ElizabethanDrama.org
presents
the Annotated Popular Edition of

DAMON and PITHIAS

by Richard Edwards
First Published 1571

Featuring complete and easy-to-read annotations.

Annotations and notes © Copyright Peter Lukacs and ElizabethanDrama.org, 2019.
This annotated play may be freely copied and distributed.
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 use of them that hereafter shall have occasion to play it, either in Private, or open Audience. Made by Maister Edwards, then being 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, 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.


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/.

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.

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

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

As heretofore in comical wise were wont abroad to be,

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

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

For lo, our author's muse, that maskèd in delight,

Hath forced his pen against his kind no more such sports to write.

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 iambus (feet) varies from line to line, between 6 and 8.

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

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.

Note Edwards' repeated use of toy and its derivatives in the Prologue - 5 times to be exact.

4: as were customarily seen elsewhere (in other plays). *in comical wise* = ie. in a manner suitable for a comedy.

5-6: "your desire will not be satisfied".

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

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.

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., 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
Muse he that lusted (right worshipful), for chance hath made this change,

For that to some he seemed too much in young desires to range:

In which, right glad to please, seeing that he did offend,
Of all he humbly pardon craves: his pen that shall amend.

And yet (right worshipful audience) thus much I dare avouch,

In comedies the greatest skill is this, rightly to touch

All things to the quick; and eke to frame each person so,
That by his common talk you may his nature rightly know.

A roister ought not preach, that were too strange to hear:
But as from virtue he doth swerve, so ought his words appear:
The old man is sober, the young man rash, the lover triumphing in toys;
The matron grave, the harlot wild, and full of wanton toys.

Which all in one course they no wise do agree;

So correspondent to their kind their speeches ought to be.
Which speeches well-pronounced, with action lively framed,
If this offend the lookers on, let Horace then be blamed,
Which hath our author taught at school, from whom he doth not swerve.

In all such kind of exercise decorum to observe.
Thus much for his defence (he saith), as poets erst have done,
Which heretofore in comedies the self-same race did run.

But now for to be brief, the matter to express.
Which here we shall present, is this: Damon and Pithias.
A rare example of friendship true — it is no legend-lier,
But a thing once done indeed, as histories do descry —
Which done of yore in long time past, yet present shall be here,
Even as it were in doing now, so lively it shall appear.
Lo, here in Syracusae th' ancient town, which once the Romans won.
Here Dionysius' palace, within whose court this thing most strange was done.

Which matter mixed with mirth and care, a just name to apply.

As seems most fit, we have it termed a tragical comedy.

Wherein talking of courtly toys — we do protest this flat! —
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.

43: of = by.
shent = blamed, reproved harshly.
= ask, request.
SCENE I.

In Town.

Here entereth Aristippus.

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

But now to the courtly behaviour my life I frame.

Muse he that lust; to you of good skill

I say that I am a philosopher still.

Lovers of wisdom are termed philosophy –

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.

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

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

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

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

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.

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

4 But now to the courtly behaviour my life I frame.

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.

6 I say that I am a philosopher still.

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.

8 Then who is a philosopher so rightly as I?
For in loving of wisdom proof doth this try,

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

10 That frustra sapit, qui non sapit sibi.

11 I am wise for myself: then tell me of troth.

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

13 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.

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.

And I profess now the courtly philosophy,
To crouch, to speak fair, myself I apply
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?
It was the rogue Diogenes, that vile grunting hog.
Let him roll in his tub, to win a vain praise:

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?

Here entereth Carisophus.

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

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

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

That office is yours, you know it right perfectly.
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.
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,
Yet surely you are a better courtier than I:
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.

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

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.

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

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?

Caris. I will not dissemble; that were against friendship.
I go into the city some knaves to nip
For talk, with their goods to increase the king's treasure –
in post = quickly, in haste, as by a courier.¹
by and by = right away.¹

= "by our Lady", a common oath, and reference to the
Virgin Mary. Various characters will use this oath
throughout the play.
= ie. more skilled in the behaviour expected of one
who attends the king's court.
= ie. "I am not".

= ie. in earnest; this still familiar expression originated
in the early 16th century.¹,²

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

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.

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

106: poetically, "where are you going?"

whither = to where.

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.

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

[Exit Carisophus.]

Arist. Adieu, friend Carisophus – in good faith now,
Of force I must laugh at this solemn vow.

Is Aristippus linked in friendship with Carisophus?
Quid cum tanto asino talis philosophus?

They say, Morum similitudo consultat amicitias;

Then how can this friendship between us two come to pass?
We are as like in condition as Jack Fletcher and his bolt;
I brought up in learning, but he is a very dolt
As touching good letters; but otherwise such a crafty knave,
If you seek a whole region, his like you cannot have:
A villain for his life, a varlet dyed in grain.

You lose money by him if you sell him for one knave, for he serves for twain:
A flattering parasite, a sycophant also,
A common accuser of men, to the good an open foe.
Of half a word he can make a legend of lies,
Which he will avouch with such tragical cries,
As though all were true that comes out of his mouth.
Where, indeed, to be hanged by and by,
He cannot tell one tale but twice he must lie.
He spareth no man's life to get the king's favour,

arrested and punished, leading to the forfeiture of his property to the government's coffer.

nip = have apprehended or arrested.¹

= of necessity.

119: "What has such a philosopher in common with such an ass?"

120: "Likeness of character cements friendship;" the quarto prints consult 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 speak 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.

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 am well-educated".
= "when it comes to learning."

125: "you can seek far and wide, and you will not find another (as cunning or devious) as is Carisophus."

= 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 ingrainned.

127: for = ie. for the price of.
serves for two = ie. is worth two.

= ie. slanderous informer.
= ie. out of.
= swear to be true.

133-4: even if he were to be hanged for doing so, he could not tell a tale without lying twice.⁵

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 oftentimes 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.

SCENE II.

In Town.

Here entereth Damon and Pithias like mariners.

Damon. O Neptune, immortal be thy praise,
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.]

SCENE III.

In Town.

Enter Carisophas.

Caris. It is a true saying, that oft hath been spoken,
The pitcher goeth so long to the water that he cometh home broken.
My own proof this hath taught me, for truth, sith I will talk to him anymore. he = ie. it.

= since.

6-7: "and be taken into another man's confidence, so they will talk openly to me". = mistake. = neatly. = ie. of treasonous speech.

10: where people know Carisophus, his reputation is smashed. = "they would be".

= ie. with a little luck. = "I have no doubt". = cause them to stumble, ie. fall into his trap.

= "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.

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. = ie. "I fear", a common expression.

19: He will...lips = metaphorically meaning Aristippus will steal what is rightfully Carisophus'. outweary = exhaust or wear away to nothing, ie. consume. = ie. from the court. = close by (to what is happening). = intentions.

20 Therefore I will not be long absent, but at hand. That all his fine drifts I may understand.

[Exit.]

SCENE IV.

In Town.

Here entereth Will and Jack.

Will. I wonder what my master Aristippus means now-a-days,

That he leaveth philosophy, and seeks to please will talk to him anymore.
King Dionysius with such merry toys:

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.

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.

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

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.

Jack. Yea, but I have heard say there is falsehood in fellowship.

In the court sometimes one gives another finely the slip:
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.

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

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;
If he be once angry, Jack shall cry, woe the pie!
several later collections of proverbs, but without explanation. Modern editors attempt to interpret this expression, but none do so convincingly.

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

= instructed.

---

**SCENE V.**

*In Town.*

Here entereth Stephano.

1

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

A sentence so true, as most men do take it,
At any time false that no man can make it:

And yet by their leave, that first have it spoken,

How that may prove false, even here I will open:

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,

One Damon of Greece, a gentleman, bought me.
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.

1-48: unusually, Stephano's speech is not written in two-syllable feet (ie. the ubiquitous *iamb*, 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).

= 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.

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).

= maxim.

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

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

11: "I am a slave by birth."

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

= filled, infused. = sullied the reputation of.
These two, since at school they fell acquainted,  
In mutual friendship at no time have fainted.  
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.  

Which both are in virtue so narrowly laced,  
That all their whole doings do fall to this issue,

22: Damon and Pithias are united (laced)\(^1\) in virtue.

To have no respect but only to virtue:  
All one in effect, all one in their going,  
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:  
If Pithias be served, then Damon is eased.

Serve one, serve both (so near), who would win them:

I think they have but one heart between them.  
In travelling countries we three have contrived  
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  
Go seeking to learn what news here are walking  
To hark of what things the people are talking.  
I like not this soil, for as I go plodding,  
I mark there two, there three, their heads always nodding,  
In close secret wise, still whispering together.  
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.  
Well, I will to my masters, and tell of their using,  
That they may learn, and walk wisely together:  
I fear we shall curse the time we came hither.

Exit.

SCENE VI.  
The Palace.  

Here entereth Aristippus and Will.  

Arist.  Will, didst thou hear the ladies so talk of me?  
What aileth them? from their nips shall I never be free?

= weakened.\(^3\)

22: Damon and Pithias are united (laced)\(^1\) in virtue.

23: "that their entire code of conduct comes down to this".

25-26: Damon and Pithias do everything together.

= comforted, ie. without worry.

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.\(^4\)

= spent (in time).\(^3,6\)

= ie. Damon and Pithias are relaxing in their lodgings.

= circulating.\(^1\)

= listen.

= note.

= in a secretive manner.

= causes this thinking or pondering.

= ie. will go. = this treatment or behaviour.

= hither, ie. to here.

Entering Characters: Will is the servant of our gentleman-philosopher Aristippus.

= 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;

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.

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

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.

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!

Damon. What is that? tell us quickly.

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." plain-song = a simple melody accompanied by an improvised melody, or descant, which is usually a harmony or counter-point; descant also means "remark" or "comment".

1 = manner.

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

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

= about.

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.
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
Asked the cause, why he was condemned to die.
[Who] whispered in mine ear, nought hath he done but thus.
In his sleep he dreamed he had killed Dionysius:
Which dream told abroad, was brought to the king in post.
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,
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,
To sit fast as they think, do execute speedily
All such as any light suspicion have tainted.

Steph. [Aside] With such quick carvers I list not be acquainted.

Damon. So are they never in quiet, but in suspicion still,
When one is made away, they take occasion another to kill:
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,
How happy are then merciful princes, of their people beloved!
Having sure friends everywhere, no fear doth touch them:
They may safely spend the day pleasantly, at night sûcrè dormiunt in utramque aurem.

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,
And as far as I hear, Dionysius is beloved of none.

Damon. That state is most miserable; thrice happy are we,
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;

Which virtue always through worldly things do not frame.
Yet doth she achieve to her followers immortal fame:
Whereof if men were careful for virtue's sake only,
They would honour friendship, and not for commodity.
But such as for profit in friendship do link,

When storms come, they slide away sooner than a man will think.
My Pithias, the sum of my talk falls to this issue,
To prove no friendship is sure, but that which is grounded on virtue.

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,

But that true friends should be two in body, but one in mind?
As it were, one transformed into another? which against kind
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: −
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
Many eyes are bent on you in the streets as ye go:
Many spies are abroad, you can not be too circumspect.

Damon. Stephano, because thou art careful of me, thy master, I do thee praise:
Yet think this for a surety: no state to displease

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.
Pythagoras said, that this world was like a stage,
Whereon many play their parts: the lookers-on, the sage. 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*.

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

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;

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*?

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

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

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. 

= those who observe are the wise ones.

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

90-91: Stephano comments on the unwillingness of the Syracusans to speak in his presence. 
*mummers* = actors in dumb-shows or pantomimed scenes. 

90: *nought they say* = "they say nothing".

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

95: *= before. = get something to eat.*

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

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.

Let them bark that lust at this kind of gain,
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.

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

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.

Here entereth Damon and Stephano.

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

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

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

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.

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

Steph. I care not for your crafty sophistry.

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

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.

Steph. With wings on my feet I go.

Damon. Not in vain the poet saith, Naturam furcâ expellas,
tamen usque recurret;
For train up a bondman to never so good a behaviour,
Yet in some point of servility he will savour:
As this Stephano, trusty to me his master, loving and kind,
Yet touching his belly a very bondman I him find.

He is to be borne withal, being so just and true,
I assure you, I would not change him for no new. –
But methinks this is a pleasant city;
The seat is good, and yet not strong; and that is great pity.

Caris. [Aside] I am safe, he is mine own.

Damon. The air subtle and fine, the people should be witty
That dwell under this climate in so pure a region:
A trimmer plot I have not seen in my peregrination.
Nothing misliketh me in this country,
But that I heard such muttering of cruelty:
Fame reporteth strange things of Dionysius,
But kings' matters passing our reach, pertain not to us.

[Carisophus comes forward.]

Caris. Dionysius, quoth you? since the world began,
In Sicilia never reigned so cruel a man:
A spiteful tyrant to all men; I marvel, I,
That none makes him away, and that suddenly.

Damon. My friend, the gods forbid so cruel a thing
That any man should lift up his sword against the king!
Or seek other means by death him to prevent,
Whom to rule on earth the mighty gods have sent.
But, my friend, leave off this talk of King Dionysius.


Damon. What then? An nescis longas regibus esse manus?

It is no safe talking of them that strikes afar off.
But leaving kings' matters, I pray you show me this courtesy,
To describe in few words the state of this city.
A traveller I am, desirous to know
The state of each country, wherever I go:
Not to the hurt of any state, but to get experience thereby.
It is not for nought, that the poet doth cry,

Die mihi musa virum, captae post tempore Trojae,
Qui mores hominum multorum vidit et urbes.

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

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

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

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. −

[Aside] He is a spy. −

Sir, I pray you, have patience awhile, for I have to do hereby: 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.

[Exit Carisophus.]

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

Enter Carisophus and Snap.

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

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.]

SCENE IX.

The Palace.

Here entereth Aristippus.

Arist. Ah, sirrah, by'r Lady, Aristippus likes Dionysius' court very well, which in passing joys and pleasures doth excel.

Where he hath dapsiles caenas, geniales lectos, et auro, Fulgentem tyranni zonam.

I have plied the harvest, and stroke when the iron was hot;

When I spied my time, I was not squeamish to crave, God wot!

But with some pleasant toy I crept into the king's bosom.

For which Dionysius gave me Auri talentum magnum – A large reward for so simple services.

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:

Money is current, men say, and current comes of Currendo:

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?
And yet not so despise it, but to have in store

Enough to serve his own turn, and somewhat more.
With sundry sports and taunts yesternight I delighted the king,
That with his loud laughter the whole court did ring,
And I thought he laughed not merrier than I, when I got this money.

But, mumbudget, for Carisophus I espy

In haste to come hither: I must handle the knave finely.

Here entereth Carisophus [with Jack.]

O Carisophus, my dearest friend, my trusty companion!
What news with you? where have you been so long?

Caris. My best beloved friend Aristippus, I am come at last;
I have not spent all my time in waste.
I have got a prey, and that a good one, I trow.

Arist. What prey is that? fain would I know.

Caris. Such a crafty spy I have caught, I dare say,
As never was in Sicilia before this day;
Such a one as viewed every weak place in the city,
Survived the haven and each bulwark in talk very witty:
And yet by some words himself he did bewray.

Arist. I think so in good faith, as you did handle him.

Caris. I handled him clerkly, I joined in talk with him courteously:
But when we were entered, I let him speak his will, and I Sucked out thus much of his words, that I made him say plainly,
He was come hither to know the state of the city;
And not only this, but that he would understand The state of Dionysius' court and of the whole land.
Which words when I heard, I desired him to stay,
Till I had done a little business of the way,
Promising him to return again quickly; and so did convey Myself to the court for Snap the tipstaff, which came and unsnatched him.

Brought him to the court, and in the porter's lodge dispatched him.

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

I am too shamefast: for my travail and toil
I crave nothing of Dionysius, but only his spoil:
Little hath he about him, but a few motheaten crowns of gold,

Cha.pouched them up already, they are sure in hold:
And now I go into the city, to say sooth,
To see what he hath at his lodging to make up my mouth.

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.

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.

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

No, I warrant you: though I say little to your face,
I will lay on mouth for you to Dionysius, when I am in place. –

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

Exit Aristippus.
**Caris.** Our fine philosopher, our trim learned elf.

Is gone to see as false a spy as himself.

Damon smatters as well as he of crafty philosophy,

And can turn cat in the pan very prettily:

But Carisophus hath given him such a mighty check,

As I think in the end will break his neck.

What care I for that? why would he then pry,

And learn the secret estate of our country and city?

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

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:

And yet by my troth, to speak my conscience plainly,

I will use his friendship to mine own commodity.

While Dionysius favoureth him, Aristippus shall be mine;

But if the king once frown on him, then good night. Tomalin:

He shall be as strange as though I never saw him before.

But I tarry too long, I will prate no more.—

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:

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

**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?

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

Pith. To die! Alas! For what cause?

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

That, O Jupiter, of all wrongs the revenger,

Seest thou this injustice, 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? −

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

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

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

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.

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

[Exit Stephano.]

Pith. Ah woful Pithias! sith now I am alone, 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.
But, O music, as in joyful times thy merry notes did borrow, 
So now lend me thy yearnful tunes to utter my sorrow.

Here Pithias sings and the regals play.

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!

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!

My mouth, refuse the food, 
That should my limbs sustain: 
Let sorrow sink into my breast, 
And ransack every vein: 
You Furies, all at once 
On me your torments try: 
Why should I live, since that I hear 
Damon my friend should die!

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!

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 −
But do I see Stephano amazed hither to run?

\textit{Here entereth Stephano.}

\begin{verbatim}
84  Steph.  O Pithias, Pithias, we are all undone!
85  Mine own ears have sucked in mine own sorrow;
86  I heard Dionysius swear that Damon should die to-morrow.
87  Pith.  How earnest thou so near the presence of the king,
88     That thou mightest hear Dionysius speak this thing?
89  Steph.  By friendship I \textit{gat} into the court, where in great
90  audience
91     I heard Dionysius with his own mouth give this cruel
92  sentence
93  By these \textit{express} words: that Damon the Greek, that crafty
94  spy,
95  Without further judgment to-morrow should die:
96  Believe me, Pithias, with these ears I heard it myself.
97  Pith.  Then how near is my death also! Ah, woe is me!
98     Ah my Damon, another myself, shall I \textit{forego} thee?
99  Steph.  Sir, there is no time of lamenting now: it \textit{behoiveth}
100  us
101  To make means to them which can do much with Dionysius,
102  That he be not \textit{made away}, \textit{ere} his cause be fully heard; for
103  we see
104  By evil report things be made to princes far worse than they
105  be.
106  But lo, yonder cometh Aristippus, in great favour with King
107  Dionysius,
108  Entreat him to speak a good word to the king for us,
109  And \textit{in the mean season} I will to your lodging to see all
110  things safe there.
111  \[Exit Stephano.\]
112  Pith.  To that I agree: but let us slip aside his talk to hear.
113  \[Pithias retires.\]
114  \textit{Here entereth Aristippus}
115
116  Arist.  Here is a sudden change indeed, a strange
117  metamorphosis,
118  This court is clean altered: who would have thought this?
\end{verbatim}
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 spitefully,
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:
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.
Sir, you serve in the court, as fame doth tell.

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

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

The more in favour, the less I dare say.

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

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

You shall not hurt yourself to speak for the innocent.

He is not innocent whom the king judgeth nocent.

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

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

This word my trembling heart cutteth in two.

Ah, sir, in this woful case what wist I best to do?

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.

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.

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.

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

Gronno, do my commandment: strike off Damon's irons by and by. Then bring him forth, I myself will see him executed presently.

= ie. "your reputation".

"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.

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

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

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

e = beyond retrieval.

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

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

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

204ff: 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.

= command.

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?

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

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.

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

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.

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

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.

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.

= permit or tolerate.

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

218: minded = intended.

= "he who". = condition.

220: imps = spawn of the devil,¹ though Farmer suggests "members of a courtly retinue;" 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

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.

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

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

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
Diony. A king's praise standeth in the revenging of his enemy.

Eub. A greater praise to win him by clemency.

Diony. To suffer the wicked live it is no mercy.

Eub. To kill the innocent it is great cruelty.

Diony. Is Damon innocent, which so craftily undermined Carisophus, To understand what he could of King Dionysius? Which survied the haven and each bulwark in the city, Where battery might be laid, what way best to approach? shall I Suffer such a one to live, that worketh me such despite?

No, he shall die, then I am safe: a dead dog cannot bite.

Eub. But yet, O mighty [king], my duty bindeth me To give such counsel, as with your honour may best agree: The strongest pillars of princely dignity, I find this justice with mercy and prudent liberality: The one judgeth all things by upright equity, The other rewardeth the worthy, flying each extremity. As to spare those which offend maliciously, It may be called no justice, but extreme injury:

So upon suspicion of such things not well-proved, To put to death presently whom envious flattery accused, It seemeth of tyranny; and upon what fickle ground all tyrants do stand, Athens and Lacedemon can teach you, if it be rightly scanned, And not only these citizens, but who curiously seeks The whole histories of all the world, not only of Romans and Greeks, Shall well perceive of all tyrants the ruinous fall,

sources.

= depends on. 2

= allow. = ie. to live.

= who. = questioned artfully or deceitfully. 1,4

260: almost a word-for-word repetition of line 43 in Scene IX. survied = inspected. 1 haven = port. bulwark = fortification. = ie. so as to attack Syracuse at its weakest point.

= allow. = "who acts to cause me such injury?"

= 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).

= missing word provided in the 1582 edition. = conform.

= ie, "to be", "is". = generosity.

269: "the first of these qualities, mercy, permits you to judge everyone impartially (with equity) and with moral rectitude", 1 = ie. liberality. = avoiding.

271-2: "if a person has genuinely intended to cause 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.

= emended from 1571's each by Farmer. = right away. = meaning Carisophus, whom Eubulus describes as a spiteful sycophant. 1 = has the appearance of.

276: you can learn if you study the history of Athens and Lacedemon; see the note at lines 275-9 below.

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.\textsuperscript{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.).\textsuperscript{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.\textsuperscript{18}

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

Of merciful princes to set out the passing felicity
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:

Mercy unto those where opinion, simpleness have mercy deserved.

Of liberty nought I say, but only this thing,
Liberty upholdeth the state of a king
Whose large bountifullness ought to fall to this issue,
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,

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

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

My dreadful dreams of him bereaves my rest; on bed I lie
Shaking and trembling, as one ready to yield his throat to Damon's sword.
This quaking dread nothing but Damon's blood can stay:
Better he die than I to be tormented with fear ever.

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

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?

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 straken off before my face.

Gron. It shall be done, sir.

[To Damon] Because your eyes have made such a-do

I will knock down this your lantern, and shut up your shop-window too.

Damon. O mighty king, whereas no truth my innocent life can save,
But that so greedily you thrust my guiltless blood to have,
Albeit (even for thought) for ought against your person:
Yet now I plead not for life, ne will I crave your pardon.
But seeing in Greece my country, where well I am known,
I have worldly things fit for mine alliance, when I am gone,
To dispose them, ere I die, if I might obtain leisure, properly dispose of his worldly possessions, which will
alliance = kin.

41

334: "I would consider (account) this to be
passing gratifying", though pleasure
does seem to be used to mean "favour".

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.

= ie. in order.

= trust.

340: to pay = the later 1582 quarto prints to yeelde
speedily, which may be preferable in that it rhymes
better with line 339.

= "a droll request!", ie. "what a good joke!"

= manner; note the line's double negative.

= an imperative, directed at Damon: "do this thing".

345: Dionysius will grant Damon's wish if he gives the
king a hostage as a guarantee for his return.

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, rather naively, expects Dionysius to take
him at his word.

350: "it may have been customary once to trust a
person solely on his word, but the world isn't like that
anymore."

= "if I could honourably do so".

= keep, ie. "do not break".

= "presented his petition".

move = 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.

= ie. arms extended in a posture of gratitude.
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.
Take me, O mighty king: my life I pawn for his:
Strike off my head if Damon hap at his day to miss.

Diony. What art thou, that chargest me with my word so boldly here?

Pith. I am Pithias, a Greek born, which hold Damon my friend full dear.

Diony. Too dear perhaps, to hazard thy life for him: what fondness moveth thee?

Pith. No fondness at all, but perfect amity.

Diony. A mad kind of amity! advise thyself well: if Damon fail at his day,
Which shall be justly appointed, wilt thou die for him, to me his life to pay?

Pith. Most willingly, O mighty king: if Damon fail, let Pithias die.

Diony. Thou seemest to trust his words that pawnest thy life so frankly.

Pith. What Damon saith, Pithias believeth assuredly.

Diony. Take heed for life, worldly men break promise in many things.

Pith. Though worldly men do so, it never haps amongst friends.

Diony. What callest thou friends? are they not men, is not this true?

Pith. Men they be, but such men as love one another only for virtue.

Diony. For what virtue dost thou love this spy, this Damon?

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.

**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.
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".

= 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?
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;
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! −
But what a noise is this? is all well within, trow ye?
I fear all be not well within, I will go see. −

Come out, you weasel: are you seeking eggs in Damon's chest?

Come out, I say: _wilt thou be packing_? by Cock, you were best.

[Carisophus and Jack enter; Stephano grabs Carisophus.]

_Caris._ How _durst_ thou, villain, to lay hands on me?

_Steph._ Out, _sir knave_, or I will send ye.
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?

_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?

_Caris._ What if I have not?

_Steph._ Then for an earnest penny take this blow.

= power.

15: Damon has no time to lecture on the nature of true friendship.

= instigated.

= "do you think?"

24: Stephano goes to the edge of the stage and peers off-stage, seeking the source of the disturbance.

25: Weasels were known to invade the nests of other animals and suck on their eggs, thus eating their young.30

26: _wilt...packing_? = "are you leaving?"

30: _you were best_ = "this would be best for you."

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.

= dare.

= mock title; _knave_ = scoundrel.

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.

= "that is something" (sarcastic).

1: _earnest penny_ = ie. a taste (of something to come).
[Stephano beats Carisophus.]

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."

*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." = small purse.

---

52: *Caris.* Jack, give me my sword and *target*.

---

54: *Stephano steps between Carisophus and Jack.*

---

56: *Jack.* I cannot come to you, master, this knave doth me *let*.

*Hold* = block.

---

58: *Steph.* Away, *Jackanapes*, else I will *colpheg* you by and by: –

*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.

*colpheg* = strike or cuff, a corruption of the old French word *colaphize*. = strike or cuff.

---

60: Ye slave, I will have my *pennyworths* of thee therefore, if I die.

About, villain!

---

62: *Caris.* O citizens, help to defend me.

---

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, 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*?

*Aside* = added by editor.

*trow ye?* = "do you think?"

---

74: To trust such a false knave upon his honesty?

As he is an honest man (*quoth you?*) he may *bewray* all to the king.

---

76: And break his oath for this *never a whit* - but, my *franion*, I tell you this one thing: *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".

---

72: *Steph.* Then say on thy mind: I have taken a wise oath on him, have I not, *trow ye*?

*Aside* = added by editor.

*trow ye?* = "do you think?"

---

74: To trust such a false knave upon his honesty?

As he is an honest man (*quoth you?*) he may *bewray* all to the king.

---

76: And break his oath for this *never a whit* - but, my *franion*, I tell you this one thing: *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.
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.

**Steph.** Why so, I pray thee heartily?

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

**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.

**Caris.** O sir, I am a courtier: when courtiers shall hear tell
How you have used me, they will not take it well.

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

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

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

Which sort under that cloak do all kinds of villainy.
A right courtier is virtuous, gentle, and full of urbanity,
Hurt not man, good to all, devoid of villainy:
But such as thou art, fountains of squurrility and vain delights;
Though you hang by the court, you are but flatt’ring parasites;
As well deserving the right name of courtesy,
As the coward knight the true praise of chivalry.

I could say more, but I will not, for that I am your well-willer.
In faith, Carisophus, you are no courtier but a caterpillar,
A sycophant, a parasite, a flatterer, and a knave.
Whether I will or no, these names you must have:
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 vagaboun, or a lazy lubber.

And not given one blow again. Hast thou handled me well?
Jack. Master, I handled you not, but who did handle you very handsomely, you can tell.


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

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

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

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.

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

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

Caris. What! doth my head swell?

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

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

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

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

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

[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:

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.

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,

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.

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

_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.

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.

= 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.

= examined.


13: _smiled in my sleeve_ = ie. so as not to be seen doing so. _dressed_ = Adams suggests "deceived".

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.

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.

20: "every colour, place and thing suited Aristippus." = stupifies.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
dughters 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.]

SCENE XIII.

By the Palace Gate.

Here entereth Jack and Will.

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

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

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

Even here with a pantacle I will you disgrace;

And though you have a far better face than I,
Yet who is better man of us two these fists shall try,
Unless you leave your taunting.

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?

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.

Enter 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.

1: mar = damage, injure.
fondly prate = foolishly chatter.

2: 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.

= "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.

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

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

= determine by experiment.
= cease.

15: Elizabethan characters made vows on material objects as well religious images.

= twich was an alternate
And yet will be beaten with a faggot-stick. These barking whelps were never good biters,

Ne yet great crakers were ever great fighters:
But seeing you egg me so much, I will some what more recite:
I say, Carisophus thy master is a flatt'ring parasite;
Gleaning away the sweet from the worthy in all the court.

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

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?

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.

Jack. Nay, if you will needs be prating of my master still,
In faith I must cool you, my friend, dapper Will:
Take this at the beginning.

[Strikes him.]

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

Jack. By the mass, I will box you.

Will. By Cock, I will fox you.

[Jack and Will scuffle.]

Jack. Will, was I with you?

Will. Jack, did I fly?

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

Will. In faith, doating dotterel, you will cry creak.
Here entereth Snap.

Snap. Away, you crack-ropes, are you fighting at the court-gate?
And I take you here again I will swinge you both: what!

[Exit Snap.]

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

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

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

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.

But who have we here? Cobex epi coming yonder.

Here entereth Grim the Collier, whistling.

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

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

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

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.

= exhausted. = wish, desire.
= hand.

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

= 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).

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.

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?

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

Ich might have lain tway hours longer in my bed,
Cha tarried so long here, that my teeth chatter in my head.

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

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

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

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

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

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.

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

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

Do they not say for the king's mouth?

Will. What, then, goodman collier?
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.

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)" so".
trim cast of murlons = fine pair of merlins (a species of small falcons).

= 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.

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

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

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

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

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

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

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

Good for none but such as have no buttocks.

Did you ever see two such little Robin ruddocks

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

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

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

We see this evident by daily proof.

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.

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."

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.\(^1\)\(^4\)

= humorously ironic. = hobgoblin, bugbear.\(^4\)

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.

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

= 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.\(^1\)\(^4\)

= robin redbreasts.

142: *laden* = burdened, weighed down.\(^1\)

*breeches* = ie. "such breeches".

*chill* = "I will".

= whoever. = "with a spiritual or religious purpose in mind;" Grim is ironic.\(^4\)

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,\(^2\) 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).\(^1\)\(^3\)

You get the idea. It is not the practice of our editions to salaciously strain to identify every possible vulgar interpretation of our scripts.
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.

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

[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.

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.

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

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.

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

Grim. No; it is warm enough; it is very lousious and trim.
'Tis musselden, ich ween: of fellowship let me have another spurt,

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

Jack. By Cock, and you shall have it; but I will begin, and that anon.
Jebit avow, mon companion.
**Grim.** Jhar vow pleadge pety Zawne.

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

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

When ich was a lusty fellow, and could verk 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:

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?

**Grim.** A vengeance take him! 'twas a gentleman, one Master Crowsphus.

**Will.** Crowsphus! you clip the king's language, you would have said Carisophus. But I perceive now either the wind is at the south, Or else your tongue cleaveth to the roof of your mouth.

**Grim.** A murrain take thik wine, it so intoxicate my brain, That to be hanged by and by I cannot speak plain.

**Jack.** [Aside] You speak knavishly plain, seeing my master you do mock: In faith, ere you go, I will make you a lobcock. –

181: properly, "J'ai vous pleigé, petit Zawne," "I pledge to you, little Zawne." 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.

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

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!

= vigorous (with youth). = crack. = soundly.
= sophistical, crafty or fault-finding.
191: torup = probably "interrupt", notes Adams. The quarto prints torrupe here. wot = know.

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."

199: A vengeance...him = a common imprecation. Crowsphus = mistaken, deliberately insulting, or drunken rendering of Carisophus.

= the king's English, ie. English. = ie. should.
= is stuck; the full expression is from the Bible, appearing in Job 29:10 and three other verses.

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".

= plainly, ie. clearly.

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.
Father Grim, what say they of this Damon abroad?

Grim. All men are sorry for him, so help me God. They say a false knave ‘cused him to the king wrongfully; And he is gone, and should be here to-morrow to die, Or else his fellow, which is in prison, his room shall supply.

Grim. All men are sorry for him, so help me God. They say a false knave ‘cused him to the king wrongfully; And he is gone, and should be here to-morrow to die, Or else his fellow, which is in prison, his room shall supply.

Grim. All men are sorry for him, so help me God. They say a false knave ‘cused him to the king wrongfully; And he is gone, and should be here to-morrow to die, Or else his fellow, which is in prison, his room shall supply.

Chill not be his half for vorty shillings, I tell you plain, I think Damon be too wise to return again.

Will. Will no man speak for them in this woful case?

Grim. No, chill warrant you, one Master Stippus is in place, Where he may do good, but he frames himself so, Whatsoever Dionysius willeth to that he will not say no:

'Tis a subtle vox, he will not tread on thorns for none.

A merry harecop 'tis, and a pleasant companion; A right courtier, and can provide for one.

Jack. Will, how like you this gear? your master Aristippus also
At this collier's hand hath had a blow! --
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.

Ich may say in counsel, though all day I moil in dirt,

Chill not change lives with any in Dionysius' court: For though their apparel be never so fine, Yet sure their credit is far worse than mine. And, by Cock, I may say, for all their high looks, I know some sticks full deep in merchants' books:

And deeper will fall in, as fame me tells,

As long as instead of money they take up hawks' hoods and bells:

= ie. beyond or outside of the palace.
= accused.
= companion. = ie. shall take his place (at the executioner's block).
= "I would not be his other half (ie. Pithias) for forty shillings.
= is too smart.
= "on their behalves", ie. "try to persuade the king to commute their sentence"
221: "no, I assure you, there is one Aristippus on the scene".
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.
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.
= 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".
= business.
= ie. received an insult.
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.
= can mean "work" in general, or, more specifically, "dig or grub in the ground", e.g. for coal.1 = "I will", ie. "I would". = exchange.
= reputation.
238: ie. "I know some are deeply indebted to merchants".4 = ie. in debt. = personified Rumour.
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;

T'ath a mad name: it is called, ich ween, Centum pro cento.

Some other in courts make others laugh merrily.

When they wail and lament their own estate secretly.

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.

Will. It seemeth that colliers have a very trim life.

Grim. Colliers get money still: tell me of troth,

Is not that a trim life now, as the world go'th?

All day, though I toil with my main and might,

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.

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;

T'ath a mad name: it is called, ich ween, Centum pro cento.

Some other in courts make others laugh merrily.

When they wail and lament their own estate secretly.

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.

Will. It seemeth that colliers have a very trim life.

Grim. Colliers get money still: tell me of troth,

Is not that a trim life now, as the world go'th?

All day, though I toil with my main and might,

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.

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.
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.

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?

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,

And these benters, I trow, shall anon get me more.

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?

Grim. Nay, there bate me an ace (quod Bolton): I can wear a horn and blow it not.

Jack. By'r Lady, the wiser man.

Grim. Shall I tell you by what sleight I got all this money?

Then ich were a noddy indeed; no, no, I warrant ye.

Yet in few words I tell you this one thing.

He is a very fool that cannot gain by the king.

Will. Well said, father Grim: you are a wily collier and a brave,

I see now there is no knave to the old knave.
**Grim.** Such knaves have money when courtiers have none. But tell me, is it true that abroad is blown?

**Jack.** What is that?

**Grim.** Hath the king made those fair damsels his daughters To become now fine and trim barbers?

**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.

If ich came so near them, for my wit should not give three chips

If ich could not steal one swap at their lips.

**Jack.** [Aside] Will, this knave is drunk, let us dress him.

Let us rifle him so that he have not one penny to bless him, And steal away his debenters too.

**Will.** Content: invent the way, and I am ready.

**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:

In all points as they handle Dionysius, I will dress you trim and fine.

**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.

[Here Will fetcheth a barber's basin, a pot with water, a razor, and cloths, and a pair of spectacles.]

**Jack.** Come, mine own father Grim, sit down.

**Grim.** Mass, to begin withal, here is a trim chair.

**Jack.** What, man, I will use you like a prince. — Sir boy, fetch me my gear.

**Will.** Here, sir.
Jack. Hold up, father Grim.

Grim. Me-seem my head doth swim.

Jack. My costly perfumes made that. − Away with this, sir boy: be quick.

Aloysye, aloysye, how, how pretty it is! is not here a good face?

A fine owl's eyes, a mouth like an oven.

Father, you have good butter-teeth full seen. −

[Aside] You were weaned, else you would have been a great calf.

Ah trim lips to sweep a manger! here is a chin

As soft as the hoof of an horse.

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.

Hold up, father Grim. − Will, can you bestir ye?

Grim. Methinks, after a marvellous fashion you do besmear me.

Jack. It is with unguentum of Daucus Maucus, that is very costly:

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?

332-357: Jack washes Grim's face with the urine.

= "it seems to me".

335: aloysye, 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 suggests "Alas!". Skeat 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!".

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.

= incisors.¹

= ie. "it's a good thing you were weaned early, otherwise".

= ie. Grim has lips like an ass.⁴

= sallow, or sickly yellow, colour.⁷ = curse.

= "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.

351: now Jack is spreading some supposed salve on Grim's face.

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.

= perfumed ball of soap.¹⁴
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.
Jack. You are like to bear the bob, for we will give it:

Set out your bussing base, and we will quiddle upon it.

[Grimsingeth Buss.]

Jack sings. Too nidden and too nidden.

Will sings. Too nidden and toodle toodle doo nidden;

Is not Grim the collier most finely shaven?

Grim. Why, my fellows, think ich am a cow, that you make such toying?

Jack. Nay, by'r Lady, you are no cow, by your singing;
Yet your wife told me you were an ox.

Grim. Did she so? 'tis a pestens quean, she is full of such mocks.
But go to, let us sing out our song merrily.

[The song at the shaving of the Collier.]

Jack. Such barbers God send you at all times of need.

Will. That can dress you finely, and make such quick speed;

Jack. Your face like an inkhorn now shineth so gay −

Will. That I with your nostrils of force must needs play, With too nidden and too nidden.

Jack. With too nidden and toodle toodle doo nidden. Is not Grim the collier most finely shaven?

Will. With shaving you shine like a pestle of pork.

Jack. Here is the trimmest hog's flesh from London to York.

Will. It would be trim bacon to hang up awhile.

base = bass, deep-sounding.

buss = ie. buzz, hum.4

= 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

= 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 Skeat6 suggest "to talk about or treat triflingly".

400: a nonsense refrain, which will be repeated throughout the song.

= an onomatopoetic word imitative of the sound of a pipe or flute.1 = Will puns, as shaven also means fleeced or cheated.1,4 = "do you think I".

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.

= "she is a pestilent or diseased whore.4

421: "your face, so recently black like ink, now shines so brightly."

inkhorn = a small vessel for holding ink.

= of necessity.

= ham of a pig.4

429: an allusion to the famed high quality of York hams.3
Jack. To play with this hoglin of force I must smile,
With too nidden and too nidden.

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.

Grim. Near would I be polled, as near as cham shaven.

Will. Then out of your jerkin needs must you be shaken.
With too nidden and too nidden, &c.

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.]

Grim. This is trimly done: now chill pitch my coals not far hence.

And then at the tavern shall bestow whole tway pence.

[Exit Grim.]

Jack. Farewell, Cock. − before the collier again do us seek.

Let us into the court to part the spoil, share and share like.

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.

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.

Snap. What stature were they of?

Grim. As little dapper knaves as they trimly could scoff.

Snap. They are lackeys, as near as I can guess them.

Grim. Such lackeys make me Jack; an halter beswing them!
Cham undone, they have my benters too.

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.

Snap. Then cry no more, come away.

[Exeunt.]

SCENE XV.
The Palace.

1: Out alas = an exclamation of regret, "woe is me!" moan = complaint.

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".

= ie. "what did they look like?" stature could refer to height or appearance.

22: "they were small, well-dressed (dapper) scoundrels who were quick to mock." = servants.

= ie. in money. = "rope or noose swing them about!" = "I am ruined". = ie. debentures.

39: Grim, Jack and Will make no further appearances in our play.
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.

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.

We grew so hot in talk, that Eubulus protested plainly,
Which held his ears open to parasitical flattery.

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?

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?

Arist. I follow the proverb: *Amicus usque ad aras*.

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?
Arist. I love no stretching; so I may breed mine own pain.  
= "by doing so, I will harm myself."

= act the friend.¹

Caris. A friend ought to shun no pain, to stand his friend in stead.  

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.  

Caris. What link is that? fain would I know.  

Arist. Honesty.  

Caris. Doth honesty knit the perfect knot in true friendship?  

Arist. Yea, truly, and that knot so knit will never slip.  

Caris. Belike, then, there is no friendship but between honest men.  

Arist. Between the honest only; for, Amicitia inter bonos, saith a learned man.  

Caris. Yet evil men use friendship in things unhonest, where fancy doth serve.  

Arist. That is no friendship, but a lewd liking; it lasts but a while.  

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?  

Arist. They must needs; for in two bodies they have but one heart.  

Caris. Friend Aristippus, deceive me not with sophistry:  
Is there no perfect friendship, but where is virtue and honesty?  

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:  

47: the most important link is missing, and so the chain of friendship must be broken.  

= "I would like to know."  

59: Latin: "Friendship between the good." The quarto's bonns, ie. bonus, is corrected by the editors to bonos.  

61: "yet men with evil intentions feign friendship to further their ends, when the notion or need arises."  

= wicked fondness.² = ie. but only.  

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.¹³,⁴
Yet these feathers have the shadow of lively feathers, the truth to scan.

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, and sought means how thou with thine own fancy might be led.

My friendship thou soughdest for thine own commodity, as worldly men do, by profit measuring amity:

Which I perceiving, to the like myself I framed, wherein I know of the wise I shall not be blamed.

If you ask me, Quare? I answer, Quia prudentis est multum dissimulare.

To speak more plainer, as the proverb doth go, in faith, Carisophus, cum Cretense cretizo.

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?

Well, I see now I myself have beguiled, in matching with that false fox in amity, which hath me used to his own commodity:

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.

It is the gods' judgment, I see it plainly, for all the world may know, Incidi in foveam quam feci.

Well, I must content myself, none other help I know, until a merrier gale of wind may hap to blow.

[Exit.]

SCENE XVI.

The Palace.

Enter Eubulus.
**Eub.** Who deals with kings in matters of great weight,

When froward will doth bear the chiefest sway,

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.

The more ye quench, the more increased is the fire.

This thing I prove in Pithias' woful case,

Whose heavy hap with tears I do lament:

The day is come, when he, in Damon's place,

Must lose his life: the time is fully spent.

Nought can my words now with the king prevail,

Against the wind and striving stream I sail:

For die thou must, alas! thou seely Greek.

Ah, Pithias, now come is thy doleful hour:

A perfect friend, none such a world to seek.

Though bitter death shall give thee sauce full sour,

Yet for thy faith enrolled shall be thy name

Among the gods within the book of fame.

Who knoweth his case, and will not melt in tears?

His guiltless blood shall trickle down anon.

Then the Muses sing.

**Musus.** Alas, what hap hast thou, poor Pithias, now to die!

Woe worth the man which for his death hath given us cause to cry.

**Eub.** Methink I hear, with yellow rented hairs,

The Muses frame their notes, my state to moan:

Among which sort, as one that mourneth with heart,

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:

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?
What faith hast thou, which for thy friend thy death doth
not refuse?
O heavy hap hast 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:
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.

My heart is rent in two with this miserable case,
Yet am I charged by Dionysius' mouth to see this place
At all points ready for the execution of Pithias.
Need hath no law: will I or nill I, it must be done,

But lo, the bloody minister is even here at hand.

Enter Gronno.

Gronno, I came hither now to understand
If all things are well appointed for the execution of Pithias.
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.

But hark, the prisoner cometh, and the king also:
I see there is no help, Pithias his life must forego.

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.

Here entereth Snap [with Pithias and Stephano.]

Snap. Give place; let the prisoner come by; give place.

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.

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,

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.
= lose.

= Dionysius is ironic.
= "approaches quickly to".²
= who.
= immediately, right away.
= likely believed.
= ie. out of.

= "make way". = pass by.¹

= unwilling.
= 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;
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,
The wind may be contrary, sickness may *let* him, or some misadventure by the way,
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,

His mind is here, *he hath some let*, he is but a man.

That he might not return of all the gods I did require,
Which now to my joy doth grant my desire.
But why do I *stay* any longer, seeing that one man's death
May suffice, O king, to pacify thy wrath?

O thou minister of justice, do thine office by and by,
Let not thy hand tremble, for I tremble not to die. –
Stephano, the right *patron* of true fidelity,
Commend me to thy master, my sweet Damon, and of him 
*crave* liberty
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,
Shall hover about the place, wheresoever thou be.

*Diony.* Eubulus, this *gear* is strange; and yet because Damon hath *falsed* his faith, Pithias shall have the law. –

Gronno, *despoil* him, and *eke* dispatch him quickly.

*Gron.* It shall be done; since you came into this place
I might have *stroken* off seven heads in this space. –

By'r Lady, here are good garments, these are mine, *by the rood*!
It is an evil wind that bloweth no man good. –

Now, Pithias, kneel down, ask me blessing like a pretty boy, And with a *trice* thy head from thy shoulders I will *convey*.

*Here entereth Damon running, and stays the sword.*
Damon. Stay, stay, stay! for the king’s advantage, stay!
O mighty king, mine appointed time is not yet fully passed;
Within the compass of mine hour, lo, here I come at last.

Stay, stay, stay! = "wait" or "stop!"

A life I owe, and a life I will you pay: —
O my Pithias, my noble pledge, my constant friend!
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.

Give place to me = “let me take your place”.

Damon is the man, none ought but he to Dionysius his blood to pay.

Within the compass of mine hour, lo, here I come at last.
A life I owe, and a life I will you pay: −
O my Pithias, my noble pledge, my constant friend!
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.
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:
For your hasty coming you are like to know the price.

Gron. Are you come, sir? you might have tarried, if you had been wise:
For your hasty coming you are like to know the price.

Pith. O thou cruel minister, why didst not thou thine office?

Pith. O thou cruel minister, why didst not thou thine office?

Did I not bid thee make haste in any wise?
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!
Shall I see my sweet Damon slain before my face?

Did I not bid thee make haste in any wise?
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!
Shall I see my sweet Damon slain before my face?

What double death is this? − but, O mighty Dionysius,
Do true justice now: weigh this aright, thou noble Eubulus;

What double death is this? − but, O mighty Dionysius,
Do true justice now: weigh this aright, thou noble Eubulus;

Let me have no wrong, as now stands the case:
Damon ought not to die, but Pithias:
By misadventure, not by his will, his hour is past; therefore I,
Because he came not at his just time, ought justly to die:
So was my promise, so was thy promise, O king,
All this court can bear witness of this thing.

Let me have no wrong, as now stands the case:
Damon ought not to die, but Pithias:
By misadventure, not by his will, his hour is past; therefore I,
Because he came not at his just time, ought justly to die:
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.

Damon. Not so, O mighty king: to justice it is contrary.

That for another man’s fault the innocent should die:
Yet is my time plainly expired, it is not fully noon
Of this my day appointed, by all the clocks in the town.

That for another man’s fault the innocent should die:
Yet is my time plainly expired, it is not fully noon
Of this my day appointed, by all the clocks in the town.

170: "I have arrived within the boundaries (ie. before the expiration) of my appointed time."

175: Give place to me = "let me take your place".

178: Gronno dryly notes that Pithias would have been wise to have waited just a little longer to arrive.

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.

182: Pithias means he himself will spiritually die when Damon is literally put to death.

188: 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. 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-
Pith. Believe no clock, the hour is past by the sun.

Damon. Ah my Pithias, shall we now break the bonds of amity? Will you now overthwart me, which heretofore so well did agree?

Pith. My Damon, the gods forbid but we should agree; Therefore agree to this, let me perform the promise I made for thee. Let me die for thee: do me not that injury, Both to break my promise, and to suffer me to see thee die, Whom so dearly I love: this small request grant me, I shall never ask thee more, my desire is but friendly, Do me this honour, that fame may report triumphantly, That Pithias for his friend Damon was contented to die.

Damon. That you were contented for me to die, fame cannot deny; Yet fame shall never touch me with such a villainy, To report that Damon did suffer his friend Pithias for him guiltless to die; Therefore content thyself, the gods requite thy constant faith. None but Damon's blood can appease Dionysius' wrath. And now, O mighty king, to you my talk I convey; Because you gave me leave my worldly things to stay, To requite that good turn, ere I die, for your behalf this I say: Although your regal state dame Fortune decketh so,

That like a king in worldly wealth abundantly ye flow, Yet fickle is the ground whereon all tyrants tread, A thousand sundry cares and fears do haunt their restless head. No trusty band, no faithful friends do guard thy hateful state.

And why? whom men obey for deadly fear, sure them they deadly hate. That you may safely reign, by love get friends, whose constant faith Will never fail, this counsel gives poor Damon at his death. Friends are the surest guard for kings, golden time do wear away, And other precious things do fade, friendship will never decay. Have friends in store therefore, so shall you safely sleep; Have friends at home, of foreign foes so need you take no keep.

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: the clocks of the ancients were inaccurate enough for Pithias' argument to be plausible.

= cross, contradict. = ie. "when we up till now".

= ie. "that we should ever disagree."

= ie. wrong.

= "permit me to", ie. "put me in a situation where I must".

= ie. taint.

= allow.

= "are repaying you (now) for your loyal friendship".

= ie. "I (now) speak."

= ie. "to make arrangements for my worldly possessions".

= repay. = deed. = before. = benefit.

222: dame Fortune = ie. madam Fortune; Fortune was often personified. decketh = adorns.

226: band = company, group.

hateful = literally "full of hate".

state = condition.

= ie. out of. = assuredly.

230-1: golden...decay = time causes everything except friendship to ultimately decay and disappear.

= abundance. = securely.

233: of foreign...keep = "so that you do not have to be anxious about (keep) foreign enemies."
Abandon flatt'ring tongues, whose clacks truth never tell;
Abase the ill, advance the good, in whom dame virtue dwells;
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. –
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?
My neck is so short, that thou wilt never have honesty in striking off this head.

**Diony.** Eubulus, my spirits are suddenly appalled, my limbs wear weak:
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.

**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?

**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,
That you may know of amity the mighty force, and eke the joyful end:
And how that kings do stand upon a fickle ground,
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
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,
It is no reason the hangman should lose his fees:
These are mine, I am gone with a trice.

[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.

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:

Vive le roy, with Damon and Pithias, in perfect amity,
Vive tu, Stephano, in thy pleasant liberality:

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.

= 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.

= also.

= unsteady.

= ancient word for "fetch".¹

318: lese = common alternative form of lose, used here to rhyme with fees.

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.

= ie. for something reasonable.

= emended to play (to rhyme with day) by Hazlitt, accepted by Adams.

340: French: "long love the king".
341: French: "long live you".

liberality = liberty, ie. freedom.⁵
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, 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

I am driven to seek relief abroad, alas! I know not whither. Yet, Eubulus, though I be gone, hereafter time shall try, 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: I doubt not but to spy a time, when I may creep in again.

[Exit Carisophus.]

Eub. The serpent that eats men alive, flattery, with all her brood, 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.

Virtue is had in price, and hath his just reward;

And painted speech, that gloseth for gain, from gifts is quite debarred.

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. Unhonest things friendship ne craveth, ne yet consents thereto. In wealth a double joy, in woe a present stay.

= ie. defiled, meaning sullied or polluted.¹ ¹

356: Why whip...alone? = "why are you beating only me?" Carisophus has the visiting Greeks in mind. hither = to here.

= to where.

= "time will prove".²

= abandon.

= ie. "I will see".

= with serpent, Eubulus alludes back to Carisophus' use of creep in his last line.

= personified Tyranny, in the former form of Dionysius.

= its.

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."

= molds or shapes.

380: ne...ne = neither...nor.

= ie. "friendship is". = ie. when one is in trouble or despair, friendship acts as a support.
A sweet companion in each state true friendship is alway.
A sure defence for kings, a perfect trusty band,
A force to assail, a shield to defend the enemies' cruel hand;
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.
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,
The giver of all friends, the Lord, grant her, most noble Queen Elizabeth.

The Last Song.

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:
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.

FINIS.

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.
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)
to 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:

1. Oxford English Dictionary (OED) online.