The Jew of Malta
By Christopher Marlowe
Written c. 1589-90
Earliest Extant Edition: 1633

The Famous
TRAGEDY
of
THE RICH JEVV
OF MALTA.

AS IT WAS PLAYD
BEFORE THE KING AND
QVEENE, IN HIS MAJESTIES
Theatre at White-Hall, by her Majesties
Servants at the Cock-pit.

Dramatis Personae

Residents of Malta:

Barabas, a wealthy Jew.
Abigail, daughter to Barabas.
Ithamore, a slave to Barabas.
Ferneze, governor of Malta.
Lodowick, his son.
Mathias, a gentleman.
Katharine, mother to Mathias.
Jacomo, a friar.
Barnardine, a friar.
Abbess.
Nun.
Bellamira, a courtezan.
Pilia-Borza, a bully, attendant to Bellamira.
Two Merchants.
Three Jews.

Other Nationalities:

Machiavel as Prologue speaker.
Selim Calymath, son to the Grand Sultan of Turkey.
Martin Del Bosco, Vice-Admiral of Spain.

Knights, Bassoes, Officers, Guard, Slaves, Messenger, and Carpenters

Scene, Malta.

INTRODUCTION to the PLAY

In an age in which anti-Semitic acts continue to be committed, Christopher Marlowe's The Jew of Malta remains an uncomfortable play to read. This tragedy's main character, the Jew Barabas, is greedy, self-absorbed and manipulative, and in fact cannot be said to entertain genuine concern for a single human being other than his daughter Abigail - and this affection too is tested when she turns against him. But as a play, The Jew of Malta is well-written and fast-paced, and one of the easier reads of the Elizabethan era.

NOTE on the TEXT'S SOURCE

The text of the play is adopted from Alexander Dyce's 1876 edition of The Jew of Malta, cited below at #3, with some of the spelling and wording from the 1633 quarto reinstated, and emendations of other editors further adopted.

NOTES on the ANNOTATIONS

Mention of Dyce, Ribner, Bevington, Rogers, Craik Neilson and Cunningham in the annotations refers to the notes provided by these editors in their respective editions of our play.

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. Malta and The Knights of Malta.

The Order of the Knights of Malta traces its founding to the year 1048, when a group of Christian merchants were given permission by the ruling Egyptians to build and run a hospital in Jerusalem in which to care for pilgrims travelling to the holy city. After the Europeans of the First Crusade captured Jerusalem in 1098, the organization running the hospital, by now carrying the name of the Order of St. John of Jerusalem, expanded its services to providing armed escorts for pilgrims, thus adopting the image it has had ever since of a monastic community of warriors; but as monks, the Knights of the Order of St. John remained "bound by the three monastic vows of poverty, chastity and obedience."13

With the fall of the Holy Land to the Saracens in 1291, the Order of St. John (now commonly known as the Hospitalers) moved their headquarters to the island of Cyprus, from which the order continued to serve pilgrims travelling to Palestine by protecting them on the seas.

Needing more room for their activities, the Knights purchased Rhodes in 1310, thus moving their center of operations once again. In 1523, the Ottomans began a siege of the island: after six months, the Knights finally surrendered, but were permitted to leave Rhodes with full military honours.

The island of Malta, meanwhile, had come into the possession of the Holy Roman Empire in the 12th century, and in 1530 the Emperor Charles V granted Malta to the homeless Knights of St. John, after which the order took on the name by which it is most familiarly known, the Knights of Malta. Subsequent decades saw many battles between the Ottomans and the Knights, including a two-month siege of Malta by the former in 1565, but the Turks never succeeded in capturing this island.

The Jews, we may note, had been expelled from Malta in 1492 (the same year they had been more famously expelled from Spain), but returned once the Knights had moved onto the island.

Information in this article is adopted from the History page of the website of the Order of Malta: www.orderofmalta.int/history/1048-to-the-present/.


Jews are thought to have entered England after the Norman Conquest in 1066. The Jews were legally considered wards of the king, which helped protect them as a class, for example by granting them exemption from tolls and freedom of the king's highways; on the other hand, this special status also put their wealth at the disposal of the king, who could - and frequently did - raise needed funds with special taxes which he imposed directly on the Jews.

Periods of economic growth, such as existed during the reign of Henry II (reigned 1154-1189), brought great prosperity to the Jews of England. But increased wealth also caused large-scale resentment from those who owed Jews money. The result was the occasional outbreak of serious violence against Jews, as occurred in 1144, when rumours circulated that Jews were kidnapping and crucifying Christian children as part of their Passover celebrations; a number of Jewish leaders were executed during the hysteria. Similar accusations rose frequently, and massacres of Jews were recorded in a number of English cities through the 13th century.
Having squeezed the Jews for as much money as he could to pay for his Crusading dreams, Edward I finally succumbed to popular pressure and expelled the Jews from England in 1290.

In the late 16th century - during the period in which Christopher Marlowe and William Shakespeare were writing - it is thought that only a couple of hundred of Jews were living in London, and virtually all of them practiced their faith in private. Thus Elizabethan authors would have written about Jews, and produced plays about them (such as The Jew of Malta and The Merchant of Venice) without likely possessing even a bit of first-hand knowledge or acquaintance with any Jews at all.

Except for the last paragraph, information for this article is adopted from the Oxford Jewish Heritage website:

Information for the final paragraph was adopted from the website of the British Library:
www.bl.uk/shakespeare/articles/how-were-the-jews-regarded-in-16th-century-england.

**C. The Earliest Extant Edition.**

The only edition of The Jew of Malta which has survived from the period is a quarto published in 1633, four decades after Christopher Marlowe's death. The play was known to have been performed repeatedly during Marlowe's lifetime, but it is unclear when and if the play was printed in any contemporary quarto.

**D. Scene Breaks, Settings, and Stage Directions.**

The 1633 quarto divides the play into five Acts, but does not provide individually numbered scenes. Scene breaks have been added by the editor to facilitate reading and performance.

Several of the scenes transition from one setting to another without requiring the characters on stage to exit and then re-enter; we have chosen to begin a new numbered scene whenever a new setting is implied.

The original 1633 quarto does not contain asides or scene settings. We have adopted the play's settings and asides generally following the suggestions of Dyce.³

Finally, as is our normal practice, a good number of the quartos' stage directions have been modified, and others added, usually without comment, to give clarity to the action. Most of these changes are adopted from Dyce.

**E. Italics for Asides.**

The play contains numerous asides, and the characters frequently alternate rapidly between asides and dialogue meant to be heard by the others on-stage. To facilitate reading, we follow the convention of italicizing all asides.

We also italicize all lines in which a character is reading words from a page or simultaneously reciting and writing words down on paper.
THE PROLOGUE SPOKEN AT COURT.

Prologues and Epilogues: these were recited to the audience by a single actor. Note that both Prologues are written in rhyming couplets.

The 1633 quarto's Prologues and Epilogues were written for the *The Jew of Malta*‘s revival in that same year, and thus are of not from the pen of Christopher Marlowe.

*The Jew of Malta* was apparently presented in Court before his majesty Charles I and his queen Henrietta Maria of France.

1-3: the speaker half-apologizes for daring to present this very old play to his majesty.
2: ie. even as there are other, more modern, plays being performed at this time.
= common 16th century alternate word for "ago".
4: ie. this play was believed to be the best one of its time.

= at all times.
= a true Machiavellian, ie. an unscrupulous schemer.
9-10: *hath past…censures* = "has been judged so often".8
= judgments, opinions.3

= make famous. = ie. the writer.

Gracious and great, that we so boldly dare

('Mongst other plays that now in fashion are)

To present this, writ many years ago,
And in that age thought second unto none,
We humbly crave your pardon. We pursue
The story of a rich and famous Jew
Who lived in Malta: you shall find him still,
In all his projects, a sound Machiavill;
And that's his character. He that hath past
So many censures is now come at last
To have your princely ears: grace you him; then
You crown the action, and renown the pen.
THE PROLOGUE TO THE STAGE,  
AT THE COCK-PIT.  

We know not how our play may pass this stage,  
But by the best of poets in that age

The Malta-Jew had being and was made;  
And he then by the best of actors played:

In Hero And Leander one did gain

A lasting memory; in Tamburlaine,  
This Jew, with others many, th' other wan

The attribute of peerless, being a man

Whom we may rank with (doing no one wrong)

Proteus for shapes, and Roscius for a tongue, —

So could he speak, so vary; nor is't hate
To merit in him who doth personate  
Our Jew this day; nor is it his ambition

To exceed or equal, being of condition

More modest: this is all that he intends,  
(And that too at the urgency of some friends,)  
To prove his best, and, if none here gainsay it,  
The part he hath studied, and intends to play it.

= a theatre on Drury Lane.³

ie. be received this time around.

= the margin of the 1633 quarto identifies the best of poets to be Marlowe himself.

= another bit of marginalia identifies the famous Elizabethan stage performer Edward Alleyn as the best of actors.

5-6: In Hero…memory = the best of poets (Marlowe) has gained lasting fame by being the author of the long poem Hero and Leander (which is thought to have been written in 1593, and was published in 1598).⁹

6-8: in Tamburlaine…peerless = the best of actors - Alleyn - won (wan) the title of being without peer as an actor for his performances in the original Jew of Malta and Marlowe's Tamburlaine.

= without insulting anyone.

10: Proteus for shapes = Proteus was a Greek sea god who famously possessed the ability to transform himself into any shape; in being compared to Proteus, Alleyn is praised for his ability to successfully and convincingly play a wide variety of roles.

Roscius for a tongue = Alleyn is compared to Roscius, the celebrated 1st century B.C. comic actor of Rome, for his speaking ability.

11-13: nor is't…this day = "nor does it sully Alleyn's name to commend the actor who will play the lead role today."

him (line 12) = the marginalia of the 1633 quarto identify him to be the well-regarded early 17th century actor Richard Perkins, who plays The Jew of Malta's main character Barabas on this day.³

14: To exceed or equal = ie. to try to prove he is better than his predecessors.

condition = temperament.

= no one here speaks against him.
PROLOGUE

Enter Machiavel.

Mach. Albeit the world think Machiavel is dead,
Yet was his soul but flown beyond the Alps:
And, now the Guise is dead, is come from France,
To view this land, and frolic with his friends.

To some perhaps my name is odious;
But such as love me, guard me from their tongues.
And let them know that I am Machiavel,
And weigh not men, and therefore not men's words.
Admired I am of those that hate me most:
Though some speak openly against my books,
Yet will they read me, and thereby attain
To Peter's chair; and, when they cast me off,
Are poisoned by my climbing followers.

I count religion but a childish toy,
And hold there is no sin but ignorance.

Birds of the air will tell of murders past?

Entering Character: the speaker of the Prologue is the ghost of the famous Italian statesman Niccolò Machiavelli (1469-1527), whose name in the late 16th century was already a byword for political intrigue. Ribner notes that Machiavelli appeared frequently on-stage as a "burlesque figure standing for fraud and dissimulation in political affairs, and gloating over villainy for its own sake" (Ribner, p. 178).

Bevington observes that Machiavelli's works had not yet been translated into English at the time Marlowe wrote this play.

Mach. Albeit the world think Machiavel is dead,
Yet was his soul but flown beyond the Alps:
And, now the Guise is dead, is come from France,
To view this land, and frolic with his friends.

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I count religion but a childish toy,
And hold there is no sin but ignorance.

Birds of the air will tell of murders past?

1 Mach. Albeit the world think Machiavel is dead,
2 Yet was his soul but flown beyond the Alps:
4 And, now the Guise is dead, is come from France,
5 To view this land, and frolic with his friends.

8 To some perhaps my name is odious;
9 But such as love me, guard me from their tongues.
10 And let them know that I am Machiavel,
11 And weigh not men, and therefore not men's words.
12 Admired I am of those that hate me most:
14 Though some speak openly against my books,
15 Yet will they read me, and thereby attain
16 To Peter's chair; and, when they cast me off,
18 Are poisoned by my climbing followers.
20 I count religion but a childish toy,
21 And hold there is no sin but ignorance.
23 Birds of the air will tell of murders past?
I am ashamed to hear such fooleries.
Many will talk of title to a crown:

What right had Caesar to the *empery*?

Might first made kings, and laws were then most *sure*
When, *like the Draco's*, they were writ in blood.

Hence comes it that a strong-built citadel
Commands much more than letters can import:

Which maxim *had* Phalaris observed,
*H'ad* never bellowed, in a *brazen* bull,

Of great ones' *envy*: o' the poor petty *wights*

Let me be *envied* and not pitiëd.

But *whither* am I bound? I come not, I,

To *read* a lecture here in *Britainie*.

But to present the *tragedy* of a Jew,
Who smiles to see how full his bags are *crammed*;

Which money was not got without my *means*.

---

according to Bevington, is to mock the idea that God will reveal or punish those who take power by illegitimate or criminal means, a twist on the common phrase "might makes right".

18: Machiavelli sniffily dismisses the idea that a monarch can only hold power legitimately if his crown was attained through proper civil mechanisms such as inheritance.

19: Caesar, after all, seized power illegally through revolution, and, in Machiavelli's eyes at least, was as legitimate as any other ruler.

*empery* = emperors; the quarto prints *empire*, emended by Dyce to *empery*, a favourite word of Marlowe's.

20-21: *laws were...blood* = one could most successfully hold on to power by means of law backed up by superior force and, if necessary, an irresistible threat of violence.

*sure* = certain.

*like the Draco's* = ie. "like those of Draco": *Draco* was a 7th century B.C. Athenian statesman who earned notoriety for the harshness of his laws, many of which condemned those guilty of even trivial offenses to death.

22-23: figuratively, a ruler is better served by demonstrating strength than exercising culture and erudition.

24-26: *Which maxim...envy* = "if Phalaris had followed this rule - keeping a tight rein on his subjects instead of wasting his time writing letters (Phalaris was thought to be the author of a famous collection of missives) - he would not have been killed by his own subjects."

The allusion is to the 7th century B.C. Sicilian ruler *Phalaris*, famous for his cruelty; he is most remembered for having had constructed a brass (*brazen*) bull, a most ingenious device of torture: the victims would be placed inside the bull, which would be roasted over a fire; the screams of the occupant would sound like the roar of the bull. It was thought that the tyrant was burned to death by his subjects in his own creation.

*had* = line 24 is short and unmetrical, so Dyce suggests emending *had to had but* at the line's end for the sake of the meter; Bevington proposes reading *maxima for maxim*.

*envy* (line 26) = hatred.

*o' the* = read as a single syllable.

*wights* = people.

= hated.

*whither* = "to where am I going?" Machiavelli means he has digressed, and wants to get back to his main point in addressing the audience.

= *orate*. = ie. Britain.
= a disyllable.
= ie. with money.
= methods.
I crave but this, — grace him as he deserves, = show favour to.\textsuperscript{1}

And let him not be entertained the worse
Because he favours me.

34-35: "don't treat the main character badly - ie. do not withhold your applause - just he because he is partial to me and my methods."

\textit{favours} = resembles.\textsuperscript{4}

[Exit.]
ACT I.

SCENE I.
The Counting-house of Barabas.

Barabas discovered in his counting-house, with heaps of gold before him.

1 Barab. So that of thus much that return was made;
2 And of the third part of the Persian ships

There was the venture summed and satisfied.

3: venture = the noun venture was used generally to describe a commercial enterprise which carried great risk, but also the possibility of great profit; here Barabas of course refers to the Persian part of his fleet of ships.

There is a belief today that in the old days, if a merchant's ships failed to return home, then the entire value of the investment was lost; this is the basis of the plot of Shakespeare's The Merchant of Venice. The reality is that merchants were able to purchase insurance for their ventures, mitigating to some degree the potential losses.

summed = completed.1 satisfied = reckoned and paid.

4-5: Barabas describes the purchasers of some of the products he recently sent out on his ships; the Samnites were a people who resided on the central spine of Italy; Uz was a vague region somewhere east of Palestine, and was the setting for the Book of Job. As Marlowe did to a much larger degree in his Tamburlaine plays, he uses foreign place names to impress the audience with their exoticness, and not because they represent meaningful geographical locations.

Here have I pursed their paltry silverlings.

= Barabas contemptuously describes his trading partners' shekels (silverlings) as rubbish and of relatively little value.

1
2
3
4
5
6
Fie, what a trouble 'tis to count this trash!

Well fare th' Arabians, who so richly pay

The things they traffic for with wedge of gold,

Whereof a man may easily in a day
Tell that which may maintain him all his life.

The needy groom, that never fingered groat,

Would make a miracle of thus much coin;

But he whose steel-barred coffers are crammed full,

And all his life-time hath been tired,

Wearying his fingers' ends with telling it,

Would in his age be loath to labour so,

And for a pound to sweat himself to death.

Give me the merchants of the Indian mines,

That trade in metal of the purest mould;

The wealthy Moor, that in the eastern rocks

Without control can pick his riches up,

And in his house heap pearl like pebble-stones,

Receive them free, and sell them by the weight;

Bags of fiery opals, sapphires, amethysts,

Jacinths, hard topaz, grass-green emeralds,

Beauteous rubies, sparkling diamonds,

And seld-seen costly stones of so great price.

As one of them, indifferently rated.

And of a carat of this quantity,

May serve, in peril of calamity,

(paltry). = common contemptuous term for money.

= "the Arabians are well off (compared to me)".

th' Arabians = where the in the quarto is followed by a word whose first letter is a vowel (as here, where the quarto prints the Arabians), and the intent is to have the and first syllable of the succeeding word combined to be pronounced as a single syllable (ie. th' Arabian = tha-ra-rians), we make the abbreviations without comment.

9: Arab traders are so immensely wealthy that they pay for goods with gold ingots (wedges). traffic = trade.

= a disyllable.

= count an amount. = support, pay for his needs.

12: needy groom = poor servant.

fingered groat = held even the smallest valued coin in his hand.

groat = an English coin worth four pence; in typical fashion, foreign characters regularly speak in terms of English coinage.

13: "would account it a miracle if he ever saw so much money." = ie. strong-boxes.

15-18: rich men who have spent their lives counting money have, when they get older, no desire to work for another pound (another reference to English coinage).

= the mines of India were proverbial for their mineral wealth, and a favourite allusion of Marlowe's.

= quality.

21-22: "the wealthy North African or Muslim (Moor), who can without limit (control) simply find and collect jewels and precious metal lying around on the rocks of the east".

= pile up.

= ie. they have so many jewels and pearls that they sell them by weight rather than bother to value and sell them individually.

= of a bright green colour, like that of grass.

= like many words in the play, diamond is pronounced sometimes with its usual two syllables, and sometimes with three, as here, where the a is pronounced separately: di-a-monds.

= seldom-seen. = value.

= objectively appraised.

31: "would be enough, in times of economic disaster".
To ransom great kings from captivity.
This is the \textit{ware} wherein consists my wealth;
And thus methinks should men of judgment frame
Their means of traffic from the vulgar trade,
And, as their wealth increaseth, so inclose
Infinite riches in a little room.

But now how stands the wind?

Into what corner peers my \textit{halcyon}'s bill?

Ha! to the east? yes. See how stand the \textit{vanes} –
East and by south: why, then, I \textit{hope} my ships
I sent for Egypt and the bordering isles
\textit{Are} gotten up by Nilus' winding banks;
Mine \textit{argosy} from Alexandria,
\textit{Loaden} with spice and silks, now under sail,
\textit{Are} smoothly gliding down by \textit{Candy}-shore
To Malta, through our Mediterranean sea. –
But who comes here?

\textit{Enter a Merchant.}

\textbf{How now!}

\textbf{Merch.} Barabas, thy ships are safe,
\textbf{Riding} in Malta-road; and all the merchants
With \textit{other} merchandise are safe arrived,
And have sent me to know whether yourself
Will come and \textit{custom} them. –

\textbf{Barab.} The ships are safe thou say'st, and \textit{richly fraught}?

\textbf{Merch.} They are.

\textbf{Barab.} Why, then, go bid \textit{them} come ashore,
And bring with them their \textit{bills} of entry:

\textbf{Enter a Merchant.}

\textit{How now!}

\textbf{Merch.} Barabas, thy ships are safe,
\textbf{Riding} in Malta-road; and all the merchants
With \textit{other} merchandise are safe arrived,
And have sent me to know whether yourself
Will come and \textit{custom} them. –

\textbf{Barab.} The ships are safe thou say'st, and \textit{richly fraught}?
I hope our credit in the custom-house
Will serve as well as I were present there.

Go send 'em threescore camels, thirty mules,
And twenty waggons, to bring up the ware.
But art thou master in a ship of mine,
And is thy credit not enough for that?

*Merch.* The very custom barely comes to more
Than many merchants of the town are worth,
And therefore far exceeds my credit, sir.

*Barab.* Go tell 'em the Jew of Malta sent thee, man:
Tush, who amongst 'em knows not Barabas?

*Merch.* I go.

*Barab.* So, then, there's somewhat come. −
Sirrah, which of my ships art thou master of?

*Merch.* Of the Speranza, sir.

*Barab.* And saw'st thou not
Mine argosy at Alexandria?
Thou couldst not come from Egypt, or by Caire.
But at the entry there into the sea,
Where Nilus pays his tribute to the main.

Thou needs must sail by Alexandria.

*Merch.* I neither saw them, nor inquired of them:
But this we heard some of our seamen say,
They wondered how you durst with so much wealth
Trust such a crazèd vessel, and so far.

*Barab.* Tush, they are wise! I know her and her strength.
But go, go thou thy ways, discharge thy ship,
And bid my factor bring his loading in.
factor = one who buys and sells goods on behalf of another.

105: the merchant has struck a chord; Barabas wonders whether his Alexandria vessel will make it back.

Entering Character: the merchant of the Alexandrian vessel enters to announce his return, immediately mollifying Barabas' uncertainty.

= lies at anchor in the Great Harbour.
= i.e. a great quantity.
= brilliant, lustrous.¹

114-5: Barabas wonders why the merchant did not sail his ship back to Malta in the company of his other trading ships.

119-120: Barabas muses that the other ships must have sailed to Crete, explaining why the Alexandria-ship's merchant did not see them.

121-2: however, given the ship's condition, Barabas mildly rebukes the merchant for having sailed alone, given that the sea is crawling with pirates and enemies of Christendom.

124-6: as a matter of fact, the Alexandrian ship travelled in convoy (was wafted) with a Spanish fleet that was chasing a group of ships belonging to Christianity's great enemy, the Ottomans, who will be referred to throughout the play as the Turks.

= "till we were within about three miles (a league) of Malta's harbour". ⁵

128: ie. to chase the Turks. ⁵

= i.e. get the job done right away.
= freight unloaded.

= rolls (in), i.e. pours.¹

139-140: according to Bevington, this is a reference to the patriarch Abraham's covenant with God, by which the latter gave the land of Canaan to the Jews to possess forever, and not, as Barabas suggests, a promise that Jews will always be rich.⁵

Abraham's = pronounced as a disyllable, A-bram.

happiness = good fortune or prosperity.¹

= an abundance of wealth.¹
Ripping the bowels of the earth for them,

Making the sea[s] their servants, and the winds
To drive their substance with successful blasts?

Who hateth me but for my happiness?
Or who is honoured now but for his wealth?
Rather had I, a Jew, be hated thus,

Than pitied in a Christian poverty;
For I can see no fruits in all their faith,
But malice, falsehood, and excessive pride,
Which me thinketh fits not their profession.

Haply some hapless man hath conscience,
And for his conscience lives in beggary.

They say we are a scattered nation:

I cannot tell: but we have scrambled up
More wealth by far than those that brag of faith:

There's Kirriah Jairim, the great Jew of Greece,
Obed in Bairseth, Nones in Portugal,
Myself in Malta, some in Italy,
Many in France, and wealthy every one;
Ay, wealthier far than any Christian.
I must confess we come not to be kings:
That's not our fault: alas, our number's few!
And crowns come either by succession,
Or urged by force; and nothing violent,
Oft have I heard tell, can be permanent.

Give us a peaceful rule; make Christians kings,
That thirst so much for principality.

I have no charge, nor many children,
But one sole daughter, whom I hold as dear.
As Agamemnon did his Iphigen;

143: reference to the wealth attained from the mining of precious metals.

144-5: the seas with their winds (by which ships may sail) play their part in helping the Jews get rich.

\[ \text{substance} = \text{riches}, \]
\[ \text{successful} = \text{propitious}. \]

146: the reason people hate Barabas is because of his prosperity (happiness).

148-150: while Barabas is the play's primary villain, the reader may wish to note that Christianity generally and the Catholic church particularly are also important targets of Marlowe's criticism.

= ie. while living in.
= benefit. = ie. the Christians'.

= faith, ie. Christianity.

153-4: ie. by good fortune (Haply) an unfortunate (hapless) man has a conscience, which will keep him from making the acquisition of wealth his life's goal, and as a result will live in poverty.

155: so the Jews are described multiple times in the Bible, e.g. Deuteronomy 28:64: "And the Lord shall scatter thee among all people, from the one end of the world unto the other…" (1561 Geneva Bible).

156: I cannot tell = "I am not sure if this is true".

scambled up = scrambled up, ie. scraped together.

= this name actually appears in the Bible as a city on the border of Israel and Judah.

= a disyllable.
= "do not become".

= kingships.

166: urged = ie. attained.

nothing...permanent = anything gained through violence - like a kingdom - cannot be expected to be held permanently.

= let it be the Christians who are made kings.
= to be rulers.

170: charge = (such) responsibilities or expenses.

= valuable.

172: Agamemnon was the king of Mycenae and the leader of the Greek armies that were to invade and attack Troy. The Greek forces had gathered at Aulis in order to sail to Asia
Minor together, but when Agamemnon accidentally shot a sacred deer, the goddess Artemis halted the winds (or caused contrary winds to blow), so that the Greeks were unable to sail; the situation remained static until the seer Colches divined that the Greeks could never sail till Agamemnon sacrificed his daughter Iphiginia (*Iphigenia*). Though unwilling at first to kill his beloved daughter, Agamemnon in the end did in fact have her sacrificed.

Barabas’ simile is thus double-edged: while genuinely affectionate towards his daughter Abigail, he is also hinting that he would kill her too for a higher good, at least as he perceives such a good to be.

*And all I have is hers.* — But who comes here?

= ie. all his wealth is at her disposal, or at least it will all go to her when Barabas dies.

**End of Scene I:** many of the play’s scenes are not marked with formal exits of whoever is on stage; instead, the intention of the playwright was for the audience to recognize that the location of the scene has changed, even as any characters presently on the stage remain there. It is simply to facilitate reading and organization that we have chosen to indicate and give a successive number to each new scene in which the setting changes.

In other words, Barabas remains on stage in his counting-room as Scene II begins; the three Jews enter, and Barabas will simply stand up (if he is sitting as Scene I ends) and by walking over to meet the three Jews, be understood to have left his house and entered the street, where he runs into his fellow merchants.

**ACT I, SCENE II.**

*A Street.*

*Still on Stage:* Barabas.

*Enter three Jews.*

1st Jew. Tush, tell not me; ’twas done of policy.

2nd Jew. Come, therefore, let us go to Barabas; For he can counsel best in these affairs: And here he comes.

Barab. Why, how now, countrymen! Why flock you thus to me in *multitudes*? What *accident’s betided* to the Jews?

1st Jew. A fleet of warlike galleys, Barabas, Are come from Turkey, and *lie* in our road: And they this day sit in the council-house To entertain them and their embassy.

14: *lie* at anchor. = harbour.

14: *lie* to receive the Turks.
Barab. Why, let 'em come, so they come not to war; 
Or let 'em war, so we be conquerors. −
[Aside] Nay, let 'em combat, conquer, and kill all, 
So they spare me, my daughter, and my wealth.

1st Jew. Were it for confirmation of a league,
They would not come in warlike manner thus.

2nd Jew. I fear their coming will afflict us all.

Barab. Fond men, what dream you of their multitudes?
What need they treat of peace that are in league?
The Turks and those of Malta are in league:

Tut, tut, there is some other matter in't.

1st Jew. Why, Barabas, they come for peace or war.

Barab. Haply for neither, but to pass along.

Towards Venice, by the Adriatic sea,
With whom they have attempted many times,
But never could effect their stratagem.

3rd Jew. And very wisely said; it may be so.

2nd Jew. But there's a meeting in the senate-house,
And all the Jews in Malta must be there.

Barab. Hum, − all the Jews in Malta must be there!

Ay, like enough: why, then, let every man
Provide him, and be there for fashion-sake.
If any thing shall there concern our state,
Assure yourselves I'll look − [Aside] unto myself.

1st Jew. I know you will. − Well, brethren, let us go.

2nd Jew. Let's take our leaves. − Farewell, good Barabas.

Barab. Farewell, Zaareth; farewell, Temainte.

[Exeunt Jews.] And, Barabas, now search this secret out;
Summon thy senses, call thy wits together:
These silly men mistake the matter clean.

Long to the Turk did Malta contribute;
Which tribute all in policy, I fear,
The Turks have let increase to such a sum

= ie. the Turks.
17: "or let them fight a war with us, so long as we win".
= everyone on Malta.
= ie. "so long as".
18-19: all asides in this edition will appear in italics.

23: "if the Turks had come to Malta in order to make an alliance".

= foolish.
29-30: "why would it be necessary to negotiate a peace treaty since there already exists such a treaty between Malta and Turkey?"

31: there must be something else going on.

33: Haply = perhaps.

37-38: the Turks have tried and failed many times to take Venice.

= printed in the quarto as Umh, a grunt of reflection.8
= ie. that is very likely.
= "prepare himself".2 = as a matter of form.8
= situation.

= "out for my own interests only." Barabas frequently leads his on-stage listeners into thinking he is saying one thing, but lets the audience know he really means something else.

60-63: the "alliance" between Turkey and Malta is really the international version of a protection racket; so long as Malta pays Turkey an annual tribute (contribute),1 Turkey
As all the wealth of Malta cannot pay;

And now by that advantage thinks, belike,
To seize upon the town; ay, that he seeks.

Will leave Malta alone. Barabas guesses the Turks have increased the due amount to the point where the Maltese government does not have ready funds to pay it.

And now by that advantage thinks, belike,
To seize upon the town; ay, that he seeks.

64-65: Turkey has deliberately named a price which cannot be paid, which will give the Turks a pretext for attacking the island.

belike = likely.

he = ie. the Turks.

66: "no matter what happens, I will always seek to ensure that I will come off well." Notice how Barabas completely separates his identity and fortune with those of the island-state he lives in.

= anticipate.

= ie. protecting the wealth.

69: "I am always closest to myself;" a misquote of an oft-repeated line from The Lady of Andros, or Andria, a stage comedy by the ancient Roman playwright Terence, "proximus sum egomet mihi", which is normally translated to mean "charity begins at home."

Why, let 'em enter, let 'em take the town.

57-70: Barabas' monologue prepares the audience for the merchant's endless scheming to prevent any harm from coming to himself. Essentially, almost nothing Barabas ever says to anyone can be believed (the exception is when he talks to his daughter - at least early in the play); his asides and monologues alone let the audience know what is really going through his mind.

ACT I, SCENE III.

The Interior of the Council-House.

Enter Ferneze (the governor of Malta), Knights, and Officers; met by Calymath, and Bassoes of the Turk.

Fern. Now, bassoes, what demand you at our hands?

Ist Basso. Know, Knights of Malta, that we came from Rhodes,

3: the Bassoe's opening words menacingly remind the Knights that the Turks wrested control of Rhodes from them in 1523.

4: the Ottomans would later take control of Cyprus (Candy) in 1569.

From Cyprus, Candy, and those other isles
That lie *betwixt* the Mediterranean seas—

*Fern.* What's Cyprus, Candy, and those other isles
To us or Malta? *what at our hands demand ye?*

*Caly.* The ten years' tribute that remains unpaid.

*Fern.* Alas, my lord, the sum is *over-great!*
I hope your highness will *consider us.*

*Caly.* I wish, grave governor, twere in my power
To favour you; *but 'tis my father's cause,*
Wherein I may not, nay, I dare not *dally.*

*Fern.* Then *give us leave,* great Selim Calymath.

*Caly.* Stand all aside, and let the knights determine;
And send to keep our galleys under sail,
For *happily* we shall not tarry here.—

Now, governor, *how are you resolved?*

*Fern.* Thus; since your hard conditioins are such
That you will *needs have* ten years' tribute past,
*We may have* time to make collection
*Amongst th' inhabitants of Malta for't.*

*1st Basso.* That's more than is in our commiison.

*Caly.* What, *Callapine!* a little courtesy:

*Let's know their time,* perhaps it is not long;
And *'tis more kingly* to obtain by peace
*Than to enforce conditions* by constraint.—

*What respite* ask you, *governor?*

*Fern.* But a month.

*Caly.* We grant a month; but see you keep your promise.—
Now launch our galleys back again to sea,
Where we'll *attend the respite* you have ta'en,
And for the money send our messenger.
Farewell, great governor, and brave knights of Malta.

*Fern.* And all good fortune wait on Calymath!

[*Exeunt Calymath and Bassoes.*]

Go one and call those Jews of Malta *hither:*

* = between, ie. amongst.

= "what do you want from us?"

Line 8 is long and unmetrical. Perhaps *at our hands*
should be moved to the end of the line.

= too great to pay at one time.
= ie. "reconsider" or "give us special consideration."

= reverend or worthy.
= ie. "but this is what my father the Sultan requires."
= ie. put it off.¹

19: ie. "please give us a moment to discuss your demand".

22-23: "send a messenger to prepare to sail; perhaps we
won't have to remain here long;" at the end of line 23,
there is a pause, as Ferneze and the Knights consult.

*happily* = perhaps.⁴

= "what have you decided?"

= require (payment of).
= ie. "that you may grant us".

31: ie. "our instructions do not allow for the granting of such
a grace period."

33: Calymath addresses the basso who has just spoken;
Marlowe used the name *Callapine* in *Tamburlaine, Part Two,* for the son of the Turkish Sultan Bajazeth.

= "let's find out first how much time they require."

35-36: it is always more regal or noble to get what you want
by peaceful means than by force.

37: *What respite* = "how much of a postponement",
*governor* = the word *governor* is sometimes intended to
be pronounced as a disyllable (as here: GOV-'ner) and at
other times a trisyllable.

44: ie. "and when the money has been collected, I will send
a messenger to receive it."

= wait out the delay.

44: ie. "and when the money has been collected, I will send
a messenger to receive it."

= "someone go". = to here.
Were they not summoned to appear to-day?

1st Off. They were, my lord; and here they come.

Enter Barabas and the three Jews.

1st Knight. Have you determined what to say to them?

Fern. Yes; give me leave: — and, Hebrews, now come near.

From th' Emperor of Turkey is arrived

Great Selim Calymath, his highness' son,

To levy of us ten years' tribute past:

Now, then, here know that it concerneth us —

Barab. Then, good my lord, to keep your quiet still,

Your lordship shall do well to let them have it.

Fern. Soft, Barabas! there's more 'longs to't than so.

To what this ten years' tribute will amount,

That we have cast, but cannot compass it

By reason of the wars, that robbed our store;

And therefore are we to request your aid.

Barab. Alas, my lord, we are no soldiër's!

And what's our aid against so great a prince?

1st Knight. Tut, Jew, we know thou art no soldiër:

Thou art a merchant and a moneyed man,

And 'tis thy money, Barabas, we seek.

Barab. How, my lord! my money!

Fern. Thine and the rest; For, to be short, amongst you't must be had.

1st Jew. Alas, my lord, the most of us are poor!

Fern. Then let the rich increase your portiōns.

Barab. Are strangers with your tribute to be taxed?

2nd Knight. Have strangers leave with us to get their wealth?

Then let them with us contribute.

Barab. How! equally?

Fern. No, Jew, like infidels:
For through our sufferance of your hateful lives, Who stand accursèd in the sight of Heaven.

These taxes and afflictions are befall'n, And therefore thus we are determinèd. − Read there the articles of our decrees.

Officer. [Reads] First, the tribute-money of the Turks shall all be levied amongst the Jews, and each of them to pay one half of his estate.

Barab. [Aside] How! half his estate! − I hope you mean not mine.

Fern. Read on.

Officer. [Reads] Secondly, he that denyes to pay, shall straight become a Christian.

Barab. [Aside] How! a Christian! − Hum, − what's here to do?

Officer. [Reads] Lastly, he that denyes this, shall absolutely lose all he has.

Three Jews. O my lord, we will give half!

Barab. O earth-mettled villains, and no Hebrews born!

And will you basely thus submit yourselves To leave your goods to their arbitrement?

Fern. Why, Barabas, wilt thou be christenèd?

Barab. No, governor, I will be no convertite.

Fern. Then pay thy half.

Barab. Why, know you what you did by this device? Half of my substance is a city's wealth. Governor, it was not got so easily; Nor will I part so slightly therewithal.

Fern. Sir, half is the penalty of our decree; Either pay that, or we will seize on all.

= tolerance.

100: ie. because the Jews were responsible for Christ's crucifixion.⁵

Heaven = Heaven, and other normally disyllabic words with a medial v, such as even and never, are almost always pronounced as single-syllable words, with the v essentially omitted: Hea'en, e'en, etc.

= read as "on whom these". = decided.

= total wealth or property.

= refuses. = ie. convert; it was common since the Middle Ages for Christians to threaten harm to Jews unless they converted.

= ie. refuses to convert.

125-7: Barabas addresses his fellow Jews. earth-mettled = composed solely of earth, meaning "having dull minds". no Hebrews born = they are not true Jews if they submit to the officials so readily.

= disposal.⁸

129: since Barabas, unlike the other Jews, failed to immediately agree to donate half of his wealth, Ferneze moves on to the second option, viz. that Barabas has decided to convert instead.

= convert.

= idea.

= easily, freely.¹
Barab. *Corpo di Dio!* stay: you shall have half; 
Let me be used but as my brethren are.

Fern. No, Jew, thou hast denied the articles, 
And now it cannot be recalled.

Barab. Will you, then, steal my goods? 
Is theft the ground of your religiön?

Fern. No, Jew; we take particularly thine, 
To save the ruin of a multitude:
And better one want for a common good, 
Than many perish for a private man:
Yet, Barabas, we will not banish thee, 
But here in Malta, where thou gott'st thy wealth, 
Live still; and, if thou canst, get more.

Barab. Christiäns, what or how can I multiply? 
Of naught is nothing made.

1st Knight. From naught at first thou cam'st to little wealth, 
From little unto more, from more to most: 
If your first curse fall heavy on thy head,
And make thee poor and scorned of all the world, 
'Tis not our fault, but thy inherent sin.

Barab. What, bring you Scripture to confirm your wrongs? 
Preach me not out of my possessiöns. 
Some Jews are wicked, as all Christians are: 
But say the tribe that I descended of 
Were all in general cast away for sin, 
Shall I be tried by their transgressiön?

The man that dealeth righteously shall live;
And which of you can charge me otherwise?

Fern. Out, wretched Barabas! 
Sham'st thou not thus to justify thyself, 
As if we knew not thy profession? 
If thou rely upon thy righteousness, 
Be patient, and thy riches will increase.

144 = "body of God", ie. Christ, an Italian oath. = "stop there." 
= ie. treated the same way.

146-7: this seems unfair; Ferneze has just given Barabas 
the opportunity to pay half, and Barabas assented. Now, 
Ferneze has changed his mind; he presumably has in mind 
the idea that Barabas has already refused to both pay half 
and to convert.

148 = Ferneze signals his officers to go and seize Barabas' assets.

154-5: it is better to ruin only one person than the entire 
population.

156: a sentiment that appears several times in the Bible, e.g. 
from Proverbs 10:16: 
"The labour of the righteous tendeth to life." (Geneva Bible).

163: the contrapositive of the common formulation that it 
takes money to make money: one cannot make more money 
without seed money, 
naught = nothing.

167: allusion to the curse accepted by Jews in return for 
being granted the execution of Christ: "Then answered all 
the people, and saide, His bloud be on vs, and on our 

171: Barabas notes the irony of the Christians quoting the 
Bible to justify their injurious action.

175: ie. were all rejected by God for rejecting Christ.

177: a sentiment that appears several times in the Bible, e.g. 
from Proverbs 10:16: 
"are you not ashamed to justify yourself this way?"

= meaning both religious persuasion and vocation.
Excess of wealth is cause of covetousness;
And covetousness, O, 'tis a monstrous sin!

Barab. Ay, but theft is worse: tush! take not from me, then,
For that is theft; and, if you rob me thus,
I must be forced to steal, and compass more.

1st Knight. Grave governor, list not to his exclaims:
Convert his mansion to a nunnery;
His house will harbour many holy nuns.

Fern. It shall be so.

Re-enter Officers.

Now, officers, have you done?

1st Off. Ay, my lord, we have seized upon the goods
And wares of Barabas, which, being valued,
Amount to more than all the wealth in Malta:
And of the other we have seizèd half.

Fern. Then we'll take order for the residue.

Barab. Well, then, my lord, say, are you satisfied?
You have my goods, my money, and my wealth,
My ships, my store, and all that I enjoyed;
And, having all, you can request no more,
Unless your unrelenting flinty hearts
Suppress all pity in your stony breasts,
And now shall move you to bereave my life.

Fern. No, Barabas; to stain our hands with blood
Is far from us and our profession.

Barab. Why, I esteem the injury far less,
To take the lives of miserable men
Than be the causers of their misery.
You have my wealth, the labour of my life,
The comfort of mine age, my children's hope;
And therefore ne'er distinguish of the wrong.

Fern. Content thee, Barabas; thou hast naught but right.

Barab. Your extreme right does me exceeding wrong:
But take it to you, i' the devil's name!
**Fern.** Come, let us in, and gather of these goods
The money for this tribute of the Turk.

---

**1st Knight.** 'Tis necessary that be looked unto;
For, if we break our day, we break the league,
And that will prove but simple policy.

---

[Exeunt all except Barabas and the three Jews.]

---

**Barab.** Ay, policy! that's their profession,
And not simplicity, as they suggest. –

The plagues of Egypt, and the curse of Heaven,
Earth's barrenness, and all men's hatred.

---

Inflict upon them, thou great Primus Motor!

---

And here upon my knees, striking the earth,
I ban their souls to everlasting pains,
And extreme tortures of the fiery deep,
That thus have dealt with me in my distress!

---

**1st Jew.** O, yet be patient, gentle Barabas!

---

**Barab.** O silly brethren, born to see this day,
Why stand you thus unmoved with my laments?
Why weep you not to think upon my wrongs?
Why pine not I, and die in this distress?

---

**1st Jew.** Why, Barabas, as hardly can we brook
The cruel handling of ourselves in this:
Thou seest they have taken half our goods.

---

**Barab.** Why did you yield to their extortiön?
You were a multitude, and I but one;
And of me only have they taken all.

---

**1st Jew.** Yet, brother Barabas, remember Job.

---

**Barab.** What tell you me of Job? I wot his wealth
Was written thus; he had seven thousand sheep,

---

Three thousand camels, and two hundred yoke
Of labouring oxen, and five hundred
She-asses: but for every one of those,
Had they been valued at indifferent rate,
I had at home, and in mine argosy,
And other ships that came from Egypt last,

---

= ie. go in. = out of.

---

235: "we must do this right away."
= ie. miss the deadline.
= "a stupid thing to have done."

---

243-8: Barabas damns the governor and Knights with an extended series of curses.
= a trisyllable: HA-ter-ed.

---

= ie. God; Primus Motor is Latin for "prime mover", more frequently referred to as the "first mover", a philosophical concept describing the original source or cause of all motion or activity.
= curse.

---

= foolish. = Bevington suggests "destined from birth".

---

= injuries.

---

= "don't I waste away".

---

= "we barely can tolerate".

---

= the well-known wealthy Biblical character whose faith in God was tested when Satan was permitted to reduce him to penury. Barabas presumably does not appreciate being taught another Biblical lesson.

---

= know.

---

269-272: Was written...She-asses = Barabas cites Job 1:3, but is mistaken about Job's oxen - he had 500 yoke of oxen.

---

seven = a monosyllable: se'en.

---

= a disyllable. = a trisyllable: HUN-der-ed.

---

273-8: yet Barabas was much richer than was Job, so his burden in losing it all is greater than was his predecessor's.
As much as would have bought his beasts and him, 
And yet have kept enough to live upon; 
So that not he, but I, may curse the day, 
Thy fatal birth-day, forlorn Barabas; 
And henceforth wish for an eternal night, 
That clouds of darkness may inclose my flesh, 
And hide these extreme sorrows from mine eyes; 
For only I have toiled t' inherit here

The months of vanity, and loss of time, 
And painful nights, have been appointed me.

2nd Jew. Good Barabas, be patient.

Barab. Ay, I pray, leave me in my patience.

You, that were ne'er possessed of wealth, are pleased with want;

But give him liberty at least to mourn,

That in a field, amidst his enemies,

Doth see his soldiers slain, himself disarmed,

And knows no means of his recovery:

Ay, let me sorrow for this sudden chance;

'Tis in the trouble of my spirit I speak:

Great injuries are not so soon forgot.

1st Jew. Come, let us leave him; in his ireful mood

Our words will but increase his ecstasy.

2nd Jew. On, then: but, trust me, 'tis a misery
To see a man in such affliction. –

Farewell, Barabas.

Barab. Ay, fare you well.

[Exeunt three Jews.]

ACT I, SCENE IV.

A Street Near the House of Barabas.

Still on stage: Barabas.

See the simplicity of these base slaves,

Who, for the villains have no wit themselves, 
Think me to be a senseless lump of clay,

That will with every water wash to dirt!

No, Barabas is born to better chance,

And framed of finer mould than common men,
That measure naught but by the present time.

A reaching thought will search his deepest wits,

And cast with cunning for the time to come;

For evils are apt to happen every day.

Enter Abigail.

But whither wends my beauteous Abigail?
O, what has made my lovely daughter sad?
What, woman! moan not for a little loss;
Thy father has enough in store for thee.

Abig. Nor for myself, but agèd Barabas,
Father, for thee lamenteth Abigail:
But I will learn to leave these fruitless tears;

And, urged thereto with my afflictions,
With fierce exclaims run to the senate-house,
And in the senate reprehend them all,
And rent their hearts with tearing of my hair.

Till they reduce the wrongs done to my father.

Barab. No, Abigail; things past recovery
Are hardly cured with exclamations;
Be silent, daughter: sufferance breeds ease.

And time may yield us an occasion,
Which on the sudden cannot serve the turn.

Besides, my girl, think me not all so fond
As negligently to forgo so much
Without provision for thyself and me:
Ten thousand portagues, besides great pearls,
Rich costly jewels, and stones infinite,
Fearing the worst of this before it fell.
I closely hid.

Abig. Where, father?

Barab. In my house, my girl.

Abig. Then shall they ne'er be seen of Barabas;
For they have seized upon thy house and wares.

Barab. But they will give me leave once more, I trow.
To go into my house.

7: "who only can judge the falling out of events based on the present moment".

8: "smarter persons dig deep to discover and plan for what they perceive will come".

reaching thought = far-seeing wisdom or deep thinker.1,4,8

= prepare or plan.4,25

= a monosyllable: e'il.s.

Entering Character: Abigail is Barabas' teenage daughter; we are told a little later that she is 14 years old.

= where goes.

17: ie. Barabas reveals he still possesses some money despite the confiscation.

= cease. = ie. her tears bring no benefit, a common trope.

22: "and, propelled by these injuries to me".

= protests or outcries.2,4 = ie. "I will run".

= rebuke.2

= split, break. = traditional act of mourning.

= the sense of reduce here is "redress" or "undo".24

= beyond repair.

= complaint.1

= patient endurance of evils brings peace of mind, a common sentiment.

31-32: Barabas is philosophical: "time will yield us opportunities later on, even as events have turned against us for the present."

serve the turn = serve one's purpose.1

= foolish.

= give up so much wealth.

= Portuguese gold coins.3

= ie. anticipating. = happened.

= secretly.

= by.

= goods.

= permission. = expect.
Abig. That may they not; For there I left the governor placing nuns, Displacing me; and of thy house they mean To make a nunnery, where none but their own sect Must enter in; men generally barred.

Barab. My gold, my gold, and all my wealth is gone! − You partial heavens, have I deserved this plague? What, will you thus oppose me, luckless stars, To make me desperate in my poverty? And, knowing me impatient in distress, Think me so mad as I will hang myself, That I may vanish o'er the earth in air, And leave no memory that e'er I was? No, I will live; nor loathe I this my life: And, since you leave me in the ocean thus To sink or swim, and put me to my shifts,

I'll rouse my senses, and awake myself. − Daughter, I have it: thou perceiv'st the plight Wherein these Christians have oppressed me: Be ruled by me, for in extremity We ought to make bar of no policy.

Abig. Father, whate'er it be, to injure them That have so manifestly wrongèd us, What will not Abigail attempt?

Barab. Why, so. Then thus: thou told'st me they have turned my house Into a nunnery, and some nuns are there?

Abig. I did.

Barab. Then, Abigail, there must my girl Entreat the abbess to be entertained.

Abig. How! as a nun?

Barab. Ay, daughter; for religion Hides many mischiefs from suspicion.

Abig. Ay, but, father, they will suspect me there.

Barab. Let 'em suspect; but be thou so precise As they may think it done of holiness:

Entreat 'em fair, and give them friendly speech, And seem to them as if thy sins were great,
Till thou hast gotten to be entertained.

*Abig.* Thus, father, shall I much dissemble.

*Barab.* Tush! As good dissemble that thou never mean'st, As first mean truth and then dissemble it:

A counterfeit professiön is better Than unseen hypocrisy.

*Abig.* Well, father, say I be entertained, What then shall follow?

*Barab.* This shall follow then. There have I hid, close underneath the plank That runs along the upper-chamber floor, The gold and jewëls which I kept for thee: — But here they come: be cunning, Abigail.

*Abig.* Then, father, go with me.

*Barab.* No, Abigail, in this It is not necessary I be seen; For I will seem offended with thee for't: Be close, my girl, for this must fetch my gold.

[They retire.]

*Fr. Jac.* Sisters, We now are almost at the new-made nunnery.

*Abbess.* The better; for we love not to be seen: 'Tis thirty winters long since some of us Did stray so far amongst the multitude.

*Fr. Jac.* But, madam, this house And waters of this new-made nunnery Will much delight you.

*Abbess.* It may be so. — But who comes here?

[Abigail comes forward.]
Abig. Grave abbess, and you happy virgins' guide.

Pity the state of a distressèd maid!

Abbess. What art thou, daughter?

Abig. The hopeless daughter of a hapless Jew,
The Jew of Malta, wretched Barabas,
Sometimes the owner of a goodly house,
Which they have now turned to a nunnery.

Abbess. Well, daughter, say, what is thy suit with us?

Abig. Fearing th' afflictions which my father feels
Proceed from sin or want of faith in us,
I'd pass away my life in penitence,
And be a novice in your nunnery,

To make atonement for my labouring soul.

Fr. Jac. No doubt, brother, but this proceedeth of the spirit.

Fr. Bar. Ay, and of a moving spirit too, brother: but come,
Let us entreat she may be entertained.

Abbess. Well, daughter, we admit you for a nun.

Abig. First let me as a novice learn to frame
My solitary life to your strait laws,
And let me lodge where I was wont to lie:

I do not doubt, by your divine precepts
And mine own industry, but to profit much.

Barab. [Aside] As much, I hope, as all I hid is worth.

Abbess. Come, daughter, follow us.

Barab. [Coming forward] Why, how now, Abigail!
What mak'st thou 'mongst these hateful Christiäns?

Fr. Jac. Hinder her not, thou man of little faith,
For she has mortified herself.

Barab. How! mortified!

Fr. Jac. And is admitted to the sisterhood.

Barab. Child of perdition, and thy father's shame!

What wilt thou do among these hateful fiends?
I charge thee on my blessing that thou leave

= ie. "you confessors to these lucky maidens", i.e. the friars; but Craik emends you to yon, so that it is the abbess who is now referred to as the guide of the virgin Abigail.

= who.

= despairing. = unfortunate. Note the intra-line wordplay.

= formerly.

= petition, request.

= lack.

= "I desire to".

= one who has newly entered a religious order as a probationer.

= struggling (against evil). 4

162: "doubtless this change in her heart has been caused by a divine spirit." Jacomo addresses Barnardine.

165: "let us press the Abbess to admit her."

169-171: Abigail cleverly asks to be allowed to live initially in her own former home, in order to ease her transition to the strict life of a nun.

frame (line 169) = adapt.

strait laws (line 170) = strict rules.

wont to lie (line 171) = accustomed to sleep.

= instructions. 2

173: industry = hard work.

but = but may be deleted for the sake of the meter.

profit = benefit.

= "are you doing". = deserving of hate.

= turned away from earthly pleasures. 2
These devils and their damnèd heresy!

Abig. Father, give me —

194: it is unclear what Abigail intends to say, as she is interrupted by Barabas. Dyce suggests emending give me to forgive me, completely changing the sense of the line, in that it would make it appear that Abigail is waverin in her fortitude, perhaps forgetting that her father is play-acting, and thinking she has offended him; Barabas quickly corrects her.

Barab. [Aside to Abigail in a whisper]
Nay, back, Abigail,

And think upon the jewëls and the gold;
The board is marked thus that covers it. —

199: the symbol † appears after the word thus in the quarto to indicate that Barabas makes a cross with his hands to indicate what the mark looks like on the board under which his money is hidden; he repeats the line and the gesture at line 208 below.

Away, accursèd, from thy father's sight!

Fr. Jac. Barabas, although thou art in misbelief,

And wilt not see thine own afflixiöns,
Yet let thy daughter be no longer blind.

206: Barabas rapidly switches back and forth between speaking aloud to the friars and nuns and whispering in asides to Abigail.

blind = ie. spiritually blind.5
I reck…persuasions = "I refuse to listen to your arguments".
reck = heed.

Becomes it Jews to be so credulous? —

124: Dyce suggests emending this to forget it not for the sake of the meter.

= "is it fitting for".

Exit, on one side, Barabas. Exeunt, on the other side, Friars, Abbess, Nun, and Abigail:

Enter Mathias.

Math. Who's this? fair Abigail, the rich Jew's daughter,

Become a nun! her father's sudden fall
Has humbled her, and brought her down to this:

Tut, she were fitter for a tale of love,
Than to be tired out with orisons;

228 = worn down.1 = prayers.1

Entering Character: Mathias is a Christian gentleman.
And better would she far become a bed,
Embracèd in a friendly lover's arms,
Than rise at midnight to a solemn mass.

Enter Lodowick.

Lodo. Why, how now, Don Mathias! in a dump?

Math. Believe me, noble Lodowick, I have seen
The strangest sight, in my opinion,
That ever I beheld.

Lodo. What was't, I prithee?

Math. A fair young maid, scarce fourteen years of age,
The sweetest flower in Cytherea's field,
Cropt from the pleasures of the fruitful earth,
And strangely metamorphosed [to a] nun.

Lodo. But say, what was she?

Math. Why, the rich Jew's daughter.

Lodo. What, Barabas, whose goods were lately seized?
Is she so fair?

Math. And matchless beautiful,
As, had you seen her, 'twould have moved your heart,
Though countermined with walls of brass, to love,
Or, at the least, to pity.

Lodo. An if she be so fair as you report,
'Twere time well spent to go and visit her:
How say you? shall we?

Math. I must and will, sir; there's no remedy.

Lodo. And so will I too, or it shall go hard.
Farewell, Mathias.

Math. Farewell, Lodowick.

[Exeunt severally.]
END OF ACT I.
ACT II.

SCENE I.

Before the House of Barabas, now a Nunnery.

Enter Barabas, with a light.

Barab. Thus, like the sad-presaging raven, that tolls
The sick man's passport in her hollow beak,

And in the shadow of the silent night
Doth shake contagion from her sable wings,
Vexed and tormented runs poor Barabas
With fatal curses towards these Christiâns.
Th' incertain pleasures of swift-footed time
Have ta'en their flight, and left me in despair;
And of my former riches rests no more
But bare remembrance; like a soldier's scar,
That has no further comfort for his maim. –

O Thou, that with a fiery pillar ledd'st
The sons of Israel through the dismal shades.
Light Abraham's offspring; and direct the hand
Of Abigail this night! or let the day
Turn to eternal darkness after this! –
No sleep can fasten on my watchful eyes,
Nor quiet enter my distempered thoughts,
Till I have answer of my Abigail.

Enter Abigail above.

Abig. Now have I happily espied a time
To search the plank my father did appoint;
And here, behold, unseen, where I have found
The gold, the pearls, and jewels, which he hid.

Barab. Now I remember those old women's words,
Who in my wealth would tell me winter's tales,
And speak of spirits and ghosts that glide by night
About the place where treasure hath been hid:

Entering Character: Barabas' torch or lantern lets the audience know that it is night-time.

1-2: the croaking of a raven presages death to the sick. sad-presaging = mournful and ominous.¹
raven = a monosyllable: ra'en.
1-2: tolls…passport = a mixed metaphor for predicting the death of a sick man; one tolls a bell to announce a death; the passport gives the deceased the right to travel to the next world.

= spread or distribute pestilence.² = black.

7-8: Th' incertain…flight = the joys of life brought by personified and fickle (incertain) time have vanished.
= remains nothing.
= brings.

12-15: O Thou...this night! = Barabas prays to God, who, as he describes, led His chosen people out of Egypt by giving them a pillar of cloud to follow during the day, and a pillar of fire at night (Exodus 12:21); he asks that God similarly guide Abigail to find the hidden bags of money.
dismal shades = dreadful or dreary darkness of night.¹
Light = ie. "provide light for", ie. "guide".²
Abraham's = a disyllable: A-bra'm's.

15-16: or let...after this = "or may the sun never shine again from this day on!"
= wakeful.
= troubled.
= from.

Entering Character: Abigail enters the upper stage or balcony as from an upper floor of Barabas' former home. She is carrying the bags of money and jewels which she has successfully located.

= found, discovered.
= "see here", an imperative.

28-29: note the extended alliteration of w- words.
= "in the days when I was rich".² = stories of fantasy.¹
= spirits here is a monosyllable (spi'rt), but in line 34 below, spirit is pronounced with its modern two syllables.
And now methinks that I am one of those; For, whilst I live, here lives my soul's sole hope. And, when I die, here shall my spirit walk.

Abig. Now that my father's fortune were so good As but to be about this happy place!

'Tis not so happy: yet, when we parted last, He said he would attend me in the morn.

Then, gentle Sleep, where'er his body rests,

give charge to Morpheus that he may dream A golden dream, and of the sudden walk, Come and receive the treasure I have found.

Barab. 'Birn para todos, my ganado no era:

As good go on, as sit so sadly thus. —

But stay: what star shines yonder in the east? The loadstar of my life, if Abigail. —

Who's there?

Abig. Who's that?

Barab. Peace, Abigail! 'tis I.

Abig. Then, father, here receive thy happiness.

Barab. Hast thou't?

Abig. Here.

[Throws down bags.]

Hast thou't? There's more, and more, and more.

Barab. O my girl, My gold, my fortune, my felicity.

= ie. a spirit or ghost.
= a good example of the intra-line wordplay so common in Elizabethan drama.

36-37: "if only my father were lucky enough to be somewhere around here right now!"

= fortunate; the line is unmetrical: perhaps yet may be omitted.
= meet.

40-43: Abigail prays for Hymnos, the god of sleep, to order his son Morpheus, the god of dreams, to help give Barabas good rest.

= ie. order or instruct.
= old Scottish word for "wake"; Dyce emends to wake.

= bastardized Spanish for "my flock or wealth is not good for everyone," meaning "different people judge me differently" (Neilson, p. 103); Rogers, however, translates to "No good has come from all my earnings."

The editors generally correct the Spanish to Bueno para todos mi ganado no era, assuming an error on the part of the printer or copier, but there is no reason to assume that Barabas speaks perfect Spanish. See the note at line 90 below. Craik notes the foreign expression is "cryptic and dramatically unhelpful" (p. 35).

46: ie. "I would be as well off (or not) moving on as I am just sadly sitting around here."

= "wait a moment".
= guiding star. = ie. "if it is".

47-48: previous editors have noted the similarity of these two lines to the more famous lines written by Shakespeare for Romeo and Juliet:

"But, soft! what light through yonder window breaks? It is the east, and Juliet is the sun."

57: "do you have it?" Note that Barabas does not ask Abigail how she is otherwise managing on her first day as a nun.

= joy.
Strength to my soul, death to mine enemy;  
Welcome the first beginner of my bliss!

O Abigail, Abigail, that I had thee here too!

Then my desires were fully satisfied:  
But I will practice thy enlargement thence:  
O girl! O gold! O beauty! O my bliss!

[Hugs the bags.]

Abig. Father, it draweth towards midnight now,  
And 'bout this time the nuns begin to wake;  
To shun suspicion, therefore, let us part.

Barab. Farewell, my joy, and by my fingers take  
A kiss from him that sends it from his soul.

[Exit Abigail above.]

Now, Phoebus, ope the eye-lids of the day.

And, for the raven, wake the morning lark,  
That I may hover with her in the air,  
Singing o'er these, as she does o'er her young.

Hermoso placer de los dineros.

[Exit.]

ACT II, SCENE II.

The Interior of the Council-House.

Enter Ferneze, Martin Del Bosco, Knights, and Officers.

Fern. Now, captain, tell us whither thou art bound?  
Whence is thy ship that anchors in our road?  
And why thou cam'lst ashore without our leave?

Bosco. Governor of Malta, hither am I bound;  
My ship, the Flying Dragon, is of Spain,

68: Barabas is describing his newly-recovered money.  
= the thing that leads off the return of Barabas' happiness.

70: one of the Abigails may be deleted to give the line the correct length and meter.  
that = if only.

= "work to free you from there", ie. Abigail's commitment to enter the nunnery.

= a disyllable.

78: ie. to perform midnight prayers or a mass.  
= avoid.

= from, via.

86: poetically, an apostrophe to the sun, asking it to rise;  
Barabas takes back his wish for eternal darkness of line 16 above.  
Phoebus = alternate name for Apollo in his guise as the god of the sun.

= ie. "in place of the raven", referring to the raven of the scene's first line.  
= fly.

89: Barabas compares his bags of money (these) to baby birds still in the care of a parent.

90: Spanish: "how beautiful is money." An early editor notes that Barabas occasionally employs such hybrids of Italian and Spanish, and hypothesizes that the resulting pidgin might even represent the lingua franca of the international traders that met at Malta.

Entering Characters: we have met Ferneze, the governor of Malta; Martin Del Bosco is a Spanish naval officer, specifically a Vice-Admiral; his ship has just dropped anchor in the Great Harbour, and Bosco has come ashore, going directly to meet Ferneze and Malta's governing council.  
= to where.  
= from where.  = harbour.  
= permission.

= to here.  
= from.
And so am I; Del Bosco is my name,
Vice-admiral unto the Catholic King.

1st Knight. Tis true, my lord; therefore entreat him well.

Bosco. Our fraught is Grecians, Turks, and Afric Moors;
For late upon the coast of Corsica,
Because we vailed not to the Turkish fleet,
Their creeping galleys had us in the chase:
But suddenly the wind began to rise,
And then we luffed and tacked, and fought at ease:

Some have we fired, and many have we sunk;
But one amongst the rest became our prize:
The captain's slain; the rest remain our slaves,
Of whom we would make sale in Malta here.

Fern. Martin del Bosco, I have heard of thee:
Welcome to Malta, and to all of us!
But to admit a sale of these thy Turks,
We may not, nay, we dare not give consent,
By reason of a tributary league.

1st Knight. Del Bosco, as thou lov'st and honour'st us,
Persuade our governor against the Turk:
This truce we have is but in hope of gold,
And with that sum he craves might we wage war.

Bosco. Will Knights of Malta be in league with Turks,
And buy it basely too for sums of gold?
My lord, remember that, to Europe's shame,
The Christian isle of Rhodes, from whence you came,
Was lately lost, and you were stated here
= ie. the King of Spain, here Charles V (reigned 1516-1556);
the pope had granted Ferdinand, King of Aragon, the title of
His Most Catholic Majesty for expelling the Moors in 1492,
and it had been used by the Spanish monarchs ever since.12
= treat.
12: fraught = freight, cargo.
late = recently.
Corsica = this island lies about 500 miles north-west
of Malta.
14: the Spanish ships had not lowered their flags (vailed)
to the Turkish fleet as a sign of respect or submission.
Turkish = the quarto prints Spanish, emended by
Dyce.
= slow moving.1 = low, single-decked ships.1
17: the quarto prints left, and took, emended by Dyce.
luffed = turned their ships to the wind.1
tacked = changed course.1
14-17: as Bevington explains, without any wind to speak
of, the Turkish galleys, which were propelled by rowers,
could overtake and outmaneuver the Spanish sailing vessels;
but once the wind began to blow, the advantage turned to the
Spanish.
= the Spanish set fire to some of the Turkish ships.
= ie. the other sailors of the ship.
21: Malta was a major slave market in this period.
25-27: because Malta is under the thumb of Turkey, Ferneze
certainly cannot afford to offend the Turks by allowing
the sale of any of their prisoners as slaves on Maltese
soil.
admit (line 25) = allow.
29-32: the Knight asks Bosco to convince the governor to
reconsider; he explains that the Turks (he) are already
looking to restart a war with Malta anyway, and are using
the outrageous tribute-demand as a pretext for getting it
= allied.
going.
35: "and (shamefully) actually spend money for the purpose
of forming an alliance with them?"
= recently. = established, stationed.3
To be at deadly enmity with Turks.

Fern. Captain, we know it; but our force is small.

Bosco. What is the sum that Calymath requires?

Fern. A hundred thousand crowns.

Bosco. My lord and king hath title to this isle,

And he means quickly to expel you hence;
Therefore be ruled by me, and keep the gold:

I'll write unto his majesty for aid,
And not depart until I see you free.

Fern. On this condition shall thy Turks be sold. —

Go, officers, and set them straight in show. —

[Exeunt Officers.]

Bosco, thou shalt be Malta's general;
We and our warlike knights will follow thee
Against these barbarous misbelieving Turks.

Bosco. So shall you imitate those you succeed:

For, when their hideous force environed Rhodes,
Small though the number was that kept the town,
They fought it out, and not a man survived
To bring the hapless news to Christendom.

Fern. So will we fight it out: come, let's away. —
Proud daring Calymath, instead of gold,
We'll send thee bullets wrapt in smoke and fire:
Claim tribute where thou wilt, we are resolved, —
Honour is bought with blood, and not with gold.

[Exeunt.]

ACT II, SCENE III.
The Market-Place.

Enter Officers, with Ithamore and other Slaves.

1st Off. This is the market-place; here let 'em stand:
Fear not their sale, for they'll be quickly bought.

2nd Off. Every one's price is written on his back,
And so much must they yield, or not be sold.

1st Off. Here comes the Jew: had not his goods been
seized,
He'd give us present money for them all.

Enter Barabas.

Barab. In spite of these swine-eating Christians.

(Swine-eating Christians.

Unchosen nation, never circumcised.

Such as, poor villains, were ne'er thought upon
Till Titus and Vespasian conquered us.)

Am I become as wealthy as I was.
They hoped my daughter would ha' been a nun;
But she's at home, and I have bought a house
As great and fair as is the governor's:
And there, in spite of Malta, will I dwell,

Having Ferneze's hand; whose heart I'll have,
Ay, and his son's too, or it shall go hard.

I am not of the tribe of Levi, I,
That can so soon forget an injury.

Entering Characters: Ithamore is one of the prisoners
who will be sold as a slave.

= ie. "fear not that they will not be sold".

= "if his property had not".

= ready cash.

12: Jews may not eat pork, per Leviticus 11:7-8 and
Deuteronomy 14:8.

13: Unchosen nation = the Israelites were God's chosen
people.

never circumcised = Mosaic law prescribed circum-
cision; Christians did not circumcise.12

14-15: nobody ever gave any thought to the Jews till the
Romans conquered Palestine.

14: Dyce emends the line to "Poor villains, such as were
ne'er thought upon", for the sake of the meter.

Titus and Vespasian = Vespasian, newly crowned
Emperor of Rome, with his son Titus, crushed the Jewish
rebellion of 70 A.D.

= ie. "as an act of defiance against the Maltese".

21-22: Barabas intends to get his revenge on the governor
Ferneze and his son.

Having Ferneze's hand = per Bevington, Barabas had
Ferneze's permission to remain in Malta and grow wealthy
again if he can; Craik, however, suggests the meaning to be,
that Barabas has received the governor's formal friendship,
as with a handshake.

or it shall go hard = ie. "only the most extreme
circumstances can stop me", a common expression
suggesting the certainty of an action or result.

This is the first time that Ferneze's name is actually
spoken by any character. Ferneze is pronounced as a
trisyllable, with the stress on the second syllable: fer-NE-ze.

23-24: as a Jew, Barabas cannot forget or dismiss the injury
done to him by the governor.

Tribe of Levi = ie. the descendants of Levi (a grand-
son of Jacob), who served as assistants to the priests of
Israel.10
We Jews can fawn like spaniels when we please; And when we grin we bite; yet are our looks As innocent and harmless as a lamb's. I learned in Florence how to kiss my hand. Heave up my shoulders when they call me dog, And duck as low as any bare-foot friar; Hoping to see them starve upon a stall.

Or else be gathered for in our synagogue, That, when the offering-basin comes to me, Even for charity I may spit into't. —
Here comes Don Lodowick, the governor's son,
One that I love for his good father's sake.

Enter Lodowick.

Lodo. I hear the wealthy Jew walkèd this way:
I'll seek him out, and so insinuate,
That I may have a sight of Abigail,
For Don Mathias tells me she is fair.

Barab. [Aside] Now will I shew myself to have more of the serpent than the dove; that is, more knave than fool.

Lodo. Yond' walks the Jew: now for fair Abigail.

Barab. [Aside] Ay, ay, no doubt but she's at your command.

Lodo. Barabas, thou know'st I am the governor's son.

Barab. I would you were his father too, sir! that's all the harm I wish you. — [Aside] The slave looks like a hog's cheek new-singed.

Lodo. Whither walk'st thou, Barabas?
Barab. No further: 'tis a custom held with us.
That when we speak with Gentiles like to you,
We turn into the air to purge ourselves;

For unto us the promise doth belong.

Lodo. Well, Barabas, canst help me to a diamond?

Barab. O, sir, your father had my diamonds:
Yet I have one left that will serve your turn. −
[Aside] I mean my daughter; but, ere he shall have her,
I'll sacrifice her on a pile of wood:

I ha' the poison of the city for him,

And the white leprosy.

Lodo. What sparkle does it give without a foil?

Barab. The diamond that I talk of ne'er was foiled: −
[Aside] But, when he touches it, it will be foiled. −
Lord Lodowick, it sparkles bright and fair.

Lodo. Is it square or pointed? pray, let me know.

Barab. Pointed it is, good sir, −
[Aside] but not for you.

Lodo. I like it much the better.

Barab. So do I too.

Lodo. How shews it by night?

Barab. Outshines Cynthia's rays: −
[Aside] You'll like it better far o' nights than days.

Lodo. And what's the price?
Barab. [Aside]
Your life, an if you have it – O my lord,
We will not jar about the price: come to my house,
And I will give't your honour –
[Aside] with a vengeance.

Aside
Your life, a n if you have it
− O my lord,
= ie. "it will cost you your life, if you take possession of it."

Lodo. No, Barabas, I will deserve it first.

Barab. Good sir,
Your father has deserved it at my hand,

Who, of mere charity and Christian ruth,
To bring me to religious purity,
And, as it were, in catechising sort.

To make me mindful of my mortal sins,
Against my will, and whether I would or no,
Seized all I had, and thrust me out o’ doors,
And made my house a place for nuns most chaste.

Lodo. No doubt your soul shall reap the fruit of it.

Barab. Ay, but, my lord, the harvest is far off:
And yet I know the prayers of those nuns

And holy friars, having money for their pains,
Are wondrous; – [Aside] and indeed do no man good; –
And, seeing they are not idle, but still doing,
'Tis likely they in time may reap some fruit,
I mean, in fullness of perfection.

Lodo. Good Barabas, glance not at our holy nuns.

Barab. No, but I do it through a burning zeal, –
[Aside] Hoping ere long to set the house a-fire;
For, though they do a while increase and multiply.

I’ll have a saying to that nunnery. –
As for the diamond, sir, I told you of,

= quarrel, bicker.
= ie. "give it to".

107: Barabas speaks with double meaning, suggesting that Ferneze deserves the diamond, but implying that Ferneze deserves a suitable punishment for what he has done to Barabas. Lodowick, of course, misses the equivocation.

108: "who out of complete (mere) charity and mercy (ruth)".

= in a kind of catechism; catechism is a method of religious instruction, in which the trainee memorizes and repeats the answers to a series of questions regarding Christian doctrine.

= sins which deprive the perpetrator of divine grace.¹

112: the line is unmetrical: and may be omitted.

106-114: Barabas ironically speaks of the governor’s seizing his property as if it served as a beneficial lesson to him regarding his choice of religion; Lodowick will not catch the irony.

= gain the benefit, a common agricultural metaphor.

119-124: Bevington notes that Barabas speaks ambiguously here, seemingly praising the Christian clerics and nuns, but his choice of words can be interpreted to suggest more slanderous meanings; we note the equivocations below.

= efforts, specifically providing services such as the singing of masses (Bevington, p. 51).

121: Craik suggests only no man is spoken as an aside.

= (1) always active,⁸ perhaps specifically engaging in charitable works,⁵ and (2) sexually active.⁵
= (1) gain spiritual benefit, and (2) procreate.⁵
= (1) achieving spiritual holiness, and (2) reaching term in pregnancy.⁵
= ie. "do not speak disparagingly of".⁸
= religious enthusiasm.

= "have babies"; this expression appears in Genesis 9:7 in the era’s oldest Bibles - the Wycliffe and Tyndale translations - but increase was replaced by be ye fruitful or bring ye forth fruit beginning with the Coverdale Bible of 1535.

= "I'll have something to say about".
Come home, and there's no price shall make us part.

Even for your honourable father's sake, —
[Aside] It shall go hard but I will see your death. —

But now I must be gone to buy a slave.

Lodo. And, Barabas, I'll bear thee company.

Barab. Come, then; here's the market-place. — What's the price of this slave? two hundred crowns! do the Turks weigh so much?

1st Off. Sir, that's his price.

Barab. What, can he steal, that you demand so much?

Belike he has some new trick for a purse;

And if he has, he is worth three hundred plates, —

So that, being bought, the town-seal might be got To keep him for his life-time from the gallows:

The sessions-day is critical to thieves,
And few or none scape but by being purged.

Lodo. Rat'st thou this Moor but at two hundred plates?

1st Off. No more, my lord.

Barab. Why should this Turk be dearer than that Moor?

1st Off. Because he is young, and has more qualities.

Barab. What, hast the philosopher's stone? an thou hast, break my head with it, I'll forgive thee.

Slave. No, sir; I can cut and shave.

Barab. Let me see, sirrah; are you not an old shaver?

Slave. Alas, sir, I am a very youth!

133: "come to my house, and (I promise you that) you will not leave without the diamond because we cannot agree on a price", ie. price will not be an issue.

= Marlowe has used this phrase, which means "unless I am stopped by the development of extreme circumstances", a lot in this play.

146-8: briefly, to be worth so much, the slave must be able to steal without getting caught.

= perhaps. = ie. for stealing a purse successfully.

148: he is = pronounce as he’s.

plates = Spanish coins of silver or gold;¹ the quarto prints plots, emended by Dyce.

149-150: having gotten rich from the slave's ability to steal, his owner can purchase the town-seal (possession of which gives the owner the highest level of executive governmental authority) which he can use to commute any sentence the slave might receive for his thievery; Bevington interprets the lines to mean, "purchase a lifetime pardon to protect him from being hanged for being a thief."

So that = if only.⁸

= the day on which the criminal court is in session.

152: but = except.

purged = "acquitted of any charges",⁴ or a euphemism for "hanged",⁸ which gives the line an entirely different meaning.

= "do you rate", ie. value.

= more expensive.

= read as he’s. = is more skilled.

162: hast = (to the Turkish slave) "do you have".

philosopher's stone = legendary and oft-referred to substance supposedly able to convert any base metal into gold or silver.

162-3: an thou hast = "if you have it".

= ie. cut hair.

= fellow;¹ a rare bit of light humour from Marlowe.
Barab. A youth! I'll buy you, and marry you to Lady Vanity, — if you do well.

Slave. I will serve you, sir.

Barab. Some wicked trick or other: it may be, under colour of shaving, thou'lt cut my throat for my goods. Tell me, hast thou thy health well?

Slave. Ay, passing well.

Barab. So much the worse: I must have one that's sickly, and 't be but for sparing victuals; 'tis not a stone of beef a-day will maintain you in these chops. — Let me see one that's somewhat leaner.

1st Off. Here's a leaner; how like you him?

Barab. Where wast thou born?

Itha. In Thrace; brought up in Arabia.

Barab. So much the better; thou art for my turn. An hundred crowns? I'll have him; there's the coin.

1st Off. Here's a leaner. Then mark him, sir, and take him hence.

Barab. [Aside] Ay, mark him, you were best: for this is he that by my help shall do much villainy. — My lord, farewell. — Come, sirrah; you are mine. —

As for the diamond, it shall be yours: I pray, sir, be no stranger at my house; All that I have shall be at your command.

Enter Mathias and Katharine.

Math. [Aside]
What make the Jew and Lodowick so private?

I fear me 'tis about fair Abigail.

Barab. [to Lodowick]

171-2: Lady Vanity = one of any number of sins that appears in the allegorical role of "Vice" in the old morality plays; Vice was a comic character who acted as the play's tempter. Bevington notes that a youth in these plays often fell in love with such a vice.

= Barabas completes the Slave's sentence.
= pretext.
= "do you have".
= exceedingly.

182-3: I must...victuals = Barabas does not want to buy too healthy a slave, because it would be too expensive to feed him.

183-4: and 't...victuals = if only for the sake of spending less money on food.8

183-4: 'tis not...chops = "a stone's worth of meat would not be enough to feed you."
stone = fourteen pounds, a measure of weight.1
maintain...chops = ie. "enough to keep your cheeks so chubby."4

= a region of northern Greece.
= "you will serve my purposes."
= "put your mark on him".
= "indeed, pay attention to him, it would be best for you to do so."

203: My lord, farewell = addressed to the dealer.
Come, sirrah...mine = addressed to Ithamore, the newly purchased slave; sirrah was a common form of address to an inferior.

204-6: to Lodowick.

Entering Characters: we have met Mathias, who is in love with Abigail; Katherine is his mother.

211: the suspicious Mathias wonders what Barabas and Lodowick could be talking about so privately.
= common formula for "I fear".
Yonder comes Don Mathias; let us stay: —

[Aside] He loves my daughter, and she holds him dear;

But I have sworn to frustrate both their hopes,
And be revenged upon the — governor.

[Exit Lodowick.]

Kath. This Moor is comeliest, is he not? speak, son.

Math. No, this is the better, mother, view this well.

Barab. [Aside to Mathias]

Seem not to know me here before your mother,
Lest she mistrust the match that is in hand:

When you have brought her home, come to my house;
Think of me as thy father: son, farewell.

Math. But wherefore talked Don Lodowick with you?

Barab. Tush, man! we talked of diamonds, not of Abigail.

Kath. Tell me, Mathias, is not that the Jew?

Barab. As for the comment on the Maccabees,
I have it, sir, and 'tis at your command.

Math. Yes, madam, and my talk with him was
About the borrowing of a book or two.

Kath. Converse not with him; he is cast off from
Heaven.—Thou hast thy crowns, fellow. — Come, let's away.

Math. Sirrah Jew, remember the book.

Barab. Marry, will I, sir.

[Exeunt Katharine and Mathias.]

1st Off. Come, I have made a reasonable market; let's away.

[Exeunt Officers with Slaves.]

Barab. Now let me know thy name, and therewithal
Thy birth, condition, and professiön.

Itha. Faith, sir, my birth is but mean; my name's

= ie. "break off our conversation."

216: a new bit of intelligence: Mathias and Abigail have, since the end of Act I, met and fallen in love.

= expectations.

212-218: in Bevington's edition, Lodowick exits after line 212, and 215-8 are spoken as an aside to Ithamore.

222ff: Katherine and Mathias examine a slave.

Moor = African.¹
comeliest = handsomest;¹ a disyllable.

226ff: Barabas and Mathias carry on a private conversation as Katherine, not noticing, continues to study the slaves.

228: ie. "so that she does not suspect (mistrust) that your marriage to Abigail is impending (in hand)."¹

² = why.

238-9: Barabas pretends that he and Mathias have been speaking about some Biblical literature.

Maccabees = there are two apocryphal Old Testament Books of the Maccabees, Jewish heroes who successfully fought to expel the ruling Seleucids from Israel.²³

was thus or was but for the sake of the meter.

²³ = editors suggest emending the end of this short line to

² = read as he's.

245: while Barabas and Mathias have been speaking, Katherine has apparently purchased a slave.

= to appease his mother, Mathias speaks condescendingly to Barabas.

= a common oath.

² = also.¹
= societal rank. = skill-set.

²³ = truly. = ie. from parents of low status.
Ithamore; *my profession what you please.*

I can do whatever you require.

Note that Ithamore, as a slave - the lowest-ranking member of society - almost always speaks in prose.

"I can do whatever you require."

Barab. Hast thou no trade? then listen to my words,

And I will teach [thee] that shall stick by thee:

First, be thou void of these affection.

Compassion, love, vain hope, and heartless fear;

Be moved at nothing, see thou pity none,

But to thyself smile when the Christians moan.

Barab. Hast thou no trade? then listen to my words,

And I will teach [thee] that shall stick by thee:

First, be thou void of these affection.

Compassion, love, vain hope, and heartless fear;

Be moved at nothing, see thou pity none,

But to thyself smile when the Christians moan.

Itha. O, brave, master! I worship your nose for this.

Barab. As for myself, I walk abroad o’ nights,

And kill sick people groaning under walls:

Sometimes I go about and poison wells;

And now and then, to cherish Christian thieves,

I am content to lose some of my crowns,

That I may, walking in my gallery,

See ’em go pinioned along by my door.

Being young, I studied physic, and began

To practice first upon th’ Italian;

There I enriched the priests with burials,

And always kept the sexton’s arms in ure –

With digging graves and ringing dead men’s knells:

And, after that, was I an engineer.

And in the wars ’twixt France and Germany,

Under pretence of helping Charles the Fifth,

Slew friend and enemy with my stratagems:

Then, after that, was I an usurer.

And with extorting, cozening, forfeiting,

And tricks belonging unto brokery.
I filled the **gaols** with **bankrouts** in a year,

And with young orphans planted **hospitals**;

And every moon made some or other mad,

And now and then one **hang himself** for grief,

Pinning upon his breast a long great scroll

How I with interest tormented him.

But **mark** how I **am blest** for plaguing them; −

I have as much coin as will buy the town.

But tell me now, how hast thou spent thy time?

**Itha.** Faith, master,
In setting Christian villages on fire,

Chaining of eunuchs, **binding galley-slaves**.

One time I was an **hostler** in an inn,
And in the night-time secretly would I **steal**
To travellers' chambers, and there cut their throats:

Once at **Jerusalem**, where the pilgrims kneeled,
I **stroèd powder** on the marble stones,

And therewithal their knees would **rankle** so,
That I have laughed a **good** to see the cripples

Go limping home to Christendom on **stilts**.

**Barab.** Why, this is something: make account of me
As of thy fellow; we are villains both;

Both circumcisèd; we hate Christians both:

Be **true** and secret; thou shalt want no gold.

But stand aside; here comes Don Lodowick.

---

**ACT II, SCENE IV.**

**Before Barabas' new house.**

**Still on Stage:** **Barabas and Ithamore.**

**Enter Lodowick.**

**Lodo.** O, Barabas, well met;
Where is the diàmond you told me of?

**Barab.** I have it for you, sir: please you walk in with me. −

---

292: even in Marlowe's time, London contained a number of debtors' prisons.

**gaols** = jails.
**bankrouts** = bankrupts.

293: Barabas metaphorically describes his filling of orphanages (**hospitals**) with children as a gardening activity.

294: and once a month Barabas caused one of his debtors to go mad; note the use of **moon** for **month**, a nod to the monthly cycle of the phases of this satellite.

296: "pinning a long note on his chest".

304: as a soldier in the employ of the Turks, Ithamore naturally has been occupied with making war on Christians.

306: many Christian captives were forced to row ships.

308: = stableman or groom.

= **I** may be omitted for the meter's sake. = sneak in.

309: **strowed** = strewed.

powder = an unexplained reference; clearly some sort of irritant, perhaps salt or sand.

= that being done.¹ = fester.¹

= in earnest.³

310: Be **true** and secret; thou shalt want no gold.

= loyal. = lack.

312: ³.

314-5: **make account...fellow** = "consider me your equal."

1
What, ho, Abigail! open the door, I say!

Enter Abigail, with letters.

Abig. In good time, father; here are letters come
From Ormus, and the post stays here within.

Barab. Give me the letters. — Daughter, do you hear?

Entertain Lodowick, the governor's son,
With all the courtesy you can afford,
Provided that you keep your maidenhead:
Use him as if he were a —

[Aside] Philistine;

Dissemble, swear, protest, vow to love him:

He is not of the seed of Abraham. —
I am a little busy, sir; pray, pardon me. —
Abigail, bid him welcome for my sake.

Abig. For your sake and his own he's welcome hither.

Barab. [Aside to her]
Daughter, a word more: kiss him, speak him fair,
And like a cunning Jew so cast about,
That ye be both made sure ere you come out.

Abig. O father, Don Mathias is my love!

Barab. [Aside to her]
I know it: yet, I say, make love to him;
Do, it is requisite it should be so. —

Nay, on my life, it is my factor's hand;
But go you in, I'll think upon th' account.

[Exeunt Abigail and Lodowick into the house.]

Th' account is made, for Lodovico dies.
My factor sends me word a merchant's fled
That owes me for a hundred tun of wine:
I weigh it thus much! [Snapping his fingers]
I have wealth enough; nothing compared to what Barabas already possesses.

For now by this has he kissed Abigail, = ie. by this time. = ie. Lodowick.
And she vows love to him, and he to her.
As sure as Heaven rained manna for the Jews,

So sure shall he and Don Mathias die:
His father was my chiefest enemy.

**Enter Mathias.**

Whither goes Don Mathias? stay a while.

**Math.** Whither, but to my fair love Abigail?

**Barab.** Thou know'st, and Heaven can witness it is true,
That I intend my daughter shall be thine.

**Math.** Ay, Barabas, or else thou wrong'st me much.

**Barab.** O, Heaven forbid I should have such a thought!
Pardon me though I weep: the governor's son
Will, whether I will or no, have Abigail;
He sends her letters, bracelets, jewëls, rings.

**Math.** Does she receive them?

**Barab.** She! no, Mathias, no, but sends them back;
And, when he comes, she locks herself up fast;
Yet through the key-hole will he talk to her,
While she runs to the window, looking out
When you should come and hale him from the door.

**Math.** O treacherous Lodowick!

**Barab.** Even now, as I came home, he slipt me in,
And I am sure he is with Abigail.

**Math.** [Drawing sword] I'll rouse him thence.

**Barab.** Not for all Malta; therefore sheathe your sword;
If you love me, no quarrels in my house;
But steal you in, and seem to see him not:
I'll give him such a warning ere he goes,
As he shall have small hopes of Abigail.
Away, for here they come.

**Re-enter Lodowick and Abigail holding hands.**

**Math.** What, hand in hand! I cannot suffer this.

**Barab.** Mathias, as thou lov'st me, not a word.

**Math.** Well, let it pass; another time shall serve.

[Exit Mathias into the house.]
Lodo. Barabas, is not that the widow's son?

Barab. Ay, and take heed, for he hath sworn your death.

Lodo. My death! what, is the base-born peasant mad?

Barab. No, no; but happily he stands in fear
Of that which you, I think, ne'er dream upon, −
My daughter here, a paltry silly girl.

Lodo. Why, loves she Don Mathias?

Barab. Doth she not with her smiling answer you?

Abig. [Aside] He has my heart; I smile against my will.

Lodo. Barabas, thou know'st I have loved thy daughter long.

Barab. And so has she done you, even from a child.

Lodo. And now I can no longer hold my mind.

Barab. Nor I th' affection that I bear to you.

Lodo. This is thy diamond; tell me, shall I have it?

Barab. Win it, and wear it; it is yet unsoiled.

O, but I know your lordship would disdain
To marry with the daughter of a Jew:
And yet I'll give her many a golden cross
With Christian posies round about the ring.

Lodo. 'Tis not thy wealth, but her that I esteem;
Yet crave I thy consent.

Barab. And mine you have; yet let me talk to her. −
[Aside to her] This offspring of Cain, this Jebusite, that never tasted of the Passover,
Nor e'er shall see the land of Canaan.
out of Egypt (Lockyer, p. 203).

138: the Jews of course do not believe that Jesus Christ is the Messiah.

139: Bevington points out the various meanings for *gentle*: (1) noble, (2) gentile, and (3) maggot, specifically the larva of the flesh-fly or bluebottle.¹

= deceived.
= ie. "hang on to your actual love".

140-8: as the Christians hold it a general principle that promises made to non-Christians need not be kept, so Abigail in turn should not feel bad for lying to Lodowick.

149: "the fact is, it is those who are not Jewish who are the heretics."
= ie. logically.

151: to Lodowick: ie. "I have persuaded Abigail, and she consents to marry you."

= "promise to marry me;" such a vow to marry was considered sacred.

155: "I have no choice, since my father has asked or commanded me to." Bevington makes this line an aside.

156: Abigail shows she is as capable of equivocation as is her father; Lodowick is to understand that he is meant by *my love*, but Abigail really is talking of Mathias.

164: to Abigail: her face has likely gone pale.

= ie. "support her".⁸

170: Lodowick is surprised to find Abigail suddenly gone silent and distant.

= wonder. = "this is a Jewish custom".

= my.
= satisfied.³
= bright.¹
Re-enter Mathias.

Barab. Be quiet, Lodowick; it is enough
That I have made thee sure to Abigail.

Lodo. Well, let him go.

[Exit.]

Barab. Well, but for me, as you went in at doors
You had been stabbed: but not a word on't now;
Here must no speeches pass, nor swords be drawn.

Math. Suffer me, Barabas, but to follow him.

Barab. No; so shall I, if any hurt be done,
Be made an accessory of your deeds;
Revenge it on him when you meet him next.

Math. For this I'll have his heart.

Barab. Do so. Lo, here I give thee Abigail!

Math. What greater gift can poor Mathias have?
Shall Lodowick rob me of so fair a love?
My life is not so dear as Abigail.

Barab. My heart misgives me, that, to cross your love,
He's with your mother; therefore after him.

Math. What is he gone unto my mother?

Barab. Nay, if you will, stay till she comes herself.

Math. I cannot stay; for, if my mother come,
She'll die with grief.

[Exit Mathias.]

Abig. I cannot take my leave of him for tears.
Father, why have you thus incensed them both?

Barab. What's that to thee?

Abig. I'll make 'em friends again.

Barab. You'll make 'em friends! are there not Jews enow in Malta,
But thou must dote upon a Christiän?

Abig. I will have Don Mathias; he is my love.
Barab. Yes, you shall have him. Go, put her in.

Itha. Ay, I'll put her in.

[puts Abigail in.]

Barab. Now tell me, Ithamore, how lik'st thou this?

Itha. Faith, master, I think by this
You purchase both their lives: is it not so?

Barab. True; and it shall be cunningly performed.

Itha. O, master, that I might have a hand in this!

Barab. Ay, so thou shalt; 'tis thou must do the deed:
Take this, and bear it to Mathias straight,

[Giving a letter.]

And tell him that it comes from Lodowick.

Itha. 'Tis poisoned, is it not?

Barab. No, no; and yet it might be done that way:
It is a challenge feigned from Lodowick.

Itha. Fear not; I will so set his heart a-fire,
That he shall verily think it comes from him.

Barab. I cannot choose but like thy readiness;
Yet be not rash, but do it cunningly.

Itha. As I behave myself in this, employ me hereafter.

Barab. Away, then!

[Exit Ithamore.]

So; now will I go in to Lodowick,
And, like a cunning spirit, feign some lie,
Till I have set 'em both at enmity.

[Exit.]

END OF ACT II.
ACT III.

SCENE I.

The Veranda of the House of Bellamira.

Enter Bellamira.

Bell. Since this town was besieged, my gain grows cold:

The time has been, that but for one bare night
A hundred ducats have been freely given;

But now against my will I must be chaste:
And yet I know my beauty doth not fail.
From Venice merchants, and from Padua
Were wont to come rare-witted gentlemen,
Scholars I mean, learned and liberal;
And now, save Pilia-Borza, comes there none,
And he is very seldom from my house;
And here he comes.

Enter Pilia-Borza.

Pilia. Hold thee, wench, there's something for thee to spend.

[Shewing a bag of silver.]

Bell. 'Tis silver; I disdain it.

Pilia. Ay, but the Jew has gold,
And I will have it, or it shall go hard.

Bell. Tell me, how cam'st thou by this?

Pilia. Faith, walking the back-lanes, through the gardens, I chanced to cast mine eye up to the Jew's counting-house, where I saw some bags of money, and in the night I clambered up with my hooks; and, as I was taking my choice, I heard a rumbling in the house;

Entering Character: **Bellamira** is a courtesan, the era's euphemistic name for a high-priced prostitute; a **prostitute** walks the streets or "works" in a brothel; a **courtesan**, like Bellamira, owns her own home.

1: the line seems misplaced, as no formal siege of Malta exists yet - the month which the Turks have given Ferneze to pay their tribute has not yet expired; we may suggest that what Bellamira means is that that trade to Malta has fallen significantly while the Turkish fleet remains in the harbour, one of which consequences is that Bellamira's business has also noticeably decreased.

2-3: on a good night, Bellamira could make 100 ducats.

babe night = complete or total night, but there is a pun with bare's meaning of "nakedness".

ducats = this Venetian gold coin was the most commonly used currency in trade and commerce from the 13th to the 19th century.¹

¹= accustomed. = gentlemen of uncommon intelligence. = generous. = except for. = ie. away from.

Entering Character: **Pilia-Borza**'s position is never made exactly clear, but his role in the play is to work closely with Bellamira to scam Ithamore and Barabas. Pilia has been identified by editors as "a bully" and an attendant" to Bellamira.

= "take this".² = "woman" or "mistress", without negative connotation.

20: Bellamira works only for gold.

= for sure.¹ = "and almost nothing can stop me."

²= my.

= tool for climbing walls, used by burglars.⁴

³= noise.
so I took only this, and run my way. — But here's the Jew's man.

Bell. Hide the bag.

Enter Ithamore.

Pilia. Look not towards him, let's away. Zoons, what a looking thou keepest! thou'll betray's anon.

[Exeunt Bellamira and Pilia-Borza.]

Itha. O, the sweetest face that ever I beheld! I know she is a courtezan by her attire: now would I give a hundred of the Jew's crowns that I had such a concubine.

Well, I have delivered the challenge in such sort, As meet they will, and fighting die, — brave sport!

[Exit.]

ACT III, SCENE II.

In Town.

Enter Mathias with letter.

Math. This is the place: now Abigail shall see Whether Mathias holds her dear or no.

Enter Lodowick, reading a letter.

Math. [Reading letter] What, dares the villain write in such base terms?

Lodo. I did it; and revenge it, if thou dar'st!

= "here is", ie. "here comes".

35ff: Bellamira and Pilia would not want Ithamore to recognize the bag of money as coming from Barabas.

39: Zoons = an oath, an abbreviation of God's wounds, more familiarly written as Zounds.

39-40: what a…anon = ie. "why are you staring at Ithamore? you'll give us away immediately!"

44-47 Ithamore has seen Bellamira.

= Bellamira might be wearing a "loose-bodied flowing gown".

= in order to have.

= ie. the letter to Mathias. = in such a manner. = excellent.

Scene II, Mathias and Lodowick Meet: the exact sequence by which Mathias and Lodowick have exchanged letters, real or forged, is unclear, and no editor has been able to propose a solution that is entirely satisfactory. Ithamore's later lines at III.iii.36-38 suggest strongly that he has delivered forged letters to both friends; but as the dialogue at the beginning of the scene suggests, Lodowick admits to having written a letter to Mathias himself; but wouldn't Mathias be puzzled, or even suspicious, as to what letter of his Lodowick is responding to?

The best solution for the reader is probably just to play along, and not lose any sleep over this clear continuity problem.

We present the scene as it appears in the quarto, accept we give Mathias his own letter to hold as well, given his words at line 7. For those who are interested, the note at the end of this scene delineates the potential solutions and emendations proposed by some editors.

= Mathias has arrived at the dueling ground proposed in the letter purportedly sent by Lodowick.

= "values her or not."

4: Lodowick appears to have has his own letter from Mathias.

7: Mathias speaks loudly, so Lodowick can hear him.
They fight.

Enter Barabas above.

Barab. O, bravely fought! and yet they thrust not home.

Now, Lodovico! now, Mathias! — So;

[Both fall.]

So, now they have shewed themselves to be tall fellows.

Cries within. Part 'em, part 'em!

Barab. Ay, part 'em now they 're dead. Farewell, farewell!

[Exit above.]

Enter Ferneze, Katharine, and Attendants.

Fern. What sight is this! my Lodovico slain!
These arms of mine shall be thy sepulchre.

Kath. Who is this? my son Mathias slain!

Fern. O Lodowick, hadst thou perished by the Turk,

Wretched Ferneze might have venged thy death!

Kath. Thy son slew mine, and I'll revenge his death.

Fern. Look, Katharine, look! thy son gave mine these wounds.

Kath. O, leave to grieve me! I am grieved enough.

Fern. O, that my sighs could turn to lively breath,
And these my tears to blood, that he might live!

Kath. Who made them enemies?

Fern. I know not; and that grieves me most of all.

Entering Character: in the forged letters, Barabas has chosen a location for the duel that is adjacent to a building to which he has access; Barabas enters on the balcony above to view the combat.

= neither one is able to strike a fatal blow.

16: the combatants almost simultaneously slay each other.

Lodovico = here and in a few other places, the quarto prints Lodowicke, which Dyce emends to Lodovico when necessary to preserve the meter.

= pronounce as they've. = brave.

22: an off-stage crowd cries out for the fight to be stopped, but it is too late; these shouts should probably be heard before the combatants are slain.

Entering Characters: Ferneze, we remember, is Lodovick's father; Katherine is Mathias' mother.

31: Ferneze presumably cradles his son's upper body.

Dyce notes the similarity of line 31 to the following lines from Shakespeare's Henry VI, Part III (Act II. v):

"These arms of mine shall be thy winding-sheet;
My heart, sweet boy, shall be thy sepulchre..."

Shakespeare's play is believed to have been written c. 1591, within a year or two after Marlowe wrote The Jew of Malta.

35: "Oh my son, if only you had been slain in battle by the Turks".

Lodowick = a disyllable here, and in line 53 below:

Lod-wick.

= ie. avenged Lodowick's death, by fighting against the Turks.

38: Katherine's threat is directed to Ferneze.

= a disyllable here.

= "cease to grieve me", ie. "don't make it worse for me!"

= if only. = life-giving.
Kath. My son loved thine.

Fern. And so did Lodowick him.

Kath. Lend me that weapon that did kill my son,
And it shall murder me.

Fern. Nay, madam, stay; that weapon was my son’s,
And on that rather should Ferneze die.

Kath. Hold; let’s inquire the causers of their deaths,
That we may venge their blood upon their heads.

Fern. Then take them up, and let them be interred
Within one sacred monument of stone;
Upon which altar I will offer up
My daily sacrifice of sighs and tears,
And with my prayers pierce impartial heavens,
Till they [reveal] the causers of our smarts.

Which forced their hands divide united hearts.

Come, Katharine; our losses equal are;
Then of true grief let us take equal share.

[Exeunt with the bodies.]

55-56: Katherine proposes to kill herself.

= wait.

59: Ferneze offers that he should be the one to die.

= investigate, find out.

= ie. the heads of those responsible for planning this calamity.

= ie. the bodies of Lodowick and Mathias.

69: reveal = an alternate word to insert here is disclose.  
smarts = suffering, sorrow.  
70: poetically, "which caused these friends to kill each other."

divide = ie. to divide.

69-72: the scene ends with a pair of rhyming couplets.

Lodowick and Mathias Meet: the editors have proposed various solutions to the mysterious exchange of letters suggested at the scene's opening.

Cunningham suggests the letter Lodowick is carrying as he enters the stage at line 4 is a letter of response from Mathias to the forged letter originally sent by Barabas; but wouldn't Lodowick be confused as to why he has received a "response" to a letter he never sent?

Neilson omits any reference to Lodowick carrying his own letter onto the stage.

Bevington's emendation is more drastic: he assigns lines 6-7 to Lodowick and line 9 to Mathias.

ACT III, SCENE III.
A Room in the House of Barabas.

Enter Ithamore.

Itha. Why, was there ever seen such villany,

So neatly plotted, and so well performed?
Both held in hand, and flatly both beguiled?

Enter Abigail.

1-3: Ithamore is proud of the cruel trick that Barabas has played on Lodowick and Mathias.

3: held in hand = Dyce suggests "kept in expectation", ie. Lodowick and Mathias were each led to believe that he was going to marry Abigail.

flatly = absolutely, completely.

beguiled = deceived.
Abig. Why, how now, Ithamore! why laugh'st thou so?

Itha. O mistress! ha, ha, ha!

Abig. Why, what ail'st thou?

Itha. O, my master!

Abig. Ha!

Itha. O mistress, I have the bravest, gravest, secret, subtle, bottle-nosed knave to my master, that ever gentleman had!

Abig. Say, knave, why rail'st upon my father thus?

Itha. O, my master has the bravest policy!

Abig. Wherein?

Itha. Why, know you not?

Abig. Why, no.

Itha. Know you not of Mathia[s'] and Don Lodowick[s'] disaster?

Abig. No: what was it?

Itha. Why, the devil invented a challenge, my master writ it, and I carried it, first to Lodowick, and *imprimis* to Mathia[s];

And then they met, [and], as the story says,

In doleful wise they ended both their days.

Abig. And was my father furtherer of their deaths?

Itha. Am I Ithamore?

Abig. Yes.

Itha. So sure did your father write, and I carry the challenge.

Abig. Well, Ithamore, let me request thee this;

Go to the new-made nunnery, and inquire

For any of the friars of Saint Jaques.

= finest. = most reverend.

18: *bottle-nosed* = large-nosed, another reference to Barabas' large prop-nose.

*to my* = for a.

= "do you rail at"; Abigail does not get that Ithamore is actually complimenting Barabas!

= finest trick or scheme.

25: "in what respect?"1

= Latin for "first";1 Ithamore tries to show off his Latin skills and fails; his line here does suggest, though, that he has delivered forged letters to both Lodowick and Mathias.

= a sorrowful manner.

= helper or contriver.18

44: Ithamore's response is rhetorical, ie. the answer to Abigail's question is an obvious "yes".

= surely, ie. certainly.

= friars of the order of the Dominicans; the name *St. Jaques* derives from the fact that the Dominicans' original house had been located on Rue-St.-Jacques in Paris at the time the order was founded in 1218.18 The quarto prints *laynes* (*Janes*), which Dyce emends to *Jaques*. Craik observes that the quarto's spelling of *Janes* suggests *Jaques* should be pronounced to rhyme with "makes".
And say, I pray them come and speak with me.

Itha. I pray, mistress, will you answer me to one question?

Abig. Well, sirrah, what is't?

Itha. A very feeling one: have not the nuns fine sport with the friars now and then?

Abig. Go to, Sirrah Sauce! is this your question? get ye gone.

Itha. I will, forsooth, mistress.

[Exit Ithamore.]

Abig. Hard-hearted father, unkind Barabas!

Was this the pursuit of thy policy, To make me shew them favour severally, That by my favour they should both be slain? Admit thou lovedst not Lodowick for his sire, Yet Don Mathias ne'er offended thee: But thou wert set upon extreme revenge, Because the prior dispossessed thee once, And couldst not venge it but upon his son; Nor on his son but by Mathias' means; Nor on Mathias but by murdering me; But I perceive there is no love on earth, Pity in Jews, nor piety in Turks. — But here comes cursèd Ithamore with the friar.

Re-enter Ithamore with Friar Jacomo.

Fr. Jac. Virgo, salve.

Itha. When duck you?

Abig. Welcome, grave friar. — Ithamore, be gone.

[Exit Ithamore.]
Know, holy sir, I am bold to solicit thee.

Fr. Jac. Wherein?

Abig. To get me be admitted for a nun.

Fr. Jac. Why, Abigail, it is not yet long since
That I did labour thy admission,
And then thou didst not like that holy life.

Abig. Then were my thoughts so frail and unconfirmed
And I was chained to follies of the world;
But now experience, purchased with grief,
Has made me see the difference of things.
My sinful soul, alas, hath paced too long
The fatal labyrinth of misbelief.
Far from the Son that gives eternal life!

Fr. Jac. Who taught thee this?

Abig. The abbess of the house,
Whose zealous admonition I embrace:
O, therefore, Jacomo, let me be one,
Although unworthy, of that sisterhood!

Fr. Jac. Abigail, I will: but see thou change no more,
For that will be most heavy to thy soul.

Abig. That was my father's fault.

Fr. Jac. Thy father's! how?

Abig. Nay, you shall pardon me. –

[Aside] O Barabas,
Though thou deservest hardly at my hands,
Yet never shall these lips bewray thy life!

Fr. Jac. Come, shall we go?

Abig. My duty waits on you.

[Exeunt.]

ACT III, SCENE IV.

A Room in the House of Barabas; later.

Enter Barabas, reading a letter.

Barab. What, Abigail become a nun again!
False and unkind! what, hast thou lost thy father?

2: False = disloyal.
unkind = lacking in natural feeling for family.
lost = forgotten or abandoned.
And, all unknown and unconstrained of me,
Art thou again got to the nunnery?
Now here she writes, and wills me to repent:
Repentance! Spurca! what pretendeth this?
I fear she knows — 'tis so — of my device.
In Don Mathias' and Lodovico's deaths:
If so, 'tis time that it be seen into;
For she that varies from me in belief,
Gives great presumption that she loves me not,

Or, loving, doth dislike of something done. —
But who comes here?

Enter Ithamore.

O Ithamore, come near;
Come near, my love; come near, thy master's life.

My trusty servant, nay, my second self;
For I have now no hope but even in thee,
And on that hope my happiness is built.
When saw'st thou Abigail?

Itha. To-day.

Barab. With whom?

Itha. A friar.

Barab. A friar! false villain, he hath done the deed.

Itha. How, sir!

Barab. Why, made mine Abigail a nun.

Itha. That's no lie; for she sent me for him.

Barab. O unhappy day!
False, credulous, inconstant Abigail!
But let 'em go: and, Ithamore, from hence
Ne'er shall she grieve me more with her disgrace;
Ne'er shall she live t' inherit aught of mine,
Be blessed of me, nor come within my gates,
But perish underneath my bitter curse,
Like Cain by Adam for his brother's death.

Itha. O master —

Barab. Ithamore, entreat not for her; I am moved,
And she is hateful to my soul and me:
And, 'less thou yield to this that I entreat,
I cannot think but that thou hat'st my life.

Itha. Who, I, master? why, I'll run to some rock, and
throw myself headlong into the sea; why, I'll do any
ting for your sweet sake.

Barab. O trusty Ithamore! no servant, but my friend!
I here adopt thee for mine only heir:
All that I have is thine when I am dead;
And, whilst I live, use half; spend as myself;
Here, take my keys, — I'll give 'em thee anon:

Go buy thee garments; but thou shalt not want:

Only know this, that thus thou art to do —
But first go fetch me in the pot of rice
That for our supper stands upon the fire.

Itha. [Aside] I hold my head, my master's hungry —
I go, sir.

[Exit.]

Barab. Thus every villain ambles after wealth,
Although he ne'er be richer than in hope: —

But, husht!

Re-enter Ithamore with the pot.

Itha. Here 'tis, master.

Barab. Well said, Ithamore! What, hast thou brought
The ladle with thee too?

Itha. Yes, sir; the proverb says, he that eats with the
devil had need of a long spoon; I have brought you a
ladle.

Barab. Very well, Ithamore; then now be secret;
And, for thy sake, whom I so dearly love,
Now shalt thou see the death of Abigail,
That thou mayst freely live to be my heir.

Itha. Why, master, will you poison her with a mess
of rice-porridge? that will preserve life, make her
round and plump, and batten more than you are aware.

Barab. Ay, but, Ithamore, seest thou this?
It is a precious powder that I bought
Of an Italian, in Ancona, once,
Whose operation is to bind, infect,
And poison deeply, yet not appear
In forty hours after it is ta'en.

= another long line, an alexandrine of 12 iambic syllables.

= Barabas offers to give Ithamore the keys to his treasury, then changes his mind; perhaps he pretends he does not have the keys on him.

anon = soon.

= "get yourself some new clothes; you shall not lack for anything." As we shall see, Ithamore never does get any new clothing.

= Barabas has some additional instructions for Ithamore.

= bet.

= a cynical notion: every knave chases after money, even when he is fated never to be any wealthier than he is, except in his expectations (hope).

= an interesting brief shattering of the fourth wall - Barabas addresses the audience explicitly: "be quiet! Ithamore is returning!"

= "well done".

= because one needs to keep a wary distance from the evil one; an old and frequently cited expression.

= "you whom".

= serving.

= fatten.

= from. = ancient port city on the Adriatic Sea.

= effect.

= perhaps a trisyllable: DEEP-e-ly.

= for. = a disyllable.
Itha. How, master?

Barab. Thus, Ithamore:
This even they use in Malta here, − 'tis called
Saint Jaques' Even, − and then, I say, they use
To send their alms unto the nunneries:

Among the rest, bear this, and set it there:
There's a dark entry where they take it in,
Where they must neither see the messenger,
Nor make inquiry who hath sent it them.

Itha. How so?

Barab. Belike there is some ceremony in't.
There, Ithamore, must thou go place this pot:
Stay; let me spice it first.

Itha. Pray, do, and let me help you, master.
Pray, let me taste first.

Barab. Prithee, do.

[Ithamore tastes.]

What say'st thou now?

Itha. Troth, master, I'm loath such a pot of pottage
should be spoiled.

Barab. Peace, Ithamore! 'tis better so than spared.

[Puts the powder into the pot.]

Assure thyself thou shalt have broth by the eye:

My purse, my coffer, and myself is thine.

Itha. Well, master, I go.

Barab. Stay; first let me stir it, Ithamore.
As fatal be it to her as the draught
Of which great Alexander drunk, and died;

And with her let it work like Borgia's wine,
Whereof his sire the Pope was poisonéd!
He made his illegitimate son Cesare a bishop at 18.

One evening in 1504, pope and son fell ill after a meal; the son barely recovered, but Alexander VI died. It is believed that they had accidentally ingested poisonous drink intended for others. The Borgias had been notorious for removing all enemies and impediments to their power with their famous poisons.  

In few, the blood of Hydra, Lerna's bane.

The juice of hebon, and Cocytus' breath.

And all the poisons of the Stygian pool.

In few = ie. in short.

blood of Hydra = the Hydra of Lerna was the famous nine-headed monster which Hercules was required to slay for his Second Labour. The Hydra's blood was poisonous, and after killing the beast, Hercules dipped his arrows into the blood to make them even more dangerous.

Lerna's bane = "the destroyer from or terror of Lerna", ie. the Hydra. The Hydra lived at and terrorized Lerna, a marshy area in the Peloponnesus of Greece.

juice of hebon = the OED calls hebon an unknown substance possessing a toxic juice! Ribner, however, proposes that hebon refers to henbane, a poisonous plant, while Dyce identifies hebon with ebony, which, he notes, was once believed to have poisonous qualities. Dyce's position is supported by contemporary literary references to "hebony" and "hebon wood."

Cocytus' breath = the dangerous fumes rising from Cocytus, a river of Hades.

And all the poisons of the Stygian pool.

150: break from the fiery kingdom, and in this
Vomit your venom, and envenom her
That, like a fiend, hath left her father thus!

Itha. [Aside] What a blessing has he given't! was ever pot of rice-porridge so sauced? – What shall I do with it?

Barab. O my sweet Ithamore, go set it down;
And come again so soon as thou hast done,
For I have other business for thee.

Itha. Here's a drench to poison a whole stable of Flanders mares: I'll carry't to the nuns with a powder.

Barab. And the horse-pestilence to boot: away!

Itha. I am gone:
Pay me my wages, for my work is done.

[Exit with the pot.]
172 Barab. I'll pay thee with a vengeance, Ithamore!

[Exit.]

ACT III, SCENE V.
The Interior of the Council-House.

Enter Ferneze, Martin Del Bosco, Knights, and Basso.

Fern. Welcome, great basso: how fares Calymath?
What wind drives you thus into Malta-road?

Basso. The wind that bloweth all the world besides,
Desire of gold.

Fern. Desire of gold, great sir!
That's to be gotten in the Western Inde:
In Malta are no golden minerals.

Basso. To you of Malta thus saith Calymath:
The time you took for respite is at hand
For the performance of your promise passed;
And for the tribute-money I am sent.

Fern. Basso, in brief, shalt have no tribute here,
Nor shall the heathens live upon our spoil:
First will we race the city-walls ourselves,
Lay waste the island, hew the temples down,
And, shipping off our goods to Sicily,
Open an entrance for the wasteful sea,
Whose billows, beating the resistless banks,
Shall overflow it with their refluence.

Basso. Well, governor, since thou hast broke the league
By flat denial of the promised tribute,
Talk not of razing down your city-walls;
You shall not need trouble yourselves so far,
For Selim Calymath shall come himself,
And with brass bullets batter down your towers,
And turn proud Malta to a wilderness,
For these intolerable wrongs of yours:
And so, farewell.

Fern. Farewell.
And now, you men of Malta, look about,
And let's provide to welcome Calymath:
Close your port-cullis, charge your basilisks.
And, as you profitably take up arms,
So now courageously encounter them.
For by this answer broken is the league,
And naught is to be looked for now but wars,
And naught to us more welcome is than wars.

[Exeunt.]

ACT III, SCENE VI.
The Interior of the Nunnery.

Enter Friar Jacomo and Friar Barnardine.

Fr. Jac. O brother, brother, all the nuns are sick,
And physic will not help them! they must die.

Fr. Bar. The abbess sent for me to be confessed:
O, what a sad confession will there be!

Fr. Jac. And so did fair Maria send for me:
I'll to her lodging; hereabouts she lies.

[Exit.]

Enter Abigail.

Fr. Bar. What, all dead, save only Abigail!

Abig. And I shall die too, for I feel death coming.
Where is the friar that conversed with me?

Fr. Bar. O, he is gone to see the other nuns.

Abig. I sent for him; but, seeing you are come,
Be you my ghostly father; and first know,
That in this house I lived religiously,
Chaste, and devout, much sorrowing for my sins;
But, ere I came –

Fr. Bar. What then?

Abig. I did offend high Heaven so grievously
As I am almost desperate for my sins;
And one offense torments me more than all.
You knew Mathias and Don Lodowick?

Fr. Bar. Yes; what of them?
Abigail. My father did contract me to 'em both; First to Don Lodowick: him I never loved; Mathias was the man that I held dear, And for his sake did I become a nun.

Fr. Bar. So: say how was their end?

Abigail. Both, jealous of my love, envied each other; And by my father's practice, which is there Set down at large, the gallants were both slain.

[ Gives writing. ]

Fr. Bar. O, monstrous villainy!

Abigail. To work my peace, this I confess to thee: Reveal it not; for then my father dies.

Fr. Bar. Know that confession must not be revealed; The canon-law forbids it, and the priest That makes it known, being degraded first,

Abigail. Shall be condemned, and then sent to the fire.

Abigail. So I have heard; pray, therefore, keep it close. Death seizeth on my heart: ah, gentle friar, Convert my father that he may be saved, And witness that I die a Christian!

[ Dies. ]

Fr. Bar. Ay, and a virgin too; that grieves me most. But I must to the Jew, and exclaim on him, And make him stand in fear of me.

Re-enter Friar Jacomo.

Fr. Jac. O brother, all the nuns are dead! let's bury them.

Fr. Bar. First help to bury this; then go with me, And help me to exclaim against the Jew.

Fr. Jac. Why, what has he done?

Fr. Bar. A thing that makes me tremble to unfold.

Fr. Jac. What, has he crucified a child?

Fr. Bar. No, but a worse thing: 'twas told me in shrift; Thou know'st 'tis death, an if it be revealed.

52: You must not tell this to anyone, for if you reveal what I have said, my father will be arrested and executed.

53: "you must not tell this to anyone, for if you reveal what I have said, my father will be arrested and executed."

54: Being deprived of his orders, ie. defrocked.

67: Catholic clerics were often portrayed as lascivious.

68: To = go to.

exclaim on = denounce or accuse.
Come, let's away. = "let's go."

[Exeunt.]

END OF ACT III.
ACT IV.

SCENE I.

A Street.

Enter Barabas and Ithamore. Bells within.

Barab. There is no music to a Christian's knell:

How sweet the bells ring, now the nuns are dead, That sound at other times like tinkers' pans!

I was afraid the poison had not wrought, Or, though it wrought, it would have done no good, For every year they swell, and yet they live: Now all are dead, not one remains alive.

Ithamore. That's brave, master: but think you it will not be known?

Barab. How can it, if we two be secret?

Ithamore. That's brave, master: but think you it will not be known?

Barab. I'd cut thy throat, if I did.

Ithamore. And reason too. But here's a royal monastery hard by; Good master, let me poison all the monks.

Barab. Thou shalt not need; for, now the nuns are dead, They'll die with grief.

Ithamore. Do you not sorrow for your daughter's death?

Barab. No, but I grieve because she lived so long, An Hebrew born, and would become a Christian:

Cazzo, diabola!

Ithamore. Look, look, master; here come two religious caterpillars.

Enter Friar Jacomo and Friar Barnardine.

Barab. I smelt 'em ere they came.

Ithamore. Look, look, master; here come two religious caterpillars.

Barab. God-a-mercy, nose! - Come, let's begone.

Fr. Bar. Stay, wicked Jew; repent, I say, and stay.
Fr. Jac. Thou hast offended, therefore must be damned.

Barab. [Aside to Ithamore]
I fear they know we sent the poisoned broth.

Itha. And so do I, master; therefore speak 'em fair.

Fr. Bar. Barabas, thou hast –

Fr. Jac. Ay, that thou hast –

Barab. True, I have money; what though I have?

Fr. Bar. Thou art a –

Fr. Jac. Ay, that thou art, a –

Barab. What needs all this? I know I am a Jew.

Fr. Bar. Thy daughter –

Fr. Jac. Ay, thy daughter –

Barab. O, speak not of her! then I die with grief.

Fr. Bar. Remember that –

Fr. Jac. Ay, remember that –

Barab. I must needs say that I have been a great usurer.

Fr. Bar. Thou hast committed –

Barab. Fornication: but that was in another country;
And besides, the wench is dead.

Fr. Bar. Ay, but, Barabas,
Remember Mathias and Don Lodowick.

Barab. Why, what of them?

Fr. Bar. I will not say that by a forged challenge they met.

Barab. [Aside to Ithamore]
She has confessed, and we are both undone.

My bosom inmate! but I must dissemble. –

O holy friars, the burden of my sins
Lie heavy on my soul! then, pray you, tell me,
Is't not too late now to turn Christiän?

I have been zealous in the Jewish faith,
Hard-hearted to the poor, a covetous wretch,

That would for lucre's sake have sold my soul;

A hundred for a hundred I have ta'en;
And now for store of wealth may I compare
With all the Jews in Malta: but what is wealth?

I am a Jew, and therefore am I lost.
Would penance serve [t' atone] for this my sin,
I could afford to whip myself to death, –

Ithamore. And so could I; but penance will not serve.

Barab. To fast, to pray, and wear a shirt of hair.

And on my knees creep to Jerusalem.
Cellars of wine, and sollars full of wheat,
Warehouses stuffed with spices and with drugs,
Whole chests of gold in bullion and in coin,
Besides, I know not how much weight in pearl
Orient and round, have I within my house;
At Alexandria merchandise unsold;

But yesterday two ships went from this town,
Their voyage will be worth ten thousand crowns;
In Florence, Venice, Antwerp, London, Seville,
Frankfort, Lubeck, Moscow, and where not,
Have I debts owing; and, in most of these,
Great sums of money lying in the banco;
All this I'll give to some religious house,
So I may be baptized, and live therein.

Fr. Jac. O good Barabas, come to our house!

Fr. Bar. O, no, good Barabas, come to our house!
And, Barabas, you know –

Barab. I know that I have highly sinned:
You shall convert me, you shall have all my wealth.

= greedy, a disyllable here.
94: lucre's sake = the sake of financial gain.²
sold my soul = did Marlowe have the story of Dr. Faustus on his mind as he wrote this line? The Marlowe Society's website indicates that Marlowe wrote both The Jew of Malta and Dr. Faustus in 1589.

95: Barabas has charged 100% interest on loans.
96-97: now for...Malta = Barabas has as much money as any Jew in Malta, or perhaps as all the other Jews in Malta combined.

= spiritually damned.¹
= if only.

= "will not be sufficient to gain God's forgiveness and thus save our souls." Bevington suggests this line is actually spoken as a humorous aside, in which Ithamore is remarking on the absurdity of imagining Barabas whipping himself to death in order to save his soul.

= as a part of serving penance, some Christians wore hair-shirts, garments made of a rough cloth woven from goat's hair or the like.¹⁶

105: ie. as a pilgrim.
= lofts or attics used as granaries;¹ note the wordplay of cellars and sollars.

= lustrous.
= Dyce emends unsold to untold, meaning "uncounted", but unsold, meaning "yet undisposed of", works just as well.

= port city in northern Germany.
= ie. owed to him.
= bank.¹⁷

= provided.⁵

121-165: it is difficult to determine from the words alone who is speaking to whom in this conversation, and the quarto gives no direction to assist the reader in this regard. As a result, no two editors assign the speeches exactly the same way. After weighing the evidence, we follow Craik's version, except where noted.

126-7: Barabas accepts Barnabas' invitation. 127: a long line; perhaps the second you shall can be read as you'll, or all can be deleted.
Fr. Jac. O Barabas, their laws are strict!

Barab. I know they are; and I will be with you.

Fr. Bar. They wear no shirts, and they go bare-foot too.

Barab. Then 'tis not for me; and I am resolved
You shall confess me, and have all my goods.

Fr. Jac. Good Barabas, come to me.

Barab. [Aside to Jacomo.]
You see I answer him, and yet he stays;
Rid him away, and go you home with me.

Fr. Jac. I'll be with you to-night.

Barab. Come to my house at one o'clock this night.

Fr. Jac. [To Barnardine]
You hear your answer, and you may be gone.

Fr. Bar. Why, go, get you away.

Fr. Jac. I will not go for thee.

Fr. Bar. Not! then I'll make thee go.

Fr. Jac. How! dost call me rogue?

[IThey fight.]

Itha. Part 'em, master, part 'em.

Barab. This is mere frailty: brethren, be content. –

Friar Barnardine, go you with Ithamore: –
[Aside to Barnardine]
You know my mind; let me alone with him.

Fr. Jac. Why does he go to thy house? let him be gone.

Barab. [Aside to Barnardine]
I'll give him something, and so stop his mouth.

[Exit Ithamore with Friar Barnardine.]

I never heard of any man but he
Maligned the order of the Jacobins:
But do you think that I believe his words?
Why, brother, you converted Abigail;
And I am bound in charity to requite it,
And so I will. O Jacomo, fail not, but come.

= the rules by which the monks of Barnardine's monastery must live.
= join, go; Barabas pretends to change his mind.
= decided.
133: Barnabas responds to Jacomo's accusation with his own.
135: Barabas will join Barnardine's monastery after all; note how Barabas manipulatively plays the friars off each other.
141-2: "you see how I have told Barnardine I would accept his offer, but he won't leave."

= in light of Jacomo's response, Craik emends thee go to thee, rogue.

159: in this comical digression, Marlowe causes the Catholics to behave in a decidedly most un-monk-like fashion.

163: Barabas reproves the monks: "this shows complete moral weakness (mere frailty); brothers, get a hold of yourselves."

166: ie: "you know I really want to join with you; leave me alone here to deal with Jacomo." I have accepted Bevington's decision to turn lines 166 and 171 into asides.

166: "I will tell Jacomo something that will shut him up."

175-6: he meaning Barnardine: see line 133 above.
= name for the Dominican friars of France; see the note at III.iii.53.
= a disyllable here. = repay, I highly ambiguous word!
Fr. Jac.  But, Barabas, who shall be your godfathers?
For presently you shall be shrived.

Barab.  Marry, the Turk shall be one of my godfathers,
But not a word to any of your covent.

Fr. Jac.  I warrant thee, Barabas.

[Exit Friar Jacomo.]

Barab.  So, now the fear is past, and I am safe;
For he that shrived her is within my house:
What if I murdered him ere Jacomo comes?
Now I have such a plot for both their lives,
As never Jew nor Christian knew the like:
One turned my daughter, therefore he shall die;
The other knows enough to have my life,
Therefore 'tis not requisite he should live.
But are not both these wise men, to suppose
That I will leave my house, my goods, and all,
To fast and be well whipt? I'll none of that.

Now, Friar Barnardine, I come to you:
I'll feast you, lodge you, give you fair words.
And, after that, I and my trusty Turk −
No more, but so: it must and shall be done.

ACT IV, SCENE II.
The Interior of Barabas' House.

Still on Stage: Barabas.
Enter Ithamore.

Barab.  Ithamore, tell me, is the friar asleep?

Itha.  Yes; and I know not what the reason is,
Do what I can, he will not strip himself,
Nor go to bed, but sleeps in his own clothes:
I fear me he mistrusts what we intend.

Barab.  No; 'tis an order which the friars use:
Yet, if he knew our meanings, could he scape?

Itha.  No, none can hear him, cry he ne'er so loud.

Barab.  Why, true; therefore did I place him there:
  = the sense seems to be "witnesses".
  = shortly. = confessed.
  = a common oath. = ie. Ithamore.
  = older spelling of convent.

188: "I assure you (I shall say nothing)."

  = ie. Barnardine. = first took Abigail's confession.
  = before.

  = the one (Jacomo) converted my daughter".

198: ie. Barnardine knows from Abigail's last confession that
Barabas contrived the deaths of Mathias and Lodowick, and
could spill the evidence to the authorities, who could be
expected to prosecute and execute Barabas in turn.
  = appropriate.¹

200-2: Barabas is ironic.
  = ie. in order to live a life of fasting and other forms of
mortification.

= "speak agreeably to you"; fair is disyllable: FAY-er.
  = ie. Ithamore.
  = "there is nothing more to do but this".

¹: the line is short and unmetrical; perhaps therefore can
be emended to and therefore.
The other chambers open towards the street.

**Itha.** You loiter, master; wherefore stay we thus?  
O, how I long to see him shake his heels!

**Barab.** Come on, sirrah:  
Off with your girdle; make a handsome noose. –

[**Ithamore takes off his girdle, and ties a noose on it.**]

[Friar, awake!]

[**They put the noose round the Friar's neck.**]

**Fr. Bar.** What, do you mean to strangle me?

**Itha.** Yes, 'cause you use to confess.

**Barab.** Blame not us, but the proverb, – Confess and be hanged. – Pull hard.

**Fr. Bar.** What, will you have my life?

**Barab.** Pull hard, I say. – You would have had my goods.

**Itha.** Ay, and our lives too: – therefore pull amain.

[**They strangle the Friar.**]

'Tis neatly done, sir; here's no print at all.

**Barab.** Then is it as it should be. Take him up.

**Itha.** Nay, master, be ruled by me a little.

[Takes the body, sets it upright against the wall, and puts a staff in its hand.]

So, let him lean upon his staff; excellent! he stands as if he were begging of bacon.

**Barab.** Who would not think but that this friar lived?  
What time o' night is't now, sweet Ithamore?

**Itha.** Towards one.

**Barab.** Then will not Jacomo be long from hence.

[**Exeunt.**]
ACT IV, SCENE III.

Before the House of Barabas.

Still on Stage: Barnardine's body, propped up.
Enter Friar Jacomo.

Fr. Jac. This is the hour wherein I shall proceed; O happy hour, wherein I shall convert An infidel, and bring his gold into our treasury!

But soft! is not this Barnardine? it is; And, understanding I should come this way, Stands here o' purpose, meaning me some wrong, And intercept my going to the Jew. –

Barnardine!
Wilt thou not speak? thou think'st I see thee not; Away, I'd wish thee, and let me go by:
No, wilt thou not? nay, then, I'll force my way; And, see, a staff stands ready for the purpose.
As thou lik'st that, stop me another time!

[Takes the staff, and strikes down the body.]

Enter Barabas and Ithamore.

Barab. Why, how now, Jacomo! what hast thou done?

Fr. Jac. Why, stricken him that would have struck at me.

Barab. Who is it? Barnardine! now, out, alas, he is slain!

Itha. Ay, master, he's slain; look how his brains drop out on's nose.

Fr. Jac. Good sirs, I have done't: but nobody knows it but you two; I may escape.

Barab. So might my man and I hang with you for company.

Itha. No; let us bear him to the magistrates.

Fr. Jac. Good Barabas, let me go.

Barab. No, pardon me; the law must have his course: I must be forced to give in evidence That, being importuned by this Barnardine

To be a Christiän, I shut him out, And there he sate: now I, to keep my word, And give my goods and substance to your house,

The Setting: it is to be understood that Ithamore actually propped up the body of Barnardine on the outside of the front wall of Barabas' house.

= a monosyllable here and in line 2. = prosper or be lucky. 4,8
2-3: Jacomo's greed for Barabas' money is at least as strong as his desire to save the Jew's soul!

= wait.
= ie. knowing.
= intending.

12: this would necessarily be a second staff left by Barabas near-by, and not the staff which props up the body of Barnardine. 8

= an exclamation of reproach. 1 = pronounce as he's.

= "of his".

32-33: since the murder took place on his property, Barabas can expect that he and Ithamore will also be implicated in the crime.

37: Ithamore has likely seized the friar.

= "take its".
= testify. 1,5
41: being is a monosyllable, and importuned is stressed on its second syllable. importuned = urged.

= "locked him out of the house".
= ie. sat.
= ie. "with the intention to".
Was up thus early, with intent to go
Unto your friary, because you stayed.

_ITHA._ Fie upon 'em! master, will you turn Christian,
when holy friars turn devils and murder one another?

_BARRAB._ No; for this example I'll remain a Jew:
Heaven bless me! what, a friar a murderer!
When shall you see a Jew commit the like?

_ITHA._ Why, a Turk could ha' done no more.

_BARRAB._ To-morrow is the sessions; you shall to it. −
Come, Ithamore, let's help to take him hence.

_FR. JAC._ Villains, I am a sacred person; touch me not.

_BARRAB._ The law shall touch you; we'll but lead you, we;
'Las, I could weep at your calamity! −
Take in the staff too, for that must be shown:

Law wills that each particular be known.

[Exeunt.]

ACT IV, SCENE IV.
A Veranda of the House of Bellamira.

_Enter Bellamira and Pilia-Borza._

_BELL._ Pilia-Borza, didst thou meet with Ithamore?

_PILIA._ I did.

_BELL._ And didst thou deliver my letter?

_PILIA._ I did.

_BELL._ And what thinkest thou? will he come?

_PILIA._ I think so: and yet I cannot tell; for, at the reading
of the letter, he looked like a man of another world.

_BELL._ Why so?

_PILIA._ That such a base slave as he should be saluted
by such a tall man as I am, from such a beautiful dame
as you.

_BELL._ And what said he?

_PILIA._ Not a wise word; only gave me a nod, as who
should say, "Is it even so?" and so I left him, being

= were delayed, ie. did not arrive at the appointed time.
= exclamation of disgust.

= a monosyllable here.

= ie. the courts are in session. = ie. attend the sessions.
= from here.

64: "bring the weapon, too, it is evidence which must be
presented." = requires.¹ = detail.

Entering Characters: our courtesan _Bellamira_ and her
cocspirator _Pilia-Borza_ have a plan to use Ithamore to
get possession of more of Barabas' wealth.

² = addressed, greeted.
³,⁷ = noble or handsome = ie. "bearing a message from".

²²-²³: as who should say = "as one who would say".
²³-²⁵: being driven...countenance = ie. "he being dumb-
driven to a non-plus at the critical aspect of my terrible countenance.

Bell. And where didst meet him?

Pilia. Upon mine own free-hold, within forty foot of

the gallows, conning his neck-verse. I take it, looking

of a friar's execution; whom I saluted with an old

hempen proverb, Hodie tibi, cras mihi, and so I left

him to the mercy of the hangman: but, the exercise

being done, see where he comes.

Enter Ithamore.

Itha. I never knew a man take his death so patiently as

this friar; he was ready to leap off ere the halter was

about his neck; and, when the hangman had put on his

hempen tippet, he made such haste to his prayers, as if

he had had another cure to serve. Well, go whither he

will, I'll be none of his followers in haste: and, now I

think on't, going to the execution, a fellow met me

with a muschatoes like a raven's wing, and a dagger

with a hilt like a warming-pan: and he gave me a letter

from one Madam Bellamira, saluting me in such sort

as if he had meant to make clean my boots with his

lips; the effect was, that I should come to her house: I

struck, no doubt because of the censorious or imposing

critical look on my awe-inspiring face."

29-30: Upon mine...gallows = literally, on Pilia's own property, which he, as a free man, possesses absolutely (a free-hold), and which lies within sight of Malta's place of execution; but the clause is meant figuratively: Pilia is referring to the area around the gallows as his "home turf", the place where he can practice his craft as a pick-pocket.8

= ie. memorizing (conning) the first verse of Psalms 50 of the Vulgate Bible: miserere mei Deus secundum misericordiam tuam iuxta multitudo miserationum tuarum dele iniquitates meas.

neck-verse = ie. Psalms 50; generally, clergy could only be tried in the courts of the church; the accused could prove he or she was entitled to what was called the "benefit of the clergy" by reading Psalms 50 in Latin, under the assumption that only trained servants of the church could read in that language; but, as the OED points out, the verse might be memorized by non-clergy in order to fool the authorities.

= ie. Pilia's sermon or service.3,24

= Ithamore, like Pilia-Borza, was at the hanging of Jacomo.

= before.

= ie. noose; a tippet properly is a strip of cloth worn like a scarf, and which became a humorous term for a noose.1

42: cure = clerical office or parish to which he was hurrying.1

whither = where.

= "I will not follow Jacomo to the gallows anytime soon;" with Jacomo now dead too, there is no one left alive to connect Barabas and Ithamore to the numerous crimes they have committed.

= ie. Pilia.

= moustache.

= like the long handle on a warming-pan.

= addressing. = manner.

48-49: as if...lips = Pilia bowed very deeply to Ithamore as an exaggerated signal of his great respect and deference to the slave.

= ie. drift of Bellamira's message to Ithamore.
wonder what the reason is; it may be she sees more in me than I can find in myself; for she writes further, that she loves me ever since she saw me; and who would not requite such love? Here's her house; and here she comes; and now would I were gone! I am not worthy to look upon her.

Pilia. This is the gentleman you writ to.


Bell. Is't not a sweet-faced youth, Pilia?

Itha. [Aside] Again, "sweet youth"! − Did not you, sir, bring the sweet youth a letter?

Pilia. I did, sir, and from this gentlewoman, who, as myself and the rest of the family, stand or fall at your service.

Bell. Though woman's modesty should hale me back, I can withhold no longer: welcome, sweet love.

Itha. [Aside] Now am I clean, or rather foully, out of the way.

Bell. Whither so soon?

Itha. [Aside] I'll go steal some money from my master to make me handsome − Pray, pardon me; I must go see a ship discharged.

Bell. Canst thou be so unkind to leave me thus?

Pilia. An ye did but know how she loves you, sir!

Itha. Nay, I care not how much she loves me. − Sweet Bellamira, would I had my master's wealth for thy sake!

Pilia. And you can have it, sir, an if you please.

Itha. If 'twere above ground, I could, and would have it: but he hides and buries it up, as partridges do their eggs, under the earth.

Pilia. And is't not possible to find it out?

Itha. By no means possible.

Bell. [Aside to Pilia-Borza] What shall we do with this base villain, then?

Pilia. [Aside to her]
Let me alone; do but you speak him fair. −
But you know some secrets of the Jew,
Which, if they were revealed, would do him harm.

Itha. Ay, and such as − go to, no more! I'll make him
send me half he has, and glad he scapes so too: I'll write
unto him; we'll have money straight.

Pilia. Send for a hundred crowns at least.

Itha. Ten hundred thousand crowns. − [writing]
Master Barabas, −

Pilia. Write not so submissively, but threatening him.

Itha. [Writing] Sirrah Barabas, send me a hundred
crowns.

Pilia. Put in two hundred at least.

Itha. [Writing] I charge thee send me three hundred
by this bearer, and this shall be your warrant: if you
do not − no more, but so.

Pilia. Tell him you will confess.

Itha. [Writing] Otherwise I'll confess all. − Vanish,
and return in a twinkle.

Pilia. Let me alone; I'll use him in his kind.

Itha. Hang him, Jew!

[Exit Pilia-Borza with the letter.]

Bell. Now, gentle Ithamore, lie in my lap. −
Where are my maids? provide a running banquet;

Send to the merchant, bid him bring me silks; −
Shall Ithamore, my love, go in such rags?

Itha. And bid the jeweller come hither too.

Bell. I have no husband; sweet, I'll marry thee.

Itha. Content: but we will leave this paltry land,
And sail from hence to Greece, to lovely Greece; −

104: ie. "leave me alone to figure out a plan; you just speak
nicely to him."

106: Which, if they were revealed, would do him harm.

108: ie. "get out of here!"

109: half he has = ie. half of all his wealth.

glad he scapes so = "Barabas will be glad that I am
letting him off that easily"; ie. allowing him to keep half
of his wealth.

110: = right away.

112: = ie. a million crowns.

114: = right away.

116: = term of address used for inferiors.

120: warrant = document authorizing a payment to be made
to a certain person (in this case Pilia-Borza).

125-6: if you...but so = Ithamore adds an implied threat
to the letter, but Pilia offers a concrete conclusion instead.

130-1: Vanish…twinkle = Ithamore instructs Pilia to hurry
off to deliver the letter, and return - presumably with the
money - just as quickly.

a twinkle = the time it takes to wink.¹

133: = "ok." = worthless, ie. fruitless.¹

140-1: Bellamira calls out to her off-stage servants.

provide…banquet = "bring out some hastily-prepared
(running) sweets;" Dyce, however, emends running to
cunning, referring thus to "skillfully-prepared sweets."

141: Bellamira orders new clothes for Ithamore.
II.iii.191.

These ten lines are comprised of rhyming couplets, which emphasize their lyrical nature.

150: reference to the famous story of Jason, the son of the King of Iolcus, who sailed to Colchis to capture the golden fleece; Ithamore cleverly avoids the mistake of calling Bellamira "his Medea", the latter an evil witch whose heart Jason unintentionally also captured in Colchis; Medea sailed back to Iolcus with Jason, marrying him and producing children, whom she slaughtered after Jason abandoned her.

151: poetically, "where the meadows (meads) are covered with colourful flowers".

154: Adonis was a handsome mortal youth beloved by the goddess of Beauty Venus (Love's Queen); Venus warned Adonis, who loved to hunt, to beware of wild animals. He was killed by a boar anyway.

155: meads = meadows, primrose-lanes = avenues ornamented with the flower known as the primrose.

156: sedge = a rush-like marsh plant.¹
reed = a tall, stiff marsh plant.¹
bear = grow.

158: an inside joke: this is (almost exactly) the first line of Marlowe's own poem, The Passionate Shepherd to His Love:⁷
"Come live with me and be my love..."

= to where.

137-162: another example of the Compression of Time: it took Pilia barely 25 lines to leave the stage, meet with Barabas, and return with the money; in fact, the conversation Pilia describes he had with Barabas would certainly have taken longer to take place than did the conversation between Bellamira and Ithamore above.

172: I took…the beard = a humiliating act of aggression.
172-3: looked upon him thus = "made this (terrible) face at him,"⁵

= "it would be best for him".
174: Barabas' reaction here is puzzling: perhaps it is because
Itha. Rather for fear than love.

Pilia. Then, like a Jew, he laughed and jeered, and told me he loved me for your sake, and said what a faithful servant you had been.

Itha. The more villain he to keep me thus: here's goodly 'parel, is there not?

Pilia. To conclude, he gave me ten crowns.

Itha. But ten? I'll not leave him worth a grey groat.

Give me a ream of paper: we'll have a kingdom of gold for't.

Pilia. Write for five hundred crowns.

Itha. [Writing] Sirrah Jew, as you love your life, send me five hundred crowns, and give the bearer a hundred. — Tell him I must have't.

Pilia. I warrant, your worship shall have't.

Itha. And, if he ask why I demand so much, tell him I scorn to write a line under a hundred crowns.

Pilia. You'd make a rich poet, sir. I am gone.

Itha. Take thou the money; spend it for my sake.

Bell. 'Tis not thy money, but thyself I weigh: Thus Bellamira esteems of gold;

But thus of thee.

Itha. That kiss again! — [Aside] She runs division of my lips. What an eye she casts on me! it twinkles like a star.

he now has an excuse to get rid of Ithamore.

182-3: if Barabas is so grateful for Ithamore's services, why does he keep him in such poor clothing?

thus = "like this", i.e. "dressed this way;" Ithamore presumably gestures towards the rags covering his body.

'parel = apparel.

= i.e. as a gratuity.

187: Pilia hands over the 300 crowns he collected from Barabas.

189: "only ten? Why, by the time I am through with him, he will not have a penny left for himself."

grey groat = a groat was a medieval coin of little value, first produced in England in the middle of the 14th century; grey groat was a common collocation used to refer to something of little or no value.1

190: ream = large quantity of paper; as Dyce notes, Ithamore takes advantage of the fact that ream was sometimes used to mean "realm" in order to pun with kingdom.

= i.e. Pilia.

= "guarantee you". = Pilia's obsequiousness is over the top!

194: "this is how much I value gold!"

211: "this is how much I value you!"

219-220: she runs...my lips = "she is kissing me repeatedly and with rapidity."4

runs division = an expression from music: to run division is to play a rapid sequence of notes.13
Bell. Come, my dear love, let's in and sleep together.

Itha. O, that ten thousand nights were put in one, that we might sleep seven years together afore we wake!

Bell. Come, amorous wag, first banquet, and then sleep.

[Exeunt.]

ACT IV, SCENE V.
The Interior of House of Barabas.

Enter Barabas, reading a letter.

Barab. Barabas, send me three hundred crowns; −
Plain Barabas! O, that wicked courtezan!
He was not wont to call me Barabas; −

or else i will confess; − ay, there it goes:
But, if I get him, coupe de gorge for that.
He sent a shaggy, tottered, staring slave.

That, when he speaks, draws out his grisly beard,
And winds it twice or thrice about his ear;
Whose face has been a grind-stone for men's swords;
His hands are hacked, some fingers cut quite off;
Who, when he speaks, grunts like a hog, and looks
Like one that is employed in catzery.
And cross-biting; such a rogue
As is the husband to a hundred whores;

And I by him must send three hundred crowns.
Well, my hope is, he will not stay there still;
And, when he comes − O, that he were but here!

Enter Pilia-Borza.

Pilia. Jew, I must ha' more gold.

Barab. Why, want'st thou any of thy tale?

Pilia. No; but three hundred will not serve his turn.

Entering Character: Barabas is re-reading the previously-received letter in which Ithamore had demanded Barabas pay him 300 crowns.

2-3: Barabas is distrest to see in the letter that Ithamore has addressed him without the title Master (or the like), and called him simply by his name, and blames Bellamira for Ithamore doing this.

wont = accustomed.

6: Ithamore sent Pilia-Borza, an unkempt (shaggy), tattered (tottered), mad (staring, as one who stares) villain (slave). 1,2

7-14: Barabas describes Pilia (he), the revolting low-life whom Ithamore sent to Barabas with the letter of blackmail.

draws out = i.e. "pulls on or stretches the hairs of".

grisly = fearsome, ghastly. 1

catzery = cheating, roguery. 3

cant term for "swindling". 3

14: Bevington interprets: Pilia is a pimp who pretends to be married to his whores in order to blackmail the whores' clients.

= always, ie. forever; Ithamore has to come home sometime, so that Barabas can get his hands on him.

= "if only he were here!"

23: "why, do you lack money for yourself?"

tale = sum or reckoning of money. 1,2

= "no, I need no more, but the 300 crowns you paid earlier
Barab. Not serve his turn, sir!

Pilia. No, sir; and therefore I must have five hundred more.

Barab. I'll rather –

Pilia. O, good words, sir, and send it you were best! see, there's his letter.

[Gives letter.]

Barab. Might he not as well come as send? pray, bid him come and fetch it: what he writes for you, ye shall have straight.

Pilia. Ay, and the rest too, or else –

Barab. [Aside] I must make this villain away. – Please you dine with me, sir, and you shall be most heartily – [Aside] poisoned.

Pilia. No, God-a-mercy. Shall I have these crowns?

Barab. I cannot do it; I have lost my keys.

Pilia. O, if that be all, I can pick ope your locks.

Barab. Or climb up to my counting-house window: you know my meaning.

Pilia. I know enough, and therefore talk not to me of your counting-house. The gold! or know, Jew, it is in my power to hang thee.

Barab. [Aside] I am betrayed. – ’Tis not five hundred crowns that I esteem; I am not moved at that: this angers me,

That he, who knows I love him as myself, Should write in this imperious vein. Why, sir, You know I have no child, and unto whom Should I leave all, but unto Ithamore?

Pilia. Here's many words, but no crowns: the crowns!

Barab. Commend me to him, sir, most humbly.

And unto your good mistress as unknown.

Pilia. Speak, shall I have ’em, sir?
Barab. Sir, here they are. –

[Gives money.]

[Aside] O, that I should part with so much gold! –
Here, take 'em, fellow, with as good a will –
[Aside] As I would see thee hanged. – O, love stops my breath!

Never loved man servant as I do Ithamore.

Pilia. I know it, sir.

Barab. Pray, when, sir, shall I see you at my house?

Pilia. Soon enough to your cost, sir. Fare you well.

[Exit.]

Barab. Nay, to thine own cost, villain, if thou com'st!

Was ever Jew tormented as I am?

To have a shag-rag knave to come [force from me]

Three hundred crowns, and then five hundred crowns!

Well; I must seek a means to rid 'em all,

And presently; for in his villainy

He will tell all he knows, and I shall die for't.

I have it:

I will in some disguise go see the slave,

And how the villain revels with my gold.

[Exit.]

ACT IV, SCENE VI.

The Veranda of the House of Bellamira.

Enter Bellamira, Ithamore, and Pilia-Borza.

Bell. I'll pledge thee, love, and therefore drink it off.

Itha. [Whispers to her] Say'st thou me so? have at it! and do you hear?

Bell. Go to, it shall be so.

Itha. Of that condition I will drink it up: Here's to thee.

Bell. Nay, I'll have all or none.

Itha. There, if thou lov'st me, do not leave a drop.

Bell. Love thee! fill me three glasses.

81: Dyce suggests adding e'er after I for the sake of the meter.

1 = ragged, rascally.

2 = dispatch, ie. kill.

3 = right away.

4 = ie. "and observe with my own eyes how".

1-20: Bellamira and Ithamore engage in idle lovers' chatter.

pledge thee = drink to.

drink it off = ie. finish off the drink.

3-4: Craik suggests Ithamore is trying to get Bellamira to sleep with him; the courtesan, meanwhile, is trying to get Ithamore drunk.

= on.
Itha. Three and fifty dozen: I'll pledge thee.

Pilia. Knavely spoke, and like a knight-at-arms.

Itha. Hey, Rivo Castiliano! a man's a man.

Bell. Now to the Jew.

Itha. Ha! to the Jew; − and send me money you were best.

Pilia. What wouldst thou do, if he should send thee none?

Itha. Do nothing: but I know what I know; he's a murderer.

Bell. I had not thought he had been so brave a man.

Itha. You knew Mathias and the governor's son; he and I killed 'em both, and yet never touched 'em.

Pilia. O, bravely done!

Itha. I carried the broth that poisoned the nuns; and he and I, snickle hand too fast, strangled a friar.

Bell. You two alone?

Itha. We two; and 'twas never known, nor never shall be for me.

Pilia. [Aside to Bellamira]
This shall with me unto the governor.

Bell. [Aside to Pilia-Borza]
And fit it should: but first let's ha' more gold. −
Come, gentle Ithamore, lie in my lap.

Itha. Love me little, love me long: let music rumble,
Whilst I in thy incony lap do tumble.

Enter Barabas, disguised as a French musician,

with a lute, and a nosegay in his hat.

Bell. A French musician! − Come, let's hear your skill.
Barab. Must tune my lute for sound, twang, twang, first.

Itha. Wilt drink, Frenchman? here's to thee with a – Pox on this drunken hiccup!

Barab. Gramercy, monsieur.

Bell. Prithee, Pilia-Borza, bid the fiddler give me the posy in his hat there.

Pilia. Sirrah, you must give my mistress your posy.

Barab. A votre commandement, madame.

Bell. How sweet, my Ithamore, the flowers smell!

Itha. Like thy breath, sweetheart; no violet like 'em.

Pilia. Foh! methinks they stink like a hollyhock.

Barab. [Aside] So, now I am revenged upon 'em all:
The scent thereof was death; I poisoned it.

Itha. Play, fiddler, or I'll cut your cat's guts into chitterlings.

Bara. Pardonnez moi, be no in tune yet: – so, now, now all be in.

Itha. Give him a crown, and fill me out more wine.

Pilia. There's two crowns for thee: play.

Barab. [Aside] How liberally the villain gives me mine own gold!

Pilia. Methinks he fingers very well.

Barab. [Aside] So did you when you stole my gold.

Pilia. How swift he runs!

Barab. [Aside] You run swifter when you threw my gold out of my window.

63ff: Barabas assumes a mock French accent.

66-67: Ithamore offers a drink to Barabas, but is rudely interrupted by his own hiccup as he tries to toast him (perhaps spilling his drink); Ithamore curses his hiccup accordingly.

= "thank you", from the French grand mercy.

= please.

= nosegay.

76: French: "I am at your command, madame."

= a plant also known as the marsh mallow;¹¹ Dyce notes that the hollyhock's odour, which resembles that of the poppy, is not at all offensive.

86-87: Barabas has poisoned the flowers, which will bring death to anyone who smells them; unfortunately for Barabas, as he will shortly learn, the poison will not act fast enough to benefit him.

= humorous term for Barabas' lute.¹

= the small intestines of animals used for sausage-making;¹⁴ Ithamore, once again showing his ability to engage in wordplay, puns on cat's guts.

= ie. "the lute is tuned, I am ready."

= pour.⁸
Bell. Musician, hast been in Malta long?

Barab. Two, three, four month, madam.

Itha. Dost not know a Jew, one Barabas?

Barab. Very mush: monsieur, you no be his man?

Pilia. His man!

Itha. I scorn the peasant: tell him so.

Barab. [Aside] He knows it already.

Itha. Tis a strange thing of that Jew, he lives upon pickled grasshoppers and sauced mushrooms.

Barab. [Aside] What a slave's this! the governor feeds not as I do.

Itha. He never put on clean shirt since he was circumcised.

Barab. [Aside] O rascal! I change myself twice a-day.

Itha. The hat he wears, Judas left under the elder when he hanged himself.

Barab. [Aside] 'Twas sent me for a present from the Great Cham.

Pilia. A nasty slave he is. − Whither now, fiddler?

Barab. Pardonnez moi, monsieur; me be no well.

Pilia. Farewell, fiddler.

Bell. Prithee, sweet love, one more, and write it sharp.

Itha. No, I'll send by word of mouth now. − Bid him deliver thee a thousand crowns, by the same token that the nuns loved rice, that Friar Barnardine slept in his own clothes; any of 'em will do it.

Pilia. Let me alone to urge it, now I know the meaning.
Itha. The meaning has a meaning. Come, let's in:
To undo a Jew is charity, and not sin.

165-6: The meaning has a meaning = according to Bevington, Ithamore is assuming an ability to speak profoundly: "there is more to it than meets the eye."
Shoaf, however, gives the expression, and lines 165-6 as a whole, a more cynical interpretation; Ithamore, he writes, "means just that: meaning is opportunistic, situational, conventional, manipulable, and little better than, well, say, platitudes", referring to the trite proverb-like sentiment of line 166 (Shoaf, p. 60).
undo = ruin (financially).
165-6: the scene ends with a rhyming couplet.

[Exeunt.]

END OF ACT IV.
ACT V

SCENE I.

The Interior of the Council-House.

Enter Ferneze, Knights, Martin Del Bosco, and Officers.

Fern. Now, gentlemen, betake you to your arms, and see that Malta be well fortified; and it behoves you to be resolute; for Calymath, having hovered here so long, will win the town, or die before the walls.

1st Knight. And die he shall; for we will never yield.

Enter Bellamira and Pilia-Borza.

Bell. O, bring us to the governor!

Fern. Away with her! she is a courtezan.

Bell. Whate'er I am, yet, governor, hear me speak: I bring thee news by whom thy son was slain: Mathias did it not; it was the Jew.

Pilia. Who, besides the slaughter of these gentlemen, poisoned his own daughter and the nuns, strangled a friar, and I know not what mischief beside.

Fern. Had we but proof of this —

Bell. Strong proof, my lord: his man's now at my lodging, that was his agent; he'll confess it all.

Fern. Go fetch him straight.

[Exeunt Officers].

I always feared that Jew.

Re-enter Officers with Barabas and Ithamore.

Barab. I'll go alone; dogs, do not hale me thus.

Itha. Nor me neither; I cannot out-run you, constable. — O, my belly!

Barab. [Aside]

One dram of powder more had made all sure:

Entering Characters: in a council of war, the Maltese prepare for the expected Turkish attack.

= protected or defended.
= will benefit.
= a disyllable. = lingered. = "servant is".
= ie. the man who acts on Barabas' instructions.
= Dyce proposes emending him to 'em. = right away.

35: in one of the most stunning examples of Compression of Time in the entire canon, the officers manage to go fetch and return with Barabas and Ithamore in the space of but a single line of speech.

= drag.

39-40: in describing his physical agony, Ithamore is reminding the audience that he, along with Bellamira and Pilia-Borza, has been poisoned.

43-44: Barabas rues not adding a little more poison to the
What a damned slave was I!

Fern. Make fires, heat irons, let the rack be fetched.

Ist Knight. Nay, stay, my lord; 't may be he will confess.

Barab. Confess! what mean you, lords? who should confess?

Fern. Thou and thy Turk; 'twas you that slew my son.

Itha. Guilty, my lord, I confess. Your son and Mathias were both contracted unto Abigail: [he] forged a counterfeit challenge.

Barab. Who carried that challenge?

Itha. I carried it, I confess; but who writ it? marry, even he that strangled Barnardine, poisoned the nuns and his own daughter.

Fern. Away with him! his sight is death to me.

Barab. For what, you men of Malta? hear me speak. She is a courtezan, and he a thief,

And he my bondman: let me have law;

For none of this can prejudice my life.

Fern. Once more, away with him! − You shall have law.

Barab. Devils, do your worst! −

[Aside] I'll live in spite of you. −

As these have spoke, so be it to their souls! −

[Aside] I hope the poisoned flowers will work anon.

[Exeunt Officers with Barabas and Ithamore, Bellamira, and Pilia-Borza.]

Enter Katharine.

Kath. Was my Mathias murdered by the Jew?

Fern. Be patient, gentle madam: it was he; He forged the daring challenge made them fight.

Kath. Where is the Jew? where is that murderer?

Fern. In prison, till the law has passed on him.

flowers he wore when he acted the musician, which would have killed Ithamore, Bellamira and Pilia before they had a chance to expose his crimes.

46: forgetting about the impending Turkish attack, Ferneze orders preparations to be made for torturing Barabas and Ithamore.

In this line, *fires* is a monosyllable, *irons* a disyllable.

= wait.

= ie. Ithamore.

= engaged.

67-69: Barabas suggests his accusers are not credible given their low stations in society.

he = ie. Pilia.

68: "and Ithamore (he) is my slave (bondman); I demand that I be treated as the law requires!"

= ie. this testimony.

75: "may God punish these three witnesses who have spoken against me."

= a monosyllable. = soon.

Entering Character: Katherine is the mother of Mathias.
Re-enter First Officer.

1st Off. My lord, the courtezan and her man are dead; So is the Turk and Barabas the Jew.

Fern. Dead!

1st Off. Dead, my lord, and here they bring his body.

Bosco. This sudden death of his is very strange.

Re-enter Officers, carrying Barabas as dead.

Fern. Wonder not at it, sir; the heavens are just; Their deaths were like their lives; then think not of 'em. – Since they are dead, let them be buried: For the Jew's body, throw that o'er the walls, To be a prey for vultures and wild beasts. – So, now away and fortify the town.

Exeunt all, leaving Barabas on the floor.

ACT V, SCENE II.

Outside the City.

Still on Stage: Barabas, on the floor.
Enter Calymath, Bassoes, and Turks.

Barab. [Rising]

What, all alone! well fare, sleepy drink!

I'll be revenged on this accursèd town; For by my means Calymath shall enter in: I'll help to slay their children and their wives, To fire the churches, pull their houses down, Take my goods too, and seize upon my lands. I hope to see the governor a slave, And, rowing in a galley, whipt to death.

Enter Calymath, Bassoes, and Turks.

Caly. Whom have we there? a spy?

Barab. Yes, my good lord, one that can spy a place Where you may enter, and surprise the town: My name is Barabas; I am a Jew.

Caly. Art thou that Jew whose goods we heard were sold For tribute-money?

Barab. The very same, my lord: And since that time they have hired a slave, my man, T' accuse me of a thousand villainies: I was imprisonèd, but scap'd their hands.

2: "what, I am all alone! Well done, sleep-inducing potion!" 

fare = a disyllable: FAY-er.

= ie. the Maltese people's or men's.

= ie. "take back".5

9: as a historical matter, the Ottomans frequently forced captured Christians to become rowers on their galleys.

= espy, ie. discern, pick out: a pun on spy in line 13.

= pronounce as they've.

= escaped.
Caly. Didst break prison?
Barab. No, no:
I drank of poppy and cold mandrake juice;
And being asleep, belike they thought me dead,
And threw me o'er the walls: so, or how else,
The Jew is here, and rests at your command.

Caly. 'Twas bravely done; but tell me, Barabas,
Canst thou, as thou report'st, make Malta ours?
Barab. Fear not, my lord; for here, against the sluice,
The rock is hollow, and of purpose digged,
To make a passage for the running streams
And common channels of the city.
Now, whilst you give assault unto the walls,
I'll lead five hundred soldiers through the vault,
And rise with them i' the middle of the town,
Open the gates for you to enter in;
And by this means the city is your own.

Caly. If this be true, I'll make thee governor.
Barab. And, if it be not true, then let me die.

ACT V, SCENE III.

An Open Place in the City.

Alarums within.

Enter Calymath, Bassoes, Turks, and Barabas;
with Ferneze and Knights prisoners.

Caly. Now vail your pride, you captive Christianas,
And kneel for mercy to your conquering foe:
Now where's the hope you had of haughty Spain?
Ferneze, speak; had it not been much better
To kept thy promise than be thus surprised?

Fern. What should I say? we are captives, and must yield.
Caly. Ay, villains, you must yield, and under Turkish yokes
Shall groaning bear the burden of our ire: −
And, Barabas, as erst we promised thee,
For thy desert we make thee governor;
Use them at thy discretion.

Barab. Thanks, my lord.

Fern. O fatal day, to fall into the hands
Of such a traitor and unhallowed Jew!
What greater misery could Heaven inflict?

Caly. 'Tis our command: − and, Barabas, we give,
To guard thy person, these our Janizaries:
Entreat them well, as we have used thee. −
And now, brave bassoes, come; we'll walk about
The ruined town, and see the wreck we made. −
Farewell, brave Jew, farewell, great Barabas!

Barab. May all good fortune follow Calymath!

[Exeunt Calymath and Bassoies.]

And now, as entrance to our safety,
To prison with the governor and these
Captains, his consorts and confederates.

Fern. O villain! Heaven will be revenged on thee.

Barab. Away! no more; let him not trouble me.

[Exeunt Turks with Ferneze and Knights.]

ACT V, SCENE IV.

The Citadel, Residence of Barabas the Governor.

Still on Stage: Barabas.

Barab. Thus hast thou gotten, by thy policy,
No simple place, no small authority:
I now am governor of Malta; true, −
But Malta hates me, and, in hating me,
My life's in danger; and what boots it thee.
Poor Barabas, to be the governor,
Whenas thy life shall be at their command?
No, Barabas, this must be looked into;
And, since by wrong thou gott'st authority,
Maintain it bravely by firm policy;

= wrath.
= earlier.
= ie. meritorious act.
13: "treat the prisoners any way you desire."

= unholy, wicked.¹

22: Calymath bestows a personal bodyguard on Barabas.
our = ie. my.
Janizaries = elite Turkish infantry.
= treat. = treated.

= "the first step in ensuring my personal security".
safety = a trisyllable: SA-fe-ty.
= companions;¹ note the nice alliteration in this line.

The Setting: the citadel would be a particularly well-fortified building, and was often the place from which, as here, a city was governed.¹

1f: Barabas switches back and forth between speaking to and of himself in the second and first persons.
policy = cunning.²
2: "no common rank or little power."

= ie. "what use, ie. good, is it for you".
= ie. "when the Maltese can kill you any time they want to?"
= ie. doing wrong.
10: "keep that authority with resolute stratagems."²
At least, unprofitably lose it not;
For he that liveth in authority,
And neither gets him friends nor fills his bags.
Lives like the ass that Aesop speaketh of,
That labours with a load of bread and wine,
And leaves it off to snap on thistle-tops:

But Barabas will be more circumspect.

Begin betimes; Occasion's bald behind:

Slip not thine opportunity, for fear too late
Thou seek'st for much, but canst not compass it.

Within here!

Enter Ferneze, with a Guard.

Fern. My lord?

Barab. Ay, lord; thus slaves will learn.

Now, governor, — stand by there, wait within. —

This is the reason that I sent for thee:
Thou seest thy life and Malta's happiness
Are at my arbitrement; and Barabas
At his discretion may dispose of both:
Now tell me, governor, and plainly too,
What think'st thou shall become of it and thee?

Fern. This, Barabas; since things are in thy power,
I see no reason but of Malta's wreck.
Nor hope of thee but extreme cruelty:
Barab. Governor, good words; be not so furious
'Tis not thy life which can avail me aught:
Yet you do live, and live for me you shall:
And as for Malta's ruin, think you not
'Twere slender policy for Barabas
To dispossess himself of such a place?

Barab. Nor fear I death, nor will I flatter thee.

But as for Malta's ruin, think you not
'Twere slender policy for Barabas
To dispossess himself of such a place?

Barab. What wilt thou give me, governor, to procure
A dissolution of the slavish bands
Wherein the Turk hath yoked your land and you?
What will you give me if I render you
The life of Calymath, surprise his men,
And in an out-house of the city shut
His soldiers, till I have consumed 'em all with fire?
What will you give him that procureth this?

Barab. Nay, do thou this, Ferneze, and be free:
Governor, I enlarge thee; live with me;
Go walk about the city, see thy friends:
Tush, send not letters to 'em; go thyself,
And let me see what money thou canst make:
Here is my hand that I'll set Malta free;
And thus we cast it: to a solemn feast
I will invite young Selim Calymath,
Where be thou present, only to perform
One stratagem that I'll impart to thee,
Wherein no danger shall betide thy life,
And I will warrant Malta free for ever.

Barab. I will invite young Selim Calymath,
Where be thou present, only to perform
One stratagem that I'll impart to thee,
Wherein no danger shall betide thy life,
And I will warrant Malta free for ever.

Fern. Here is my hand; believe me, Barabas,
I will be there, and do as thou desires.
When is the time?

Barab. Governor, presently; For Calymath, when he hath viewed the town, Will take his leave, and sail toward Ottoman.

Fern. Then will I, Barabas, about this coin, And bring it with me to thee in the evening.

Barab. Do so; but fail not: now farewell, Ferneze: −

[Exit Ferneze.]

And thus far roundly goes the business: Thus, loving neither, will I live with both, Making a profit of my policy; And he from whom my most advantage comes, Shall be my friend. This is the life we Jews are used to lead; And reason too, for Christians do the like. Well, now about effecting this device; First, to surprise great Selim's soldièrs, And then to make provision for the feast, That at one instant all things may be done: My policy detests prevention. To what event my secret purpose drives, I know; and they shall witness with their lives.

[Exeunt.]

ACT V, SCENE V.

Outside the City Walls.

Enter Calymath and Bassoës.

Caly. Thus have we viewed the city, seen the sack, And caused the ruins to be new-repaired, Which with our bombard's shot and basilisk[s]

We rent in sunder at our entry: And, now I see the situation, And how secure this conquered island stands, Environed with the Mediterranean sea, Strong-countermined with other petty isles, And, toward Calabria, backed by Sicily

= destruction.  
3: bombard = a bombard was a very early and simple cannon which usually fired a large stone.  
basilisks = large brass cannons. = shredded to pieces. = a trisyllable: EN-ter-y.

= surrounded.

8: the main island of Malta is surrounded with numerous smaller islands, which Calymath views as acting as its outer defensive walls. countermined = countermured, ie. defended with an outer wall; the quarto repeats the error made earlier at Act I.iv.260.

9-11: Calymath points out the defensive towers sitting on Malta's northern shore, directly facing Sicily just 50 miles away.
(Where Syracusian Dionysius reigned),

Two lofty turrets that command the town,
I wonder how it could be conquered thus.

Enter a Messenger.

16 Mess. From Barabas, Malta's governor, I bring
A message unto mighty Calymath:
Hearing his sovereign was bound for sea,
To sail to Turkey, to great Ottoman.
He humbly would entreat your majesty
To come and see his homely citadel,
And banquet with him ere thou leav'st the isle.

Caly. To banquet with him in his citadel!
I fear me, messenger, to feast my train

Within a town of war so lately pillaged,
Will be too costly and too troublesome:
Yet would I gladly visit Barabas,
For well has Barabas deserved of us.

Mess. Selim, for that, thus saith the governor, —
That he hath in [his] store a pearl so big,
So precious, and withal so orient,
As, be it valued but indifferently,
The price thereof will serve to entertain
Selim and all his soldiers for a month;
Therefore he humbly would entreat your highness
Not to depart till he has feasted you.

Caly. I cannot feast my men in Malta-walls,
Except he place his tables in the streets.

Mess. Know, Selim, that there is a monastery
Which standeth as an out-house to the town;
There will he banquet them; but thee at home,
With all thy bassoes and brave followers.

Caly. Well, tell the governor we grant his suit;
We'll in this summer-evening feast with him.

Mess. I shall, my lord.

Calabria refers to the province of Italy situated in that nation's "toe".

10: allusion to the tyrant Dionysius who ruled Syracuse from 406-367 B.C.; his reign brought great glory to the city, but this was more than offset by Dionysius' notorious cruelty. Dionysius appeared as a main character in Richard Edward's 1571 play Damon and Pithias.

In the quarto, our line 10 appears after line 11, and begins with When instead of Where; we adopt Dyce's sensible emendations.

= ie. "we could have conquered Malta like this (ie. so easily)."

= ie. the great Sultan.

= humble. = ie. the governor's residence.
= feast. = before.

25: I fear me = common formula for "I am afraid".

train = retainers, possibly referring to Calymath's whole army.¹

= by.⁵

= ie. "to be rewarded."

= ie. "with respect to the cost".

possessions.²

= also. = lustrous.
= objectively, fairly.

= unless.⁵

= building outside the city walls.
= ie. in the citadel, which sits within the city walls.
Caly. And now, bold basserts, let us to our tents,
And meditate how we may grace us best,
To solemnize our governor's great feast.

[Exeunt.]

ACT V, SCENE VI.

A Street.

Enter Ferneze, Knights, and Martin Del Bosco.

1 Fern. In this, my countrymen, be ruled by me:

Have special care that no man sally forth
Till you shall hear a culverin discharged
By him that bears the linstock, kindled thus;
Then issue out and come to rescue me,
For happily I shall be in distress,
Or you releasèd of this servitude.

1st Knight. Rather than thus to live as Turkish thralls,
What will we not adventure?

Fern. On, then; be gone.

Knights. Farewell, grave governor.

[Exeunt, on one side, Knights and Martin Del Bosco; on the other, Ferneze.]

ACT V, SCENE VII.

A Hall in the Citadel, with a Gallery.

Enter, above, Barabas, with a hammer, very busy;
and Carpenters.

Barab. How stand the cords? how hang these hinges?
fast?
Are all the cranes and pulleys sure?

1st Carp. All fast.

1f: Ferneze, newly freed by Barabas, has his own plan for recovering the city from the Turks.
be ruled by me = ie. "let us do as I suggest."
= a small cannon.
4: linstock = a long stick holding a match, used to fire a cannon. kindled = lit.
= ie. come out of hiding.
= perhaps.
7: "or if not, then you will be liberated from this bondage."
= slaves.
10: "what would we not do?"
adventure = risk.

The Setting: we are in the Citadel, the home of Barabas. The new governor is preparing his gallery (a large covered balcony or piazza) on which to receive and feast the conquering Turks.

Entering Characters: Barabas and the carpenters appear on the upper stage. The carpenters are busily working to implement Barabas' changes to the physical structure of the gallery, in furtherance of the new governor's latest evil scheme.

1: fast = tight.
= secure.
Barab. Leave nothing loose, all levelled to my mind.

Why, now I see that you have art, indeed:
There, carpenters, divide that gold amongst you;

[Giving money.]

Go, swill in bowls of sack and muscading;
Down to the cellar, taste of all my wines.

1st Carp. We shall, my lord, and thank you.

[Exeunt Carpenters.]

Barab. And, if you like them, drink your fill – and die;

For, so I live, perish may all the world!
Now, Selim Calymath, return me word
That thou wilt come, and I am satisfied. –

Enter Messenger.

Now, sirrah; what, will he come?

Mess. He will; and has commanded all his men
To come ashore, and march through Malta-streets,
That thou mayst feast them in thy citadel.

Barab. Then now are all things as my wish would have 'em;
There wanteth nothing but the governor's pelf;
And see, he brings it.

Enter Ferneze carrying money.

Now, governor, the sum?

Fern. With free consent, a hundred thousand pounds.

Barab. Pounds say'st thou, governor? well, since it is no more,

I'll satisfy myself with that; nay, keep it still.
For, if I keep not promise, trust not me:
And, governor, now partake my policy.

First, for his army, they are sent before,
Entered the monastery, and underneath
In several places are field-pieces pitched.

= "corresponding to how I want everything to be", ie. "prepared according to my instructions."
= skill.

= a white wine.² = a strong and sweet wine.²

19: I have adopted Craik's idea to have Barabas call out line 19 to the departing carpenters, with the last two words - and die - spoken as an aside; this would be consistent with Barabas' habit of leading others to think he is about to say one thing, but actually meaning something much more malevolent.

= ie. so long as.
= "send me a return message".

= acceptable term of address for an inferior.

= lacks. = the money (pelf) Ferneze was sent to collect."⁴

Entering Character: Ferneze enters the main stage below Barabas and the gallery.

= ie. "how much did you collect?"
= Ferneze reckons his sum in English currency.

42: despite Barabas' snify dismissal of the amount of money collected by Ferneze, a hundred thousand pounds, which is equal to four hundred thousand English crowns, is not an insubstantial sum. The ten-years' worth of tribute demanded by the Turks from Ferneze came to one hundred thousand crowns (Act II.ii.45).

= Barabas tells Ferneze to hold on to the money.
= ie. Barabas' promise to free Malta from the Turks.
= ie. "share in the knowledge of my scheme", ie. "I will share with you my plan."
= ie. as for. = ie. Calymath's. = ie. have already.

= light mounted guns.¹ = set up.
Bombards, whole barrels full of gunpowder,  
That on the sudden shall dissever it,  
And batter all the stones about their ears,  
Whence none can possibly escape alive:  
Now, as for Calymath and his consorts,  
Here have I made a dainty gallery,  
The floor whereof, this cable being cut,  
Doth fall asunder, so that it doth sink  
Into a deep pit past recovery,  
Here, hold that knife; and, when thou seest he comes,  

[Throws down a knife.]  
And with his bassoes shall be blithely set.  
A warning-piece shall be shot off from the tower,  
To give thee knowledge when to cut the cord,  
And fire the house. Say, will not this be brave?

Fern. O, excellent! here, hold thee, Barabas;  
I trust thy word; take what I promised thee.  
Barab. No, governor; I'll satisfy thee first;  
Thou shalt not live in doubt of any thing.  
Stand close, for here they come. —  

[Ferneze retirets.]  
Why, is not this  
A kingly kind of trade, to purchase towns  
By treachery, and sell 'em by deceit?  
Now tell me, worldlings, underneath the sun

If greater falsehood ever has been done?  
Enter Calymath and Bassoés.  

Caly. Come, my companion-bassoes: see, I pray,  
How busy Barabas is there above  
To entertain us in his gallery:  
Let us salute him. — Save thee, Barabas!  
Barab. Welcome, great Calymath!  

Fern. [Aside] How the slave jeers at him!  
Barab. Will't please thee, mighty Selim Calymath,  
T' ascend our homely stairs?
Caly. Ay, Barabas. —
Come, bassoes, *attend.*

Fern. [Coming forward] Stay, Calymath;
For I will shew thee greater courtesy
Than Barabas would have *afforded thee.*

Knight. [Within] Sound a charge there!

[A charge sounded within: Ferneze cuts the cord:
the floor of the gallery gives way,
and Barabas falls into a cauldron placed in a pit.]
Enter Knights and Martín Del Bosco.

Caly. How now! what means this?

Barab. Help, help me, Christians, help!

Fern. See, Calymath! this was devised for thee.

Caly. Treason, treason! bassoes, *fly!*

Fern. No, Selim, do not fly:
See his end first, and *fly* then if thou canst.

Barab. O, help me, Selim! help me, Christiãns!
Governor, why stand you all so pitiless?

Fern. Should I in pity of thy *plaints* or thee,
Accursèd Barabas, base Jew, relent?
No, thus I'll see thy treachery repaid,
But wish thou hadst behaved thee otherwise.

Barab. You will not help me, then?

Fern. No, villain, no.

Barab. And, villains, know you cannot help me now. —
Then, Barabas, breathe forth thy *latest fate.*

And in the fury of thy torments strive
To end thy life with *resolution.* —
Know, governor, 'twas I that slew thy son, —
I framed the challenge that did make them meet:
Know, Calymath, I *aimed thy overthrow*:
And, had I but escaped this stratagem,
I would have brought confusion on you all,
Damned Christian dogs, and Turkish infidels!
But now begins th' extremity of heat
To pinch me with intolerable pangs: —
Die, life! fly, soul! tongue, curse thy fill, and die!

[Dies.]

107: the quarto prints simply, *a cauldron discovered,*
suggesting the curtain is drawn to reveal the large boiler into
which Barabas falls.

1 = "come with me."
2 = "given thee."
3 = from off-stage.
4 = "flee!"
5 = Barabas' demise. = flee, escape.
6 = wailing.¹
7 = final destiny; but Cunningham cleverly suggests
   substituting *hate for fate,* so that the line's meaning
   becomes, "speak your last hateful words".
8 = courage.²
9 = ie. Lodowick and Mathias.
10 = "planned your ruin."
11 = destruction.
Caly. Tell me, you Christians, what doth this portend?

Fern. This train he laid to have entrapped thy life;
Now, Selim, note th' unhallowed deeds of Jews;
Thus he determined to have handled thee,
But I have rather chose to save thy life.

Caly. Was this the banquet he prepared for us?
Let's hence, lest further mischief be pretended.

Fern. Nay, Selim, stay; for, since we have thee here,
We will not let thee part so suddenly:
Besides, if we should let thee go, all's one.
For with thy galleys couldst thou not get hence,
Without fresh men to rig and furnish them.

Caly. Tush, governor, take thou no care for that;
My men are all aboard,
And do attend my coming there by this.

Fern. Why, heard'st thou not the trumpet sound a charge?

Caly. Yes, what of that?

Fern. Why, then the house was fired,
Blown up, and all thy soldiers massacred.

Caly. O, monstrous treason!

Fern. A Jew's courtesy;
For he that did by treason work our fall,
By treason hath delivered thee to us:
Know, therefore, till thy father hath made good
The ruins done to Malta and to us,
Thou canst not part; for Malta shall be freed,
Or Selim ne'er return to Ottoman.

Caly. Nay, rather, Christians, let me go to Turkey,
In person there to mediate your peace:
To keep me here will naught advantage you.

Fern. Content thee, Calymath, here thou must stay,
And live in Malta prisoner; for come call the world
To rescue thee, so will we guard us now,
As sooner shall they drink the ocean dry,
Than conquer Malta, or endanger us.
So, march away; and let due praise be given
Neither to Fate nor Fortune, but to Heaven.

[Exeunt.]

FINIS
EPILOGUE SPOKEN AT COURT

Epilogues: the era's Epilogues were often of the nature of an apology, asking forgiveness if the play's performance was not satisfactory, and often concluding with a plea for some applause. Note that both Epilogues, like the Prologues, are written in rhyming couplets.

1 It is our fear, dread sovereign, we have bin
2 Too tedious; neither can't be less than sin
   To wrong your princely patience: if we have,
   (Thus low dejected), we your pardon crave;
   And, if aught here offend your ear or sight,
4 We only act and speak what others write.

   = been;³ written so for the rhyming couplet.
   = "it can be no less a sin"; note the double-negative.
   = "then bowing so lowly before you".⁸ Parentheses added by Craik.
   = anything.

6: a cute sleight of hand, blaming the author - Marlowe, who has been dead several decades at this point - for whatever the actors might have said or done on-stage to offend his majesty.
EPILOGUE TO THE STAGE,
AT THE COCK-PIT.

1 In graving with Pygmalion to contend,
2 Or painting with Apelles, doubtless the end

1-3: In graving...disgrace = anyone who tries to compete against Pygmalion in sculpting (graving, or engraving) or Apelles in painting is destined to lose.

Pygmalion = mythological sculptor of Cyprus who shunned women because of their shameful behaviour, but then carved a statue of a woman that was so beautiful he fell in love with it. Hearing Pygmalion's prayer for a wife like his statue, Venus caused the statue to come to life, and Pygmalion and his new bride lived happily forever.

Apelles = the most famous painter of ancient Greece, Apelles spent much of his life at the court of Alexander the Great. Apelles is a main character in the c. 1580 play Campaspe by John Lyly.

Must be disgrace: our actor did not so, −

2

3

4 He only aimed to go, but not out-go.
5 Nor think that this day any prize was played;
6 Here were no bets at all, no wagers laid:

5-6: because lead actor Richard Perkins had no goal other than to simply perform his part as Barabas well, it may be said that the play did not resemble a sporting contest, on which individuals might gamble. Line 6 refers to the custom of patrons betting on which actor would perform the best in a play.

prize was played = to play a prize meant to engage in a contest of sport; the phrase was especially applied to fencing. Craik takes the figurative meaning of line 5 to be, that the audience should not think that any special demonstration of acting skill was made here on this day.

7-8: all he wishes for today is to receive your applause.

7 All the ambition that his mind doth swell,
8 Is but to hear from you (by me) 'twas well.
Marlowe's Invented Words and Phrases.

Like all writers of the era, Christopher Marlowe 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. In addition, many phrases that Marlowe created were found attractive, and hence used again by later, other authors.

The following is a list of words and expressions from *The Jew of Malta* that research suggests may have been first used, or used in a certain way, by Marlowe in this play.

I. Those Whose Earliest Appearance is in the 1633 Quarto.

a. Words and Compound Words.

- banco (meaning "bank")
- brave (as an interjection; OED only, unconfirmed)*
  - Candy-shore
  - catzerie
  - companion-bashaw
- concern (first use meaning "to worry"); OED only, unconfirmed)*
- contribute (meaning "to pay tribute"); OED only, unconfirmed)*
- countermine (meaning "countermure")
  - coupe de gorge
  - earth-mettled
- foil (noun, referring to a thin leaf of metal placed behind a gem to increase its brilliancy; OED only, unconfirmed)*
  - horse-pestilence
  - knavely
  - 'las (for alas)
  - Malta-road
  - Malta-wall(s)
  - mandrake juice
  - new-singed
- pursuit (meaning "aim or goal"); OED only, unconfirmed)*
  - reduce (meaning "redress"); OED only, unconfirmed)*
  - sad-presaging
  - shag-rag
  - steel-barred
  - strong-countermined
  - swine-eating
- unconfirmed (first use as an adjective with the meaning "not made certain")

* in the case of the entries marked with an asterisk, we have not been able to confirm the OED's suggestion that these words made their first appearance in *The Jew of Malta*.

b. Expressions and Collocations

*Collocations* are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *The Jew of Malta*, and were subsequently used by later writers, and some even continue to be
Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers. Also, the words *one, one’s, and oneself* are used as proxies for any pronoun, e.g. the entry "pull one's house down" represents all variations including "pull my house down", "pull your house down", etc.

"curse fall on one's head"
"fatal labyrinth"
"hollow beak"
"not a man survived"
"old shaver"
"peaceful rule"
"prey for vultures"
"pull one's house down"
"stifling clouds"
"that I held dear"
"you cannot help me now"

collocation of *hug* and *embrace* (any tense or conjugation)
the expression *confess and be hanged*

*in a twinkle* ("meaning the time it takes to wink")

*make bar of*
*primrose lane*

*return in a twinkle* and variations

*sirrah sauce* (but "sir sauce" did appear earlier)

*sweat oneself to death*

to "sleep in one's own clothes"

to *con one's neck-verse*

to *give down milk*

to *go, etc. "in such rags"*

to *rouse one's senses*

*Turk of ten-pence* and variations

II. Those Whose Earliest Appearance Predate the 1633 Quarto.

The Problem.

Christopher Marlowe wrote *The Jew of Malta* in approximately 1589, but the earliest extant edition of the play was printed in 1633. Thus, there are numerous words and expressions in the play which likely were put down on paper by Marlowe in 1589, and then borrowed and used by other authors in subsequent years; the question is whether Marlowe deserves credit for having been the first to use such words and expressions, when, strictly speaking, their earliest attested appearance is in another publication.

We may note that the OED has chosen to assign 1592 or 1593 (i.e. the assumed year of Marlowe's death; the OED is not consistent on this front) as the year of appearance for all of its citations from *The Jew of Malta*. This means that citations from this play appear before citations for the same entries from other publications that were printed between 1592/3 and 1633.

We do not intend to solve the problem, but simply create a separate list of words and expressions for which Marlowe might be given credit for being the first to use in *The Jew of Malta*, even though their earliest attested appearance predates the earliest extant edition of the play. We indicate for each of these entries the year of publication of the earliest work in which each word and expression actually appears.

a. Words and Compound Words.
b. Expressions and Collocations

"(a) pox on..." (1590)
"all I have is (hers, etc)" (1595)
"amorous wag" (1600)
"conquering foe(s)" (1593)
"cranes and pulleys" (1632)
"dismal shade(s)" (1597)
"distempered thoughts" (1591)
"effect one's stratagem" (1606)
"fatal curse(s)" (1594)
"fine sport" (1599)
"fruitless tears" (1607)
"grave friar" (1633)
"haughty Spain" (1598)
"hugged and embraced" (includes any other tense and conjugation of hug and embrace) (1600)
"intolerable pangs" (1631)
"laugh and jeer" (any tense or conjugation) (1604)
"leave a drop" (1627)
"let me help you" (1599)
"lost my keys", "I have lost my keys" (1604)
"morning lark" ("morning's lark" appeared in 1595; "morning lark" appeared in 1600 in Shakespeare's A Midsummer Night's Dream)
"my work is done" (1593)
"orient and round" (1597)
"painted carpet(s)" (1613)
"paltry land" (1620)
"partial heavens" (1591)
"poor villain(s)" (1590)
"ruined town" (1602)
"shake one's heels" (appeared in George Peele's 1593 Edward I)
"simple policy" (1594)
"slavish band(s)" (1607)
"slender policy" (1616)
"sold my soul" (1592)
"summon one's senses" (1595)
"swift-footed time" (appeared in Shakespeare's 1609 Sonnets)
"unhallowed deed(s)" (1591)
"walk abroad at/o'/by night(s)" (1623)
"what may/might/doth this portend" (1600)
collocation of yield and extortion (1596)
crazed vessel (1597)
driven to a non-plus (1590)
force one's way (1608)
how stands the wind? (1612)
our number's few (1605)
Persian silk(s) (1594)
sparkling diamond(s) (1597)
to aim at one's overthrow (1593)

III. Words and Expressions Incorrectly Credited to Marlowe by the OED.

The OED cites *The Jew of Malta* as being the publication containing the earliest use of the following words; however, research has shown that the OED is not correct in giving Marlowe credit for using these words first, i.e. all of them appeared in works published before 1589.

lament (first use as a noun)
muschato
pillage (first use as a verb)
rice porridge
sauced (first use as an adjective)
the expression have a saying to
shaggy
state (first use as a verb; meaning "to place" or "to station")
strong-built
Footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.