end will break his neck.

= setback.
= from being hanged.

What care I for that? why would he then pry,
And learn the secret estate of our country and city?

= state.

He is but a stranger, by his fall let others be wise:

= Carisophus justifies his deception: Damon's punishment can serve as a warning to others who seek to harm Syracuse.

I care not who fall, so that I may rise.
As for fine Aristippus, I will keep in with him −
He is a shrewd fool to deal withal, he can swim:

= in status at court.
= ie. stay in his good graces.
= with. = stay afloat, ie. do well for himself where others might sink, ie. fail.

And yet by my troth, to speak my conscience plainly,
I will use his friendship to mine own commodity.

= "by my faith", an oath. = mind.
= profit or advantage.[4]

While Dionysius favoureth him, Aristippus shall be mine;
But if the king once frown on him, then good night, Tomalin:

= ie. "that's all for you." I have not found any other occurrences of this strange expression.

He shall be as strange as though I never saw him before.
But I tarry too long, I will prate no more. −

= ie. "in that case be as much a stranger to me".[4]

Jack, come away.

Jack. At hand, sir.

Caris. At Damon's lodging, if that you see
Any stir to arise, be still at hand by me:

= disturbance or trouble. = always close by.

Rather than I will lose the spoil I will blade it out.

112: ***the spoil*** = ie. the reward of Damon's personal property.
blade it out = ie. "fight the matter out with my sword." (Adams).[4]

[*Exeunt*.]

Exiting Characters: Carisophus and Jack head out to check over Damon's belongings at the latter's lodgings in town; Carisophus' last speech foreshadows the events of Scene XI, lines 23*ff*.

SCENE X.

In Town.

Here entereth Pithias and Stephano.

Pith. What strange news are these! ah, my Stephano,
Is my Damon in prison, as the voice doth go?

1: ***news*** was often treated as a plural word.
= rumour.[2]

Steph. It is true, O cruel hap! he is taken for a spy,
And as they say, by Dionysius' own mouth condemned to die.

= fortune or fate.

Pith. To die! Alas! For what cause?

Steph. A sycophant falsely accused him: other cause there is none. −

9-17: note how Stephano's distress is emphasized by his continuous switching of addressees in this speech.

That, O Jupiter, of all wrongs the revenger,

10: Stephano appeals to the king of the gods in his role as the overseer of law and justice. Note that once again a character refers to a god by his Roman rather than his Greek name (Zeus).
That = emended to ***But*** by Hazlitt and Adams.

Seest thou this unjustice, and wilt thou stay any longer
From heaven to send down thy hot consuming fire,
To destroy the workers of wrong, which provoke thy just ire? −

= delay.

Alas! Master Pithias, what shall we do,
Being in a strange country, void of friends and acquaintance too? −

= foreign.

Ah, poor Stephano, hast thou lived to see this day
To see thy true master unjustly made away?

= honourable. = put to death.

Pith. Stephano, seeing the matter is come to this extremity,
Let us make virtue our friend of mere necessity.

20: the proverbial notion of making a ***virtue of necessity*** - to resign oneself to a bad situation with grace - was alluded to frequently.
mere = complete.

Run thou to the court, and understand secretly
As much as thou canst of Damon's cause, and I
Will make some means to entreat Aristippus:
He can do much, as I hear, with King Dionysius.

= beg (for assistance from).

Steph. I am gone, sir. Ah, I would to God my travail and pain
Might restore my master to his liberty again!

26: ***travail and pain*** = synonyms for "effort" or "labour".

[*Exit Stephano*.]

= stage direction added by editor.

Pith. Ah woful Pithias! sith now I am alone,

31-78: Pithias briefly and pathetically succumbs to self-pity; given his philosophical bent, such a scene is not really in character, but its real purpose is to provide the audience with an excuse for a musical interlude.

What way shall I first begin to make my moan?
What words shall I find apt for my complaint?
Damon, my friend, my joy, my life, is in peril. Of force I must now faint.

= lament.

= necessity.

But, O music, as in joyful times thy merry notes did borrow,
So now lend me thy yearnful tunes to utter my sorrow.

= the quarto here prints ***tunes***, emended by Collier and accepted by later editors. The appearance of the word ***tunes*** in the next line seems to have accidentally caught the eye of the printer or copier.

Here Pithias sings and the regals play.

= small portable organs.[4]

The Song: unusually for the era, not every line in the song has a rhyming sibling; the song rather comprises a simple rhyme scheme in which only every other line rhymes.

Awake, ye woful wights,
That long have wept in woe:
Resign to me your plaints and tears,
My hapless hap to show.
My woe no tongue can tell,
Ne pen can well descry:
O, what a death is this to hear,
Damon my friend must die!

= plural form of ***you***. = full of woe. = people.
= lamentations.
= unfortunate fortune, unlucky luck.
= reveal.[2]

The loss of worldly wealth
Man's wisdom may restore,
And physic hath provided too
A salve for every sore:
But my true friend once lost,
No art can well supply:
Then, what a death is this to hear,
Damon my friend should die!

= medicine.
= remedy.
= skill, cunning or application of knowledge.

My mouth, refuse the food,
That should my limbs sustain:
Let sorrow sink into my breast,
And ransack every vein:

58-59: an imperative: Pithias addresses his own ***mouth*** in this brief and strange apostrophe.
= penetrate into.[1]

You Furies, all at once
On me your torments try:
Why should I live, since that I hear
Damon my friend should die!

= the Furies were three sister-goddesses who plied revenge on those guilty of certain heinous crimes; here Pithias calls on them for their ability to inflict torment rather than seeking from them a pursuit of revenge.

Gripe me, you greedy grief
And present pangs of death,
You sisters three, with cruël hands
With speed now stop my breath:
Shrine me in clay alive,
Some good man stop mine eye:
O death, come now, seeing I hear
Damon my friend must die!

67-68: note the dramatic alliteration in these lines. ***Gripe*** = seize.
= ie. the Furies of line 60 above.
= entomb, bury.[1]

He speaketh this after the song.

In vain I call for death, which heareth not my complaint: −
But what wisdom is this, in such extremity to faint?
Multum juvat in re malâ animus bonus.
I will to the court myself, to make friends, and that presently.
I will never forsake my friend in time of misery −

79: Pithias suddenly stops feeling sorry for himself.
80: "a good spirit in misfortune helps much."
= immediately, now.

But do I see Stephano amazed hither to run?

Here entereth Stephano.

85: note the use of Compression of Time over the last 55 lines: in the brief time it took Pithias to sing his song, Stephano has traveled to court, made friends, got near the king, heard him pronounce sentence on Damon, and returned to Pithias.

Steph. O Pithias, Pithias, we are all undone! = ruined.
Mine own ears have sucked in mine own sorrow;
I heard Dionysius swear that Damon should die to-morrow.

Pith. How earnest thou so near the presence of the king, ie. "what did you do to earn the right to get".
That thou mightest hear Dionysius speak this thing?

Steph. By friendship I gat into the court, where in great audience = less common form of ***got***.
I heard Dionysius with his own mouth give this cruel sentence
By these express words: that Damon the Greek, that crafty spy, = expressed, ie. explicit or exact.
Without further judgment to-morrow should die:
Believe me, Pithias, with these ears I heard it myself.

Pith. Then how near is my death also! Ah, woe is me!
Ah my Damon, another myself, shall I forego thee? = "(have to) go without".

Steph. Sir, there is no time of lamenting now: it behoveth us = behooves, ie. would be a benefit or a good idea for.
To make means to them which can do much with Dionysius, 104: ie. "to find a way to approach and appeal to those who have influence with the king."
That he be not made away, ere his cause be fully heard; for we see = put to death. = before.
By evil report things be made to princes far worse than they be. 106: sometimes a king will be given an exaggerated report that makes something seem far worse than it really is.

But lo, yonder cometh Aristippus, in great favour with King Dionysius, = behold.
Entreat him to speak a good word to the king for us,
And in the mean season I will to your lodging to see all things safe there. = common expression meaning "in the meantime".

[*Exit Stephano.*]

Pith. To that I agree: but let us slip aside his talk to hear.

[*Pithias retires.*] 115: another example of the strange stage convention which allows a character to choose to hide and listen to what an individual will say rather than immediately approach that individual, when the character desires to speak to that individual. The just-entered individual will then oblige the character by soliloquizing his or her inner thoughts for the audience, to which the eavesdropper can then respond accordingly.

Here entereth Aristippus

Arist. Here is a sudden change indeed, a strange metamorphosis,
This court is clean altered: who would have thought this?

Dionysius, of late so pleasant and merry,
Is quite changed now into such melancholy,
That nothing can please him: he walketh up and down,
Fretting and chaffing, on every man he doth frown;
Insomuch that, when I in pleasant words began to play,
So sternly he frowned on me, and knit me up so short −
I perceive it is no safe playing with lions but when it please them;
If you claw where it itch not you shall disease them,
And so perhaps get a clap; mine own proof taught me this,
That it is very good to be merry and wise.
The only cause of this hurly-burly is Carisophus, that wicked man,
Which lately took Damon for a spy, a poor gentleman,
And hath incensed the king against him so despitefully,
That Dionysius hath judged him to-morrow to die.
I have talked with Damon, whom though in words I found very witty,
Yet was he more curious than wise in viewing this city:
But truly, for aught I can learn, there is no cause why
So suddenly and cruelly he should be condemned to die:
Howsoever it be, this is the short and long,
I dare not gainsay the king, be it right or wrong:
I am sorry, and that is all I may or can do in this case:
Nought availeth persuasion where froward opinion taketh place.

[*Pithias comes forward*.]

Pith. Sir, if humble suits you would not despise,
Then bow on me your pitiful eyes.
My name is Pithias, in Greece well known,
A perfect friend to that woful Damon,
Which now a poor captive in this court doth lie,
By the king's own mouth, as I hear, condemned to die;
For whom I crave your mastership's goodness,
To stand his friend in this his great distress.
Nought hath he done worthy of death; but very fondly,
Being a stranger, he viewed this city:
For no evil practices, but to feed his eyes.
But seeing Dionysius is informed otherwise,
My suit is to you, when you see time and place,
To assuage the king's anger, and to purchase his grace:
In which doing you shall not do good to one only,
But you shall further two, and that fully.

Arist. My friend, in this case I can do you no pleasure.

= synonyms for raging or worrying.

= "shut me up".[1]

128: ***claw*** = scratch, as with a claw,[1] perhaps alluding to the ***lions*** of the previous line.
disease = discomfort.[4]

129: ***get a clap*** = "receive a blow" (we may note that in the next generation of drama, the words ***itch***, ***disease*** and ***clap*** all appearing so near to each other would more likely allude to gonorrhea).
proof = experience (Walker).

= uproar.[2]

= "who recently".

= inquisitive, desirous of knowledge.[1,4]
= from anything.

= contradict.

142: it is impossible to persuade a perversely obstinate (***froward***) person to change his mind.
Nought = nothing.

= literally "full of pity".

= act as.
= nothing. = foolishly.
= foreigner.

= request or petition. = the time is right, an appropriate moment.
= appease. = win or obtain his favour or clemency.

163: Aristippus politely turns Pithias down.

Pith. Sir, you serve in the court, as fame doth tell.

= ie. "your reputation".

Arist. I am of the court indeed, but none of the council.

167: "yes, I attend the king, but I am not a member of his advisory council", ie. Aristippus is not formally licensed to give the king advice.

Pith. As I hear, none is in greater favour with the king than you at this day.

Arist. The more in favour, the less I dare say.

Pith. It is a courtier's praise to help strangers in misery.

173: ie. a courtier would earn the praise of others by helping those in need.

Arist. To help another, and hurt myself, it is an evil point of courtesy.

175: ***evil point of courtesy*** = an undesirable customary act of courtesy or favour.

Pith. You shall not hurt yourself to speak for the innocent.

Arist. He is not innocent whom the king judgeth nocent.

= guilty; who knew such a word, the direct antonym to ***innocent***, once existed?

Pith. Why, sir, do you think this matter past all remedy?

= beyond retrieval.

Arist. So far past that Dionysius hath sworn Damon to-morrow shall die.

Pith. This word my trembling heart cutteth in two.
Ah, sir, in this woful case what wist I best to do?

= ***wist*** usually means "knew", so ***what wist*** likely means "know you", or "do you know".

Arist. Best to content yourself when there is no remedy,
He is well relieved that foreknoweth his misery:
Yet, if any comfort be, it resteth in Eubulus,
The chiefest councillor about King Dionysius:
Which pitieth Damon's case in this great extremity,
Persuading the king from all kind of cruelty.

190: ie. "but if there exists any opportunity to help the situation, it is through Eubulus, not I."

193: Eubulus has sometimes succeeded in moderating Dionysius' inclination to be cruel.

Pith. The mighty gods preserve you for this word of comfort.
Taking my leave of your goodness, I will now resort
To Eubulus, that good councillor:
But hark! methink I hear a trumpet blow.

Arist. The king is at hand, stand close in the prease. Beware, if he know
You are friend to Damon he will take you for a spy also.
Farewell, I dare not be seen with you.

= "hide yourself in the press or crowd of people."

202: disappointingly, Aristippus continues to show himself to be a bit of a moral coward.

Here entereth King Dionysius, Eubulus the Councillor, and Gronno the Hangman.

204*ff*: the scene switches to the execution grounds.
= the word ***hangman*** could be used, as here, to refer generally to an executioner; the accepted means of execution in Syracuse is beheading, not hanging.

Diony. Gronno, do my commandment: strike off Damon's irons by and by.

= command.

Then bring him forth, I myself will see him executed presently.

208: ***presently*** = at once, right away.

Gron. O mighty king, your commandment will I do speedily.

Diony. Eubulus, thou hast talked in vain, for sure he shall die.
Shall I suffer my life to stand in peril of every spy?

= permit or tolerate.

Eub. That he conspired against your person his accuser cannot say:
He only viewed your city, and will you for that make him away?

216: ***make him away*** = "put him to death."

Diony. What he would have done the guess is great: he minded me to hurt
That came so slyly to search out the secret estate of my court.

218: ***minded*** = intended.

= "he who". = condition.

Shall I still live in fear? no, no: I will cut off such imps betime,

220: ***imps*** = spawn of the devil,[1] though Farmer suggests "members of a courtly retinue;[3] ***imps***, however, could also refer to a shoot of a tree used in grafting,[1] hence perhaps Dionysius' use of ***cut off*** to mean (1) literally cut off the graft, and (2) ***kill*** or ***put away.***
betime = at once.[1]

Lest that to my farther danger too high they climb.

Eub. Yet have the mighty gods immortal fame assigned
To all worldly princes, which in mercy be inclined.

223-4: "yet the gods grant immortal fame to those kings who show mercy."
worldly = of this world, as opposed to the ***gods*** of line 223.

Diony. Let fame talk what she list, so I may live in safety.

226: "let (personified) Fame say what she wants of me, so long as I may remain secure in my person."

Eub. The only mean to that is to use mercy.

Diony. A mild prince the people despiseth.

Eub. A cruel king the people hateth.

Diony. Let them hate me, so they fear me.

Eub. That is not the way to live in safety.

Diony. My sword and power shall purchase my quietness.

= ie. "secure peace of mind for me."

Eub. That is sooner procured by mercy and gentleness.

Diony. Dionysius ought to be feared.

Eub. Better for him to be well beloved.

Diony. Fortune maketh all things subject to my power.

Eub. Believe her not, she is a light goddess; she can laugh and low'r.

248: ***low'r*** is printed as ***lowre*** in the quarto, and means "lour" (ie. frown); Eubulus describes personified ***Fortune*** as fickle or frivolous (***light***), and as such is a goddess who is known to bring good fortune or poor on any individual at any time for no apparent reason.
A quick survey of the era's literature finds Fortune described as possessing a ***lowre*** - a lour - in multiple

		sources.
250	***Diony.*** A king's praise standeth in the revenging of his enemy.	= depends on.[2]
252	***Eub.*** A greater praise to win him by clemency.	
254	***Diony.*** To suffer the wicked live it is no mercy.	= allow. = ie. to live.
256	***Eub.*** To kill the innocent it is great cruelty.	
258	***Diony.*** Is Damon innocent, which so craftily undermined Carisophus,	= who. = questioned artfully or deceitfully.[1,4]
	To understand what he could of King Dionysius?	
260	Which surviewed the haven and each bulwark in the city,	260: almost a word-for-word repetition of line 43 in Scene IX. ***surviewed*** = inspected.[1] ***haven*** = port. ***bulwark*** = fortification.
	Where battery might be laid, what way best to approach? shall I	= ie. so as to attack Syracuse at its weakest point.
262	Suffer such a one to live, that worketh me such despite?	= allow. = "who acts to cause me such injury?"
	No, he shall die, then I am safe: a dead dog cannot bite.	= this expression became proverbial; perhaps an allusion to 1 Samuel 24:14, in which David taunts Saul for wasting his time and effort trying to kill him: "Whom persecutest thou O kynge of Israel, whom persecutest thou? a deed dogg? a flee?" (*Coverdale* Bible, 1535).
264		
	Eub. But yet, O mighty [king], my duty bindeth me	= missing word provided in the 1582 edition.
266	To give such counsel, as with your honour may best agree:	= conform.
	The strongest pillars of princely dignity,	
268	I find this justice with mercy and prudent liberality:	= ie, "to be", "is". = generosity.
	The one judgeth all things by upright equity,	269: "the first of these qualities, mercy, permits you to judge everyone impartially (with ***equity***) and with moral rectitude".[1]
270	The other rewardeth the worthy, flying each extremity.	= ie. liberality. = avoiding.
	As to spare those which offend maliciously,	271-2: "if a person has genuinely intended to cause
272	It may be called no justice, but extreme injury:	harm to the king and his city, then to show such a person mercy is actually counterproductive;" Eubulus wants to show the king that his recommendation to show mercy for Damon is not an extreme position.
	So upon suspicion of such things not well-proved,	= emended from 1571's ***each*** by Farmer.
274	To put to death presently whom envious flattery accused,	= right away. = meaning Carisophus, whom Eubulus describes as a spiteful sycophant.[1]
	It seemeth of tyranny; and upon what fickle ground all tyrants do stand,	= has the appearance of.
276	Athens and Lacedemon can teach you, if it be rightly scanned.	276: you can learn if you study the history of Athens and Lacedemon; see the note at lines 275-9 below.
	And not only these citizens, but who curiously seeks	
278	The whole histories of all the world, not only of Romans and Greeks,	
	Shall well perceive of all tyrants the ruinous fall,	275-9: while the word ***tyrant*** already had a negative connotation in the 16th century, to the ancient Greeks, a

tyrant was simply one who seized and exercised sovereignty, regardless of whether he exercised that power well or badly.[16]

Athens (line 276) had many tyrants in its early history. The most famous might have been the Thirty Tyrants, an oligarchy which ruled with such cruelty and repression that it was overthrown after only eight months in power (404-403 B.C.).[17]

Lacedemon, or Lacedaemon, was the ancient name of the city-state known more commonly today as Sparta. Its most notorious tyrant was Machanidas, who seized power in the 2nd century B.C., and whose reign of terror came to end when he overthrown and slain in 207 B.C.[18]

Their state uncertain, beloved of none, but hated of all.

= position insecure. = by.

Of merciful princes to set out the passing felicity
I need not: enough of that even these days do testify.

281-2: ***Of merciful…need not*** = "it is not necessary for me to give you historical examples of the surpassing (***passing***) happiness experienced by kings who regularly show mercy."

They live devoid of fear, their sleeps are sound, they dread no enemy,
They are feared and loved, and why? they rule with justice and mercy,
Extending justice to such as wickedly from justice have swerved:

285: "but punishing those who with evil intent have turned from the path of righteous behaviour:"

Mercy unto those where opinion, simpleness have mercy deserved.

= emended by Hazlitt to "who in opinion of simpleness", so that the line means, "granting mercy to those who have offended out of ignorance (***simpleness***)."[4]

Of liberty nought I say, but only this thing,

= "nothing (shall)".

Liberty upholdeth the state of a king
Whose large bountifulness ought to fall to this issue,

= generosity. = ie. "conform to this conclusion".

To reward none but such as deserve it for virtue.
Which merciful justice if you would follow, and provident liberality;
Neither the caterpillars of all courts, *et fruges consumere nati*,

290: ***caterpillars*** = a term describing those who prey on society,[1] referring of course here and in the next line to Carisophus.

Latin: "and born to consume the fruits of the earth." From Horace's *Epistles*, I.ii.27.

Parasites with wealth puffed up, should not look so high;
Nor yet for this simple fact poor Damon should die.

= harmless deed.

Diony. With pain mine ears have heard this vain talk of mercy.

= great effort. = foolish, idle.

I tell thee, fear and terror defendeth kings only:
Till he be gone whom I suspect, how shall I live quietly,
Whose memory with chilling horror fills my breast day and night violently?

299*f*: Dionysius seems to be overreacting just a bit.

My dreadful dreams of him bereaves my rest; on bed I lie

= "robs (me of)"; note the lack of grammatical agreement between ***dreams*** and ***bereaves***.

Shaking and trembling, as one ready to yield his throat to Damon's sword.

This quaking dread nothing but Damon's blood can stay: = ie. death. = halt.[1]

Better he die than I to be tormented with fear alway. = continuously; ***alway*** (without the '*s*') was more common than ***always*** prior to the 1520's, but remained in use even into the 18th century.

He shall die, though Eubulus consent not thereto:
It is lawful, for kings, as they list, all things to do. = desire.

Here Gronno [and Snap] bring in
Damon, and Pithias meeteth him by the way.

Pith. O my Damon!

Damon. O my Pithias! seeing death must part us, farewell for ever.

Pith. O Damon, O my sweet friend!

Snap. Away from the prisoner: what a prease have we here? = ie. "move away", an imperative. = crowd of people.

Gron. As you commanded, O mighty king, we have brought Damon.

Diony. Then go to: make ready. I will not stir out of this place
Till I see his head stroken off before my face. = common alternative to ***stricken***.

Gron. It shall be done, sir.
[*To Damon*] Because your eyes have made such a-do 324: Damon's eyes have caused a fuss or to-do (***a-do***) because he used them to spy on Syracuse's defenses.

I will knock down this your lantern, and shut up your shop-window too. 325: Gronno employs a pair of metaphors to describe his putting out Damon's eyes, ie. by putting him to death.
knock…lantern = perhaps "put out the lights of your eyes." We note the following line appearing in the early 16th century morality play, *Mundus et Infans*: "myne eyen do shyne as lanterne bryght." But Walter's suggestion that the ***lantern*** refers to Damon's head is more likely correct.
shut up = close up.
shop-window = ie. eyes; the eyes were frequently described metaphorically as ***windows***, especially in such phrases as "windows of the mind" and "windows of the body", and Shakespeare's later "window of my heart".

Damon. O mighty king, whereas no truth my innocent life can save, 327: "O king, since the truth cannot save me".
But that so greedily you thrust my guiltless blood to have, = ie. because. = thirst.[7]
Albeit (even for thought) for ought against your person: 329: "even though I have done nothing, nor even thought anything, that would harm you".
for thought = in thought.

Yet now I plead not for life, ne will I crave your pardon. = nor.

But seeing in Greece my country, where well I am known, = ie. that in.

I have worldly things fit for mine alliance, when I am gone, 332-3: Damon asks for permission to return home to

	To dispose them, ere I die, if I might obtain leisure,	properly dispose of his worldly possessions, which will pass on to his heirs. ***alliance*** = kin.[4]
334	I would account it (O king) for a passing great pleasure:	334: "I would consider (***account***) this to be surpassingly (***passing***) gratifying", though ***pleasure*** does seem to be used to mean "favour".
	Not to prolong my life thereby, for which I reckon not this,	335: ie. "which I value very little"; Walker suggests that as Damon says these words, he makes some gesture to indicate how small a price he places on his own life.
336	But to set my things in a stay: and surely I will not miss,	= ie. in order.[4]
	Upon the faith which all gentlemen ought to embrace,	= trust.
338	To return again, at your time to appoint, to yield my body here in this place.	
	Grant me (O king) such time to despatch this injury,	= Hazlitt emends this to ***inquiry***.
340	And I will not fail when you appoint, even here my life to pay.	340: ***to pay*** = the later 1582 quarto prints ***to yeelde speedily***, which may be preferable in that it rhymes better with line 339.
342	***Diony.*** [*Aside*] A pleasant request! as though I could trust him absent,	= "a droll request!", ie. "what a good joke!"
	Whom in no wise I cannot trust being present. −	= manner; note the line's double negative.
344	And yet though I swear the contrary, do that I require,	= an imperative, directed at Damon: "do this thing".
	Give me a pledge for thy return, and have thine own desire. −	345: Dionysius will grant Damon's wish if he gives the king a hostage as a guarantee for his return.
346	[*Aside*] He is as near now as he was before.	346: Dionysius means that he does not expect Damon to be able to find anyone willing to act as his guarantee - someone who is willing to die in his place should Damon not return to Syracuse as he promises - and in that sense is no further away from imminent death as he was a moment before. ***Aside*** = added by editor.
348	***Damon.*** There is no surer nor greater pledge than the faith of a gentleman.	348: Damon, rather naively, expects Dionysius to take him at his word.
350	***Diony.*** It was wont to be, but otherwise now the world doth stand;	350: "it may have been customary once to trust a person solely on his word, but the world isn't like that anymore."
	Therefore do as I say, else presently yield thy neck to the sword.	
352	If I might with my honour, I would recall my word.	= "if I could honourably do so".
354	***Pith.*** Stand to your word, O king, for kings ought nothing say,	= keep, ie. "do not break".
	But that they would perform in perfect deeds always;	
356	A pledge you did require, when Damon his suit did meve,	= "presented his petition". ***meve*** = by the 1570's a rare alternate form of ***move***, used here to rhyme with ***give*** in the next line, which in the quarto is spelled ***geve***.
	For which with heart and stretched hands most humble thanks I geve:	= ie. arms extended in a posture of gratitude.

358	And that you may not say but Damon hath a friend That loves him better than his own life, and will do to his end,	= ie. "anything except that". 359: ***do to his end*** = perhaps "do so till he is dead".
360	Take me, O mighty king: my life I pawn for his: Strike off my head if Damon hap at his day to miss.	= happens.
362	***Diony.*** What art thou, that chargest me with my word so boldly here?	= who. = "(presumes to) instruct me with regards to my duty to keep my word".
364	***Pith.*** I am Pithias, a Greek born, which hold Damon my friend full dear.	= who considers.
366	***Diony.*** Too dear perhaps, to hazard thy life for him: what fondness moveth thee?	367: ***dear*** = valuable. ***hazard*** = risk. ***fondness*** = foolishness.
368	***Pith.*** No fondness at all, but perfect amity.	= friendship.
370	***Diony.*** A mad kind of amity! advise thyself well: if Damon fail at his day,	371: ***fail…day*** = ie. fails to return by his appointed day.
372	Which shall be justly appointed, wilt thou die for him, to me his life to pay?	
374	***Pith.*** Most willingly, O mighty king: if Damon fail, let Pithias die.	
376	***Diony.*** Thou seemest to trust his words that pawnest thy life so frankly.	376: ***that*** = who. ***frankly*** = unreservedly, unconditionally.
378	***Pith.*** What Damon saith, Pithias believeth assuredly.	
380	***Diony.*** Take heed for life, worldly men break promise in many things.	380: Dionysius warns Pithias that people frequently make promises which they do not keep. ***for life*** = ie. "in order to save your life." ***worldy men*** = Farmer suggests this should be "wordly men", ie. smooth talkers; assuming the original is correct, we might interpret it to mean "men of this world", suggesting "real" or "actual" men, as opposed to those imagined but non-existent persons who act generally in accord with high principles. Dionysius sticks to this cynical theme in his next response to Pithias at line 384 below.
382	***Pith.*** Though worldly men do so, it never haps amongst friends.	= happens.
384	***Diony.*** What callest thou friends? are they not men, is not this true?	= the sense is "mere mortals", suggesting that humans are not gods, and cannot be expected to act against their own interests when to do so would require a super-human effort.
386	***Pith.*** Men they be, but such men as love one another only for virtue.	
388	***Diony.*** For what virtue dost thou love this spy, this Damon?	
390	***Pith.*** For that virtue which yet to you is unknown.	

Diony. Eubulus, what shall I do? I would despatch this Damon fain,
But this foolish fellow so chargeth me that I may not call back my word again.

Eub. The reverent majesty of a king stands chiefly in keeping his promise.
What you have said this whole court beareth witness,
Save your honour, whatsoever you do.

Diony. For saving mine honour, I must forbear my will: go to. −
Pithias, seeing thou tookest me at my word, take Damon to thee:
For two months he is thine: − unbind him, I set him free;
Which time once expired, if he appear not the next day by noon,
Without further delay thou shalt lose thy life, and that full soon.
Whether he die by the way, or lie sick in his bed,
If he return not then, thou shalt either hang or lose thy head.

Pith. For this, O mighty king, I yield immortal thanks. O joyful day!

Diony. Gronno, take him to thee: bind him, see him kept in safety:
If he escape, assure thyself for him thou shalt die. −
Eubulus, let us depart, to talk of this strange thing within.

Eub. I follow.

[*Exeunt*.]

Gron. Damon, thou servest the gods well to-day; be thou of comfort. −
As for you, sir, I think you will be hanged in sport.
You heard what the king said; I must keep you safely:
By Cock, so I will; you shall rather hang than I.
Come on your way.

Pith. My Damon, farewell; the gods have thee in keeping.

Damon. O my Pithias, my pledge, farewell; I part from thee weeping.
But joyful at my day appointed I will return again,
When I will deliver thee from all trouble and pain.
Stephano will I leave behind me to wait upon thee in prison alone,
And I, whom fortune hath reserved to this misery, will walk home.
Ah my Pithias, my pledge, my life, my friend, farewell.

Pith. Farewell, my Damon.

392: ***despatch*** = ie. kill (right away).
fain = gladly.
= entreats or compels.[2]
396: "everyone heard you make this promise".
= ie. "decline to do that which I wish to do."
= ie. on the journey.[2]
409: the king instructs Gronno to take possession of Pithias and securely confine him.
= inside.
= ie. Damon must have done something to deserve this good turn of events with which the gods have favoured him.
= Gronno addresses Pithias.
= guarantor.
= attend.

Damon. Loth am I to depart. Sith sobs my trembling tongue doth stay,
O music, sound my doleful plaints, when I am gone my way.

[*Exit Damon*.]

Gron. I am glad he is gone, I had almost wept too. Come, Pithias,
So God help me, I am sorry for thy foolish case.
Wilt thou venter thy life for a man so fondly?

Pith. It is no venter: my friend is just, for whom I desire to die.

Gron. Here is a madman! I tell thee, I have a wife whom I love well,
And if ich would die for her, chould ich were in hell.
Wilt thou do more for a man than I would for a woman?

Pith. Yea, that I will.

Gron. Then come on your ways, you must to prison haste.
I fear you will repent this folly at last.

Pith. That shalt thou never see. But O music, as my Damon requested thee,
Sound out thy doleful tunes in this time of calamity.

[*Exeunt*.]

Here the regals play a mourning song.

SCENE XI.

The Room of Damon and Pithias.

Damon cometh in in mariner apparel, and Stephano with him.

Damon. Weep no more, Stephano, this is but destiny:
Had not this happed, yet I know I am born to die:
Where or in what place, the gods know alone,
To whose judgment myself I commit. Therefore leave off thy moan,

434: ***Sith…stay*** = "since my sobbing prevents me from speaking".

435: Damon begs the theatre's musicians to play mournful music on his behalf; see lines 455-9 below.

plaints = laments.

= venture, ie. risk. = foolishly.

446: "and if I ever find myself promising to die for my wife, I would wish myself to go to hell (for my stupidity in doing so)."

For some reason, for just this single time in the play, Gronno descends into the dialectic language reserved otherwise in this play for the future character Grim:

ich = "I".

chould ich = "I would I", ie. "I would wish I".

Entering Characters: Damon is dressed for his departure for Greece.

= ie. "I have to die sometime anyway;" a common sentiment, whose origin seems to be a 1537 translation of a letter written by the Roman Emperor Marcus Aurelius (A.D. 121-180): "as the[y] [a]ll are borne to dye, in lyke wyse the good dyethe to lyue."

4: ***leave...moan*** = "cease your moaning".

And wait upon Pithias in prison till I return again,
In whom my joy, my care and life doth only remain.

Steph. O my dear master, let me go with you; for my poor company
Shall be some small comfort in this time of misery.

Damon. O Stephano, hast thou been so long with me,
And yet dost not know the force of true amity? — = power.
I tell thee once again, my friend and I are but one:
Wait upon Pithias, and think thou art with Damon.
Whereof I may not now discourse, the time passeth away; — 15: Damon has no time to lecture on the nature of true friendship.
The sooner I am gone, the shorter shall be my journey:
Therefore farewell, Stephano, commend me to my friend Pithias,
Whom I trust to deliver in time out of this woful case.

Steph. Farewell, my dear master, since your pleasure is so. −
O cruel hap! O poor Stephano!
O cursed Carisophus, that first moved this tragedy! − = instigated.
But what a noise is this? is all well within, trow ye? = "do you think?"
I fear all be not well within, I will go see. − 24: Stephano goes to the edge of the stage and peers off-stage, seeking the source of the disturbance.

Come out, you weasel: are you seeking eggs in Damon's chest? — 25: weasels were known to invade the nests of other animals and suck on their eggs, thus eating their young.[30]

Come out, I say: wilt thou be packing? by Cock, you were best. — 26: ***wilt…packing?*** = "are you leaving?" ***you were best*** = "this would be best for you."

[*Carisophus and Jack enter; Stephano grabs Carisophus*.] — 28: When we last saw Carisophus, he, accompanied by his servant Jack, had left the stage at the end of Scene IX to go to town to inspect Damon's possessions at the Greek visitors' place of lodging. Jack is holding Carisophus' sword and shield. Stage direction added by editor.

Caris. How durst thou, villain, to lay hands on me? — = dare.

Steph. Out, sir knave, or I will send ye. — = mock title; ***knave*** = scoundrel.
Art thou not content to accuse Damon wrongfully,
But wilt thou rob him also, and that openly?

Caris. The king gave me the spoil: to take mine own wilt thou let me? — 36: Dionysius (says Carisophus) has given the parasite permission to take possession of Damon's belongings, which the latter has forfeited because of his death sentence; see the note at Scene IX.66.

Steph. Thine own, villain! where is thine authority?

Caris. I am authority of myself; dost thou not know?

Steph. By'r Lady, that is somewhat; but have you no more to show? — = "that is something" (sarcastic).

Caris. What if I have not?

Steph. Then for an earnest penny take this blow. — = ie. a taste (of something to come).[1]

48	[*Stephano beats Carisophus*.]	48: stage direction here and in line 54 below added by editor.
50	I shall bumbast you, you mocking knave; chill put pro in my purse for this time.	50: ***bumbast*** = beat. ***chill*** = "I will". ***put pro*** = the editors generally admit that they are stumped regarding what is intended here. Hazlitt bravely, but hesitantly, suggests that "the sense seems to be, I will beat you, come what may - I will put *prudence* in my purse or pocket."
52	***Caris.*** Jack, give me my sword and target.	= small round shield.
54	[*Stephano steps between Carisophus and Jack*.]	
56	***Jack.*** I cannot come to you, master, this knave doth me let. Hold, master.	= block.
58	***Steph.*** Away, Jackanapes, else I will colpheg you by and by: −	58: ***Jackanapes*** = mischievous child, or one possessing the qualities of a monkey: Stephano is addressing Jack, though only accidentally punning on Jack's name. *Jackanapes* was originally a nickname for William de la Pole, Duke of Suffolk.[1,3] ***colpheg*** = strike or cuff, a corruption of the old French word ***colaphize***.[1,4]
	Ye slave, I will have my pennyworths of thee therefore, if I die.	= right equivalent, what's owed.[3]
60	About, villain!	
62	***Caris.*** O citizens, help to defend me.	= Carisophus appeals to the audience.
64	***Steph.*** Nay, they will rather help to hang thee.	
66	***Caris.*** Good fellow, let us reason this matter quietly: beat me no more.	
68	***Steph.*** Of this condition I will stay, if thou swear, as thou art an honest man,	= on. = stop.
	Thou wilt say nothing to the king of this when I am gone.	
70	***Caris.*** I will say nothing: here is my hand, as I am an honest man.	
72	***Steph.*** [*Aside*] Then say on thy mind: I have taken a wise oath on him, have I not, trow ye?	73-76: Stephano knows very well that Carisophus will tell Dionysius everything that has just transpired. ***Aside*** = added by editor. ***trow ye?*** = "do you think?"
74	To trust such a false knave upon his honesty?	= ie. on his promise or word.
	As he is an honest man (quoth you?) he may bewray all to the king,	= "do you say?" = betray, ie. tell.
76	And break his oath for this never a whit − but, my franion, I tell you this one thing:	76: ***never a whit*** = not even a bit. ***franion*** = Farmer suggests "boon companion", though the OED's only definition for ***franion*** is "gallant" or "gay or reckless fellow".
	If you disclose this I will devise such a way,	= "find a way (to get my revenge on you)."

That whilst thou livest, thou shalt remember this day.

Caris. You need not devise for that, for this day is printed in my memory;
I warrant you, I shall remember this beating till I die:
But seeing of courtesy you have granted that we should talk quietly,
Methinks in calling me knave you do me much injury. = see line 32 above.

Steph. Why so, I pray thee heartily?

Caris. Because I am the king's man: keeps the king any knaves?

87: Carisophus is attempting to set a verbal trap for Stephano: if Stephano insists that Carisophus is indeed a knave, and allows that the king supports Carisophus, then it may be concluded that Stephano is accusing Dionysius of supporting knaves, which, given the king's present state of mind, might very well lead to Stephano's apprehension.

Note, however, that Stephano doubles down instead of taking back what he said.

Steph. He should not; but what he doth, it is evident by thee,
And as far as I can learn or understand,
There is none better able to keep knaves in all the land. = ie. than the king.

Caris. O sir, I am a courtier: when courtiers shall hear tell = attender of the court.
How you have used me, they will not take it well. = treated.

Steph. Nay, all right courtiers will ken me thank; and wot you why?

96: ***right*** = honourable.
ken me thank = "express (their) thanks to me."
wot = know.

Because I handled a counterfeit courtier in his kind so finely. = ie. own manner. = excellently.
What, sir? all are not courtiers that have a counterfeit show:

98: "do you know why? not everyone who is a hypocrite is a courtier."

In a troop of honest men some knaves may stand, ye know,
Such as by stealth creep in under the colour of honesty,

99-100: "some false men may convince honest men to allow them in their clique by pretending to be honourable themselves".
troop = group.
the colour = a pretense.

Which sort under that cloak do all kinds of villainy. = kind, type. = cover. = perform.
A right courtier is virtuous, gentle, and full of urbanity, = sophistication, refinement.[1]
Hurting no man, good to all, devoid of villainy:
But such as thou art, fountains of squirrility and vain delights; = scurrility. = unprofitable, worthless, foolish.[1]
Though you hang by the court, you are but flatt'ring parasites; = attend.
As well deserving the right name of courtesy, = honourable or good name.
As the coward knight the true praise of chivalry.
I could say more, but I will not, for that I am your well-willer. 108: ***well-willer*** = ie. well-wisher.
In faith, Carisophus, you are no courtier but a caterpillar, = parasite, like the insect, hence an exploiter of others.[2]
A sycophant, a parasite, a flatterer, and a knave.
Whether I will or no, these names you must have: = "want to (assign you these names) or not".
How well you deserve this by your deeds it is known,
For that so unjustly thou hast accused poor Damon,

Whose woful case the gods help alone.

Caris. Sir, are you his servant, that you pity his case so?

Steph. No, bum troth, goodman Grumb, his name is Stephano:

I am called Onaphets, if needs you will know.
[*Aside*] The knave beginneth to sift me, but I turn my name in and out,
Cretizo cum Cretense, to make him a lout.

Caris. What mumble you with yourself, Master Onaphets?

Steph. I am reckoning with myself how I may pay my debts.

Caris. You have paid me more than you did owe me.

Steph. Nay, upon a farther reckoning, I will pay you more, if I know
Either you talk of that is done, or by your sycophantical envy
You prick forth Dionysius the sooner, that Damon may die:
I will so pay thee, that thy bones shall rattle in thy skin.
Remember what I have said; Onaphets is my name.

[*Exit*.]

Caris. The sturdy knave is gone, the devil him take;
He hath made my head, shoulders, arms, sides, and all to ache. −
Thou whoreson villain boy, why didst thou wait no better?
As he paid me, so will I not die thy debtor.

[*Strikes him*.]

Jack. Master, why do you fight with me? I am not your match, you see:
You durst not fight with him that is gone, and will you wreak your anger on me?

Caris. Thou villain, by thee I have lost mine honour.

Beaten with a cudgel like a slave, a vacaboun, or a lazy lubber,

And not given one blow again. Hast thou handled me well?

118: ***bum troth*** = ie. "by my troth", meaning "truly".
Grumb = King suggests ***Grumb*** means "groom", ie. fellow, used here as a contemptuous term.[1]

120: ***sift*** = examine or question closely.[2]
in and out = inside-out, ie. backwards.

121: Latin: "I lie with the Cretans"; The natives of Crete were famous for being liars.[4]

123: **An Interesting Stage Effect:** Stephano has spoken his aside, which technically no other character on the stage should hear, clearly to the audience; an aside essentially freezes time for its duration. However, this particular aside appears to have reached Carisophus' ears, but as if through a distorting medium, so that to Carisophus it sounds as if Stephano is mumbling to himself.

= perhaps ***me*** should be deleted for the sake of the rhyme.

129: ***know*** = learn, ie. find out.

= ie. tell the king what happened. = slanderous malice.[1]

131: "you encourage Dionysius to put Damon to death sooner than scheduled."

= violent.[1]

139-140: Carisophus addresses his servant Jack.
wait = attend on, ie. help.

144: Jack is likely a boy, younger and smaller than Carisophus.

145: ***durst*** = dare.
and = ie. so.
wreak = vent.[1]

= "thanks to you".

148: ***cudgel*** = wooden stick or rod.
vacaboun = alternate spelling of ***vagabond***, which was often spelled beginning with *vac-* in this period.[1]
lubber = lazy sailor.[1]

149: ***again*** = ie. in return.

Jack. Master, I handled you not, but who did handle you very handsomely, you can tell.

Handled = with ***handled***, Carisophus means "served" or "treated", but in his humorous response, Jack uses the same word more literally, as in "roughly handled".

Caris. Handsomely! thou crack-rope.

= rogue, the suggestion being that one is destined or suited for hanging.[4]

Jack. Yea, sir, very handsomely: I hold you a groat

= wager. = a coin worth four-pence.

He handled you so handsomely that he left not one mote in your coat.

156: like a well-beaten rug, Carisophus has been beaten so thoroughly that not a speck of dust was left on his coat.

Note Jack's wordplay with ***handled*** and ***handsomely***.

Caris. O, I had firked him trimly, thou villain, if thou hadst given me my sword.

= "I would have beaten him well".

Jack. It is better as it is, master, believe me, at a word.
If he had seen your weapon, he would have been fiercer,
And so perhaps beat you worse, I speak it with my heart.
You were never at the dealing of fence-blows, but you had four away for your part.

163: ***fence-blows*** = ie. fencing.[4]

four away = King interprets this to mean Stephano out-thrashed Carisophus by a factor of four-to-one (p.153).

It is but your luck, you are man good enough;
But the Welsh Onaphets was a vengeance-knave, and rough.

166: the stereotypes of the day assigned to the Welsh the qualities of being "proud, rebellious, fickle and unconstant".[19] We need not belabour the obvious anachronism of this reference to the ***Welsh*** in 2nd-century B.C. Syracuse.

Master, you were best go home and rest in your bed,
Methinks your cap waxeth too little for your head.

= grows.

Caris. What! doth my head swell?

169: ie. from his beating.

Jack. Yea, as big as a codshead, and bleeds too.

= ***codshead*** was used as an epithet for a stupid person.[1]

Caris. I am ashamed to show my face with this hue,

= colour.

Jack. No shame at all; men have been beaten far better than you.

175: ***men…than you*** = ie. "far better men than you have been beaten up like this."

Caris. I must go to the chirurgeon's; what shall I say, when I am a-dressing?

= old spelling for *surgeon*.

Jack. You may say truly you met with a knave's blessing.

= ie. a beating.[4]

[*Exeunt*.]

SCENE XII.

The Palace.

Here entereth Aristippus.

Arist. By mine own experience I prove true that many men tell,
To live in court not beloved, better be in hell:

1: ***that…tell*** = "what many people say".

2: "to spend one's existence at the court, and be hated - one would be better off in hell." Aristippus is speaking about Carisophus, not himself.

What crying out, what cursing is there within of Carisophus,
Because he accused Damon to King Dionysius!
Even now he came whining and crying into the court for the nonce,
Showing that one Onaphets had broke his knave's sconce.

= ie. in the court.

5: ***for the nonce*** = for this purpose.

= humorous term for one's head: a ***sconce*** was originally a lantern carried on a handle.

Which strange name when they heard every man laughed heartily,
And I by myself scanned his name secretly;
For well I knew it was some mad-headed child
That invented this name, that the log-headed knave might be beguiled.
In tossing it often with myself to and fro,
I found out that Onaphets backward spelled Stephano.
I smiled in my sleeve how to see by turning his name he dressed him,

= examined.

10: ***log-headed knave*** = ie. Carisophus.
beguiled = fooled.

13: ***smiled in my sleeve*** = ie. so as not to be seen doing so.
dressed = Adams suggests "deceived".

And how for Damon his master's sake with a wooden cudgel he blessed him.
None pitied the knave, no man nor woman; but all laughed him to scorn.
To be thus hated of all, better unborn:
Far better Aristippus hath provided, I trow;
For in all the court I am beloved both of high and low.

14: see the last scene, lines 148 and 179.

= by. = ie. "it's better to be".

17: I believe (***trow***) I have provided much better service to the court."

= by those of both and low rank.

I offend none, insomuch that women sing this to my great praise,

19: since Aristippus learned not to make jokes at the expense of the ladies (see Scene VI), he has become much more popular with them.

Omnis Aristippum decuit color, et locus et res.
But in all this jollity one thing mazeth me;
The strangest thing that ever was heard or known
Is now happened in this court by that Damon,
Whom Carisophus accused: Damon is now at liberty,
For whose return Pithias his friend lieth in prison, alas, in great jeopardy.
To-morrow is the day, which day by noon if Damon return not, earnestly
The king hath sworn that Pithias should die;
Whereof Pithias hath intelligence very secretly,
Wishing that Damon may not return till he hath paid
His life for his friend. Hath it been heretofore ever said,
That any man for his friend would die so willingly?
O noble friendship! O perfect amity!
Thy force is here seen, and that very perfectly.

20: "every colour, place and thing suited Aristippus."
= stupefies.[1]

= "(received) information".

The king himself museth hereat, yet he is far out of square
That he trusteth none to come near him: not his own daughters will he have
Unsearched to enter his chamber, which he hath made barbers his beard to shave,
Not with knife or razor, for all edge-tools he fears,
But with hot burning nutshells they singe off his hairs.
Was there ever man that lived in such misery?
Well, I will go in − with a heavy and pensive heart, too,
To think how Pithias, this poor gentleman, to-morrow shall die.

[*Exit*.]

= ponders this. = so troubled or confused.[1,3]

35-36: Dionysius is so afraid for his life, that he allows only his daughters to come near him to shave him.

= whom, meaning Dionysius' daughters.

38: now this is true paranoia!

SCENE XIII.

By the Palace Gate.

Here entereth Jack and Will.

Entering Characters: ***Jack***, we remember, is Carisophus' lackey, while ***Will*** serves Aristippus. The scene begins with the boys in argument.

The setting is outside the palace by its gate.

Jack. Will, by mine honesty, I will mar your monkey's face, if you so fondly prate.

1: ***mar*** = damage, injure.[2]
fondly prate = foolishly chatter.

Will. Jack, by my troth, seeing you are without the court-gate,

3: ***by my troth*** = truly.
without the court-gate = outside the gates of the palace; Will, in this speech, will threaten to beat Jack, but it seems understood such violence may not take place on royal property.

If you play Jack-napes, in mocking my master and despising my face,

= "act the buffoon"; there is multiple wordplay here, as ***Jack-napes***, or *Jackanape*, can refer to a monkey (hence connecting to Jack's referring to Will's monkey face), as well as a person acting like a monkey; and of course there is a pun with Jack's name.

Even here with a pantacle I will you disgrace;

= possible error or malapropism for ***pantofle***, ie. a slipper, which, as Adams notes, is a symbol of pages.

And though you have a far better face than I,

6: Will is apparently an ugly young lad, Jack more handsome.

Yet who is better man of us two these fists shall try,

= determine by experiment.

Unless you leave your taunting.

= cease.

Jack. Thou began'st first; didst thou now not say even now,
That Carisophus my master was no man but a cow,
In taking so many blows, and gave never a blow again?

= in return.

Will. I said so indeed, he is but a tame ruffian,
That can swear by his flask and twich-box, and God's precious lady,

15: Elizabethan characters made vows on material objects as well religious images.
twich-box = touch-box, a small box used to hold priming powder for muskets;[4] ***twich*** was an alternate

form of ***touch*** in this era.[1]
God's precious lady = ie. the Virgin Mary.

And yet will be beaten with a faggot-stick.
These barking whelps were never good biters,

17: a dog which barks a lot rarely bites, an early version of the familiar expression, "his bark is worse than his bite." Will means that though Carisophus talks a good game, he is really a coward.

Ne yet great crakers were ever great fighters:

= "nor has it been seen". = boasters.[4]

But seeing you egg me so much, I will some what more recite:

19: ***I will…recite*** = rather than shut-up, Will intends to insult Carisophus even more.

I say, Carisophus thy master is a flatt'ring parasite;
Gleaning away the sweet from the worthy in all the court.

= stripping.[1] = ie. those who deserve it more.

What tragedy hath he moved of late? the devil take him! he doth much hurt.

22: ***moved*** = instigated.
doth = does, ie. causes.

Jack. I pray you, what is Aristippus thy master, is not he a parasite too,
That with scoffing and jesting in the court makes so much a-do?

25: ***a-do*** = fuss.

Will. He is no parasite, but a pleasant gentleman full of courtesy.

Thy master is a churlish lout, the heir of a dungfork; as void of honesty
As thou art of honour.

28: ***churlish lout*** = rude bumpkin or fool.[1,2,4]
the heir…dungfork = Will contrasts his own master's gentleman's upbringing with that of Carisophus.

Jack. Nay, if you will needs be prating of my master still,

= must necessarily.

In faith I must cool you, my friend, dapper Will:
Take this at the beginning.

32: ***cool you*** = lessen Will's enthusiasm,[1] a euphemism for "thrash you".
dapper = describing a quick-moving little man.[1]

[*Strikes him*.]

Will. Praise well your winning, my pantacle is as ready as yours.

Jack. By the mass, I will box you.

= another common oath.

Will. By Cock, I will fox you.

= pierce with a sword; ***fox*** was a name given to a type of sword.[1,3]

[*Jack and Will scuffle*.]

43: stage direction added by editor.

Jack. Will, was I with you?

45-47: both Jack and Will claim moral victory, in that neither ran away from the other.

Will. Jack, did I fly?

Jack. Alas, pretty cockerel, you are too weak.

= young cock.

Will. In faith, doating dotterel, you will cry creak.

51: ***doating dotterel*** = "silly fool"; a ***dotterel*** is a type of plover, a small bird which was known to be easily caught, and thus considered stupid; hence often applied to a person.
cry creak = admit defeat in a fight, similar to the modern expression "cry uncle";[1] see also line 61 below.

Here entereth Snap.

Entering Character: *Snap*, we remember, is the palace's porter, or gatekeeper.

Snap. Away, you crack-ropes, are you fighting at the court-gate?

= rascals.

And I take you here again I will swinge you both: what!

56: ***And*** = if; ***and*** was frequently used for "if" in the era's literature.
swinge = yet another synonym for beat or thrash.

[*Exit Snap*.]

Jack. I beshrew Snap the tipstaff, that great knave's heart, that hither did come.

60: ***beshrew*** = curse.
tipstaff = bailiff.
hither did come = ie. "arrived just when he did."

Had he not been, you had cried ere this, *Victus, victa, victum*:

59: a paraphrase of the line might be, "had he not arrived just now, I would have beaten you till you cried 'uncle'."
Latin: "conquered (masc.), conquered (fem.), conquered (neut.)," a parody of the list of a word's gender forms as might be found in Latin primers.

But seeing we have breathed ourselves, if ye list,
Let us agree like friends, and shake each other by the fist.

= exhausted. = wish, desire.
= hand.

Will. Content am I, for I am not malicious; but on this condition,
That you talk no more so broad of my master as here you have done.

= candidly, openly; each boy's loyalty to his master is touching.

But who have we here? Cobex epi coming yonder.

= this strange phrase was emended to "'Tis Coals, I spy", by Hazlitt, accepted by Adams. ***Coals*** in this case would refer to the approaching character, the collier Grim.
Modern editor King, however, changes ***Cobex*** to ***Colax***, which he then asserts is "classicized English" for "coals on top"; this, combined with the Greek word ***epi***, which means "on top of", hence refers to the bag of charcoal Grim is carrying over his shoulder (p. 158).

Jack. Will, let us slip aside and view him well.

69: once again, the on-stage characters hide to see what an approaching character will say and do; the stage-reason for this is to give a new character a chance to introduce him- or herself to the audience.

Here entereth Grim the Collier, whistling.

Entering Character: *Grim* is a collier, or dealer in coal; Grim appears to be the palace's supplier of coal, which may be used for heating and cooking.
Grim approaches the locked gate, which he tries and fails to open; he may peer around, looking to see if the gatekeeper is nearby, to let him in.
Grim speaks in the manner of a true stage rustic, and will use a variety of characteristic dialectic words and terms that would be used regularly to identify a boob from the country.
The most common features of the rustic dialect are (1) the use of ***ich*** for "I", and abbreviations such as ***cham*** for "I am", ***chill*** for "I will", etc., and (2) replacing the "*f*" that appears as the first letter of any word with a "*v*", e.g. ***vorty*** for ***forty***.

Grim. What devil! ich ween the porters are drunk, will they not dup the gate to-day?

71: ***ich ween*** = "I expect".
dup = dialect for "open".[1]

[To] take in coals for the king's own mouth; will nobody stir, I say?

= with this expression, Grim means "for use by the king and his court";[3] according to Adams, this is a technical phrase that appears in court records, but as Walker notes, the expression applies properly only to food. Jack will tease Grim for his verbal error at line 88*ff* below.

Ich might have lain tway hours longer in my bed,

= two.

Cha tarried so long here, that my teeth chatter in my head.

= "I have waited". = the air must be chilly - likely more an English concern than a Syracusan.

Jack. Will, after our falling out wilt thou laugh merrily?

78: Jack has a practical joke in mind that he asks Will to share in.

Will. Ay, marry, Jack, I pray thee heartily.

= common oath, derived from the Virgin Mary.

Jack. Then follow me, and hem in a word now and then − What brawling knave is there at the court-gate so early?

82: Jack asks Will to let him do the talking, but Will should follow his lead and toss in a word or two as he plays along.

Will. It is some brainsick villain, I durst lay a penny.

= dare wager.

Jack. It was you, sir, that cried so loud, I trow, And bid us take in coals for the king's mouth even now?

= believe.

Grim. 'Twas I, indeed.

Jack. Why, sir, how dare you speak such petty treason? Doth the king eat coals at any season?

Grim. Here is a gay world! boys now sets old men to school.

95: to paraphrase, "the world has turned upside-down, when young boys presume to instruct their elders in how to speak."

I said well enough: what, Jack-sauce, think'st cham a fool?

96: ***I said well enough*** = ie. "I did not misspeak."
Jack-sauce = term used to describe an impudent boy or man; as Grim's question at line 115 below suggests he does not know Jack, his punning on Jack's name is accidental.
cham - "I am".

At bakehouse, butt'ry-hatch, kitchen, and cellar,

97: ***bakehouse*** = the room or apartment containing ovens for baking.[1]
butt'ry hatch = the ***buttery*** is the room in which provisions, especially alcohol, are stored; the ***hatch*** refers to the half-door over which said provisions can be served.[1]
cellar = another storeroom.[1]

Do they not say for the king's mouth?

98: ie. "is this not the expression everybody uses?"

Will. What, then, goodman collier?

100: "well, supposing it is, so what?"
goodman = a respectful term of address, used "between equals" (OED).

Grim. What, then! seeing without coals thee cannot finely dress the king's meat,
May I not say, take in coals for the king's mouth, though coals he do not eat?

Jack. James Christe! came ever from a collier an answer so trim?
You are learned, are you not, father Grim?

Grim. Grim is my name indeed, cham not learned, and yet the king's collier:

This vorty winter cha been to the king a servitor,
Though I be not learned, yet cha mother-wit enough, whole and some.

Will. So it seems, you have so much mother-wit, that you lack your father's wisdom.

Grim. Mass, cham well-beset, here's a trim cast of murlons. –

What be you, my pretty cockerels, that ask me these questions?

Jack. Good faith, Master Grim, if such merlins on your pouch may light,
They are so quick of wing that quickly they can carry it out of your sight;
And though we are cockerels now, we shall have spurs one day,
And shall be able perhaps to make you a capon.

But to tell you the truth, we are the porter's men, which early and late
Wait on such gentlemen as you to open the court-gate.

Grim. Are ye servants then?

Will. Yea, sir; are we not pretty men?

Grim. Pretty men, quoth you? nay, you are strong men, else you could not bear these breeches.

102: ***dress*** = prepare.

103: Grim cleverly shows the expression can indeed be taken literally after all.

105: ***James Christ*** = a unique oath.
trim = excellent.

= educated. = a form of address for older men.

108: ***cham…learned*** = "I am not (formally) educated."
the = ie. "I am the".

= forty. = "I have". = servant.

110: ***whole and some*** = altogether.[1]

114: ***Mass*** = an oath, short for "by the mass".
cham well-beset = ie. "I have done well to be surrounded by or assailed by (***beset***)[1] so".
trim cast of murlons = fine pair of merlins (a species of small falcons).[4]

= who.

117: ***Good faith*** = an oath.
pouch = ie. Grim's pouch or purse of money.
light = land.

= as a cock, or rooster, grows, it develops a pointy, bony growth, known as a ***spur***, on the inside of each of its legs, about an inch above the foot. The rooster uses these spurs to attack other creatures.[20]

120: ie. and shall use those spurs to castrate Grim.
capon = a castrated cock.
Hazlitt suggests adding ***to your pay*** to the end of the line to complete its rhyme with line 119.

= serve.

128: Grim begins to mock the boy's over-sized ***breeches***, the garment which covered the loins and thighs of fashionable men. An article in the *British Library* Website describes ***breeches*** such fashion-conscious men wore as "all padded, so that they looked like melons or marrows, and made it difficult to walk gracefully, let alone dance."[21]
The exaggerated appearance of these breeches, especially on younger boys, presented to one (such as

Grim) who is not likely used to changing his clothes often, if at all - never mind dressing fashionably - makes them an appropriate target for his sarcasm.

Will. Are these great hose? in faith, goodman collier, you see with your nose:

130: ***you see…nose*** = perhaps Grim's nose is red from a heavy drinking habit, suggesting a lamp in its appearance; in Shakespeare's *King Henry IV* (Part I), Falstaff suggests to Bardolph, "thou bearest the lantern in / the poop, but 'tis in the nose of thee."

By mine honesty, I have but one lining in one hose, but seven ells of rug.

129: Will admits that a lot of material went into making his breeches.
seven…rug = about 26 feet of coarse woolen cloth; an English ell was 45 inches, and was the usual unit used to measure cloth.[1,4]

Grim. This is but a little, yet it makes thee seem a great bug.

= humorously ironic. = hobgoblin, bugbear.[4]

Jack. How say you, goodman collier, can you find any fault here?

Grim. Nay, you should find faught; marry, here's trim gear!

137: ***you...faught*** = "you should be the one who finds fault in your fashion;"[4] ***faught***, or *faute*, is a Middle English spelling for ***fault***.
trim gear = excellent clothing.

Alas, little knave, dost not sweat? thou goest with great pain,

= "you look like you can walk only with great effort".

These are no hose, but water-bougets, I tell thee plain;

= leather pouches used to carry water, usually employed in pairs attached to a yoke and carried across the shoulder or on the back of a pack animal or horse.[1,4]

Good for none but such as have no buttocks.
Did you ever see two such little Robin ruddocks

= robin redbreasts.

So laden with breeches? chill say no more, lest I offend.

142: ***laden*** = burdened, weighed down.[1]
breeches = ie. "such breeches".
chill = "I will".

Who invented these monsters first, did it to a ghostly end,

= whoever. = "with a spiritual or religious purpose in mind;" Grim is ironic.[4]

To have a male ready to put in other folks' stuff,

144: ***male*** = spelling emended to ***mail*** by some editors, referring to a travelling bag or portmanteau.[1]
stuff = ie. stuffing.
137-144: modern editors see a much grimmer (if you will) meaning in Grim's insults in these lines; Scott Trudell,[22] for example, sees in lines 140-1 a reference to the redness of a bottom that has been beaten, which in turn is a "euphemism for pederastic abuse" (all quotes from p. 83). The ***male*** (which can also mean "eyelet hole") and ***ghostly end*** refer to a "sexual opening", particularly in the buttocks, and ***ghostly***, meaning spiritual, refers to the male sexual fluids.
King sees in lines 144-7 a reference to the religious critics of theatre who object to the use of young boy actors "as objects of homosexual desire" (p. 160).[13]
You get the idea. It is not the practice of our editions to salaciously strain to identify every possible vulgar interpretation of our scripts.

We see this evident by daily proof.

One preached of late not far hence in no pulpit, but in a wain-cart,
That spake enough of this; but for my part
Chill say no more: your own necessity
In the end will force you to find some remedy.

146: ***one*** = ie. one preacher.
wain-cart = large cart for carrying heavy loads.[1]

148-9: ***your own…remedy*** = ie. "your own distress in trying to get around dressed like that will force you to find a fix."

Jack. Will, hold this railing knave with a talk, when I am gone:
I will fetch him his filling ale for his good sermon.

= ranting.[1]

152: Jack goes to retrieve some booze to reward the collier for his witty conversation.
filling ale = "ale to fill him".

[*Exit Jack*.]

Will. Go thy way, father Grim, gaily well you do say,
It is but young men's folly, that list to play,
And mask awhile in the net of their own device;
When they come to your age, they will be wise.

157-8: it is only foolish boys who, desiring to play practical jokes, get caught in traps of their own making.
mask = get caught or entwined (a word normally used in collocation with ***net***).[1]

Grim. Bum troth, but few such roisters come to my years at this day;
They be cut off betimes, ere they have gone half their journey:
I will not tell why: let them guess that can, I mean somewhat thereby.

161: "truly, few such swaggerers or bulliers (***roisters***)[3] ever make it to my age these days."
= ie. die young.
161: Grim means the gallows,[4] or perhaps venereal disease.[13]
somewhat = something.

Enter Jack with a pot of wine, and a cup to drink on.

= from.

Jack. Father Grim, because you are stirring so early,
I have brought you a bowl of wine to make you merry.

Grim. Wine, marry! this is welcome to colliers, chill swap't off by and by:
Chwas stirring so early, that my very soul is dry.

171: ***chill…by and by*** = "I will gulp it all down (***swap't***)[3] at once." Grim will quickly get inebriated.
= "I was".

Jack. This is stoutly done: will you have it warmed, father Grim?

= boldly.[2] = wine was frequently drunk warm and spiced.

Grim. No; it is warm enough; it is very lousious and trim.

= luscious, meaning sweet and pleasant to the senses, was usually used to describe perfumes and food.[1,4]

'Tis musselden, ich ween; of fellowship let me have another spurt,

177: ***musselden*** = muscatel or muscadine wine, a sweet wine made from muscat grapes; a likely malapropism.[1,4,5]
ich ween = "I expect".
of = ie. out of.

Ich can drink as easily now, as if I sat in my shirt.

= "I". = ie. an undershirt; basically Grim means he feels like he is at home, where he can drink while underdressed.

Jack. By Cock, and you shall have it; but I will begin, and that anon,
Jebit avow, mon companion.

180: ***I will begin*** = ie. to drink too.
anon = immediately.
179: properly, "*Je bois a vous, mon compagnon*," or "I drink to you, my companion."[4]

Grim. *Jhar vow pleadge pety Zawne*.

181: properly, "*J'ai vous pleigé, petit Zawne*," "I pledge to you, little Zawne."[4] Neither Jack nor Grim would be expected to speak French correctly.
Zawne = the editors agree that ***Zawne*** is a faux-Frenchified version of the English word ***zany***, meaning a buffoon or jester.[1]

Jack. Can you speak French? here is a trim collier, by this day!

185: ***trim*** = fine.
by this day = an oath.

Grim. What man! ich learned this when ich was a soldier;

181-7: the characters momentarily abandon their Syracusan identity completely: Grim appears to have served in the English army, which fought regularly through 1550 in France, where he would have picked up some French, a language which does not exist yet!

When ich was a lusty fellow, and could yerk a whip trimly,
Better than these boy-colliers that come to the court daily:
When there were not so many captious fellows as now,
That would torup men for every trifle, I wot not how:

= vigorous (with youth). = crack. = soundly.[1]

= sophistical, crafty or fault-finding.[1]
191: ***torup*** = probably "interrupt", notes Adams. The quarto prints ***torrupe*** here.
wot = know.

As there was one Damon, not long since taken for a spy;
How justly I know not, but he was condemned to die.

Will. [*Aside*] This wine hath warmed him, this comes well to pass,
We shall know all now, for *in vino veritas*. −
Father Grim, who accused this Damon to King Dionysius?

195: Will notes that Grim's tongue has started to loosen up, suggesting the wine is having its effect on him.
194: Latin: "in wine, the truth."

Grim. A vengeance take him! 'twas a gentleman, one Master Crowsphus.

199: ***A vengeance…him*** = a common imprecation.
Crowsphus = mistaken, deliberately insulting, or drunken rendering of *Carisophus*.

Will. Crowsphus! you clip the king's language, you would have said Carisophus.

= the king's English, ie. English.[1,3] = ie. should.

But I perceive now either the wind is at the south,
Or else your tongue cleaveth to the roof of your mouth.

= is stuck; the full expression is from the Bible, appearing in Job 29:10 and three other verses.

Grim. A murrain take thik wine, it so intoxicate my brain,

205: ***a murrain…wine*** = "a plague (***murrain***) on this wine!"
thik = either: (1) Grim drunkenly slurs the word ***this***, (2) ***thik*** is, according to Adams, a dialectical form of ***this***, or (3) Grim is referring to the wine as thick; the literature of the era does occasionally describe a given wine as "thick".

That to be hanged by and by I cannot speak plain.

= plainly, ie. clearly.

Jack. [*Aside*] You speak knavishly plain, seeing my master you do mock:
In faith, ere you go, I will make you a lobcock. −

208-9: Till now, Jack has been satisfied to let Grim go about his business, having completed his fun with the collier; but now that Grim has insulted his master, Jack prepares to take a harsh revenge.
ere = before.
lobcock = lout, blundering fool.[3]

Father Grim, what say they of this Damon abroad?

= ie. beyond or outside of the palace.

Grim. All men are sorry for him, so help me God.
They say a false knave 'cused him to the king wrongfully;

= accused.

And he is gone, and should be here to-morrow to die,
Or else his fellow, which is in prison, his room shall supply.

= companion. = ie. shall take his place (at the executioner's block).

Chill not be his half for vorty shillings, I tell you plain,

= "I would not be his other half (ie. Pithias) for forty shillings.

I think Damon be too wise to return again.

= is too smart.

Will. Will no man speak for them in this woful case?

= "on their behalves", ie. "try to persuade the king to commute their sentence"

Grim. No, chill warrant you, one Master Stippus is in place,

221: "no, I assure you, there is one Aristippus on the scene".

Where he may do good, but he frames himself so,
Whatsoever Dionysius willeth to that he will not say no:

222-3: ***but he…say no*** = "Aristippus could help them, but he refuses to ever contradict the king." Aristippus' moral cowardice has been noted by the citizens of Syracuse.

'Tis a subtle vox, he will not tread on thorns for none,

224: ***vox*** = dialect for "fox".
he will…for none = a nice metaphor describing Aristippus' unwillingness to help others if it may cause trouble for himself.

A merry harecop 'tis, and a pleasant companion;
A right courtier, and can provide for one.

= the editors agree that Grim means "hare-brained", but the OED admits to uncertainty here;[1,4] the use of the word appears to be unique in literature. Hazlitt notes that Chaucer used ***coppe*** to mean the top of anything, suggesting it has been adapted here to mean "head".

Jack. Will, how like you this gear? your master Aristippus also

= business.

At this collier's hand hath had a blow! −

= ie. received an insult.

But in faith, father Grim, cannot ye colliers
Provide for yourselves far better than courtiers?

Grim. Yes, I trow: black colliers go in threadbare coats,
Yet so provide they, that they have the fair white groats.

233-4: though colliers, begrimed with coal (***black***), can only afford the poorest of clothing, they at least earn their money honestly.
I trow = "I know."
groats = small English coins worth four-pence.

Ich may say in counsel, though all day I moil in dirt,

= can mean "work" in general, or, more specifically, "dig or grub in the ground", e.g. for coal.[1]

Chill not change lives with any in Dionysius' court:

= "I will", ie. "I would". = exchange.

For though their apparel be never so fine,
Yet sure their credit is far worse than mine.

= reputation.

And, by Cock, I may say, for all their high looks,
I know some sticks full deep in merchants' books:

238: ie. "I know some are deeply indebted to merchants."[4]

And deeper will fall in, as fame me tells,

= ie. in debt. = personified Rumour.

As long as instead of money they take up hawks' hoods and bells:

242: Grim points out how the upper class waste their money on frivolous activities such as falconry.

hawks' hoods = a small leather hood might be placed over a hawk's head to keep it quiet when it is not hunting.

bells = ***bells*** might be attached to a hawk's feet.

We see here another allusion to an aspect of life that was a concern more for a Renaissance Englishman than an ancient Greek.

Whereby they fall into a swelling disease, which colliers do not know;

= an inflationary illness, referring to the interest the upper class must pay on the loans they regularly take out to afford their upper-class lifestyles.

T'ath a mad name: it is called, ich ween, *Centum pro cento*.

242: ***T'ath*** = it hath, ie. it has.

ich ween = "I believe".

Centum pro cento = Latin for "one hundred percent," an exaggerated allusion to the usurious interest rates paid on loans.

Some other in courts make others laugh merrily,
When they wail and lament their own estate secretly.

= (financial) situation.

Friendship is dead in court, hypocrisy doth reign;
Who is in favour now, to-morrow is out again:
The state is so uncertain that I, by my will,
Will never be courtier, but a collier still.

= ie. "remain a". = always.

Will. It seemeth that colliers have a very trim life.

Grim. Colliers get money still: tell me of troth,

= always. = truthfully.

Is not that a trim life now, as the world go'th?
All day, though I toil with my main and might,

= "all my effort or might".[1]

With money in my pouch I come home merry at night,
And sit down in my chair by my wife fair Alison,
And turn a crab in the fire, as merry as Pope John.

259: ***turn…fire*** = frequently referred-to treat: a crab-apple would be roasted in a fire and dropped into a warm drink to add flavour.[4]

merry…John = proverbial expression of the mid-16th century. A 1574 anti-Catholic history of the popes, entitled *The pageant of popes contayninge the lyues of all the bishops of Rome*, by the well-known prelate and part-time dramatist John Bale, asserts that the expression was coined as a result of the debauched life led by Pope John XII (pope A.D. 955 - 964; the text mistakenly identifies him as John XIII).

The screed portrays John as a hedonist, "geuing him selfe wholly to all kinde of pleasure, as to whoredome, adultery, incest, masking & momming, hunting, maygames, playes, robberies, fyring of houses, periury, dyce, cardes, blading, robbing of churches, and other villanies euen fr[om] his youth", and a monster, a man who "misused his cardinalles in cropping their noses, thrusting out their eyes, chopping of their fingers and handes, cutting out their tongues, (and) gelding them..."

Bale concludes, "Of this Pope Iohn came this prouerbe, *As mery as Pope Iohn*."

In *The Oxford Dictionary of Popes*, J.N.D. Kelly writes of John XII that he was said to have "turned the Lateran Palace into a brothel", and died 14 May 964, when "he suffered a stroke, allegedly while in bed with a married woman." (pp. 126-7).[24]

Jack. That pope was a merry fellow, of whom folk talk so much.

Grim. H'ad to be merry withal, h'ad gold enough in his hutch.

263: "he had to be merry moreover (***withal***), he had enough gold in his coffer (***hutch***)."[1]

Jack. Can gold make men merry? they say, who can sing so merry a note
As he that is not able to change a groat?

263-4: ***who can…groat*** = ie. only the poor are truly happy; the expression is lifted from Heywood's *Proverbs*: "*And who can sing so merry a note / As may he that cannot change a groat?*"
change = exchange, make change for.

Grim. Who sings in that case, sings never in tune. I know for my part
That a heavy pouch with gold makes a light heart;
Of which I have provided for a dear year good store,

= Grim disagrees with the proverb's assertion.

270: Grim has saved enough money to live on for a year if necessary.

And these benters, I trow, shall anon get me more.

271: ***benters*** = debentures, vouchers given by the royal household to indicate money due to a supplier of goods or services;[1,4]
I trow = "I expect".
shall…more = "shall bring me more gold as soon as I can exchange them."

Will. By serving the court with coals you gained all this money?

Grim. By the court only, I assure ye.

Jack. After what sort, I pray thee tell me?

= "in what manner", ie. "how".

Grim. Nay, there bate me an ace (quod Bolton); I can wear a horn and blow it not.

279: ***bate…Bolton*** = a phrase used to express incredulity, ie. "don't expect me to believe that" (OED and Hazlitt[29]), to claim that an assertion is too strong (Halliwell),[7] or perhaps simply meaning "excuse me there" (Halliwell, quoting Robert Nares).[7] By itself, according to the OED, to ***bate an ace*** means to "abate", ie. reduce something by a small amount.
The 1571 quarto accidentally prints ***Boulon*** for ***Bolton***.
I can…it not = ie. "I don't like to toot my own horn", ie. brag.

Jack. By'r Lady, the wiser man.

Grim. Shall I tell you by what sleight I got all this money?

283: Grim hints he may not have earned all his money as honestly as he earlier let on he did.
sleight = trickery, deception.[2]

Then ich were a noddy indeed; no, no, I warrant ye.

284: "then I would be a fool (***noddy***)[3] indeed (ie. to tell you); no, no, I assure you."

Yet in few words I tell you this one thing,
He is a very fool that cannot gain by the king.

= ie. make money by serving Dionysius (or any monarch, really) and the court in some way.

Will. Well said, father Grim: you are a wily collier and a brave,
I see now there is no knave to the old knave.

= like, compared to.

Grim. Such knaves have money when courtiers have none.
But tell me, is it true that abroad is blown?

= "that which is said around town?", ie. "what people are saying?"

Jack. What is that?

Grim. Hath the king made those fair damsels his daughters
To become now fine and trim barbers?

= also meaning "fine", with obvious pun on one of the barber's jobs,

Jack. Yea, truly, to his own person.

Grim. Good fellows, believe me, as the case now stands
I would give one sack of coals to be washed at their hands,

= ie. by the king's daughters.

If ich came so near them, for my wit chould not give three chips

303: ***chould*** = "I would".
three chips = an apparent nonsensical allusion to a line in Heywood's *Proverbs*, in which a young couple are described as "*merry as three chips*".

If ich could not steal one swap at their lips.

= ie. kiss.

Jack. [*Aside*] Will, this knave is drunk, let us dress him.

= "play a prank on him."[4] The OED does not have a definition for ***dress*** as it used here, the closest thing being "thrash" or "beat".

Let us rifle him so that he have not one penny to bless him,
And steal away his debenters too.

= rob.
= debentures; see the note at line 271 above.

Will. Content: invent the way, and I am ready.

= ie. "I'm in."

Jack. [*Aside*] Faith, and I will make him a noddy. −
Father Grim, if you pray me well, I will wash you and shave you too,
Even after the same fashion as the king's daughters do:

= fool.
= "ask me nicely".
= in the same manner.

In all points as they handle Dionysius, I will dress you trim and fine.

313-5: Jack offers a free face wash and shave to lewd-thinking Grim, and promises to perform it exactly as Dionysius' daughters do for him.

Grim. Chuld vain learn that: come on then, chill give thee a whole pint of wine
At tavern for thy labour, when cha money for my benters here.

= "I would like that"; ***vain*** = fain. = ie. "I will buy".

318: ***when cha…here*** = "once I have exchanged by debentures for gold."

[*Here Will fetcheth a barber's basin, a pot with water, a razor, and cloths, and a pair of spectacles*.]

= ie. urine (Hazlitt); the word ***water*** was commonly used to mean urine.

Jack. Come, mine own father Grim, sit down.

Grim. Mass, to begin withal, here is a trim chair.

= with.

Jack. What, man, I will use you like a prince. − Sir boy, fetch me my gear.

328: ***use*** = treat.
prince = king.
Sir boy = Jack addresses Will, who assumes the role of Jack's "assistant".
fetch = ie. hand.
gear = equipment.

Will. Here, sir.

Jack. Hold up, father Grim.

332-357: Jack washes Grim's face with the urine.

Grim. Me-seem my head doth swim.

= "it seems to me".

Jack. My costly perfumes made that. − Away with this, sir boy: be quick.
Aloyse, aloyse, how, how pretty it is! is not here a good face?

335: ***aloyse, aloyse*** = these words have ever mystified editors; ***aloyse*** seems never to have appeared anywhere else in literature, nor does it appear in the OED. Hazlitt suggests a possible connection with the French *louer*, meaning "to praise"; Halliwell[7] suggests "Alas!", Skeat[6] suggests "look!" or "See now!", and 1907's *The New American Encyclopedic Dictionary* also wonders if "alas" is meant.

It may be worth noting that a close look at the original quarto suggests that the second word of the pair just might be ***alayse*** instead of ***aloyse***, perhaps to rhyme with ***face***.

how, how = Farmer suggests the first ***how*** may have been intended to be "Ho!".

A fine owl's eyes, a mouth like an oven.

338: Walker notes (1) an ***owl*** was believed to be blind during the daytime, despite its large ***eyes***, and (2) by ***oven***, Jack means Grim's ***mouth*** is very wide.

Father, you have good butter-teeth full seen. −

= incisors.[1]

[*Aside*] You were weaned, else you would have been a great calf.

= ie. "it's a good thing you were weaned early, otherwise".

Ah trim lips to sweep a manger! here is a chin
As soft as the hoof of an horse.

= ie. Grim has lips like an ass'.[4]

Grim. Doth the king's daughters rub so hard?

Jack. Hold your head straight, man, else all will be marred.
By'r Lady, you are of good complexion,
A right Croyden sanguine, beshrew me.

= sallow, or sickly yellow, colour.[7] = curse.

Hold up, father Grim. − Will, can you bestir ye?

= "get stirring", ie. "help me out here?" or as Walker suggests, Jack is hinting to Will to take Grim's purse while he is distracted.

At some point during the remainder of this scene, Will will lift Grim's purse; a director may choose how to arrange for this to happen.

Grim. Methinks, after a marvellous fashion you do besmear me.

351: now Jack is spreading some supposed salve on Grim's face.

Jack. It is with *unguentum of Daucus Maucus*, that is very costly:

353: a nonsensical Latinized name for the mixture Jack is applying; the Latin word ***daucus***, the modern genus name for carrots, is identified in 16th century literature with the yellow carrot.

I give not this washing-ball to everybody.
After you have been dressed so finely at my hand,
You may kiss any lady's lips within this land.
Ah, you are trimly washed! how say you, is not this trim water?

= perfumed ball of soap.[1,4]

Grim. It may be wholesome, but it is vengeance sour.

Jack. It scours the better. Sir boy, give me my razor.

Will. Here at hand, sir.

Grim. God's aymes! 'tis a chopping knife, 'tis no razor.

Jack. It is a razor, and that a very good one;
It came lately from Palarrime, it cost me twenty crowns alone.

Your eyes dazzle after your washing, these spectacles put on:
Now view this razor, tell me, is it not a good one?

Grim. They be gay barnacles, yet I see never the better.

Jack. Indeed they be a young sight, and that is the matter;
But I warrant you this razor is very easy.

Grim. Go to, then; since you begun, do as please ye.

Jack. Hold up, father Grim.

Grim. O, your razor doth hurt my lip.

Jack. No, it scrapeth off a pimple to ease you of the pip.

I have done now, how say you? are you not well?

Grim. Cham lighter than ich was, the truth to tell.

Jack. Will you sing after your shaving?

Grim. Mass, content; but chill be polled first, ere I sing.

Jack. Nay, that shall not need; you are polled near enough for this time.

Grim. Go to then lustily, I will sing in my man's voice:
Chave a troubling base buss.

359: we remember that Jack has been washing Grim's face with urine.
vengeance = ie. awfully, an intensifier.

= "God's arms", a typical oath of the era, which often invoked God's body-parts.

368: ***Palarrine*** = ie. Palermo, famous in the 16th century for its razors.[9]
crowns = English gold coins.

372: ***gay*** = fine.
barnacles = according to the OED, ***barncacles*** is "colloquial for spectacles", and posits that this usage is derived from an instrument of the same name, which was comprised of a hinge with two branches which was placed on and squeezed the nose of a horse or mule in order to quiet it.
But as this is the first appearance of ***barnacles*** in literature with this meaning, could it be instead Grim's drunken malapropism for ***spectacles***?

383: humorous term for a generic human disease, one likely of the mouth.[1]

386: Grim is indeed lighter now, thanks to the removal of his facial hair, pimple and grime, and, perhaps, his pouch.
Cham = "I am".

390: "sure, but I will be given a haircut first, before I sing."
mass = an oath.
polled = could mean shaved or given a haircut, ie. trimmed,[4] but ***polled*** was also a common word for robbed,[1] so Grim's use of this word with its unintentional implication is especially apropos.

= robbed, or cheated, deceived.[4]

395: ***Chave*** = "I have".
troubling = perhaps meaning "disquieting".

base = bass, deep-sounding.
buss = ie. buzz, hum.[4]

396

Jack. You are like to bear the bob, for we will give it:

= this is the first appearance of this expression in literature, and it seems to have ultimately taken on multiple meanings, based on various meanings of the word ***bob***, any of which could apply here: (1) sing the refrain,[1,3] (2) "make a fool of",[1,3] (3) receive a taunt, and (4) receive a blow.[1,4]

398 Set out your bussing base, and we will quiddle upon it.

= buzzing in a bass voice.[3] = musically accompany or add melody above the line,[1] or sing in a trifling way.[4] But the OED, Farmer and Skeat[6] suggest "to talk about or treat triflingly".

400 [*Grim singeth Buss*.]

402 ***Jack sings.*** *Too nidden and too nidden.*

400: a nonsense refrain, which will be repeated throughout the song.

404 ***Will sings.*** *Too nidden and toodle toodle doo nidden;*

= an onomatopoetic word imitative of the sound of a pipe or flute.[1]

Is not Grim the collier most finely shaven?

= Will puns, as ***shaven*** also means fleeced or cheated.[1,4]

406

Grim. Why, my fellows, think ich am a cow, that you make such toying?

= "do you think I".

408

Jack. Nay, by'r Lady, you are no cow, by your singing;
410 Yet your wife told me you were an ox.

408: Jack suggests Grim wears the horns which were associated with a cuckold; the joke is ubiquitous in the drama of the era and beyond.

412 ***Grim.*** Did she so? 'tis a pestens quean, she is full of such mocks.

= "she is a pestilent or diseased whore.[4]

But go to, let us sing out our song merrily.

414

[*The song at the shaving of the Collier*.]

416

Jack. *Such barbers God send you at all times of need.*

418

Will. *That can dress you finely, and make such quick speed;*

420

Jack. *Your face like an inkhorn now shineth so gay −*

421: "your face, so recently black like ink, now shines so brightly."
inkhorn = a small vessel for holding ink.

422

Will. *That I with your nostrils of force must needs play,*

= of necessity.

424 *With too nidden and too nidden.*

426 ***Jack.*** *With too nidden and todle todle doo nidden.*
Is not Grim the collier most finely shaven?

428

Will. *With shaving you shine like a pestle of pork.*

= ham of a pig.[4]

430

Jack. *Here is the trimmest hog's flesh from London to York.*

429: an allusion to the famed high quality of York hams.[3]

432

Will. *It would be trim bacon to hang up awhile.*

434

Jack. *To play with this hoglin of force I must smile,*
With too nidden and too nidden.

= alternate spelling for ***hogling***, ie. a small hog.

Will. *With too nidden and todle, &c.*

Grim. *Your shaving doth please me, I am now your debtor.*

Will. *Your wife now will buss you, because you are sweeter.*

= kiss.[4]

Grim. *Near would I be polled, as near as cham shaven.*

444: "I would like to receive a short (***near***) haircut, just as I am closely shaved."
polled = receive a haircut.[1]

Will. *Then out of your jerkin needs must you be shaken.*
With too nidden and too nidden, &c.

= a man's outer jacket, usually made of leather.

Grim. *It is a trim thing to be washed in the court.*

Will. *Their hands are so fine, that they never do hurt.*

Grim. *Me-think ich am lighter than ever ich was.*

Will. *Our shaving in the court hath brought this to pass.*
With too nidden and too nidden.

Jack. *With too nidden and todle todle doo nidden.*
Is not Grim the collier most finely shaven?

[*Finis*.]

461: end of the song.

Grim. This is trimly done: now chill pitch my coals not far hence,

463: ***chill*** = "I will".
pitch = ie. set down.
hence = from here.

And then at the tavern shall bestow whole tway pence.

= ie. spend. = two.

[*Exit Grim*.]

Jack. Farewell, Cock, − before the collier again do us seek,

468: ***Cock*** = a familiar term of address,[3] directed at the now-absent Grim.
do us seek = ie. return to retrieve his pouch of money and debentures.

Let us into the court to part the spoil, share and share like.

469: ***into*** = go into.
share and share alike = perhaps the earliest appearance in English literature of this still popular expression; note that ***share***, which is mistakenly usually assumed to be a verb, is actually a noun, ie. each person receives an equal share.

Will. Away then,

[*Exeunt*.]

SCENE XIV.

The Palace Gate.

Here entereth Grim.

Grim. Out alas, where shall I make my moan?
My pouch, my benters, and all is gone;
Where is that villain that did me shave?
H'ath robbed me, alas, of all that I have.

1: ***Out alas*** = an exclamation of regret, "woe is me!"[1,2]
moan = complaint.[1]

Here entereth Snap.

Snap. Who crieth so at the court-gate?

Grim. I, the poor collier, that was robbed of late.

Snap. Who robbed thee?

Grim. Two of the porter's men that did shave me.

Snap. Why, the porter's men are no barbers.

Grim. A vengeance take them, they are quick carvers.

18: ***A vengeance...them*** = a common imprecation.
carvers = Grim grimly puns, referring to the role played by Jack and Will as (1) barbers, and, (2) according to Adams, cheaters. We note, however, that neither the OED nor any other dictionaries of the era's language support this latter interpretation of ***carve*** to mean "cheat"; perhaps Grim is suggesting that Jack and Will have carved themselves a portion of his wealth, as a server carves meat into portions.
Walker simply paraphrases ***carvers*** as "operators".

Snap. What stature were they of?

= ie. "what did they look like?" ***stature*** could refer to height or appearance.[1]

Grim. As little dapper knaves as they trimly could scoff.

22: "they were small, well-dressed (***dapper***) scoundrels who were quick to mock."[1]

Snap. They are lackeys, as near as I can guess them.

= servants.

Grim. Such lackeys make me lack; an halter beswing them!
Cham undone, they have my benters too.

= ie. in money. = "rope or noose swing them about!"[1]
= "I am ruined". = ie. debentures.

Snap. Dost thou know them, if thou seest them?

Grim. Yea, that I do.

Snap. Then come with me, we will find them out, and that quickly.

Grim. I follow, mast tipstaff; they be in the court, it is likely.

= master.

Snap. Then cry no more, come away.

[*Exeunt*.]

39: Grim, Jack and Will make no further appearances in our play.

SCENE XV.

The Palace.

Here entereth Carisophus and Aristippus.

Caris. If ever you will show your friendship, now is the time,
Seeing the king is displeased with me of my part without any crime.

2: ***without…crime*** = ie. "without my having done anything wrong."

Arist. It should appear it comes of some evil behaviour
That you so suddenly are cast out of favour.

Caris. Nothing have I done but this; in talk I overthwarted Eubulus
When he lamented Pithias' case to King Dionysius,
Which to-morrow shall die, but for that false knave Damon −
He hath left his friend in the briars, and now is gone.

= during a conversation. = opposed, disagreed with.[1]

= who. = except for, ie. thanks to.

= a common expression meaning "in difficulty" or "in trouble".[3,6]

We grew so hot in talk, that Eubulus protested plainly,

= ie. began to argue vehemently.

Which held his ears open to parasitical flattery.

12: something seems to be missing after line 11, even though the pattern of rhyming couplets remains uninterrupted; an early editor simply changed ***Which*** to ***Dionysius***, to whom the line refers; Eubulus is observing that the king has been too willing to listen to whatever Carisophus reports or says to him.

And now in the king's ear like a bell he rings,
Crying that flatterers have been the destroyers of kings.
Which talk in Dionysius' heart hath made so deep impression,
That he trusteth me not, as heretofore, in no condition:
And some words brake from him, as though that he
Began to suspect my truth and honesty,
Which you of friendship I know will defend, howsoever the world goeth:
My friend − for my honesty will you not take an oath?

= ie. Eubulus.

= manner; note the line's double negative.

= broke, ie. were emitted.

= out of.

20: "will you not swear to my honesty?"[4]

Arist. To swear for your honesty I should lose mine own.

Cans. Should you so, indeed? I would that were known.
Is your void friendship come thus to pass?

= empty.[2]

Arist. I follow the proverb: *Amicus usque ad aras*.

Latin: "A friend even to the alter," ie. a friend to the very end. The suggestion is that a true friend is one "whose only higher allegiance is to religion."[8]

Caris. Where can you say I ever lost mine honesty?

Arist. You never lost it, for you never had it, as far as I know.

Caris. Say you so, friend Aristippus, whom I trust so well?

Arist. Because you trust me, to you the truth I tell.

Caris. Will you not stretch one point to bring me in favour again?

= ie. lie a little.

Arist. I love no stretching; so I may breed mine own pain. = "by doing so, I will harm myself."

Caris. A friend ought to shun no pain, to stand his friend in stead. = act the friend.[1]

Arist. Where true friendship is, it is so in very deed.

Caris. Why, sir, hath not the chain of true friendship linked us two together?

Arist. The chiefest link lacked thereof, it must needs dissever. 47: the most important link is missing, and so the chain of friendship must be broken.

Caris. What link is that? fain would I know. = "I would like to know."

Arist. Honesty.

Caris. Doth honesty knit the perfect knot in true friendship?

Arist. Yea, truly, and that knot so knit will never slip. = come undone.

Caris. Belike, then, there is no friendship but between honest men. = it is likely.

Arist. Between the honest only; for, *Amicitia inter bonos*, saith a learned man. 59: Latin: "Friendship between the good." The quarto's ***bonns***, ie. *bonus*, is corrected by the editors to ***bonos***.

Caris. Yet evil men use friendship in things unhonest, where fancy doth serve. 61: "yet men with evil intentions feign friendship to further their ends, when the notion or need arises."

Arist. That is no friendship, but a lewd liking; it lasts but a while. = wicked fondness.[2] = ie. but only.

Caris. What is the perfectest friendship among men that ever grew?

Arist. Where men loved one another, not for profit, but for virtue.

Caris. Are such friends both alike in joy and also in smart? = pain.

Arist. They must needs; for in two bodies they have but one heart.

Caris. Friend Aristippus, deceive me not with sophistry: = ie. "don't play word games with me", ie. "tell it to me straight."

Is there no perfect friendship, but where is virtue and honesty? = ie. "except for where there is".

Arist. What a devil then meant Carisophus
To join in friendship with fine Aristippus?
In whom is as much virtue, truth and honesty,
As there are true feathers in the three Cranes of the Vintry: 79: a reference to the sign of a well-known and oft-referred to tavern on New Queen Street in the district of London known as The Vintry.[1,3,4]

Yet these feathers have the shadow of lively feathers, the truth to scan,

80: ***lively*** = real, actual.
the truth to scan = ie. "if we discern or examine it for the truth".[1]

But Carisophus hath not the shadow of an honest man.
To be plain, because I know thy villainy,
In abusing Dionysius to many men's injury,
Under the cloak of friendship I played with his head,

= ie. Carisophus'; perhaps this should be ***thy***.

And sought means how thou with thine own fancy might be led.

85: "tried to figure out a way to lead you on."

My friendship thou soughtest for thine own commodity,

= benefit, profit.

As worldly men do, by profit measuring amity:
Which I perceiving, to the like myself I framed,

= ie. "I decided to do the same (with you)."

Wherein I know of the wise I shall not be blamed.

= "by wise people".

If you ask me, *Quare*? I answer, *Quia prudentis est multum dissimulare*.

90: ***Quare*** = "why?"
Quia…dissimulare = "Because it is the part of a wise man to dissemble much."

To speak more plainer, as the proverb doth go,
In faith, Carisophus, *cum Cretense cretizo*.

92: Latin: "With the Cretans I lie." A rearrangement of the words of the Latin expression spoken at Scene XI.121.

Yet a perfect friend I show myself to thee in one thing,
I do not dissemble now I say I will not speak for thee to the king:
Therefore sink in thy sorrow, I do not deceive thee,
A false knave I found thee, a false knave I leave thee.

[*Exit Aristippus*.]

Caris. He is gone! is this friendship, to leave his friend in the plain field?

= ***to leave…field?*** = ie. "to abandon his friend on the battlefield?"[1]

Well, I see now I myself have beguiled,

= deceived.

In matching with that false fox in amity,

= "tying myself to" or "uniting with".

Which hath me used to his own commodity:

103: "who used *me* for *his* own benefit."

Which seeing me in distress, unfeignedly goes his ways.
Lo, this is the perfect friendship among men now-a-days;
Which kind of friendship toward him I used secretly;
And he with me the like hath requited me craftily,

= "cleverly paid me back".

It is the gods' judgment, I see it plainly,
For all the world may know, *Incidi in foveam quam feci*.

109: Latin: "I have fallen into a pit which myself has digged."

Well, I must content myself, none other help I know,
Until a merrier gale of wind may hap to blow.

111: ie. until events turn again in my favour."

100-111: it became common in the era's literature for a bad actor to recognize and repent (more or less) his or her ways.

[*Exit*.]

SCENE XVI.

The Palace.

Enter Eubulus.

Eub. Who deals with kings in matters of great weight,

1-3: ***Who deals…force*** = ie. "he who must discuss important matters with kings, in a situation in which the party who stubbornly holds onto a position is the party with the greatest power, - ie. the king - must necessarily yield to the king's own wishes or view."

When froward will doth bear the chiefest sway,

= perversely obstinate.

Must yield of force; there need no subtle sleight,
Ne painted speech the matter to convey.
No prayer can move when kindled is the ire.

3-5: ***there need…the ire*** = "when a king's strong emotions are involved, no crafty argument (***subtle sleight***),[2] no feigned (***painted***)[4] words, no entreaty can change his mind.

The more ye quench, the more increased is the fire.

6: ie. the more you argue with the king, the more entrenched he becomes in his position; note the metaphor of ***kindled***, ***quenched*** and ***fire***.

This thing I prove in Pithias' woful case,
Whose heavy hap with tears I do lament:

= sorrowful fate.[2]

The day is come, when he, in Damon's place,

= has arrived.

Must lose his life: the time is fully spent,

= ie. has run out.

Nought can my words now with the king prevail,

= nothing.

Against the wind and striving stream I sail:

12: trying to change the king's mind is like trying to sail into the wind or against the contrary course of a river.

For die thou must, alas! thou seely Greek.

= innocent or pitiable.[1,4]

Ah, Pithias, now come is thy doleful hour:
A perfect friend, none such a world to seek.

= ie. one whose equivalent cannot be found anywhere in the world.

Though bitter death shall give thee sauce full sour,

= a metaphor for "a bad deal".

Yet for thy faith enrolled shall be thy name

= listed.

Among the gods within the book of fame.

= oft-referred to imaginary register of great persons.

Who knoweth his case, and will not melt in tears?
His guiltless blood shall trickle down anon.

= soon.

Then the Muses sing.

22: the Muses were nine sister-goddesses who acted as the patronesses and protectors of the arts; these ladies often appear singing together in the literature of the era.

Musus. *Alas, what hap hast thou, poor Pithias, now to die!*

= (bad) luck.

Woe worth the man which for his death hath given us cause to cry.

= these words are printed in reverse order in the quarto.

Eub. *Methink I hear, with yellow rented hairs,*

= torn.

The Muses frame their notes, my state to moan:

= situation.

Among which sort, as one that mourneth with heart,

= group.

In doleful tunes myself will bear a part.

Muses. *Woe worth the man which for his death, &c.*

Eub. *With yellow rented hairs, come on, you Muses nine;*
Fill now my breast with heavy tunes, to me your plaints resign:

= sad. = laments.

For Pithias I bewail, which presently must die,
Woe worth the man which for his death hath given us cause, &c.

Muses. *Woe worth the man which for his, &c.*

Eub. *Was ever such a man, that would die for his friend?*
I think even from the heavens above the gods did him down send
To show true friendship's power, which forced thee now to die.
Woe worth the man which for thy death, &c.

Muses. *Woe worth the man, &c.*

Eub. *What tiger's whelp was he, that Damon did accuse?* = who.
What faith hast thou, which for thy friend thy death doth not refuse?
O heavy hap hadst thou to play this tragedy!
Woe worth the man which for thy death, &c.

Muses. *Woe worth the man, &c.*

Eub. *Thou young and worthy Greek, that showeth such perfect love,*
The gods receive thy simple ghost into the heavens above: = "humble spirit or soul", though ***simple*** can also mean "innocent".[1]
Thy death we shall lament with many a weeping eye.
Woe worth the man, which for his death, &c.

Muses. *Woe worth the man, which for thy death hath given us cause to cry.*

[*Finis*.]

Eub. Eternal be your fame, ye Muses, for that in misery
Ye did vouchsafe to strain your notes to walk. 65: ***vouchsafe*** = deign.
walk = Adams suggests "be in motion", unless the intended word is ***wake***, meaning "become animated".[4]

My heart is rent in two with this miserable case,
Yet am I charged by Dionysius' mouth to see this place = given the responsibility. = ie. the place of execution.
At all points ready for the execution of Pithias.
Need hath no law: will I or nill I, it must be done, 69: ***Need…law*** = a common maxim.
will I or nill I = "one way or another"; this common expression is the precursor to the modern "willy-nilly".[1] Adams, we note, suggests "whether I want to or not".

But lo, the bloody minister is even here at hand. = behold.

Enter Gronno. ***Entering Character:*** the executioner returns to the stage; the scene shifts to the execution grounds.

Gronno, I came hither now to understand = to here. = learn.
If all things are well appointed for the execution of Pithias. = prepared.
The king himself will see it done here in this place.

Gron. Sir, all things are ready; here is the place, here is the hand, here is the sword:
Here lacketh none but Pithias, whose head at a word,
If he were present, I could finely strike off −
You may report that all things are ready.

Eub. I go with an heavy heart to report it. Ah woful Pithias!
Full near now is thy misery.

[*Exit Eubulus*.]

Gron. I marvel very much, under what constellation
All hangmen are born, for they are hated of all, beloved of none;

Which hatred is showed by this point evidently:
The hangman always dwells in the vilest place of the city.
That such spite should be, I know no cause why,
Unless it be for their office's sake, which is cruel and bloody.
Yet some men must do it to execute laws.
Me-think they hate me without any just cause.
But I must look to my toil; Pithias must lose his head at one blow,
Else the boys will stone me to death in the street, as I go.

88-89: ***under…born*** = a reference to the belief that the arrangement of the stars or planets (***constellation***) which existed at one's birth determines his or her fate.
hated of all = hated by all.

= malice. = exist.
= job's.
= work.

96-97: a skillful executioner could remove a head with a single stroke.

But hark, the prisoner cometh, and the king also:
I see there is no help, Pithias his life must forego.

= lose.

Here entereth Dionysius and Eubulus.

Diony. Bring forth Pithias, that pleasant companion,
Which took me at my word, and became pledge for Damon.
It pricketh fast upon noon, I do him no injury
If now he lose his head, for so he requested me,
If Damon return not, which now in Greece is full merry:
Therefore shall Pithias pay his death, and that by and by.
He thought belike, if Damon were out of the city,
I would not put him to death for some foolish pity:
But seeing it was his request, I will not be mocked, he shall die;
Bring him forth.

= Dionysius is ironic.
= "approaches quickly to".[3,4]
= who.
= immediately, right away.
= likely believed.
= ie. out of.

Here entereth Snap [*with Pithias and Stephano*.]

Snap. Give place; let the prisoner come by; give place.

= "make way". = pass by.[1]

Diony. How say you, sir; where is Damon, your trusty friend?
You have played a wise part, I make God a vow:
You know what time a day it is; make you ready.

Pith. Most ready I am, mighty king, and most ready also
For my true friend Damon this life to forego,
Even at your pleasure.

Diony. A true friend! a false traitor, that so breaketh his oath!
Thou shalt lose thy life though thou be never so loth.

= unwilling.

Pith. I am not loth to do whatsoever I said,
Ne at this present pinch of death am I dismayed:
The gods now I know have heard my fervent prayer,

= nor. = ie. death's bite or nip.

That they have reserved me to this passing great honour,
To die for my friend, whose faith even now I do not mistrust; = loyalty. = doubt.
My friend Damon is no false traitor, he is true and just:
But sith he is no god, but a man, he must do as he may, 135: ie. Damon is but a man, so he cannot be expected to accomplish anything super-human.
sith = since.
The wind may be contrary, sickness may let him, or some misadventure by the way, = hinder.
Which the eternal gods turn all to my glory,
That fame may resound how Pithias for Damon did die:
He breaketh no oath which doth as much as he can, 139: "he who does the best that he can to fulfill a promise, but through no fault of his own fails to do so, cannot be considered to have broken that promise."
His mind is here, he hath some let, he is but a man. = "something is preventing his return".
let = obstacle.
That he might not return of all the gods I did require, 141: "I prayed to the gods to keep Damon from returning to Syracuse".
Which now to my joy doth grant my desire.
But why do I stay any longer, seeing that one man's death = wait, delay.
May suffice, O king, to pacify thy wrath?
O thou minister of justice, do thine office by and by, = ie. Gronno.
Let not thy hand tremble, for I tremble not to die. −
Stephano, the right patron of true fidelity, = example; see the note at Scene I.145.
Commend me to thy master, my sweet Damon, and of him crave liberty 148: ***of him…liberty*** = "ask him to grant you your freedom"; we remember that technically, Stephano is owned by Damon.
When I am dead, in my name; for thy trusty services
Hath well deserved a gift far better than this. −
O my Damon, farewell now for ever, a true friend, to me most dear;
Whiles life doth last, my mouth shall still talk of thee,
And when I am dead, my simple ghost, true witness of amity, = humble or poor spirit.[1]
Shall hover about the place, wheresoever thou be.
Diony. Eubulus, this gear is strange; and yet because = business.
Damon hath falsed his faith, Pithias shall have the law. − = "broken his word".[1]
Gronno, despoil him, and eke dispatch him quickly. 158: ***despoil him*** = "take his clothes"; in England, an executioner was traditionally permitted to keep the clothing of his victims.
eke = also.
Gron. It shall be done; since you came into this place
I might have stroken off seven heads in this space. − = common alternative form of ***stricken***.
By'r Lady, here are good garments, these are mine, by the rood! 162: ***by the rood*** = an oath; a ***rood*** is a crucifix.
It is an evil wind that bloweth no man good. − 163: variation of still familiar expression that appeared in Heywood's *Proverbs*: "*An ill winde that bloweth no man to good…*"
Now, Pithias, kneel down, ask me blessing like a pretty boy,
And with a trice thy head from thy shoulders I will convey. = in an instant, ie. in a single stroke.[1] = remove.[1]
Here entereth Damon running, and stays the sword. = Damon, running on-stage, grabs Gronno's raised arms as the latter is about to decapitate Pithias.

Damon. Stay, stay, stay! for the king's advantage, stay!
= "wait" or "stop!"

O mighty king, mine appointed time is not yet fully passed;
= my.

Within the compass of mine hour, lo, here I come at last.
171: "I have arrived within the boundaries (ie. before the expiration) of my appointed time."

A life I owe, and a life I will you pay: −

O my Pithias, my noble pledge, my constant friend!
= loyal.

Ah! woe is me! for Damon's sake, how near were thou to thy end!

Give place to me, this room is mine, on this stage must I play.
175: ***Give place to me*** = "let me take your place". ***on this stage…play*** = another delightful self-referential allusion.

Damon is the man, none ought but he to Dionysius his blood to pay.

Gron. Are you come, sir? you might have tarried, if you had been wise:
178: Gronno dryly notes that Pithias would have been wise to have waited just a little longer to arrive.

For your hasty coming you are like to know the price.
= likely.

Pith. O thou cruel minister, why didst not thou thine office?
181: Pithias asks Gronno why he has not already gone ahead and done the job he had been assigned to do; it never occurs to the long-winded Pithias that it was his own dreary speechifying that had caused this delay.

Did I not bid thee make haste in any wise?
= ie. to hurry up.

Hast thou spared to kill me once, that I may die twice?

Not to die for my friend is present death to me; and alas!
= ie. "is like actual death".

Shall I see my sweet Damon slain before my face?

What double death is this? − but, O mighty Dionysius,
= Pithias means he himself will spiritually die when Damon is literally put to death.

Do true justice now: weigh this aright, thou noble Eubulus;
= "judge the merits of this case correctly"; the image is of Justice with her scales, deciding which way to rule on a case.

Let me have no wrong, as now stands the case:
= "do not do me this injury (of letting Damon die in my place)".

Damon ought not to die, but Pithias:

By misadventure, not by his will, his hour is past; therefore I,
= mishap or bad luck.[1]

Because he came not at his just time, ought justly to die:
= ie. before the appointed time.

So was my promise, so was thy promise, O king,

All this court can bear witness of this thing.

Damon. Not so, O mighty king: to justice it is contrary,
= ie. to let Pithias die would be to act contrary to justice.

That for another man's fault the innocent should die:

Ne yet is my time plainly expired, it is not fully noon
= not or nor.

Of this my day appointed, by all the clocks in the town.
198: we cannot imagine that our playwright Richard Edwards was really concerned about what kind of clocks the town of Syracuse might have actually possessed; the clocks being referred to would not have been mechanical clocks, which were not invented until the 13th century A.D.[25] Instead the city would certainly have had sundials, and perhaps clocks which measured time using water, for example by tracking the dripping of water through a small hole.

What is most interesting is that the famous mathematician and inventor Archimedes (c. 287 - c. 212/211 B.C.) would build the most advanced time-

		piece invented to date, a water-clock which was the first clock to "tick", in Syracuse, a century after our play takes place.[26]
200	***Pith.*** Believe no clock, the hour is past by the sun.	200: the clocks of the ancients were inaccurate enough for Pithias' argument to be plausible.
202	***Damon.*** Ah my Pithias, shall we now break the bonds of amity?	
	Will you now overthwart me, which heretofore so well did agree?	= cross, contradict. = ie. "when we up till now".
204		
	Pith. My Damon, the gods forbid but we should agree;	= ie. "that we should ever disagree."
206	Therefore agree to this, let me perform the promise I made for thee.	
	Let me die for thee: do me not that injury,	= ie. wrong.
208	Both to break my promise, and to suffer me to see thee die,	= "permit me to", ie. "put me in a situation where I must".
	Whom so dearly I love: this small request grant me,	
210	I shall never ask thee more, my desire is but friendly,	
	Do me this honour, that fame may report triumphantly,	
212	That Pithias for his friend Damon was contented to die.	
214	***Damon.*** That you were contented for me to die, fame cannot deny;	
	Yet fame shall never touch me with such a villainy,	= ie. taint.
216	To report that Damon did suffer his friend Pithias for him guiltless to die;	= allow.
	Therefore content thyself, the gods requite thy constant faith,	= "are repaying you (now) for your loyal friendship".
218	None but Damon's blood can appease Dionysius' wrath. −	
	And now, O mighty king, to you my talk I convey;	= ie. "I (now) speak."
220	Because you gave me leave my worldly things to stay,	= ie. "to make arrangements for my worldly possessions".
	To requite that good turn, ere I die, for your behalf this I say:	= repay. = deed. = before. = benefit.[1]
222	Although your regal state dame Fortune decketh so,	222: ***dame Fortune*** = ie. madam Fortune; Fortune was often personified. ***decketh*** = adorns.
	That like a king in worldly wealth abundantly ye flow,	
224	Yet fickle is the ground whereon all tyrants tread,	
	A thousand sundry cares and fears do haunt their restless head.	
226	No trusty band, no faithful friends do guard thy hateful state.	226: ***band*** = company, group. ***hateful*** = literally "full of hate". ***state*** = condition.
	And why? whom men obey for deadly fear, sure them they deadly hate.	= ie. out of. = assuredly.
228	That you may safely reign, by love get friends, whose constant faith	
	Will never fail, this counsel gives poor Damon at his death.	
230	Friends are the surest guard for kings, golden time do wear away,	230-1: ***golden…decay*** = time causes everything except friendship to ultimately decay and disappear.
	And other precious things do fade, friendship will never decay.	
232	Have friends in store therefore, so shall you safely sleep;	= abundance. = securely.
	Have friends at home, of foreign foes so need you take no keep.	233: ***of foreign…keep*** = "so that you do not have to be anxious about (***keep***) foreign enemies."[1]

Abandon flatt'ring tongues, whose clacks truth never tell;

= chattering.[1]

Abase the ill, advance the good, in whom dame virtue dwells;

235: "cast down or away what is evil, and promote what is good, within which (the personified goddess) Virtue lives."

Let them your playfellows be: but O, you earthly kings,
Your sure defence and strongest guard stands chiefly in faithful friends.

Then get you friends by liberal deeds; and here I make an end.
Accept this counsel, mighty king, of Damon, Pithias' friend. −

238: ***by liberal deeds*** = through generous acts.
make an end = ie. "conclude my speech."

O my Pithias! now farewell for ever, let me kiss thee ere I die,
My soul shall honour thee, thy constant faith above the heavens shall fly. −

Come, Gronno, do thine office now; why is thy colour so dead?

242: ***why is…dead*** = "why you have gone so pale?"

My neck is so short, that thou wilt never have honesty in striking off this head.

243: ***that thou...this head*** = Hazlitt interprets, "[that] thou wilt receive no credit from striking off a head so disadvantageously placed for the purpose of decollation" (a pointlessly obscure synonym for "beheading").

Farmer notes that this line is an apparent reference to a speech appearing in a 1548 publication, *The vnion of the two noble and illustre famelies of Lancastre [and] Yorke* (aka *Edward Hall's Chronicle*): "*also the hagman kneled doune to him askyng him forgeuenes of his death (as the maner is) to whom he sayd i forgeue thee, but i promise thee that thou shalt neuer haue honestie of the strykyng of my head, my necke is so short*."

honesty = fame, reputation.[3]

Diony. Eubulus, my spirits are suddenly appalled, my limbs wear weak:

245: ***wear*** = grow.

This strange friendship amazeth me so, that I can scarce speak.

Pith. O mighty king, let some pity your noble heart meve;
You require but one man's death; take Pithias, let Damon live.

= move,[3] a common alternate spelling.

Eub. O unspeakable friendship!

Damon. Not so, he hath not offended, there is no cause why
My constant friend Pithias for Damon's sake should die.
Alas, he is but young, he may do good to many. −

Thou coward minister, why dost thou not let me die?

= servant, the one who administers death: Damon addresses Gronno.

During all this time, Damon has maintained his position on the execution block, waiting for Gronno to swing his sword.

Gron. My hand with sudden fear quivereth.

Pith. O noble king, show mercy upon Damon, let Pithias die.

Diony. Stay, Gronno, my flesh trembleth. − Eubulus, what shall I do?
Were there ever such friends on earth as were these two?
What heart is so cruel that would divide them asunder? −
O noble friendship, I must yield! at thy force I wonder.
My heart this rare friendship hath pierced to the root,
And quenched all my fury: this sight hath brought this about,
Which thy grave counsel, Eubulus, and learned persuasion could never do. −
[*To Damon and Pithias*]
O noble gentlemen, the immortal gods above
Hath made you play this tragedy, I think, for my behoof:
Before this day I never knew what perfect friendship meant.
My cruel mind to bloody deeds was full and wholly bent.
My fearful life I thought with terror to defend,
But now I see there is no guard unto a faithful friend,
Which will not spare his life at time of present need:
O happy kings, within your courts have two such friends indeed!
I honour friendship now, which that you may plainly see, −
Damon, have thou thy life, from death I pardon thee;
For which good turn, I crave, this honour do me lend.
O friendly heart, let me link with you, to you make me the third friend.
My court is yours; dwell here with me, by my commission large,
Myself, my realm, my wealth, my health, I commit to your charge:
Make me a third friend, more shall I joy in that thing,
Than to be called, as I am, Dionysius the mighty king.

Damon. O mighty king, first for my life most humble thanks I geve,
And next, I praise the immortal gods that did your heart so meve,
That you would have respect to friendship's heavenly lore,
Foreseeing well he need not fear which hath true friends in store.
For my part, most noble king, as a third friend, welcome to our friendly society;
But you must forget you are a king, for friendship stands in true equality.

Diony. Unequal though I be in great possessions,
Yet full equal shall you find me in my changed conditions.
Tyranny, flattery, oppression, lo, here I cast away;
Justice, truth, love, friendship, shall be my joy.
True friendship will I honour unto my life's end;
My greatest glory shall be to be counted a perfect friend.

Pith. For this your deed, most noble king, the gods advance your name,
And since to friendship's lore you list your princely heart to frame,

= ie. "wait".
= apart, in two.
= ie. completely.[1]
= benefit.
= directed.
= compared to, ie. as strong or sure as.
= read as "who within"; Hazlitt and Farmer emend ***within*** to ***who in***.
= deed. = beg, entreat.
282: ***by my…large*** = "free, by my order, to do as you please."
283: ***charge*** = responsibility.
287: ***geve*** = ie. give.
288: ***meve*** = move, ie. alter.
290: ***he*** = ie. one.
store = abundance.
= exists (only) or endures.[1]
= behold.
= extol, praise.[1]
302: ***list*** = wish.
frame = mold, shape.

With joyful heart, O king, most welcome now to me,
With you will I knit the perfect knot of amity.
Wherein I shall instruct you so, and Damon here your friend,

= one may expect that at least some of the other characters, as well as members of the audience, would be secretly relieved that they themselves may no longer have to listen to any of Pithias' soporific sermons.

That you may know of amity the mighty force, and eke the joyful end:

= also.

And how that kings do stand upon a fickle ground,

= unsteady.

Within whose realm at time of need no faithful friends are found.

Diony. Your instruction will I follow; to you myself I do commit. −

Eubulus, make haste to fet new apparel, fit

= ancient word for "fetch".[1]

For my new friends.

Eub. [*Aside*] I go with joyful heart. O happy day!

[*Exit Eubulus*.]

Gron. I am glad to hear this word. Though their lives they do not lese,

318: ***lese*** = common alternative form of ***lose***, used here to rhyme with ***fees***.

It is no reason the hangman should lose his fees:
These are mine, I am gone with a trice.

318-320: happy as he is to see Damon spared, Gronno has no wish to return Damon's clothing, and disappears accordingly with his spoil before anyone can remind him to return them to their rightful owner.
with a trice = instantly; the more familiar ***in a trice*** became more popular in the 17th century.

[*Exit Gronno*.]

Here entereth Eubulus with new garments.

Diony. Put on these garments now; go in with me, the jewels of my court.

Damon and Pithias. We go with joyful hearts.

Steph. O Damon, my dear master, in all this joy remember me.

Diony. My friend Damon, he asketh reason.

= ie. for something reasonable.

Damon. Stephano, for thy good service be thou free.

[*Exeunt Dionysius and all*.]

Steph. O most happy, pleasant, joyful, and triumphant day!
Poor Stephano now shall live in continual joy:

= emended to ***play*** (to rhyme with ***day***) by Hazlitt, accepted by Adams.

Vive le roy, with Damon and Pithias, in perfect amity,

340: French: "long love the king".

Vive tu, Stephano, in thy pleasant liberality:

341: French: "long live you".
liberality = liberty, ie. freedom.[5]

Wherein I joy as much as he that hath a conquest won,
I am a free man, none so merry as I now under the sun.

Farewell, my lords, now the gods grant you all the sum of perfect amity,
And me long to enjoy my long-desired liberty.

[*Exit*.]

Here entereth Eubulus beating Carisophus.

Eub. Away, villain! away, you flatt'ring parasite!
Away, the plague of this court! thy filed tongue, that forged lies,
= ie. defiled, meaning sullied or polluted.[1,4]
No more here shall do hurt: away, false sycophant! wilt thou not?

Caris. I am gone, sir, seeing it is the king's pleasure.
Why whip ye me alone? a plague take Damon and Pithias! since they came hither
356: ***Why whip…alone?*** = "why are you beating only me?" Carisophus has the visiting Greeks in mind. ***hither*** = to here.

I am driven to seek relief abroad, alas! I know not whither.
= to where.
Yet, Eubulus, though I be gone, hereafter time shall try,
= "time will prove".[2]
There shall be found even in this court as great flatterers as I.
Well, for a while I will forgo the court, though to my great pain:
= abandon.
I doubt not but to spy a time, when I may creep in again.
= ie. "I will see".

[*Exit Carisophus*.]

Eub. The serpent that eats men alive, flattery, with all her brood,
= with ***serpent***, Eubulus alludes back to Carisophus' use of ***creep*** in his last line.
Is whipped away in princes' courts, which yet did never good.
What force, what mighty power true friendship may possess,
To all the world Dionysius' court now plainly doth express:
Who since to faithful friends he gave his willing ear,
Most safely sitteth on his seat, and sleeps devoid of fear.
Purged is the court of vice, since friendship ent'red in,
Tyranny quails, he studieth now with love each heart to win.
= personified ***Tyranny***, in the former form of Dionysius.
Virtue is had in price, and hath his just reward;
= its.

And painted speech, that gloseth for gain, from gifts is quite debarred.
374: "and false or feigned (***painted***) words, which flatter (***gloseth***)[2] for the speaker's benefit, is now banned from the court, and receives no further rewards."

One loveth another now for virtue, not for gain;
Where virtue doth not knit the knot, there friendship cannot reign;
Without the which no house, no land, no kingdom can endure,
As necessary for man's life as water, air, and fire,
Which frameth the mind of man all honest things to do.
= molds or shapes.
Unhonest things friendship ne craveth, ne yet consents thereto.
380: ***ne…ne*** = neither…nor.
In wealth a double joy, in woe a present stay,
= ie. "friendship is". = ie. when one is in trouble or despair, friendship acts as a support.

A sweet companion in each state true friend ship is alway.
A sure defence for kings, a perfect trusty band, = company.
A force to assail, a shield to defend the enemies' cruel hand; = ie. with which to attack. = ie. defend against.
A rare and yet the greatest gift that God can give to man;
So rare, that scarce four couple of faithful friends have been, since the world began. = barely, only.[2]
A gift so strange and of such price, I wish all kings to have;
But chiefly yet, as duty bindeth, I humbly crave,
True friendship and true friends, full fraught with constant faith, = fully filled or laden.
The giver of all friends, the Lord, grant her, most noble Queen Elizabeth.

The Last Song. 392-408: in the quarto, ***The Last Song*** is printed on a separate page following ***FINIS***; Adams suggests it may have been sung by all the actors.

The strongest guard that kings can have
Are constant friends their state to save:
True friends are constant both in word and deed,
True friends are present, and help at each need:
True friends talk truly, they glose for no gain,
When treasure consumeth, true friends will remain;
True friends for their true prince refuseth not their death: = king, monarch.
The Lord grant her such friends, most noble Queen Elizabeth.

Long may she govern in honour and wealth,
Void of all sickness, in most perfect health;
Which health to prolong, as true friends require,
God grant she may have her own heart's desire:
Which friends will defend with most steadfast faith,
The Lord grant her such friends, most noble Queen Elizabeth. 401-8: early Elizabethan-era plays almost inevitably concluded with a panegyric to England's queen.

FINIS.

Richard Edward's Invented Words.

Like all writers of the era, Richard Edwards 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 *Damon and Pithias* that research suggests may have been first used, or used in a certain way, by Edwards in this play.

Edwards died in 1566, but the earliest surviving edition of *Damon and Pithias* was not printed until 1571. Some of the entries on the list below (those marked with an asterisk *) actually make their earliest confirmed appearance in a work (not *Damon*) which was published between 1566 and 1571 (inclusive), and so technically cannot "officially" be credited to Edwards. However, these "asterisked" terms may perhaps be "unofficially" credited to Edwards, since he presumably included them in *Damon* before he died.

a. Words.

a-dressing
barnacles (meaning spectacles)
benter
bumbaste * (1566)
buss (meaning to kiss) *
cockerel (applied to a young man)
colpheg
dispatch (meaning to put away or stow away, first use unconfirmed)
filling (as an adjective)
fine (meaning sensitive, with respect to one of the senses, unconfirmed first use)
firk (meaning to beat)
fox (meaning to pierce with a sword known as a fox)
franion
harecop
hoglin
hood (first application to a hawk)
moil (meaning to wallow in mire or dirt) *
mumbudget (as an interjection)
nip (meaning to arrest, as a verb)
one (meaning oneself, first use unconfirmed)
Palarrime (for Palermo)
pantacle
parasitical
pawn (first use as a verb) *
pestens
plod (meaning to walk or move slowly and laboriously) *
pouch (first use as a verb)
quiddle
shrill (applied to the sound of an inanimate object, especially an instrument)
shrine (meaning to entomb or bury) *
sift (meaning to question closely)
squirrility
surview *
too nidden
yearnful

b. Compound-Words.

butter-tooth or butter-teeth
buttery-hatch
croyden-sanguine
faggot-stick *
log-headed

mad-headed * (1566)
mariner-knave
sea-sick
vengeance-knave
wain-cart
water-bouget
well-pronounced

c. Expressions

"**commend my service**" *
"**go with (one) quietly**"
"**ran…as fast as I could**" * (though we find in 1566, "running…as fast as I could")
"**return again quickly**" * (1566)
a dead dog cannot bite (proverb)
a murrain on / take … (a curse or imprecation)
a plague take… (a curse or imprecation)
a pox... (a curse or imprecation, as in "a pox take", "a pox on", etc.)
at one blow * 1566
bate me an ace, quod Bolton
bum troth
but soft * 1566
centum pro cento
God's aymes (an oath)
God's precious lady (an oath)
good faith (as an interjection, as opposed to "in good faith") *
happy man be his dole (alternative form of the expression "happy man, happy dole")
have…lived to see this day * (and variations)
James Christ (an oath)
king's (own) mouth (referring to the provision and preparation of food for the king) *
king's language
make one merry *
make such ado * 1566
not a quinch
pawn one's life *
play with one's beard
ply the harvest
share and share (a)like
smile in one's sleeve (variation of older "laugh in one's sleeve")
to bate (one) an ace
to be deep in another's books
to be one's debtor
to be sorry for one * (though "sorry for my troubles" appeared in 1561)
t**o bear the bob** *
to blade it *
to blade it out
to hem in (meaning to interject an ahem or cough)
to sing descant *
to stretch a (one) point (first use with modern meaning)
woe the pie

d. Collocations

Collocations are words that are commonly, conventionally and familiarly used together, but together do not rise to the level of what may be called an expression. All of the following collocations make their first appearance in *Damon and Pithias*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* suggest an exactly worded formula that was reused regularly by later writers.

"**eager looks**"
"**fall / fell acquainted**" * 1566
"**let others be wise**"
"**liberal deeds**"
"**reverent majesty**"
"**reward the worthy**"
"**rule on earth**"
"**shall / will etc. remember this day**" *
"**the king's man**"
"**trusty band**"
"**wear a horn**"
"**yield (one's) throat**" * 1566
chatter and **teeth** *
lazy to describe a **lubber** * 1566
limbs and **weak**, as in "my limbs grow weak".
monkey (or monkey's) **face**
sing and **in tune** (as in "singing in tune" or "to sing in tune")
sweep and **manger** (as in "sweep the manger clean")

* = an asterisk indicates the word or expression actually appears in print elsewhere before 1571, the year of the earliest known quarto of *Damon and Pithias*, but in the year of or after the death of Edwards in 1566; the assumption is that the word or expression was probably used by Edwards in our play first, but we must acknowledge that said terms do not technically make their earliest *attested* appearance in this play.

Words which can be found first in a 1566 publication, the year Edwards died, are noted individually.

e. Words Incorrectly Attributed by OED to Edwards

Research has determined that the following words and expressions appeared in print earlier than 1566, and thus should not have been credited to Edwards.

spurt, as a verb.
sycophantical
touch (meaning to get to the core or heart of a matter)
toying (as an adjective)
upsnatch
wooden (describing something expressionless or spiritless, such as a "wooden face")

FOOTNOTES

Footnotes in the text correspond as follows:

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