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presents  
the Annotated Popular Edition of

## THE JEW OF MALTA

by Christopher Marlowe

Written c. 1589-1590

Earliest Extant Edition: 1633

Featuring complete and easy-to-read annotations.

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# The Jew of Malta

## By Christopher Marlowe

Written c. 1589-90  
Earliest Extant Edition: 1633

The Famous  
TRAGEDY  
of  
THE RICH IEVV  
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 courtesan.

**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.
2. Crystal, David and Ben. *Shakespeare's Words*. London, New York: Penguin, 2002.

3. Dyce, Rev. Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
4. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.
5. Bevington, David, ed. *The Jew of Malta*. Revels Student Edition. Manchester: Manchester University Press, 1997.
7. Rogers, T.N.R. *The Jew of Malta*. Mineola, NY: Dover Publications, Inc., 2003.
8. Craik, T.W. *The Jew of Malta*. New York: Hill and Wang, 1960.
24. Cunningham, Francis. *The Works of Christopher Marlowe*. London: Albert J. Crocker Brothers, 1870.
25. Neilson, William Allen. *The Chief Elizabethan Dramatists*. Cambridge, MA: The Riverside Press, 1939.
26. Shoaf, R. Allen. *Lucretius and Shakespeare on the Nature of Things*. Newcastle-on-Tyne: Cambridge Scholars Publishing, 2014.

### **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."<sup>13</sup>

With the fall of the Holy Land to the Saracens in 1291, the Order of St. John (now commonly known as the **Hospitallers**) 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/](http://www.orderofmalta.int/history/1048-to-the-present/).

### **B. Jews in 16th Century England.**

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:

[www.oxfordjewishheritage.co.uk/english-jewish-heritage/68-english-jewish-heritage](http://www.oxfordjewishheritage.co.uk/english-jewish-heritage/68-english-jewish-heritage).

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](http://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.<sup>3</sup>

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.

1 Gracious and great, that we so boldly dare  
2 ('Mongst other plays that now in fashion are)  
3  
4 To present this, writ many years agone,  
5 And in that age thought second unto none,  
6 We humbly crave your pardon. We pursue  
7 The story of a rich and famous Jew  
8 Who lived in Malta: you shall find him still,  
9 In all his projects, a sound Machiavill;  
10 And that's his character. He that hath past  
11 So many censures is now come at last  
12 To have your princely ears: grace you him; then  
13 You crown the action, and renown the pen.

**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".<sup>8</sup>

= judgments, opinions.<sup>3</sup>

= make famous. = ie. the writer.

## THE PROLOGUE TO THE STAGE, AT THE COCK-PIT.

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

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

In *Hero And Leander* one did gain

6 A lasting memory; in *Tamburlaine*,  
This Jew, with others many, th' other wan  
8 The attribute of peerless, being a man

Whom we may rank with (doing no one wrong)

10 Proteus for shapes, and Roscius for a tongue, –

12 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

14 To exceed or equal, being of condition

16 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,  
18 The part he hath studied, and intends to play it.

= a theatre on Drury Lane.<sup>3</sup>

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).<sup>9</sup>

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.<sup>3</sup>

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.*

**Entering Character:** the speaker of the Prologue is the ghost of the famous Italian statesman *Niccolio 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).<sup>4</sup>

Bevington<sup>5</sup> observes that Machiavelli's works had not yet been translated into English at the time Marlowe wrote this play.

= although.

= ie. over the Alps from Italy.

3-4: the ghost of Machiavelli, his work in France now done, has arrived in England.

*now the Guise is dead* = reference to *Henri I, the Duke of Guise*, a fierce Catholic Frenchman who directed the 1572 slaughter of French Huguenots known as the Massacre of St. Bartholomew's Day (the topic of a Marlowe's 1592 play *The Massacre of Paris*). Guise took a large part in the religious wars of the era and was involved in numerous intrigues, before being assassinated himself as part of a royal subterfuge in 1588.<sup>21</sup> As the leading French Catholic of his day, the Protestant English viewed him as the "epitome of evil" (Ribner, p. 179).<sup>4</sup>

= ie. "protect my reputation from being slandered by those who despise me".

= value.

= by.

11-12: *Yet will...Peter's chair* = "yet they will nonetheless read my books, and, taking my advice, use my strategies to get themselves elected pope."

12-13: *when they...followers* = but those who ignore or stop taking my advice will be eliminated by those who follow it.

= account. = ie. to be but.

= maintain.

16: reference to an unusual legend told of the ancient 6th century B.C. Greek poet Ibycus, who, as he lay mortally wounded after being attacked by a band of robbers, called on a passing flock of cranes to avenge him; a short time later, as a crowd was gathered in a theatre in Corinth, the cranes appeared and circled over the spectators, causing one of the guilty men to stand and, by crying out "Behold the avengers if Ibycus!", reveal his guilt.<sup>20</sup>

The question mark at the end of the line has been added by Craik;<sup>8</sup> thus Machiavelli raises the possibility of an idea which he then rejects in line 17. Machiavelli's point,

- 1 **Mach.** Albeit the world think Machiavel is dead,  
2 Yet was his soul but flown beyond the Alps;  
  
And, now the Guise is dead, is come from France,  
4 To view this land, and frolic with his friends.  
  
To some perhaps my name is odious;  
6 But such as love me, guard me from their tongues,  
  
And let them know that I am Machiavel,  
8 And weigh not men, and therefore not men's words.  
Admired I am of those that hate me most:  
10 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,  
12 Are poisoned by my climbing followers.  
  
I count religion but a childish toy,  
14 And hold there is no sin but ignorance.  
  
16 Birds of the air will tell of murders past?



		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	I am ashamed to hear such fooleries. Many will talk of title to a crown:	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.
	What right had Caesar to the <u>emperry</u> ?	19: Caesar, after all, seized power illegally through revolution, and, in Machiavelli's eyes at least, was as legitimate as any other ruler. <i>emperry</i> = emperorship; the quarto prints <i>empire</i> , emended by Dyce <sup>3</sup> to <i>emperry</i> , a favourite word of Marlowe's.
20	Might first made kings, and laws were then most <u>sure</u> When, <u>like the Draco's</u> , they were writ in blood.	20-21: <i>laws were...blood</i> = 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. <i>sure</i> = certain. <i>like the Draco's</i> = ie. "like those of Draco"; <i>Draco</i> 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. <sup>22</sup>
22	Hence comes it that a strong-built citadel Commands much more than letters can import:	22-23: figuratively, a ruler is better served by demonstrating strength than exercising culture and erudition. <sup>8</sup>
24	Which maxim <u>had</u> Phalaris observed,	24-26: <i>Which maxim...envy</i> = "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." <sup>8</sup>
26	H'ad never bellowed, in a <u>brazen</u> bull, Of great ones' <u>envy</u> : o' the poor petty <u>wights</u>	The allusion is to the 7th century B.C. Sicilian ruler <i>Phalaris</i> , famous for his cruelty; he is most remembered for having had constructed a brass ( <i>brazen</i> ) 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. <i>had</i> = line 24 is short and unmetrical, so Dyce suggests emending <i>had</i> to <i>had but</i> at the line's end for the sake of the meter; Bevington proposes reading <i>maxima</i> for <i>maxim</i> . <i>envy</i> (line 26) = hatred. <i>o' the</i> = read as a single syllable. <i>wights</i> = people.
	Let me be <u>envied</u> and not pitiëd.	= hated.
28	But <u>whither am I bound</u> ? I come not, I,	= "to where am I going?" Machiavelli means he has digressed, and wants to get back to his main point in addressing the audience.
	To <u>read</u> a lecture here in <u>Britainie</u> ,	= orate. = ie. Britain.
30	But to present the <u>tragedy</u> of a Jew,	= a disyllable.
	Who smiles to see how full his bags are <u>crammed</u> ;	= ie. with money.
32	Which money was not got without my <u>means</u> .	= methods.

I crave but this, – grace him as he deserves,

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

[*Exit.*]

= show favour to.<sup>1</sup>

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."

***favours*** = resembles.<sup>4</sup>

## 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.

- 4 As for those Samnites, and the men of Uz,  
That bought my Spanish oils and wines of Greece,

- 6 Here have I pursed their paltry silverlings.

**Scene I:** the quarto breaks up the play into Acts, but not Scenes; scene breaks have been added by the editor to facilitate reading and performance.

**Scene Settings:** scene locations are adopted from the suggestions of Dyce.

We are in the **counting-house** of Barabas the Jew: the counting-house is a sort-of combination office and Treasury, where Barabas keeps his books and money.<sup>1</sup>

**Entering Character:** the curtain is drawn to reveal (**discover**) Barabas, a Jewish merchant, and the wealthiest man on Malta. Barabas shares his name with the Biblical thief whom the mob chose to release from Pontius Pilate's prison instead of Jesus.<sup>10</sup>

Barabas makes his money by financing trading ships. The value of the products brought back by the ships could be sold at a value many times greater than the cost of the commodities the ships originally took away from Malta, perhaps even by an order of magnitude or more.

Note how Barabas is described as having heaps of gold before him, a clear sign of his fabulous wealth; but in his opening monologue, Barabas will express his dissatisfaction with what he has: he wishes he could be so wealthy that he wouldn't even have to waste his time in bookkeeping.

1-3: Barabas talks to himself as he tallies the numbers in his register.

2-3: a third of the ships travelling to Persia have returned, their goods sold, and Barabas' profit received.

3: **venture** = the noun **venture** was used generally to describe a commercial enterprise which carried great risk, but also the possibility of great profit;<sup>1</sup> 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.<sup>1</sup>

**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,<sup>6</sup> and was the setting for the Book of Job.<sup>7</sup> 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.<sup>4</sup>

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

	Fie, what a trouble 'tis to count this <u>trash</u> !	( <i>paltry</i> ). <sup>1</sup>
8	<u>Well fare th' Arabians</u> , who so richly pay	= common contemptuous term for money. = "the Arabians are well off (compared to me)". <i>th' Arabians</i> = where <i>the</i> in the quarto is followed by a word whose first letter is a vowel (as here, where the quarto prints <i>the Arabians</i> ), and the intent is to have <i>the</i> and first syllable of the succeeding word combined to be pronounced as a single syllable (ie. <i>th' Arabian</i> = <i>tha-ra-bians</i> ), we make the abbreviations without comment.
	The things they <u>traffic</u> for with <u>wedge</u> of gold,	9: Arab traders are so immensely wealthy that they pay for goods with gold ingots ( <i>wedges</i> ). <sup>1</sup> <i>traffic</i> = trade.
10	Whereof a man may <u>easily</u> in a day	= a disyllable.
	<u>Tell that</u> which may <u>maintain</u> him all his life.	= count an amount. = support, pay for his needs.
12	The <u>needy groom</u> , that never fingered <u>groat</u> ,	12: <i>needy groom</i> = poor servant. <sup>1</sup> <i>fingered groat</i> = held even the smallest valued coin in his hand. <i>groat</i> = an English coin worth four pence; in typical fashion, foreign characters regularly speak in terms of English coinage.
	Would make a miracle of thus much coin;	13: "would account it a miracle if he ever saw so much money."
14	But he whose <u>steel-barred coffers</u> are crammed full,	= ie. strong-boxes. <sup>1</sup>
	And all his life-time hath been tirèd,	15-18: rich men who have spent their lives counting money have, when they get older, no desire to work for another
16	Wearying his fingers' ends with <u>telling</u> it,	<i>pound</i> (another reference to English coinage).
	Would in his age be loath to labour so,	<i>telling</i> (line 16) = counting.
18	And for a pound to sweat himself to death.	= the <i>mines</i> of <i>India</i> were proverbial for their mineral wealth, and a favourite allusion of Marlowe's.
	Give me the merchants of the <u>Indian mines</u> ,	= quality. <sup>1</sup>
20	That trade in metal of the purest <u>mould</u> ;	21-22: "the wealthy North African or Muslim ( <i>Moor</i> ), who can without limit ( <i>control</i> ) <sup>4</sup> simply find and collect jewels and precious metal lying around on the rocks of the east".
	The wealthy <u>Moor</u> , that in the eastern rocks	= pile up.
22	Without <u>control</u> can pick his riches up,	= ie. they have so many jewels and pearls that they sell them by weight rather than bother to value and sell them individually.
	And in his house <u>heap</u> pearl like pebble-stones,	= of a bright green colour, like that of grass. <sup>1</sup>
24	Receive them free, and <u>sell them by the weight</u> ;	= like many words in the play, <i>diamond</i> is pronounced sometimes with its usual two syllables, and sometimes with three, as here, where the <i>a</i> is pronounced separately: <i>di-a-monds</i> .
	Bags of fiery opals, sapphires, amethysts,	= seldom-seen. = value.
26	Jacinths, hard topaz, <u>grass-green</u> emeralds,	= objectively appraised.
	Beauteous rubies, sparkling <u>diāmonds</u> ,	31: "would be enough, in times of economic disaster".
	And <u>seld-seen</u> costly stones of so great <u>price</u> ,	
28	As one of them, <u>indifferently rated</u> ,	
30	And of a carat of this quantity,	
	May serve, in peril of calamity,	

32	To ransom great kings from captivity. This is the <u>ware</u> wherein consists my wealth;	= merchandise. <sup>1</sup>
34	And thus methinks should men of judgment frame Their means of traffic from the vulgar trade,	34-35: wise men should avoid engaging in trade using such vulgar means as coins, and should employ precious metals and jewels instead.
36	And, as their wealth increaseth, so inclose Infinite riches in a little room.	36-37: such men should make sure to collect all their wealth into a single Treasury as Barabas has, so they can more securely hold it all in their possession.
38	But now how stands the wind?	38: "but which way is the wind blowing?" Barabas looks out the window. 38f: Barabas turns to considering the expected arrival times of his ships that at present are away from Malta. As Malta sits at the crossroads of the Mediterranean Sea, Barabas, who is experienced in this sort of thing, would have a good idea of what wind patterns look like in the region, and thus could estimate how long it will take for his ships to return home, or with what speed they will be able to travel in any given direction.
	Into what corner peers my <u>halcyon's</u> bill?	39: there seems to have been a belief that if the stuffed body of a bird known as the <b>halcyon</b> , or kingfisher, was hung up by its bill, it would act as a weathervane. <sup>3,7</sup>
40	Ha! to the east? yes. See how stand the <u>vanes</u> –	= ie. weathervanes.
	East and by south: why, then, I <u>hope</u> my ships	= expect.
42	I sent <u>for</u> Egypt and the bordering isles	= to.
	<u>Are gotten up by Nilus'</u> winding banks;	= ie. have been able to sail up or up to. = the Nile River's.
44	<u>Mine argosy</u> from Alexandria,	= my. = large merchant ship. <sup>2</sup>
	<u>Loaden</u> with spice and silks, now under sail,	= laden.
46	Are smoothly gliding down by <u>Candy-shore</u>	= <b>Candy</b> was the usual name used for the island of Crete. <sup>2</sup>
	To Malta, through our Mediterranean sea. –	
48	But who comes here?	
50	<i>Enter a Merchant.</i>	<b>Entering Character:</b> the <b>merchant</b> wears several hats in the economic world: he has been hired by Barabas to act as the captain of one of his ships, and he is responsible for carrying out the trading at foreign ports. The merchant has returned to Malta on one of Barabas' ships, and reports that he has seen others of Barabas' ships entering the harbour at Malta's capital city of Valletta.
52	How now!	
54	<b>Merch.</b> <u>Barabas</u> , thy ships are safe,	= <b>Barabas</b> is stressed on its first syllable: <i>BAR-a-bas</i> .
	<u>Riding in Malta-road</u> ; and all the merchants	= lying at anchor in Malta's magnificent Grand Harbour.
56	With <u>other</u> merchandise are safe arrived,	= Craik emends this to <b>all their</b> .
	And have sent me to know whether yourself	
58	Will come and <u>custom</u> them. –	= pay the duty on, <sup>1,24</sup> or enter at the customs house. <sup>25</sup>
60	<b>Barab.</b> The ships are safe thou say'st, and <u>richly fraught</u> ?	= filled with valuable commodities.
62	<b>Merch.</b> They are.	
64	<b>Barab.</b> Why, then, go bid <u>them</u> come ashore, And bring with them their <u>bills of entry</u> :	= the merchants of all the ships. = lists of goods to be carried ashore. <sup>1</sup>

66	I hope our credit in the custom-house Will serve as well <u>as</u> I were present there.	66-67: a tax or duty would have to be paid on any products entering Malta. Not wishing to go in person to the harbour at the moment to take care of the matter, Barabas expects that his credit should be good enough for the harbour master to let him pay the duty at a later time; first, however, he asks the merchant if he would assume financial responsibility for unloading the freight from his own ship, at least extending his own credit for the payment of the duty which Barabas will ultimately pay; the merchant will demur. <i>as</i> = ie. as if.
68	Go send 'em threescore camels, thirty mules, And twenty waggons, to bring up the ware.	
70	But art thou master in a ship of mine, And is thy credit not enough for that?	
72	<b>Merch.</b> The very custom barely comes to more	
74	Than many merchants of the town are worth, And therefore far exceeds my credit, sir.	73-75: the totality of the duty is greater than what most of the island's merchants are worth.
76	<b>Barab.</b> Go tell 'em the Jew of Malta sent thee, man:	
78	Tush, who amongst 'em knows not Barabas?	
80	<b>Merch.</b> I go.	
82	<b>Barab.</b> So, then, there's somewhat come. – <u>Sirrah</u> , which of my ships art thou master of?	82: at least some of Barabas' fleet has returned. = appropriate form of address for an underling.
84	<b>Merch.</b> Of the Speranza, sir.	
86	<b>Barab.</b> And saw'st thou not	
88	Mine argosy at Alexandria? Thou couldst not come from Egypt, or by <u>Caire</u> ,	
90	But at the entry there into the sea, Where Nilus pays his <u>tribute</u> to the <u>main</u> ,	= common alternate spelling of <i>Cairo</i> .  91: poetically, "where the Nile enters the sea ( <i>main</i> )." <i>tribute</i> = a payment to acknowledge one's submission to another; there is a bit of foreshadowing in Barabas' use of this word, as the play's entire story-line will be driven by the tribute the Turks will demand from the Maltese government. There is not a pun here on the word <i>tributary</i> , which picked up its meaning of "a small river flowing into a larger one" only in the 19th century. <sup>1</sup>
92	Thou <u>needs</u> must sail by Alexandria.	= necessarily.
94	<b>Merch.</b> I neither saw them, nor inquired of them:	94-97: the sailors on the Speranza have wondered why Barabas would risk so much potential profit by employing such an unsound ship.
96	But this we heard some of our seamen say, They wondered how you <u>durst</u> with so much wealth	= dare.
98	Trust such a <u>crazèd</u> vessel, and so far.	= unsound.
100	<b>Barab.</b> Tush, <u>they are wise</u> ! I know her and her strength.	= sarcastic: "they know a lot!"
102	But go, go thou thy ways, <u>discharge</u> thy ship,  And bid my <u>factor</u> bring his <u>loading</u> in.	= unload.  101: Barabas instructs the merchant to tell his agent ( <i>factor</i> ) to bring him the ship's bill of lading ( <i>loading</i> , ie. a detailed list of a ship's goods which legally demonstrates ownership of the cargo). <sup>1</sup>

		<i>factor</i> = one who buys and sells goods on behalf of another.
104	[Exit Merchant.]	
106	And yet I wonder at this argosy.	105: the merchant has struck a chord; Barabas wonders whether his Alexandria vessel will make it back.
108	Enter a Second Merchant.	<b>Entering Character:</b> the merchant of the Alexandrian vessel enters to announce his return, immediately mollifying Barabas' uncertainty.
110	<b>2nd Merch.</b> Thine argosy from Alexandria, Know, Barabas, <u>doth ride in Malta-road</u> , Laden with riches, and <u>exceeding store</u>	= lies at anchor in the Great Harbour. = ie. a great quantity.
112	Of Persian silks, of gold, and <u>orient</u> pearl.	= brilliant, lustrous. <sup>1</sup>
114	<b>Barab.</b> How chance you came not with those other ships That sailed by Egypt?	114-5: Barabas wonders why the merchant did not sail his ship back to Malta in the company of his other trading ships.
116	<b>2nd Merch.</b> Sir, we saw 'em not.	
118	<b>Barab.</b> <u>Belike they</u> coasted round by Candy-shore	119-120: Barabas muses that the other ships must have sailed to Crete, explaining why the Alexandria-ship's merchant did not see them.
120	About their oils or other businesses.	
122	But 'twas ill done of you to come so far Without the aid or conduct of their ships.	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	<b>2nd Merch.</b> Sir, we were <u>wafted</u> by a Spanish fleet, That never left us <u>till within a league</u> ,	124-6: as a matter of fact, the Alexandrian ship travelled in convoy (was <i>wafted</i> ) 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 <i>the Turks</i> .
126	That had the galleys of the Turk in chase.	<i>till within a league</i> = "till we were within about three miles (a league) of Malta's harbour". <sup>5</sup>
128	<b>Barab.</b> O, they were going up to Sicily.	128: ie. to chase the Turks. <sup>5</sup>
130	Well, go, And bid the merchants and my men <u>despatch</u> ,	= ie. get the job done right away.
132	And come ashore, and see the <u>fraught discharged</u> .	= freight unloaded.
134	<b>2nd Merch.</b> I go.	
136	[Exit Second Merchant.]	
138	<b>Barab.</b> Thus <u>trolls</u> our fortune in by land and sea, And thus are we on every side enriched:	= rolls (in), ie. pours. <sup>1</sup>
140	These are the blessings promised to the Jews, And herein was old <u>Abraham's happiness</u> :	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. <sup>5</sup>
142	What more may Heaven do for earthly man Than thus to pour out <u>plenty</u> in their laps,	<i>Abraham's</i> = pronounced as a disyllable, <i>A-bram</i> . <i>happiness</i> = good fortune or prosperity. <sup>1</sup> = an abundance of wealth. <sup>1</sup>



	Ripping the bowels of the earth for them,	143: reference to the wealth attained from the mining of precious metals.
144	Making the sea[s] their servants, and the winds To drive their <u>substance</u> with <u>successful</u> blasts?	144-5: the seas with their winds (by which ships may sail) play their part in helping the Jews get rich. <i>substance</i> = riches. <sup>1</sup> <i>successful</i> = propitious. <sup>1</sup>
146	Who hateth me but for my <u>happiness</u> ?	146: the reason people hate Barabas is because of his prosperity ( <i>happiness</i> ). <sup>1</sup>
148	Or who is honoured now but for his wealth? Rather had I, a Jew, be hated thus,	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.
	Than pitied <u>in a</u> Christian poverty; For I can see no <u>fruits</u> in all <u>their</u> faith, But malice, falsehood, and excessive pride,	= ie. while living in. = benefit. = ie. the Christians'.
152	Which methinks fits not their <u>profession</u> .	= faith, ie. Christianity.
154	<u>Haply</u> some <u>hapless</u> man hath conscience, And for his conscience lives in beggary.	153-4: ie. by good fortune ( <i>Haply</i> ) <sup>4</sup> an unfortunate ( <i>hapless</i> ) 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.
	They say we are <u>a scattered nation</u> :	155: so the Jews are described multiple times in the Bible, e.g. Deuteronomy 28:64: " <i>And the Lord shall scatter thee among all people, from the one end of the worlde vnto the other...</i> " (1561 Geneva Bible).
156	<u>I cannot tell</u> ; but we have <u>scambled up</u> More wealth by far than those that brag of <u>faith</u> :	156: <i>I cannot tell</i> = "I am not sure if this is true". <i>scambled up</i> = scrambled up, ie. scraped together. <sup>1</sup> = ie. their religiosity.
158	There's <u>Kirriah Jairim</u> , the great Jew of Greece, Obed in Bairseth, Nones in Portugal,	= this name actually appears in the Bible as a city on the border of Israel and Judah. <sup>10</sup>
160	Myself in Malta, some in Italy,	
162	Many in France, and wealthy every one; Ay, <u>wealthier</u> far than any Christiän.	= a disyllable. = "do not become".
164	I must confess we <u>come not to be</u> kings: That's not our fault: alas, our number's few!	= kingships.
166	And <u>crowns</u> come either by succession, Or <u>urged</u> by force; and nothing violent, Oft have I heard tell, can be permanent.	166: <i>urged</i> = ie. attained. 166-7: <i>nothing...permanent</i> = anything gained through violence - like a kingdom - cannot be expected to be held permanently.
168	Give us a peaceful rule; <u>make Christians kings</u> , That thirst so much <u>for principality</u> .	= let it be the Christians who are made kings. = to be rulers. <sup>1</sup>
170	I have no <u>charge</u> , nor many <u>children</u> , But one sole daughter, whom I hold as <u>dear</u>	170: <i>charge</i> = (such) responsibilities or expenses. <sup>25</sup> <i>children</i> = a trisyllable: <i>CHIL-der-en</i> . = valuable.
172	As <u>Agamemnon</u> did his <u>Iphigen</u> ;	172: <i>Agamemnon</i> 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



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

## ACT I, SCENE II.

*A Street.*

*Still on Stage: Barabas.  
Enter three Jews.*

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

2  
3 **2nd Jew.** Come, therefore, let us go to Barabas;  
4 For he can counsel best in these affairs:  
5 And here he comes.

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

9  
10 **1st Jew.** A fleet of warlike galleys, Barabas,  
11 Are come from Turkey, and lie in our road:  
12 And they this day sit in the council-house  
13 To entertain them and their embassy.

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 Iphigenia (*Iphigen*). 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.

= 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.

**Entering Characters:** the *three Jews* represent all the other Jewish merchants of Malta - though none is quite as rich as Barabas; they are speculating as to the reason why an Ottoman delegation has arrived to meet with the Maltese government.

= as a matter of political prudence or expediency,<sup>1</sup> or "through cunning".<sup>8</sup>

= common Biblical word for "crowds".  
= "occurrence has happened".

= ie. lie at anchor. = harbour.

= ie. the members of the Maltese governing council.

14: ie. to receive the Turks.

16	<b>Barab.</b> Why, let <u>'em</u> come, so they come not to war; Or let 'em war, so we be conquerors. –	= ie. the Turks.
18	[ <i>Aside</i> ] <i>Nay, let 'em combat, conquer, and kill <u>all</u>, <u>So they spare me, my daughter, and my wealth.</u></i>	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.
20		
22	<b>1st Jew.</b> Were it for confirmation of a league, They would not come in warlike manner thus.	23: "if the Turks had come to Malta in order to make an alliance".
24	<b>2nd Jew.</b> I fear their coming will afflict us all.	
26	<b>Barab.</b> <u>Fond</u> men, what dream you of their multitudes? What need they treat of peace that are in league?	= foolish. 29-30: "why would it be necessary to negotiate a peace treaty since there already exists such a treaty between Malta and Turkey?"
28	The Turks and those of Malta are in league:	
30	Tut, tut, there is some other matter in't.	31: there must be something else going on.
32	<b>1st Jew.</b> Why, Barabas, they come for peace or war.	
34	<b>Barab.</b> <u>Haply</u> for neither, <u>but to pass along</u> ,	33: <b>Haply</b> = perhaps. <b>but to pass along</b> = "but rather they have simply temporarily stopped by on their journey".
36	Towards Venice, by the Adriatic sea, With whom they have attempted many times, But never could effect their stratagem.	37-38: the Turks have tried and failed many times to take Venice.
38	<b>3rd Jew.</b> And very wisely said; it may be so.	
40	<b>2nd Jew.</b> But there's a meeting in the senate-house, And all the Jews in Malta must be there.	
42	<b>Barab.</b> <u>Hum</u> , – all the Jews in Malta must be there! Ay, <u>like enough</u> : why, then, let every man <u>Provide him</u> , and be there <u>for fashion-sake</u> . If any thing shall there concern our <u>state</u> ,	= printed in the quarto as <b>Umh</b> , a grunt of reflection. <sup>8</sup> = ie. that is very likely. = "prepare himself". <sup>2</sup> = as a matter of form. <sup>8</sup> = situation.
44		
46	Assure yourselves I'll look – [ <i>Aside</i> ] <u>unto myself</u> .	= "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.
48		
50	<b>1st Jew.</b> I know you will. – Well, brethren, let us go.	
52	<b>2nd Jew.</b> Let's take our leaves. – Farewell, good Barabas.	
54	<b>Barab.</b> Farewell, Zaareth; farewell, Temainte.	
56	[ <i>Exeunt Jews.</i> ]	
58	And, Barabas, now <u>search this secret out</u> ;	= ie. "try to think through and figure out what is going on at the council-house."
60	Summon thy senses, call thy wits together: These <u>silly</u> men mistake the matter <u>clean</u> .	= "these foolish or simple ( <b>fond</b> ) men have completely ( <b>clean</b> ) misinterpreted what is happening."
62	Long to the Turk did Malta <u>contribute</u> ; Which tribute all in policy, I fear, The Turks have let increase to such a sum	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 ( <b>contribute</b> ), <sup>1</sup> Turkey

	As all the wealth of Malta cannot pay;		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.
64	And now by that advantage thinks, <u>belike</u> , To seize upon the town; ay, that <u>he</u> seeks.		64-65: Turkey has deliberately named a price which cannot be paid, which will give the Turks a pretext for attacking the island. <i>belike</i> = likely. <i>he</i> = ie. the Turks.
66	Howe'er the world go, I'll make sure for one,		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.
68	And seek in time to <u>intercept</u> the worst, Warily <u>guarding that</u> which I ha' got:		= anticipate. = ie. protecting the wealth.
	<i>Ego mihimet sum semper proximus: –</i>		69: "I am always closest to myself;" <sup>4</sup> a misquote of an oft-repeated line from <i>The Lady of Andros</i> , or <i>Andria</i> , a stage comedy by the ancient Roman playwright Terence, " <i>proximus sum egomet mihi</i> ", which is normally translated to mean "charity begins at home."
70	Why, let 'em enter, let 'em take the town.		
72		[Exit.]	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.
<b><u>ACT I, SCENE III.</u></b>			
<i>The Interior of the Council-House.</i>			
<i>Enter Ferneze (the governor of Malta), Knights, and Officers; met by Calymath, and Bassoes of the Turk.</i>			
1	<b>Fern.</b> Now, bassoes, what demand you at our hands?		<b>Entering Characters:</b> <i>Ferneze</i> is the governor of Malta, but he runs the island with the assistance of the medieval order of the <b><i>Knights of Malta</i></b> (more properly called the <i>Knights of St. John of Jerusalem</i> ).
2	<b>1st Basso.</b> Know, Knights of Malta, that we came from Rhodes,		<i>Calymath</i> (full name <i>Selim Calymath</i> ) is the son of the Sultan of Turkey (presumably Suleiman the Magnificent, reigned 1520-1566). The <b><i>Bassoes</i></b> (or Bashaws, or Pashas) are Turkish military commanders. <sup>1</sup>
4	From <u>Cyprus</u> , <u>Candy</u> , and those other isles		As a factual matter, Ferneze is a fictional character, there never having been a governor of that name; furthermore, Malta never fell under the thumb of the Turks, and never paid them tribute. The entire story line is a product of the playwright's imagination. 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 <i>Cyprus</i> in 1570 and Crete ( <i>Candy</i> ) in 1569.

6	That lie <u>betwixt</u> the Mediterranean seas –	= between, ie. amongst.
8	<b>Fern.</b> What's Cyprus, Candy, and those other isles To us or Malta? <u>what at our hands demand ye</u> ?	= "what do you want from us?" Line 8 is long and unmetrical. Perhaps <i>at our hands</i> should be moved to the end of the line.
10	<b>Caly.</b> The ten years' tribute that remains unpaid.	
12	<b>Fern.</b> Alas, my lord, the sum is <u>over-great</u> ! I hope your highness will <u>consider us</u> .	= too great to pay at one time. = ie. "reconsider" or "give us special consideration."
14	<b>Caly.</b> I wish, <u>grave</u> governor, 'twere in my power	= reverend or worthy.
16	To favour you; <u>but 'tis my father's cause</u> ,	= ie. "but this is what my father the Sultan requires."
18	Wherein I may not, nay, I dare not <u>dally</u> .	= ie. put it off. <sup>1</sup>
20	<b>Fern.</b> Then <u>give us leave</u> , great Selim Calymath.	19: ie. "please give us a moment to discuss your demand".
22	<b>Caly.</b> Stand all aside, and let the knights determine; And send to keep our galleys under sail, For <u>happily</u> we shall not tarry here. –	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. <i>happily</i> = perhaps. <sup>4</sup>
24	Now, governor, <u>how are you resolved</u> ?	= "what have you decided?"
26	<b>Fern.</b> Thus; since your hard conditions are such	
28	That you <u>will needs have</u> ten years' tribute past,	= require (payment of).
30	<u>We may have time</u> to make collection	= ie. "that you may grant us".
32	Amongst th' inhabitants of Malta for't.	
34	<b>1st Basso.</b> That's more than is in our commission.	31: ie. "our instructions do not allow for the granting of such a grace period."
36	<b>Caly.</b> What, <u>Callapine</u> ! a little courtesy:	33: Calymath addresses the basso who has just spoken; Marlowe used the name <i>Callapine</i> in <i>Tamburlaine, Part Two</i> , for the son of the Turkish Sultan Bajazeth.
38	<u>Let's know their time</u> ; perhaps it is not long; And 'tis more kingly to obtain by peace Than to enforce conditions by constraint. –	= "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.
40	<u>What respite</u> ask you, <u>governor</u> ?	37: <i>What respite</i> = "how much of a postponement". <i>governor</i> = the word <i>governor</i> is sometimes intended to be pronounced as a disyllable (as here: <i>GOV-'ner</i> ) and at other times a trisyllable.
42	<b>Fern.</b> But a month.	
44	<b>Caly.</b> We grant a month; but see you keep your promise. – Now launch our galleys back again to sea, Where we'll <u>attend the respite</u> you have ta'en, And for the money send our messenger. Farewell, great governor, and brave knights of Malta.	= wait out the delay. 44: ie. "and when the money has been collected, I will send a messenger to receive it."
46	<b>Fern.</b> And all good fortune wait on Calymath!	
48	[ <i>Exeunt Calymath and Bassoes.</i> ]	
50	<u>Go one</u> and call those Jews of Malta <u>hither</u> :	= "someone go". = to here.

52	Were they not summoned to appear to-day?	
54	<b>1st Off.</b> They were, my lord; and here they come.	
56	<i>Enter Barabas and the three Jews.</i>	
58	<b>1st Knight.</b> Have you <u>determined</u> what to say to them?	= decided on.
60	<b>Fern.</b> Yes; <u>give me leave</u> : – and, Hebrews, now come near. From th' Emperor of Turkey is arrived Great Selim Calymath, <u>his highness</u> ' son, To levy <u>of</u> us ten years' tribute past: Now, then, here know that it <u>concerneth</u> us –	= "let me go ahead and speak to them."  = ie. the Sultan's. = on. = worries. <sup>1</sup>
66	<b>Barab.</b> Then, good my lord, to keep your <u>quiet</u> still, Your lordship shall do well to let them have it.	66-67: Craik suggests that Barabas has interrupted the governor; Barabas loves to deliberately anticipate - incorrectly - what his enemies are trying to tell him. <b>quiet</b> = ie. peace of mind.
68	<b>Fern.</b> Soft, Barabas! there's more 'longs to't than so.	69: ie. "quiet, Barabas! there's more to it than that;" Ferneze asks Barabas not to interrupt him.
70	To what this ten years' tribute will amount, That we have <u>cast</u> , but cannot <u>compass</u> it By reason of the wars, that robbed our store; And therefore are we to request your aid.	70-72: "we have summed up ( <b>cast</b> ) the amount due for the ten years' worth of tribute, but are unable to collect ( <b>compass</b> ) that much because the expenses of our wars have drained our treasury."
74	<b>Barab.</b> Alas, my lord, we are no soldiërs! And what's our aid against so great a <u>prince</u> ?	75-76: Barabas "misunderstands" the governor to be asking the Jews to enlist as soldiers. <b>prince</b> = monarch.
78	<b>1st Knight.</b> Tut, Jew, we know thou art no soldiër: Thou art a merchant and a moneyed man, And 'tis thy money, Barabas, we seek.	
82	<b>Barab.</b> How, my lord! my money!	
84	<b>Fern.</b> <span style="float: right;">Thine and the rest;</span> For, <u>to be short</u> , amongst you't must be had.	84: "yours and everyone else's." = briefly, to get to the point.
86	<b>1st Jew.</b> Alas, my lord, the most of us are poor!	
88	<b>Fern.</b> Then let the rich increase your portions.	89: "then let the rich ones pay part of your shares."
90	<b>Barab.</b> Are <u>strangers</u> with your tribute to be taxed?	= foreigners; the Jews of our play consider themselves visitors of Malta, and not in any sense bound to or a part of the island-nation.
92	<b>2nd Knight.</b> Have strangers leave with us to get their wealth? Then let them with us cóntribute.	93: "have foreigners (ie. you) received permission to get rich living here?"
94	<b>Barab.</b> How! equally?	
96	<b>Fern.</b> <span style="float: right;">No, Jew, like <u>infidels</u>;</span>	= those who do not believe in the true religion, ie. Christianity; the term was applied to both Jews and Muslims.

	For through our <u>sufferance</u> of your hateful lives,	= tolerance.
100	Who stand accursèd in the sight of <u>Heaven</u> ,	100: ie. because the Jews were responsible for Christ's crucifixion. <sup>5</sup>
		<b>Heaven</b> = <b>Heaven</b> , and other normally disyllabic words with a medial <i>v</i> , such as <b>even</b> and <b>never</b> , are almost always pronounced as single-syllable words, with the <i>v</i> essentially omitted: <i>Hea'en</i> , <i>e'en</i> , etc.
	<u>These</u> taxes and afflictions are befall'n,	= read as "on whom these".
102	And therefore thus we are <u>determinèd</u> . –	= decided.
	Read there the articles of our decrees.	
104		
	<b>Officer.</b> [Reads] <i>First, the tribute-money of the</i>	
106	<i>Turks shall all be levied amongst the Jews, and</i>	
	<i>each of them to pay one half of his <u>estate</u>.</i>	= total wealth or property.
108		
	<b>Barab.</b> [Aside]	
110	<i>How! half his estate! – I hope you mean not mine.</i>	
112	<b>Fern.</b> Read on.	
114	<b>Officer.</b> [Reads] <i>Secondly, he that <u>denies</u> to pay,</i>	= refuses.
	<i>shall straight <u>become a Christian</u>.</i>	= ie. convert; it was common since the Middle Ages for Christians to threaten harm to Jews unless they converted.
116		
	<b>Barab.</b> [Aside]	
118	<i>How! a Christian! – Hum, – what's here to do?</i>	
120	<b>Officer.</b> [Reads] <i>Lastly, he that <u>denies this</u>, shall</i>	= ie. refuses to convert.
	<i>absolutely lose all he has.</i>	
122		
	<b>Three Jews.</b> O my lord, we will give half!	
124		
	<b>Barab.</b> O <u>earth-mettled</u> villains, and <u>no Hebrews born</u> !	125-7: Barabas addresses his fellow Jews. <b>earth-mettled</b> = composed solely of earth, meaning "having dull minds". <b>no Hebrews born</b> = they are not true Jews if they submit to the officials so readily.
126	And will you basely thus submit yourselves	
	To leave your goods to their <u>arbitrement</u> ?	= disposal. <sup>8</sup>
128		
	<b>Fern.</b> Why, Barabas, wilt thou be christenèd?	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.
130		
	<b>Barab.</b> No, governor, I will be no <u>convertite</u> .	= convert.
132		
	<b>Fern.</b> Then pay thy half.	
134		
	<b>Barab.</b> Why, know you what you did by this <u>device</u> ?	= idea.
136	Half of my substance is a city's wealth.	
	Governor, it was not got so easily;	
138	Nor will I part so <u>slightly</u> therewithal.	= easily, freely. <sup>1</sup>
140	<b>Fern.</b> Sir, half is the penalty of our decree;	
	Either pay that, or we will seize on all.	
142		



144	<b>Barab.</b> <i>Corpo di Dio!</i> stay: you shall have half; Let me be <u>used but</u> as my brethren are.	= "body of God", ie. Christ, an Italian oath. = "stop there." = ie. treated the same way.
146	<b>Fern.</b> No, Jew, thou hast denied the articles, And now it cannot be recalled.	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		
150	[ <i>Exeunt officers, on a sign from Ferneze.</i> ]	= Ferneze signals his officers to go and seize Barabas' assets.
152	<b>Barab.</b> Will you, then, steal my goods? Is theft the <u>ground</u> of your religiön?	= basis, foundation.
154	<b>Fern.</b> No, Jew; we take particularly thine, To save the ruin of a multitude:	154-5: it is better to ruin only one person than the entire population.
156	And better one <u>want</u> for a common good, Than many perish for a <u>private man</u> :	= lack, ie. lose all.
158	Yet, Barabas, we will not banish thee, But here in Malta, where thou gott'st thy wealth,	= single private citizen.
160	Live still; and, if thou canst, get more.	
162	<b>Barab.</b> Christiäns, what or how can I multiply? Of <u>naught</u> is nothing made.	163: the contrapositive of the common formulation that it takes money to make money: one cannot make more money without seed money, <b>naught</b> = nothing.
164		
166	<b>1st Knight.</b> 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,	167: allusion to the curse accepted by Jews in return for being granted the execution of Christ: " <i>Then answered all the people, and saide, His bloud be on vs, and on our children.</i> " (Matthew 27:5, <i>Geneva Bible</i> ).
168	And make thee poor and scorned <u>of</u> all the world, 'Tis not our fault, but thy <u>inherent sin</u> .	= by. = expression used to describe the original sin that all humans are born with.
170	<b>Barab.</b> What, bring you Scripture to confirm your wrongs?	171: Barabas notes the irony of the Christians quoting the Bible to justify their injurious action.
172	Preach me not out of my possessiöns. Some Jews are wicked, as all Christians are:	= from.
174	But say the tribe that I descended <u>of</u> Were all in general cast away for sin,	175: ie. were all rejected by God for rejecting Christ.
176	Shall I be tried by their transgressiön?	176: "shall I be punished because of the sins of the Jews who came before me?"
	The man that dealeth righteously shall live;	177: a sentiment that appears several times in the Bible, e.g. from Proverbs 10:16: " <i>The labour of the righteous tendeth to life.</i> " ( <i>Geneva Bible</i> ).
178	And which of you can <u>charge me otherwise</u> ?	= "accuse me of living any way but righteously?"
180	<b>Fern.</b> <u>Out</u> , wretched Barabas! Sham'st thou not thus to justify thyself,	= an exclamation of indignant reproach. <sup>1</sup>
182	As if we knew not thy <u>profession</u> ?	181: "are you not ashamed to justify yourself this way?"
184	If thou rely upon thy righteousness, Be patient, and thy riches will increase.	= meaning both religious persuasion and vocation. <sup>4</sup>

186	Excess of wealth <u>is cause of covetousness</u> ; And covetousness, O, 'tis a monstrous sin!	= causes greediness and envy. <b>covetousness</b> = a trisyllable both here and in the next line: <i>COV-'tous-ness</i> .
188	<b>Barab.</b> Ay, but theft is worse: tush! take not from me, then, For that is theft; and, if you rob me thus,	
190	I must be forced to steal, and <u>compass</u> more.	= contrive to gather. <sup>1</sup>
192	<b>1st Knight.</b> Grave governor, <u>list</u> not to his <u>exclaims</u> ; Convert his mansion to a <u>nunnery</u> ;	= listen. = protests. <sup>2</sup>
194	His house will harbour many holy nuns.	= ie. convent.
196	<b>Fern.</b> It shall be so.	
198	<i>Re-enter Officers.</i>	198: note Marlowe's use of the dramatic tactic referred to as a <i>Compression of Time</i> : in the 45 lines it took for Barabas to briefly argue with the governor, the officers were able to find and seize the merchants' property, and return to the council-house.
200	Now, officers, have you done?	
202	<b>1st Off.</b> Ay, my lord, <u>we have</u> seized upon the goods And wares of Barabas, which, being valued,	= pronounce as <i>we've</i> .
204	Amount to more than all the wealth in Malta: And of the other we have seizèd half.	202-5: the officers seized half of the wealth of the remaining Jews. <sup>8</sup>
206		
208	<b>Fern.</b> Then we'll take order for the <u>residue</u> .	207: it is unclear what <b>residue</b> Ferneze is referring to. One old commentator suggests Ferneze simply means that he will attend to "the rest of the business." <sup>8</sup> The quarto prints this line as the last line of the <i>1st Officer's</i> speech immediately above, but the editors generally reassign it to Ferneze as shown.
210	<b>Barab.</b> Well, then, my lord, say, are you satisfied? You have my goods, my money, and my wealth,	
212	My ships, my store, and all that I enjoyed; And, having all, you can request no more,	
214	Unless your unrelenting flinty hearts Suppress all pity in your stony breasts,	
216	And now shall move you to <u>bereave</u> my life.	= rob, ie. take.
218	<b>Fern.</b> No, Barabas; to stain our hands with blood Is far from us and our <u>profession</u> .	217-8: "we as Christians do not shed blood." <b>profession</b> = religious calling or principles. <sup>1,8</sup>
220	<b>Barab.</b> Why, I <u>esteem</u> the injury far less, To take the lives of miserable men	= reckon, consider.
222	Than be the causers of their misery. You have my wealth, the labour of my life,	
224	The comfort of mine <u>age</u> , <u>my children's</u> hope; And therefore ne'er distinguish of the wrong.	= old age. = Barabas actually has only a single child. 225: "and therefore don't try to distinguish between robbery and murder as if they are all that different."
226		
228	<b>Fern.</b> Content thee, <u>Barabas</u> ; thou hast naught but <u>right</u> .	227: "be satisfied, Barabas, you are being dealt nothing but justice ( <b>right</b> )." Ferneze linguistically contrasts <b>right</b> with <b>wrong</b> from line 225. <b>Barabas</b> here is a disyllable: <i>BAR-'bas</i> .
230	<b>Barab.</b> Your extreme right does me exceeding wrong: But take it to you, i' the devil's name!	



232	<b>Fern.</b> Come, let us <u>in</u> , and gather <u>of</u> these goods The money for this tribute of the Turk.	= ie. go in. = out of.
234		
236	<b>1st Knight.</b> 'Tis necessary that be looked unto; For, if we <u>break our day</u> , we break the league, And that will prove but <u>simple policy</u> .	235: "we must do this right away." = ie. miss the deadline. = "a stupid thing to have done."
238		
240	[ <i>Exeunt all except Barabas and the three Jews.</i> ]	
	<b>Barab.</b> Ay, <u>policy</u> ! that's their professiön, And not <u>simplicity</u> , as they suggest. – The plagues of Egypt, and the curse of Heaven, Earth's barrenness, and all men's <u>hatred</u> , Inflict upon them, thou great <i>Primus Motor</i> !	= trickery, deceit. <sup>5</sup> Barabas mockingly repeats the Knight's last spoken word. = honesty. <sup>5</sup>  243-8: Barabas damns the governor and Knights with an extended series of curses. = a trisyllable: <i>HA-ter-ed</i> .  = ie. God; <b>Primus Motor</b> 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.
246	And here upon my knees, striking the earth, I <u>ban</u> their souls to everlasting pains, And extreme tortures of the fiery deep, That thus have dealt with me in my distress!	= curse. <sup>4</sup>
250		
252	<b>1st Jew.</b> O, yet be patient, gentle Barabas!	
254	<b>Barab.</b> O <u>silly</u> brethren, <u>born</u> to see this day, Why stand you thus unmoved with my laments? Why weep you not to think upon my <u>wrongs</u> ? Why <u>pine not I</u> , and die in this distress?	= foolish. = Bevington suggests "destined from birth".  = injuries. = "don't I waste away".
258	<b>1st Jew.</b> Why, Barabas, <u>as hardly can we brook</u> The cruël handling of ourselves in this: Thou seëst they have taken half our goods.	= "we barely can tolerate".
262	<b>Barab.</b> Why did you yield to their extortiön? You were a multitude, and I but one; And of me only have they taken all.	
266	<b>1st Jew.</b> Yet, brother Barabas, remember <u>Job</u> .	= 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.
268	<b>Barab.</b> What tell you me of Job? I <u>wot</u> his wealth Was written thus; he had <u>seven</u> thousand sheep,  Three thousand camels, and two hundred yoke Of <u>labouring</u> oxen, and five <u>hundred</u> She-asses: but for every one of those, Had they been valued <u>at indifferent rate</u> , I had at home, and in mine argosy, And other ships that came from Egypt last,	= know. 269-272: <b>Was written...She-asses</b> = Barabas cites Job 1:3, but is mistaken about Job's oxen - he had 500 yoke of oxen. <b>seven</b> = a monosyllable: <i>se'en</i> .  = a disyllable. = a trisyllable: <i>HUN-der-ed</i> .  273-8: yet Barabas was much richer than was Job, so his burden in losing it all is greater than was his predeces- sor's.

276 As much as would have bought his beasts and him,  
 And yet have kept enough to live upon;  
 278 So that not he, but I, may curse the day,  
 Thy fatal birth-day, forlorn Barabas;  
 280 And henceforth wish for an eternal night,  
 That clouds of darkness may inclose my flesh,  
 282 And hide these extreme sorrows from mine eyes;  
 For only I have toiled t' inherit here

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

286 **2nd Jew.** Good Barabas, be patient.

288 **Barab.** Ay, I pray, leave me in my patience.  
 290 You, that were ne'er possessed of wealth, are pleased  
 with want;

But give him liberty at least to mourn,  
 292 That in a field, amidst his enemies,  
 Doth see his soldiers slain, himself disarmed,  
 294 And knows no means of his recovery:  
 Ay, let me sorrow for this sudden chance;  
 296 'Tis in the trouble of my spirit I speak:  
 Great injuries are not so soon forgot.

298 **1st Jew.** Come, let us leave him; in his ireful mood  
 300 Our words will but increase his ecstasy.

302 **2nd Jew.** On, then: but, trust me, 'tis a misery  
 To see a man in such affliction. –  
 304 Farewell, Barabas.

306 **Barab.** Ay, fare you well.

308 [Exeunt three Jews.]

## ACT I, SCENE IV.

*A Street Near the House of Barabas.*

**Still on stage: Barabas.**

1 See the simplicity of these base slaves,  
 2 Who, for the villains have no wit themselves,  
 Think me to be a senseless lump of clay,  
 4 That will with every water wash to dirt!

No, Barabas is born to better chance,  
 6 And framed of finer mould than common men,

**at indifferent rate** (line 273) = objectively, fairly.

= ie. day of his birth.

283-5: "I have wasted months of time working only to have inherited this moment (when all my wealth was taken from me)."

= ie. wasted effort.<sup>1</sup>

= ie. which have.<sup>8</sup>

290: **pleased with want** = satisfied to be poor.

Line 290 is a long line of 12 syllables, known as an *alexandrine*.

= ie. meaning Barabas himself. = the freedom.

292-4: Barabas compares himself to a soldier of a soundly defeated army.

= occurrence.

= a monosyllable: *spi'rt*.

= madness, frenzy or violent emotion.<sup>1,3,24</sup>

1-4: Barabas describes the three Jews.

**simplicity** = ignorance, folly or stupidity.<sup>1,4,8</sup>

= because.

= literally not possessing any of the senses.

4: a metaphor for "disappear quietly", ie. accept his fate.

**wash to dirt** = wash away, hence turning to dirt.

= fortune or destiny.

= formed.

	That measure naught but by the present time.	7: "who only can judge the falling out of events based on the present moment".
8	A <u>reaching thought</u> will search his deepest wits,	8: "smarter persons dig deep to discover and plan for what they perceive will come". <b>reaching thought</b> = far-seeing wisdom or deep thinker. <sup>1,4,8</sup>
	And <u>cast</u> with cunning for the time to come;	= prepare or plan. <sup>4,25</sup>
10	For <u>evils</u> are apt to happen every day.	= a monosyllable: <i>e'ils</i> .
12	<i>Enter Abigail.</i>	<b>Entering Character:</b> <b>Abigail</b> is Barabas' teenage daughter; we are told a little later that she is 14 years old.
14	But <u>whither wends</u> my beauteous Abigail?	= where goes.
16	O, what has made my lovely daughter sad?	
18	What, woman! moan not for a little loss;	
	Thy father has enough in store for thee.	17: ie. Barabas reveals he still possesses some money despite the confiscation.
20	<b>Abig.</b> Nor for myself, but agèd Barabas,	
	Father, for thee lamenteth Abigail:	
	But I will learn to <u>leave</u> these <u>fruitless tears</u> ;	= cease. = ie. her tears bring no benefit, a common trope.
22	And, urged thereto with my afflictions,	22: "and, propelled by these injuries to me".
24	With fierce <u>exclaims run</u> to the senate-house,	= protests or outcries. <sup>2,4</sup> = ie. "I will run".
	And in the senate <u>reprehend</u> them all,	= rebuke. <sup>2</sup>
	And <u>rent</u> their hearts with <u>tearing of my hair</u> ,	= split, break. = traditional act of mourning.
26	Till they <u>reduce</u> the wrongs done to my father.	= the sense of <b>reduce</b> here is "redress" <sup>1</sup> or "undo". <sup>24</sup>
28	<b>Barab.</b> No, Abigail; things <u>past recovery</u>	= beyond repair.
	Are hardly cured with <u>exclamations</u> :	= complaint. <sup>1</sup>
30	Be silent, daughter; <u>sufferance breeds ease</u> ,	= patient endurance of evils brings peace of mind, a common sentiment.
	And time may yield us an occasion,	
32	Which on the sudden cannot <u>serve the turn</u> .	31-32: Barabas is philosophical: "time will yield us opportunities later on, even as events have turned against us for the present." <b>serve the turn</b> = serve one's purpose. <sup>1</sup>
	Besides, my girl, think me not all so <u>fond</u>	= foolish.
34	As negligently to <u>forgo so much</u>	= give up so much wealth.
	Without provision for thyself and me:	
36	Ten thousand <u>portagues</u> , besides great pearls,	= Portuguese gold coins. <sup>3</sup>
	Rich costly jewèls, and stones infinite,	
38	<u>Fearing</u> the worst of this before it <u>fell</u> ,	= ie. anticipating. = happened.
	I <u>closely</u> hid.	= secretly.
40	<b>Abig.</b> Where, father?	
42	<b>Barab.</b> In my house, my girl.	
44	<b>Abig.</b> Then shall they ne'er be seen <u>of</u> Barabas;	= by.
46	For they have seized upon thy house and <u>wares</u> .	= goods.
48	<b>Barab.</b> But they will give me <u>leave</u> once more, I <u>throw</u> ,	= permission. = expect.
50	To go into my house.	

52	<b>Abig.</b> That may they not; For there I left the governor placing nuns, Displacing me; and of thy house they mean	
54	To make a nunnery, where none but their own <u>sect</u>	= sex, ie. gender. <sup>3</sup> Line 54 is long, another <i>alexandrine</i> .
	Must enter in; men <u>generally</u> barred.	= without exception. <sup>8</sup>
56		
58	<b>Barab.</b> My gold, my gold, and all my wealth is gone! – You <u>partial</u> heavens, have I deserved this plague? What, will you thus oppose me, <u>luckless</u> stars,	= unfair. 59: reference to the role of the stars in determining the fortunes of all persons. <b>luckless</b> = not bringing good luck. <sup>8</sup>
60	To make me desperate in my poverty? And, knowing me impatient in distress,	
62	Think me so mad as I will hang myself, That I may vanish o'er the earth in air,	
64	And leave no memory that e'er I <u>was</u> ? No, I will live; nor loathe I this my life:	= existed.
66	And, since you leave me in the ocean thus To sink or swim, and <u>put me to my shifts</u> ,	= ie. "leave me in an extreme situation and forced to improvise as best I can". <sup>1</sup>
68	I'll rouse my senses, and awake myself. – Daughter, I have it: <u>thou perceiv'st the plight</u>	= "you can see the perilous position". <sup>1</sup>
70	Wherein these Christians have oppressèd me: <u>Be ruled by me</u> , for in <u>extremity</u>	71: <b>Be ruled by me</b> = "do what I say", a common formula. <b>extremity</b> = "extreme circumstances (such as these)". 72: no strategy should be off the table.
72	We ought to make bar of no policy.	
74	<b>Abig.</b> Father, whate'er it be, to injure them That have so manifestly wrongèd us,	
76	What will not Abigail attempt?	
78	<b>Barab.</b> Why, so. Then thus: thou told'st me they have turned my house	
80	Into a <u>nunnery</u> , and some nuns are there?	= a disyllable here.
82	<b>Abig.</b> I did.	
84	<b>Barab.</b> Then, Abigail, there must my girl <u>Entreat</u> the abbess to be <u>entertained</u> .	= ask, beg. = admitted (as a nun in the convent).
86		
88	<b>Abig.</b> How! as a nun?	
90	<b>Barab.</b> Ay, daughter; for religion Hides many mischiefs from suspiciõn.	89-90: one who takes on a religious persona will be less likely to be suspected of malfeasance.
92	<b>Abig.</b> Ay, but, father, they will suspect me there.	92: Abigail fears her conversion will not be believed to be genuine.
94	<b>Barab.</b> Let 'em suspect; but be thou so <u>precise</u> As they may think it done of holiness:	94-95: <b>be thou...holiness</b> = Abigail should behave exactly like a woman who really wants to become a nun, so that no one will suspect her of only pretending to do so. <b>precise</b> = pious or puritanical. <sup>4</sup>
96	<u>Entreat 'em fair</u> , and give them friendly speech, And seem to them as if thy sins were great,	= speak persuasively. 97: Abigail should claim she wants to do whatever is necessary to make up for her sinful life as a Jew.

98	Till thou hast gotten to be <u>entertained</u> .	= admitted.
100	<b>Abig.</b> Thus, father, shall I much <u>dissemble</u> .	= play-act.
102	<b>Barab.</b> Tush!	
104	As good dissemble that thou never mean'st, As first mean truth and then dissemble it:	103-4: Bevington suggests, "it is better to lie right up front than to mean what you say at first and then turn to deception afterwards."
106	A counterfeit profession is better Than unseen hypocrisy.	105-6: Barabas splits hairs: Abigail's type of fakery, an outright lying about her religious intentions, is not as worthy of censure as the hypocrisy of Christians who pretend to be religious, but are secretly sinful. Cunningham remarks that line 106's lack of meter and proper length suggests it is corrupt, but takes a stab at the intended meaning of lines 105-6: "a steady consistent piece of acting is better than having to put on the hypocrite at a moment's notice." (p. 324). <sup>24</sup>
108	<b>Abig.</b> Well, father, <u>say</u> I be <u>entertained</u> , What then shall follow?	= suppose. = admitted.
110	<b>Barab.</b> This shall follow then.	
112	There have I hid, <u>close</u> underneath the plank That runs along the upper-chamber floor,	= secretly or concealed. <sup>1</sup>
114	The gold and jewells which I kept for thee: – But here they come: be cunning, Abigail.	
116	<b>Abig.</b> Then, father, go with me.	
118	<b>Barab.</b> No, Abigail, in this	
120	It is not necessary I be seen; For I will <u>seem</u> offended with thee for't:	= pretend to be.
122	Be <u>close</u> , my girl, for this must fetch my gold.	= secretive, ie. cunning. <sup>8</sup>
124	[ <i>They retire.</i> ]	124: Barabas and Abigail stand aside and, unseen, observe the approach of the Christians.
126	<i>Enter Friar Jacomo, Friar Barnardine, Abbess, and a Nun.</i>	
128	<b>Fr. Jac.</b> Sisters,	
130	We now are almost at <u>the new-made nunnery</u> .	= ie. Barabas' home.
132	<b>Abbess.</b> The better; for we love not to be seen: 'Tis thirty winters long since some of us	
134	Did stray so far amongst the multitude.	134: ie. have mixed with people outside the grounds of a convent.
136	<b>Fr. Jac.</b> But, madam, this house And <u>waters</u> of this new-made nunnery	= ie. springs or streams located on the property. Generally, the editors have not been satisfied with <b>waters</b> here, and have suggested a number of emendations, including <i>cloisters</i> , <i>gardens</i> and <i>quarters</i> .
138	Will much delight you.	
140	<b>Abbess.</b> It may be so. – But who comes here?	
142	[ <i>Abigail comes forward.</i> ]	142: Barabas remains hidden in the background, listening in on the conversation.

144	<b>Abig.</b> Grave abbess, and <u>you happy virgins' guide</u> ,	= ie. "you confessors to these lucky maidens", <sup>5</sup> ie. the friars; but Craik emends <b>you</b> to <b>yon</b> , so that it is the abbess who is now referred to as the guide of the virgin Abigail.
	Pity the state of a distressed maid!	
146	<b>Abbess.</b> <u>What</u> art thou, daughter?	= who.
148	<b>Abig.</b> The <u>hopeless</u> daughter of a <u>hapless</u> Jew,	= despairing. = unfortunate. Note the intra-line wordplay.
150	The Jew of Malta, wretched Barabas,	
152	<u>Sometimes</u> the owner of a goodly house,	= formerly.
	Which they have now turned to a nunnery.	
154	<b>Abbess.</b> Well, daughter, say, what is thy <u>suit</u> with us?	= petition, request.
156	<b>Abig.</b> Fearing th' afflictions which my father feels	
	Proceed from sin or <u>want</u> of faith in us,	= lack.
158	<u>I'd</u> pass away my life in penitence,	= "I desire to".
	And be a <u>novice</u> in your nunnery,	= one who has newly entered a religious order as a probationer.
160	To make atonement for my <u>labouring</u> soul.	= struggling (against evil). <sup>4</sup>
162	<b>Fr. Jac.</b> No doubt, brother, but this proceedeth of the spirit.	162: "doubtless this change in her heart has been caused by a divine spirit." Giacomo addresses Barnardine.
164	<b>Fr. Bar.</b> Ay, and of a moving spirit too, brother: but come,	
	Let us entreat she may be entertained.	165: "let us press the Abbess to admit her."
166	<b>Abbess.</b> Well, daughter, we admit you for a nun.	
168	<b>Abig.</b> First let me as a novice learn to <u>frame</u>	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.
170	My solitary life to your <u>strait laws</u> ,	<b>frame</b> (line 169) = adapt.
	And let me lodge where I was <u>wont to lie</u> :	<b>strait laws</b> (line 170) = strict rules.
		<b>wont to lie</b> (line 171) = accustomed to sleep.
172	I do not doubt, by your divine <u>precepts</u>	= instructions. <sup>2</sup>
	And mine own <u>industry</u> , <u>but</u> to <u>profit</u> much.	173: <b>industry</b> = hard work.
174		<b>but</b> = <b>but</b> may be deleted for the sake of the meter.
	<b>Barab.</b> [ <i>Aside</i> ] <i>As much, I hope, as all I hid is worth.</i>	<b>profit</b> = benefit.
176	<b>Abbess.</b> Come, daughter, follow us.	
178	<b>Barab.</b> [ <i>Coming forward</i> ] Why, how now, Abigail!	
180	What <u>mak'st thou</u> 'mongst these <u>hateful</u> Christians?	= "are you doing". = deserving of hate.
182	<b>Fr. Jac.</b> Hinder her not, thou man of little faith,	
	For she has <u>mortified</u> herself.	= turned away from earthly pleasures. <sup>2</sup>
184	<b>Barab.</b> How! mortified!	
186	<b>Fr. Jac.</b> And is admitted to the sisterhood.	
188	<b>Barab.</b> <u>Child of perdition</u> , and thy father's shame!	= common expression to describe an irredeemably wicked person. <sup>1</sup>
190	What wilt thou do among these hateful fiends?	
	I <u>charge</u> thee on my blessing that thou leave	= order.



192	These devils and their damnèd heresy!	
194	<b>Abig.</b> Father, <u>give me</u> –	194: it is unclear what Abigail intends to say, as she is interrupted by Barabas. Dyce suggests emending <i>give me</i> to <i>forgive me</i> , completely changing the sense of the line, in that it would make it appear that Abigail is wavering in her fortitude, perhaps forgetting that her father is play-acting, and thinking she has offended him; Barabas quickly corrects her.
196	<b>Barab.</b> [ <i>Aside to Abigail in a whisper</i> ] Nay, back, Abigail,	
198	And think upon the jewëls and the gold; The board is markèd thus that covers it. –	199: the symbol † appears after the word <i>thus</i> 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.
200	Away, accursèd, from thy father's sight!	
202	<b>Fr. Jac.</b> Barabas, although thou art in <u>misbelief</u> ,	= the wrong beliefs, specifically the failure to accept Christ as the Messiah.
	And wilt not <u>see</u> thine own afflictions,	= recognize.
204	Yet let thy daughter be no longer <u>blind</u> .	= ie. to the truth.
206	<b>Barab.</b> <u>Blind</u> friar, <u>I reckon not thy persuasions</u> , –	206-220: Barabas rapidly switches back and forth between speaking aloud to the friars and nuns and whispering in asides to Abigail. <i>blind</i> = ie. spiritually blind. <sup>5</sup> <i>I reckon...persuasions</i> = "I refuse to listen to your arguments". <i>reck</i> = heed.
	[ <i>Aside to Abigail in a whisper</i> ] The board is markèd thus that covers it –	
208	For I had rather die than see her <u>thus</u> . –	= ie. turn Christian, and a nun to boot.
210	Wilt thou forsake me too in my distress, Seducèd daughter? –	
212	[ <i>Aside to her in a whisper</i> ] Go, <u>forget not</u> . –	= Dyce suggests emending this to <i>forget it not</i> for the sake of the meter. = "is it fitting for".
	<u>Becomes it</u> Jews to be so credulous? –	
214	[ <i>Aside to her in a whisper</i> ] To-morrow early I'll be at the door. –	
216	No, come not at me; if thou wilt be damned, Forget me, see me not; and so, be gone! –	
218	[ <i>Aside to her in a whisper</i> ] Farewell; remember to-morrow morning. –	
220	Out, out, thou wretch!	
222	[ <i>Exit, on one side, Barabas. Exeunt, on the other side,</i> Friars, Abbess, Nun, and Abigail:	
224	and, as they are going out, Enter Mathias.	<b>Entering Character:</b> <i>Mathias</i> is a Christian gentleman.
226		
228	<b>Math.</b> 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:	
230	Tut, she were fitter for a tale of love, Than to be <u>tirèd out</u> with <u>orisons</u> ;	= worn down. <sup>1</sup> = prayers. <sup>1</sup>

232	And better would she far <u>become</u> a bed,	= befit.
234	Embracèd in a friendly lover's arms, Than rise at midnight to a solemn mass.	
236	<i>Enter Lodowick.</i>	<b>Entering Character:</b> <i>Lodowick</i> is the son of the governor Ferneze.
238	<b>Lodo.</b> Why, how now, Don Mathias! <u>in a dump</u> ?	= "are you musing?"
240	<b>Math.</b> Believe me, noble <u>Lodowick</u> , I have seen	= a disyllable: <i>LOD</i> -' <i>wick</i> .
242	The strangest sight, in my opiniõn, That ever I beheld.	
244	<b>Lodo.</b> What was't, I prithee?	
246	<b>Math.</b> A fair young maid, scarce fourteen years of age, The sweetest flower in <u>Cytherea's</u> field,	247: <i>Cyhterea</i> is an alternate name for Venus, the goddess of beauty; the metaphor is obvious.
248	<u>Cropt</u> from the pleasures of the fruitful earth, And strangely metamorphosed [to a] nun.	= plucked. <sup>1</sup>
250		
252	<b>Lodo.</b> But say, <u>what</u> was she?	= who.
254	<b>Math.</b> Why, the rich Jew's daughter.	
256	<b>Lodo.</b> What, Barabas, whose goods were <u>lately</u> seized? Is she so <u>fair</u> ?	= recently. = beautiful.
258	<b>Math.</b> And matchless beautiful, As, had you seen her, 'twould have moved your heart,	
260	<u>Though countermined with</u> walls of brass, to love, Or, at the least, to pity.	= ie. "even if it had sat protected within". Interestingly, the OED cites line 260 under sense 1(d) in its entry for the verb <i>countermine</i> , where, instead of a definition, the OED simply states, "[used] erroneously for <i>countermure</i> ", a word which means (again quoting the OED) "To fortify or defend with a countermure", ie. outer defensive wall. So why would the OED assume <i>countermined</i> is in error, rather than give credit to Marlowe for using the word <i>countermine(d)</i> in a new way? The answer is, the playwright Thomas Kyd had written the following line in his earlier play <i>The Spanish Tragedy</i> : " <i>Were countermurde with walles of diamond</i> ", which seems clearly to have been adopted by Marlowe, who replaced <i>diamond</i> with <i>brass</i> .
262	<b>Lodo.</b> <u>An if</u> she be so fair as you report,	= if.
264	'Twere time well spent to go and visit her: How say you? shall we?	
266	<b>Math.</b> I must and will, sir; there's no <u>remedy</u> .	= the sense is "alternative".
268		
270	<b>Lodo.</b> And so will I too, <u>or it shall go hard</u> . Farewell, Mathias.	= according to the OED, the sense of this common expression is "and only extreme circumstances can stop me from doing so"; <sup>1</sup> but there may be an additional sense of "or there will be trouble." <sup>5</sup>
272	<b>Math.</b> Farewell, Lodowick.	
274	<i>[Exeunt <u>severally</u>.]</i>	274: in opposite directions or through different exits.



END OF ACT I.

## ACT II.

### SCENE I.

*Before the House of Barabas, now a Nunnery.*

*Enter Barabas, with a light.*

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

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

12 O Thou, that with a fiery pillar ledd'st  
The sons of Israel through the dismal shades,  
14 Light Abraham's offspring; and direct the hand

Of Abigail this night! or let the day  
16 Turn to eternal darkness after this! –  
No sleep can fasten on my watchful eyes,  
18 Nor quiet enter my distempered thoughts,  
Till I have answer of my Abigail.

*Enter Abigail above.*

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

28 **Barab.** Now I remember those old women's words,  
Who in my wealth would tell me winter's tales,  
30 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.<sup>1</sup>

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

**Light** = ie. "provide light for", ie. "guide".<sup>5</sup>

**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".<sup>4</sup> = stories of fantasy.<sup>1</sup>

= **spirits** here is a monosyllable (*spi'rt*), but in line 34 below, **spirit** is pronounced with its modern two syllables.

32	And now methinks that I am <u>one of those</u> ;	= ie. a spirit or ghost.
	For, whilst I live, here lives <u>my soul's sole hope</u> ,	= a good example of the intra-line wordplay so common in Elizabethan drama.
34	And, when I die, here shall my spirit walk.	
36	<b>Abig.</b> Now that my father's fortune were so good As but to be about this happy place!	36-37: "if only my father were lucky enough to be somewhere around here right now!"
38	"Tis not so <u>happy</u> : yet, when we parted last, He said he would <u>attend</u> me in the morn.	= fortunate; the line is unmetrical: perhaps <b>yet</b> may be omitted. = meet.
40	Then, gentle Sleep, where'er his body rests,	40-43: Abigail prays for Hymnos, the god of sleep, to order his son <b>Morpheus</b> , the god of dreams, to help give Barabas good rest.
	<u>Give charge to</u> Morpheus that he may dream	= ie. order or instruct.
42	A golden dream, and of the sudden <u>walk</u> ,	= old Scottish word for "wake"; Dyce emends to <b>wake</b> .
	Come and receive the treasure I have found.	
44	<b>Barab.</b> <i>Birn para todos, my ganado no er:</i>	= bastardized Spanish for "my flock or wealth is not good for everyone," <sup>4</sup> meaning "different people judge me differently" (Neilson, p. 103); <sup>25</sup> Rogers, <sup>7</sup> however, translates to "No good has come from all my earnings."
		The editors generally correct the Spanish to <i>Bueno para todos mi ganado no era</i> , 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	As good go on, as sit so sadly thus. –	46: ie. "I would be as well off (or not) moving on as I am just sadly sitting around here."
	But <u>stay</u> : what star shines yonder in the east?	= "wait a moment".
48	The <u>loadstar</u> of my life, <u>if</u> Abigail. –	= guiding star. = ie. "if it is".
	Who's there?	47-48: previous editors have noted the similarity of these two lines to the more famous lines written by Shakespeare for <i>Romeo and Juliet</i> : "But, soft! what light through yonder window breaks? It is the east, and Juliet is the sun."
50		
	<b>Abig.</b> Who's that?	
52	<b>Barab.</b> Peace, Abigail! 'tis I.	
54	<b>Abig.</b> Then, father, here receive thy happiness.	
56	<b>Barab.</b> Hast thou't?	57: "do you have it?" Note that Barabas does not ask Abigail how she is otherwise managing on her first day as a nun.
58	<b>Abig.</b> Here.	
60		
	[Throws down bags.]	
62		
	Hast thou't?	
64	There's more, and more, and more.	
66	<b>Barab.</b> O my girl, My gold, my fortune, my <u>felicity</u> ,	= joy.

68	Strength to my soul, death to mine enemy; Welcome <u>the first beginner of my bliss!</u>	68: Barabas is describing his newly-recovered money. = the thing that leads off the return of Barabas' happiness.
70	O Abigail, Abigail, <u>that</u> I had thee here too!	70: one of the <b>Abigails</b> may be deleted to give the line the correct length and meter. <b>that</b> = if only.
72	Then my desires were fully satisfied: But I will <u>practice thy enlargement thence</u> : O girl! O gold! O beauty! O my bliss!	= "work to free you from there", ie. Abigail's commitment to enter the nunnery.
74		
76	[Hugs the bags.]	
78	<b>Abig.</b> Father, it draweth <u>towards</u> midnight now, And 'bout this time the nuns begin to wake; To <u>shun</u> suspicion, therefore, let us part.	= a disyllable. 78: ie. to perform midnight prayers or a mass. = avoid.
80		
82	<b>Barab.</b> Farewell, my joy, and <u>by</u> my fingers take A kiss from him that sends it from his soul.	= from, via.
84	[Exit Abigail above.]	
86	Now, <u>Phoebus</u> , ope the eye-lids of the day.	86: poetically, an apostrophe to the sun, asking it to rise; Barabas takes back his wish for eternal darkness of line 16 above. <b>Phoebus</b> = alternate name for Apollo in his guise as the god of the sun.
	And, <u>for the raven</u> , wake the morning lark,	= ie. "in place of the raven", referring to the <b>raven</b> of the scene's first line. <sup>5</sup>
88	That I may <u>hover</u> with her in the air, Singing o'er <u>these</u> , as she does o'er her young.	= fly. 89: Barabas compares his bags of money ( <b>these</b> ) to baby birds still in the care of a parent.
90	<i>Hermoso placer de los dineros.</i>	90: Spanish: "how beautiful is money." <sup>4</sup> An early editor notes that Barabas occasionally employs such hybrids of Italian and Spanish, and hypothesizes that the resulting pidgin might even represent the <i>lingua franca</i> of the international traders that met at Malta. <sup>24</sup>
92	[Exit.]	
 <u>ACT II, SCENE II.</u>  <i>The Interior of the Council-House.</i>  <i>Enter Ferneze, Martin Del Bosco, Knights, and Officers.</i>		
1	<b>Fern.</b> Now, captain, tell us <u>whither</u> thou art bound?	= to where.
2	<u>Whence</u> is thy ship that anchors in our <u>road</u> ?	= from where. = harbour.
4	And why thou cam'st ashore without our <u>leave</u> ?	= permission.
6	<b>Bosco.</b> Governor of Malta, <u>hither</u> am I bound; My ship, the Flying Dragon, is <u>of</u> Spain,	= to here. = from.

8	And so am I; Del Bosco is my name, Vice-admiral unto the <u>Catholic King</u> .	= 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. <sup>12</sup>
10	<b>Ist Knight.</b> 'Tis true, my lord; therefore <u>entreat</u> him well.	= treat.
12	<b>Bosco.</b> Our <u>fraught</u> is Grecians, Turks, and Afric Moors; For <u>late</u> upon the coast of <u>Corsica</u> ,	12: <b>fraught</b> = freight, cargo. <b>Afric Moors</b> = ie. North Africans. 13: <b>late</b> = recently. <b>Corsica</b> = this island lies about 500 miles north-west of Malta.
14	Because we <u>vailed</u> not to the <u>Turkish</u> fleet,	14: the Spanish ships had not lowered their flags ( <b>vailed</b> ) to the Turkish fleet as a sign of respect or submission. <b>Turkish</b> = the quarto prints <b>Spanish</b> , emended by Dyce.
16	Their <u>creeping</u> galleys had us in the chase: But suddenly the wind began to rise, And then we <u>luffed and tacked</u> , and fought at ease:	= slow moving. <sup>1</sup> = low, single-decked ships. <sup>1</sup> 17: the quarto prints <b>left, and took</b> , emended by Dyce. <b>luffed</b> = turned their ships to the wind. <sup>1</sup> <b>tacked</b> = changed course. <sup>4</sup> 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.
18	<u>Some have we fired</u> , and many have we sunk;	= the Spanish set fire to some of the Turkish ships.
20	But one amongst the rest became our prize: The captain's slain; <u>the rest</u> remain our slaves, Of whom we would make sale in Malta here.	= ie. the other sailors of the ship. 21: Malta was a major slave market in this period.
22	<b>Fern.</b> Martin del Bosco, I have heard of thee:	
24	Welcome to Malta, and to all of us!	
26	But to <u>admit</u> a sale of these thy Turks,	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.
28	We may not, nay, we dare not give consent, By reason of a tributary league.	<b>admit</b> (line 25) = allow.
30	<b>Ist Knight.</b> Del Bosco, as thou lov'st and honour'st us, Persuade our governor against the Turk:	
32	This truce we have is but in hope of gold, And with that sum <u>he</u> craves might we wage war.	29-32: the Knight asks Bosco to convince the governor to reconsider; he explains that the Turks ( <b>he</b> ) are already looking to restart a war with Malta anyway, and are using the outrageous tribute-demand as a pretext for getting it going.
34	<b>Bosco.</b> Will Knights of Malta be <u>in league</u> with Turks, And buy it basely too for sums of gold?	= allied. 35: "and (shamefully) actually spend money for the purpose of forming an alliance with them?"
36	My lord, remember that, to Europe's shame, The Christian isle of Rhodes, from whence you came,	
38	Was <u>lately</u> lost, and you were <u>stated</u> here	= recently. = established, stationed. <sup>3</sup>

40	To be at deadly enmity with Turks.	37-39: after the Muslims recaptured the city of Acre in the Holy Land in 1291, ending any effective presence of Crusading Europeans in the Levant, the Knights of St. John shifted their headquarters to Rhodes, until they were expelled from that island by the Turks in 1522; Charles V of Spain presented Malta to the Knights to be their new headquarters in 1530. See <i>Note A</i> in the Introduction.
42	<i>Fern.</i> Captain, we know it; but our force is small.	
44	<i>Bosco.</i> What is the sum that Calymath requires?	
46	<i>Fern.</i> A hundred thousand <u>crowns</u> .	= coins on which was imprinted an image of a crown.
48	<i>Bosco.</i> My lord and king hath title to this isle, And he means quickly to expel you hence; Therefore <u>be ruled by me</u> , and keep <u>the gold</u> :	47: the Holy Roman Emperors had owned the island since the 12th century. Charles V served simultaneously as the Roman Emperor and the King of Spain. 49: <i>be ruled by me</i> = common formula for "take my advice". <i>the gold</i> = the tribute money raised from the Jews.
50	I'll write unto his majesty for aid, And not depart until I see you free.	
52	<i>Fern.</i> On this condition shall thy Turks be sold. –	
54	Go, officers, and set them <u>straight in show</u> . –	= immediately. = on display, ie. for sale.
56	[ <i>Exeunt Officers.</i> ]	
58	Bosco, thou shalt be Malta's general; We and our warlike knights will follow thee Against these barbarous misbelieving Turks.	
62	<i>Bosco.</i> So shall you imitate those you <u>succeed</u> ;	62: "in this way you will repeat the success of those who came before you in defeating the Turks." <i>succeed</i> = follow.
64	For, when <u>their hideous</u> force <u>environed Rhodes</u> , Small though the number was that <u>kept</u> the town, They fought it out, and not a man survived To bring the <u>hapless</u> news to Christendom.	= ie. the Turks'. = immense. <sup>1</sup> = surrounded. = defended. <sup>1</sup> = unfortunate. <sup>2</sup>
68	<i>Fern.</i> So will we fight it out: come, <u>let's away</u> . – Proud daring Calymath, instead of gold, We'll send thee bullets wrapt in smoke and fire: Claim tribute where thou wilt, we are <u>resolved</u> , – Honour is bought with blood, and not with gold.	63-66: <b>the Ottomans Capture Rhodes:</b> the Ottomans besieged and repeatedly attacked Rhodes in 1522, losing (according to the <i>Encyclopedia Britannica</i> of 1911) 90,000 men out of a total of 200,000. The Knights were not in fact wiped out, but surrendered after six months, and were allowed to evacuate the island with military honours. = "let's go". 69-71: Ferneze apostrophizes to the absent Calymath. = determined.
74	[ <i>Exeunt.</i> ]	
	<u>ACT II, SCENE III.</u>	

	<i>The Market-Place.</i>	
	<i>Enter Officers, with Ithamore and other Slaves.</i>	<b>Entering Characters:</b> <i>Ithamore</i> is one of the prisoners who will be sold as a slave.
1	<b>1st Off.</b> This is the market-place; here let 'em stand:	
2	<u>Fear not their sale</u> , for they'll be quickly bought.	= ie. "fear not that they will not be sold".
4	<b>2nd Off.</b> Every one's price is written on his back, And so much must they yield, or not be sold.	
6	<b>1st Off.</b> Here comes the Jew: <u>had not his goods</u> been seized,	= "if his property had not".
8	He'd give us <u>present money</u> for them all.	= ready cash.
10	<i>Enter Barabas.</i>	
12	<b>Barab.</b> In spite of these <u>swine-eating Christiäns</u> ,  ( <u>Unchosen nation</u> , <u>never circumcised</u> ,	12: Jews may not eat pork, per Leviticus 11:7-8 and Deuteronomy 14:8.  13: <b>Unchosen nation</b> = the Israelites were God's chosen people. <b>never circumcised</b> = Mosaic law prescribed circumcision; Christians did not circumcise. <sup>12</sup>
14	Such as, poor villains, were ne'er thought upon Till <u>Titus and Vespasian</u> conquered us,)	14-15: nobody ever gave any thought to the Jews till the Romans conquered Palestine. 14: Dyce emends the line to " <i>Poor villains, such as were ne'er thought upon</i> ", for the sake of the meter. <b>Titus and Vespasian</b> = <b>Vespasian</b> , newly crowned Emperor of Rome, with his son <b>Titus</b> , crushed the Jewish rebellion of 70 A.D.
16	Am I become as wealthy as I was.	
18	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:	
20	And there, <u>in spite of Malta</u> , will I dwell,	= ie. "as an act of defiance against the Maltese".
22	<u>Having Ferneze's hand</u> ; whose heart I'll have, Ay, and his son's too, <u>or it shall go hard</u> .	21-22: Barabas intends to get his revenge on the governor Ferneze and his son. <b>Having Ferneze's hand</b> = 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. <b>or it shall go hard</b> = 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 <b>Ferneze's</b> name is actually spoken by any character. <b>Ferneze</b> is pronounced as a trisyllable, with the stress on the second syllable: <i>fer-NE-ze</i> .
24	I am not of the <u>tribe of Levi</u> , I, That can so soon forget an injury.	23-24: as a Jew, Barabas cannot forget or dismiss the injury done to him by the governor. <b>tribe of Levi</b> = ie. the descendants of <b>Levi</b> (a grandson of Jacob), who served as assistants to the priests of Israel. <sup>10</sup>



26	We Jews can <u>fawn like spaniels</u> when we please; And when we grin we bite; yet are our looks As innocent and harmless as a lamb's.	= <i>spaniels</i> were proverbial for their submissive behaviour.
28	I learned in <u>Florence</u> how to <u>kiss my hand</u> ,	28: <b>Florence</b> = a city famous for its intrigue, and also the native home of Machiavelli. <b>kiss my hand</b> = an act of submission.
30	Heave up my shoulders when they call me dog, And <u>duck as low</u> as any <u>bare-foot friar</u> ;	29: ie. ignore insults. 30: <b>duck low</b> = ie. bow deeply as a sign of deference. <b>bare-foot friar</b> = reference to certain strict orders of mendicant friars who, sworn to poverty, went without footwear (the technical term for this is "discalced"). <sup>1</sup>
	Hoping to see them starve upon a <u>stall</u> ,	= editors have struggled to understand what Marlowe meant by <b>stall</b> ; one suggestion was "assigned quarters in an almshouse", but Bevington's proposal of "a table in front of a shop on which a merchant sets his or her goods" is the most convincing, and is supported by the OED; Bevington notes that shopkeepers' stalls were common hangouts for the homeless of London.
32	Or else be gathered for in our synagogue,	32: "or else be the objects of a charitable collection in our synagogue". <sup>4</sup>
34	That, when the offering-basin comes to me, Even for charity I may spit into't. –	
36	Here comes Don Lodowick, the governor's son, One that I love for his good father's sake.	36: Barabas is ironic; he actually only pretends to be friendly with the governor's son Lodowick.
38	<i>Enter Lodowick.</i>	<b>Entering Character: Lodowick</b> , whom we have met, is the son of the governor Ferneze; at the end of the Act I, Mathias had piqued Lodowick's interest in Barabas' daughter Abigail; it takes a few moments for Lodowick to approach Barabas, and the two characters size each other up and express their thoughts and plans for the encounter to the audience.
40	<b>Lodo.</b> I hear the wealthy Jew walkèd this way: I'll seek him out, and so <u>insinuate</u> ,	= ie. "ingratiate myself with him". <sup>2</sup>
42	That I may have a sight of Abigail, For Don Mathias tells me she is <u>fair</u> .	= beautiful.
44	<b>Barab.</b> [ <i>Aside</i> ] Now will I <u>shew</u> myself to have more of <u>the serpent</u> than <u>the dove</u> ; that is, more <u>knave</u> than fool.	45-47: Barabas will show ( <b>shew</b> ) that he can be insidious ( <b>the serpent</b> ) while pretending to be mild ( <b>the dove</b> ), and a villain ( <b>knave</b> ) even as he appears to act the fool.
48	<b>Lodo.</b> <u>Yond'</u> walks the Jew: now for fair Abigail.	= yonder, ie. over there.
50	<b>Barab.</b> [ <i>Aside</i> ] Ay, ay, no doubt but she's at your command.	52: ironic: "oh sure, she shall certainly be yours."
54	<b>Lodo.</b> Barabas, thou know'st I am the governor's son.	
56	<b>Barab.</b> I <u>would</u> you were his father too, sir! that's all the harm I wish you. – [ <i>Aside</i> ] <i>The slave looks like a</i> <i>hog's cheek new-singed.</i>	= wish. 58: Barabas insultingly comments on Lodowick's lack of facial hair or his closely-shaved face, which makes him look like a pig whose bristles have just been singed off. <sup>5</sup>
60	<b>Lodo.</b> <u>Whither</u> walk'st thou, Barabas?	= "where are you going".

62	<b>Barab.</b> No further: 'tis a custom held with <u>us</u> , That when we speak with <u>Gentiles</u> like to you,	= ie. Jews. = ie. non-Jews.
64	We turn <u>into</u> the air to <u>purge</u> ourselves;	64: <b>into</b> = unto. <sup>3</sup> <b>purge</b> = spiritually and physically cleanse from defilement (Bevington, p. 51); Lodowick misses the apparent insult.
	For unto us the promise doth belong.	65: another reference to God's promise to Abraham to give the Jews their own land. <sup>5</sup>
66		
68	<b>Lodo.</b> Well, Barabas, <u>canst</u> help me <u>to</u> a diamond?	67ff: in the ensuing conversation, Lodowick and Barabas will ostensibly discuss a literal diamond, but it is understood by both that they are really speaking of Abigail. <b>canst</b> = "can you". <b>to</b> = ie. to possess.
		= purpose.
70	<b>Barab.</b> O, sir, your father had my diämonds: Yet I have one left that will serve your <u>turn</u> . –	71-72: Barabas would burn his daughter, as one would a witch, before he lets her marry Lodowick.
72	[ <i>Aside</i> ] <i>I mean my daughter; but, <u>ere</u> he shall have her,</i> <i>I'll sacrifice her on a pile of wood:</i>	<b>ere</b> = before.
	<i>I ha' the poison of the city for him,</i>	73: Bevington suggests Barabas means he will find some Maltese poison to employ on Lodowick; Craik wonders if <b>poison</b> refers simply to some local disease such as the <b>leprosy</b> of the next line.
74	And the <u>white leprosy</u> .	= Ribner notes that leprosy was believed to be particularly contagious when the victim's skin turned white and flaky.
76	<b>Lodo.</b> What sparkle does it give without a <u>foil</u> ?	76: the <b>foil</b> is a thin leaf of metal placed under a precious stone - its setting - in order to show off the gem to its brightest advantage; Lodowick is thus inquiring as to the true extent of Abigail's reported beauty.
78	<b>Barab.</b> The diamond that I talk of ne'er was foiled: –	79: ie. but if Lodowick were to lay his hands on the diamond, ie. Abigail, then it (she) would be defiled ( <b>foiled</b> ). <sup>3</sup>
80	[ <i>Aside</i> ] <i>But, when he touches it, it will be <u>foiled</u>.</i> – Lord Lodowick, it sparkles bright and fair.	Dyce suggests emending line 79's <b>foiled</b> to <b>soiled</b> , believing that Marlowe would not have intended to repeat the same last word of line 78 to end this line.
82	<b>Lodo.</b> Is it <u>square or pointed</u> ? pray, let me know.	= referring to the shape of the diamond. <b>square</b> = ie. cube-shaped. <sup>5</sup>
84	<b>Barab.</b> Pointed it is, good sir, –	
86	[ <i>Aside</i> ] <i>but not for you.</i>	85: with this aside, Barabas changes the meaning of <b>pointed</b> to "appointed".
88	<b>Lodo.</b> I like it much the better.	
90	<b>Barab.</b> So do I too.	
92	<b>Lodo.</b> How shews it by night?	= ie. "how bright is it?"
94	<b>Barab.</b> Outshines <u>Cynthia's</u> rays: –	= ie. the moon's; <b>Cynthia</b> is the poetic name of the moon goddess.
96	[ <i>Aside</i> ] <i>You'll like it better far <u>o' nights</u> than days.</i> <b>Lodo.</b> And what's the price?	= at night; the line is suggestive.

98	<b>Barab.</b> [Aside] <i>Your life, an if you have it</i> – O my lord,	= ie. "it will cost you your life, if you take possession of it."
100	We will not <u>jar</u> about the price: come to my house,	= quarrel, bicker.
102	And I will <u>give't</u> your honour – [Aside] <i>with a vengeance.</i>	= ie. "give it to".
104	<b>Lodo.</b> No, Barabas, I will deserve it first.	
106	<b>Barab.</b> Good sir, Your father has deserved it at my hands,	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, of <u>mere</u> charity and Christian <u>ruth</u> ,	108: "who out of complete ( <i>mere</i> ) charity and mercy ( <i>ruth</i> )".
110	To bring me to religious purity, And, as it were, <u>in catechising sort</u> ,	= in a kind of catechism; <i>catechism</i> is a method of religious instruction, in which the trainee memorizes and repeats the answers to a series of questions regarding Christian doctrine.
112	To make me mindful of my <u>mortal sins</u> ,	= sins which deprive the perpetrator of divine grace. <sup>1</sup>
114	Against my will, <u>and</u> 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.	112: the line is unmetrical: <b>and</b> may be omitted.
116	<b>Lodo.</b> No doubt your soul shall <u>reap the fruit</u> of it.	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.
118	<b>Barab.</b> Ay, but, my lord, the harvest is far off: And yet I know the prayers of those nuns	= gain the benefit, a common agricultural metaphor.
120	And holy friars, having money for their <u>pains</u> ,	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.
122	Are wondrous; – [Aside] <i>and indeed do no man good</i> ; –	= efforts, specifically providing services such as the singing of masses (Bevington, p. 51).
124	And, seeing they are not idle, but <u>still doing</u> ,	121: Craik suggests only <b>no man</b> is spoken as an aside.
126	'Tis likely they in time may <u>reap some fruit</u> ,	= (1) always active, <sup>8</sup> perhaps specifically engaging in charitable works, <sup>5</sup> and (2) sexually active. <sup>5</sup>
128	I mean, in <u>fullness of perfection</u> .	= (1) gain spiritual benefit, and (2) procreate. <sup>5</sup>
130	<b>Lodo.</b> Good Barabas, <u>glance not at</u> our holy nuns.	= (1) achieving spiritual holiness, and (2) reaching term in pregnancy. <sup>5</sup>
132	<b>Barab.</b> No, but I do it through a burning <u>zeal</u> , – [Aside] <i>Hoping ere long to set the house a-fire</i> ; For, though they do a while <u>increase and multiply</u> ,	= ie. "do not speak disparagingly of". <sup>8</sup>
134	<i>I'll have a saying to that nunnery.</i> – As for the diamond, sir, I told you of,	= religious enthusiasm.
		= "have babies"; this expression appears in Genesis 9:7 in the era's oldest Bibles - the Wycliffe and Tyndale translations - but <b>increase</b> was replaced by <b>be ye fruitful</b> or <b>bring ye forth fruit</b> beginning with the Coverdale Bible of 1535.
		= "I'll have something to say about".

	Come <u>home</u> , and there's no price shall <u>make us part</u> ,	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.
134	Even for your honourable father's sake, – [Aside] <u>It shall go hard but I will see your death.</u> –	= Marlowe has used this phrase, which means "unless I am stopped by the development of extreme circumstances", a lot in this play.
136	But now I must be gone to buy a slave.	
138	<b>Lodo.</b> And, Barabas, I'll bear thee company.	
140	<b>Barab.</b> Come, then; here's the market-place. – What's	
142	the price of this slave? two hundred crowns! do the	
144	Turks weigh so much?	
146	<b>Ist Off.</b> Sir, that's his price.	
148	<b>Barab.</b> What, can he steal, that you demand so much? <u>Belike</u> he has some new trick <u>for a purse</u> ;	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.
150	And if he has, <u>he is</u> worth three hundred <u>plates</u> , –  <u>So that</u> , being bought, the <u>town-seal</u> might be got To keep him for his life-time from the gallows:	148: <b>he is</b> = pronounce as he's. <b>plates</b> = Spanish coins of silver or gold; <sup>1</sup> the quarto prints <b>plots</b> , emended by Dyce.
152	The <u>sessions-day</u> is critical to thieves, And few or none scape <u>but</u> by being <u>purged</u> .	149-150: having gotten rich from the slave's ability to steal, his owner can purchase the <b>town-seal</b> (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." <b>So that</b> = if only. <sup>8</sup>
154	<b>Lodo.</b> <u>Rat'st thou</u> this Moor but at two hundred plates?	= the day on which the criminal court is in session.
156	<b>Ist Off.</b> No more, my lord.	152: <b>but</b> = except. <b>purged</b> = "acquitted of any charges", <sup>4</sup> or a euphemism for "hanged", <sup>8</sup> which gives the line an entirely different meaning.
158	<b>Barab.</b> Why should this Turk be <u>dearer</u> than that Moor?	= "do you rate", ie. value.
160	<b>Ist Off.</b> Because <u>he is</u> young, and <u>has more qualities</u> .	= more expensive.
162	<b>Barab.</b> What, <u>hast</u> the <u>philosopher's stone</u> ? an thou hast, break my head with it, I'll forgive thee.	= read as <b>he's</b> . = is more skilled.
164	<b>Slave.</b> No, sir; I can <u>cut</u> and shave.	162: <b>hast</b> = (to the Turkish slave) "do you have". <b>philosopher's stone</b> = legendary and oft-referred to substance supposedly able to convert any base metal into gold or silver.
166	<b>Barab.</b> Let me see, sirrah; are you not an old <u>shaver</u> ?	162-3: <b>an thou hast</b> = "if you have it".
168	<b>Slave.</b> Alas, sir, I am a very youth!	= ie. cut hair.
170		= fellow; <sup>1</sup> a rare bit of light humour from Marlowe.

172	<b>Barab.</b> A youth! I'll buy you, and marry you to Lady Vanity, – if you do well.	171-2: <b>Lady Vanity</b> = one of any number of sins that appears in the allegorical role of "Vice" in the old morality plays; <i>Vice</i> 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.
174	<b>Slave.</b> I will serve you, sir.	
176	<b>Barab.</b> <u>Some wicked trick or other</u> ; it may be, under colour of shaving, thou'lt cut my throat for my goods.	= Barabas completes the Slave's sentence.
178	Tell me, <u>hast</u> thou thy health well?	= pretext.
180	<b>Slave.</b> Ay, <u>passing</u> well.	= "do you have".
182	<b>Barab.</b> So much the worse: I must have one that's	= exceedingly.
184	sickly, <u>and 't be but for sparing victuals</u> : 'tis not a stone of beef a-day will <u>maintain you in these chops</u> . – Let me see one that's somewhat leaner.	182-3: <b>I must...victuals</b> = Barabas does not want to buy too healthy a slave, because it would be too expensive to feed him.
186		183-4: <b>and 't...victuals</b> = if only for the sake of spending less money on food. <sup>8</sup>
188	<b>Ist Off.</b> Here's a leaner; how like you him?	183-4: <b>'tis not...chops</b> = "a stone's worth of meat would not be enough to feed you."
190	<b>Barab.</b> Where wast thou born?	<b>stone</b> = fourteen pounds, a measure of weight. <sup>1</sup>
192	<b>Itha.</b> In <u>Thrace</u> ; brought up in Arabia.	<b>maintain...chops</b> = ie. "enough to keep your cheeks so chubby." <sup>4</sup>
194	<b>Barab.</b> So much the better; <u>thou art for my turn</u> . An hundred crowns? I'll have him; there's the coin.	= a region of northern Greece.
196	[Gives money.]	= "you will serve my purposes."
198	<b>Ist Off.</b> Then <u>mark him</u> , sir, and take him hence.	= "put your mark on him".
200	<b>Barab.</b> [Aside] <u>Ay, mark him, you were best; for this is he</u>	= "indeed, pay attention to him, it would be best for you to do so."
202	<u>That by my help shall do much villainy.</u> – <u>My lord, farewell.</u> – <u>Come, sirrah; you are mine.</u> –	203: <b>My lord, farewell</b> = addressed to the dealer. <b>Come, sirrah...mine</b> = addressed to Ithamore, the newly purchased slave; <b>sirrah</b> was a common form of address to an inferior.
204	As for the diämond, it shall be yours: I pray, sir, be no stranger at my house;	204-6: to Lodowick.
206	All that I have shall be at your command.	
208	<i>Enter Mathias and Katharine.</i>	<b>Entering Characters:</b> we have met <b>Mathias</b> , who is in love with Abigail; <b>Katherine</b> is his mother.
210	<b>Math.</b> [Aside] <i>What make the Jew and Lodowick so private?</i>	211: the suspicious Mathias wonders what Barabas and Lodowick could be talking about so privately.
212	<u>I fear me 'tis about fair Abigail.</u>	= common formula for "I fear".
214	<b>Barab.</b> [to Lodowick]	

216	Yonder comes Don Mathias; let us <u>stay</u> : – [ <i>Aside</i> ] <i>He loves my daughter, and she holds him dear;</i>	= ie. "break off our conversation." <sup>3</sup> 216: a new bit of intelligence: Mathias and Abigail have, since the end of Act I, met and fallen in love.
218	<i>But I have sworn to frustrate both their <u>hopes</u>, And be revenged upon the – governor.</i>	= expectations. 212-218: in Bevington's edition, Lodowick exits after line 212, and 215-8 are spoken as an aside to Ithamore.
220	[ <i>Exit Lodowick.</i> ]	
222	<b>Kath.</b> This <u>Moor</u> is <u>comeliest</u> , is he not? speak, son.	222ff: Katherine and Mathias examine a slave. <b>Moor</b> = African. <sup>1</sup> <b>comeliest</b> = handsomest; <sup>1</sup> a disyllable.
224	<b>Math.</b> No, this is the better, mother, view this well.	
226	<b>Barab.</b> [ <i>Aside to Mathias</i> ] <i>Seem not to know me here before your mother, Lest she <u>mistrust</u> the match that is <u>in hand</u>:</i>	226ff: Barabas and Mathias carry on a private conversation as Katherine, not noticing, continues to study the slaves.
228	<i>When you have brought <u>her</u> home, come to my house; Think of me as thy father: son, farewell.</i>	228: ie. "so that she does not suspect ( <b>mistrust</b> ) that your marriage to Abigail is impending ( <b>in hand</b> )." <sup>1</sup> = ie. Katherine, Mathias' mother.
230		
232	<b>Math.</b> But <u>wherefore</u> talked Don Lodowick with you?	= why.
234	<b>Barab.</b> Tush, man! we talked of diamonds, not of Abigail.	
236	<b>Kath.</b> Tell me, Mathias, is not that the Jew?	
238	<b>Barab.</b> As for the comment on the Maccabees, I have it, sir, and 'tis at your command.	238-9: Barabas pretends that he and Mathias have been speaking about some Biblical literature. <b>Maccabees</b> = there are two apocryphal Old Testament Books of the <b>Maccabees</b> , Jewish heroes who successfully fought to expel the ruling Seleucids from Israel. <sup>23</sup>
240		
242	<b>Math.</b> Yes, madam, and my talk with him <u>was</u> About the borrowing of a book or two.	= editors suggest emending the end of this short line to <b>was thus</b> or <b>was but</b> for the sake of the meter.
244	<b>Kath.</b> Converse not with him; <u>he is</u> cast off from Heaven. – <u>Thou hast thy crowns, fellow.</u> – Come, let's away.	= read as <b>he's</b> .
246		245: while Barabas and Mathias have been speaking, Katherine has apparently purchased a slave.
248	<b>Math.</b> <u>Sirrah Jew</u> , remember the book.	= to appease his mother, Mathias speaks condescendingly to Barabas.
250	<b>Barab.</b> <u>Marry</u> , will I, sir.	= a common oath.
252	[ <i>Exeunt Katharine and Mathias.</i> ]	
254	<b>Ist Off.</b> Come, I have made a <u>reasonable market</u> ; let's away.	= decent profit.
256	[ <i>Exeunt Officers with Slaves.</i> ]	
258	<b>Barab.</b> Now let me know thy name, and <u>therewithal</u> Thy birth, <u>condition</u> , and <u>profession</u> .	= also. <sup>1</sup> = societal rank. = skill-set.
260	<b>Itha.</b> <u>Faith</u> , sir, my birth is but <u>mean</u> ; my name's	= truly. = ie. from parents of low status.



262	Ithamore; <u>my profession what you please</u> .	= "I can do whatever you require." Note that Ithamore, as a slave - the lowest-ranking member of society - almost always speaks in prose.
264	<b>Barab.</b> Hast thou no trade? then listen to my words, And I will teach [thee] <u>that shall stick by thee</u> :	= ie. "some skills that you will never forget."
266	First, be thou void of these <u>affections</u> ,	= emotions.
268	Compassion, love, <u>vain</u> hope, and <u>heartless</u> fear; Be <u>moved</u> at nothing, <u>see</u> thou pity none, But to thyself smile when the Christians moan.	= useless. = cowardly. = emotionally affected or touched. = ie. "see to it that".
270	<b>Itha.</b> O, <u>brave</u> , master! I worship <u>your nose</u> for this.	269: "but secretly be pleased whenever you see Christians suffering." 271: <b>brave</b> = excellent. <b>your nose</b> = a reference to the large prop-nose Barabas, as a stage Jew, would be wearing. <sup>3</sup>
272	<b>Barab.</b> As for myself, I walk <u>abroad</u> o' nights,	= outdoors.
274	And kill sick people groaning under walls: Sometimes I go about and <u>poison wells</u> ;	= the accusation against Jews for poisoning wells is an ancient one.
276	And now and then, to cherish Christian thieves, I am content to lose some of my crowns,	276-9: for his own entertainment, Barabas is occasionally pleased to tempt thieves - who would be Christian - into stealing his money so that he may catch them and, while standing on his balcony ( <b>gallery</b> ), watch them be led away under arrest. <sup>5</sup>
278	That I may, walking in my <u>gallery</u> , See 'em go <u>pinioned</u> along by my door.	<b>pinioned</b> = with arms tied up or shackled. <sup>1</sup>
280	<u>Being</u> young, I studied <u>physic</u> , and began To practice first upon th' Italian;	= "when I was". = medicine. 281-4: as a young doctor, Barabas practiced in Italy, successfully killing off many of his patients.
282	There I enriched the priests with burials, And always kept the <u>sexton's</u> arms <u>in ure</u> –	282: the priests earned lots of money getting paid to perform funerals for Barabas' dispatched patients. 283: <b>sexton's</b> = the sexton was an officer of the church responsible for digging graves and ringing the bells. <b>in ure</b> = in use or practice, ie. in good shape. <sup>3</sup>
284	With digging graves and ringing dead men's knells: And, after that, was I an <u>engineer</u> ,	= one who designs and constructs military works for an army.
286	And in the wars 'twixt France and Germany, Under pretence of helping <u>Charles the Fifth</u> ,	= King of Spain and Holy Roman Emperor, the latter title which made him King of Germany.
288	Slew friend and <u>enemy</u> with my stratagems: Then, after that, was I an <u>usurer</u> ,	= a disyllable here. = a money-lender; as Christians were barred from lending money for interest, Jews became the primary bankers of the Middle Ages and beyond, an activity which only served to increase resentment and hatred towards the Jews.
290	And with extorting, <u>cozening</u> , <u>forfeiting</u> ,  And tricks belonging unto <u>brokery</u> ,	290: <b>cozening</b> = deceiving, cheating; a disyllable here. <b>forfeiting</b> = ie. foreclosing on borrowers who could not repay him, and thus taking possession of the property which had been put up as collateral. = actions of an agent or middle-man, perhaps with a sense of "rascally commercial activity" (OED, <b>brokery</b> , sense



		3). <sup>1</sup>
292	I filled the <u>gaols</u> with <u>bankrouts</u> in a year,	292: even in Marlowe's time, London contained a number of debtors' prisons. <b>gaols</b> = jails. <b>bankrouts</b> = bankrupts.
	And with young orphans planted <u>hospitals</u> ;	293: Barabas metaphorically describes his filling of orphan-ages ( <b>hospitals</b> ) with children as a gardening activity.
294	And every moon made some or other mad,	294: and once a month Barabas caused one of his debtors to go mad; note the use of <b>moon</b> for <b>month</b> , a nod to the monthly cycle of the phases of this satellite.
	And now and then <u>one hang himself</u> for grief,	= ie. one of Barabas' debtors would commit suicide.
296	Pinning upon his breast a long great scroll	296: "pinning a long note on his chest".
	How I with interest tormented him.	
298	But <u>mark</u> how I <u>am blest</u> for plaguing them; –	= note. = ie. have been rewarded.
	I have as much coin as will buy the town.	
300	But tell me now, how hast thou spent thy time?	
302	<b>Itha.</b> <u>Faith</u> , master,	= in truth.
	In setting Christian villages on fire,	303f: as a soldier in the employ of the Turks, Ithamore naturally has been occupied with making war on Christians.
304	Chaining of eunuchs, <u>binding galley-slaves</u> .	= many Christian captives were forced to row ships.
	One time I was an <u>hostler</u> in an inn,	= stableman or groom.
306	And in the night-time secretly would I <u>steal</u>	= <b>I</b> may be omitted for the meter's sake. = sneak in.
	To travellers' chambers, and there cut their throats:	
308	Once at <u>Jerusalem</u> , where the pilgrims kneeled,	= a trisyllable.
	I <u>strowèd powder</u> on the marble stones,	309: <b>strowed</b> = strewed. <b>powder</b> = an unexplained reference; clearly some sort of irritant, perhaps salt or sand.
310	And <u>therewithal</u> their knees would <u>rankle</u> so,	= that being done. <sup>1</sup> = fester. <sup>1</sup>
	That I have laughed <u>a-good</u> to see the cripples	= in earnest. <sup>3</sup>
312	Go limping home to Christendom on <u>stilts</u> .	= crutches.
314	<b>Barab.</b> Why, this is something: make account of me	314-5: <b>make account...fellow</b> = "consider me your equal."
	As of thy fellow; we are villains both;	
316	Both circumcisèd; we hate Christians both:	
	Be <u>true</u> and secret; thou shalt <u>want</u> no gold.	= loyal. = lack.
318	But stand aside; here comes Don Lodowick.	
	 <u>ACT II, SCENE IV.</u>  <i>Before Barabas' new house.</i>   <i>Still on Stage: Barabas and Ithamore.</i> <i>Enter Lodowick.</i>	
1	<b>Lodo.</b> O, Barabas, well met;	
2	Where is the diàmond you told me of?	
4	<b>Barab.</b> I have it for you, sir: please you walk in with me. –	4: another alexandrine.

6	What, ho, Abigail! open the door, I say!	
8	<i>Enter Abigail, with letters.</i>	
10	<b>Abig.</b> In good time, father; here are letters come From <u>Ormus</u> , and <u>the post stays here within</u> .	10: <b>Ormus</b> = Ormuz, a port city at the entrance to the Persian Gulf, through which a great amount of trade in spices, pearls, drugs and silks took place. The city was controlled by the Portuguese for most of the 16th century. <sup>6</sup> <b>the post...within</b> = the messenger is still inside.
12	<b>Barab.</b> Give me the letters. – Daughter, do you hear?	13-17: Barabas' speech is an open and bawdy one for Lodowick to hear and enjoy, only switching to an aside to Abigail beginning with <b>Philistine</b> in line 17, and continuing so through line 19.
14	Entertain Lodowick, the governor's son, With all the courtesy you <u>can afford</u> ,	= "are able".
16	Provided that you keep your <u>maidenhead</u> : <u>Use</u> him as if he were a –	= virginity.
	[Aside] <u>Philistine</u> ;	= treat.
18	<i>Dissemble, swear, <u>protest</u>, <u>vow to love him</u>:</i>	= traditional enemy of the Israelites.
20	<i>He is not of the seed of Abraham. –</i> I am a little busy, sir; pray, pardon me. –	18: Barabas wants Abigail to lead Lodowick on. <b>protest</b> = "profess your love". <b>vow to love him</b> = Dyce emends these words to <b>vow love to him</b> for the sake of the meter.
22	Abigail, bid him welcome for my sake.	19: "he is not descended from Abraham", ie. he is not a Jew.
24	<b>Abig.</b> For your sake and his own he's welcome hither.	
26	<b>Barab.</b> [Aside to her] Daughter, a word more: kiss him, <u>speak him fair</u> ,	= "speak courteously to him."
28	And like a cunning Jew so cast about, That ye be both <u>made sure</u> ere you come out.	27-28: <b>so cast...come out</b> = "act in such a way that he will think the two of you are engaged ( <b>made sure</b> ) before he leaves."
30	<b>Abig.</b> O father, Don Mathias is my love!	
32	<b>Barab.</b> [Aside to her] I know it: yet, I say, make love to him;	
34	Do, it is <u>requisite</u> it should be so. –	= necessary.
36	Nay, <u>on my life</u> , it is my <u>factor's hand</u> ; But go you in, <u>I'll think upon th' account</u> .	34-35: Barabas, now speaking to be heard by Lodowick, pretends he and Abigail have been discussing the message Abigail had handed him; in line 35, Barabas asserts the letter's handwriting ( <b>hand</b> ) is that of his agent ( <b>factor</b> ). <b>on my life</b> = an oath. <b>I'll think...account</b> = "I'll put my mind to the reckoning," ie. "I will consider the next steps."
38	[Exeunt Abigail and Lodowick into the house.]	
40	Th' account is made, for <u>Lodovico</u> dies.	= the quarto prints <b>Lodowick</b> , emended by Dyce.
42	My factor sends me word a merchant's fled That owes me for a hundred <u>tun</u> of wine: I weigh it thus much! [ <i>Snapping his fingers</i> ]	= barrels. <sup>2</sup> 43-44: the amount owed Barabas by the fleeing merchant is

44	I have wealth enough;	nothing compared to what Barabas already possesses.
46	For now <u>by this</u> has <u>he</u> kissed Abigail, And she vows love to him, and he to her. As sure as Heaven rained <u>manna</u> for the Jews,	= ie. by this time. = ie. Lodowick.  47: <b>manna</b> , the miraculous food God provided for the Jews in the desert as they escaped Egypt, is described in Psalms 78:24 in most Bibles as having "rained down".
48	So sure shall he and Don Mathias die: <u>His father</u> was my chiefest enemy.	= ie. Lodowick's father, the governor Ferneze.
50		
52	<i>Enter Mathias.</i>	
54	<u>Whither</u> goes Don Mathias? stay a while.	= to where.
56	<b>Math.</b> Whither, but to my fair love Abigail?	
58	<b>Barab.</b> Thou know'st, and Heaven can witness it is true, That I intend my daughter shall be thine.	
60	<b>Math.</b> Ay, Barabas, or else thou <u>wrong'st me much</u> .	= ie. "greatly wrongs me."
62	<b>Barab.</b> O, Heaven forbid I should have such a thought! Pardon me though I weep: the governor's son <u>Will</u> , whether <u>I will or no</u> , have Abigail; He sends her letters, bracelets, jewells, rings.	= intends to. = "I desire it or not".
66	<b>Math.</b> Does she <u>receive</u> them?	= accept.
68	<b>Barab.</b> She! no, Mathias, no, but sends them back; And, when he comes, she locks herself up <u>fast</u> ; Yet through the key-hole will he talk to her, While she runs to the window, looking out When you should come and <u>hale him</u> from the door.	= securely.  = drag Lodowick.
74	<b>Math.</b> O treacherous Lodowick!	
76	<b>Barab.</b> Even now, as I came home, <u>he slipt me in</u> ,	= ie. "he slipped inside".
78	And I am sure he is with Abigail.	
80	<b>Math.</b> [ <i>Drawing sword</i> ] I'll <u>rouse</u> him thence.	= drive from cover, a hunting term. <sup>1</sup>
82	<b>Barab.</b> Not for all Malta; therefore sheathe your sword; If you love me, no quarrels in my house; But <u>steal you in</u> , and <u>seem</u> to see him not: I'll give him such a warning ere he goes, As he shall have small hopes of Abigail. <u>Away</u> , for here they come.	82-83: Barabas wants no violence in his house.  = sneak inside. = pretend. 85-86: Barabas will let Lodowick know that, as far as he is concerned, Lodowick has no chance to marry Abigail. = "get out of here".
88		
90	<i>Re-enter Lodowick and Abigail holding hands.</i>	
92	<b>Math.</b> What, hand in hand! I cannot <u>suffer</u> this.	= endure.
94	<b>Barab.</b> Mathias, as thou lov'st me, <u>not a word</u> .	= ie. "don't let on that I said anything about this to you."
96	<b>Math.</b> Well, let it pass; another time shall serve.	95: Mathias stands down; he will do something about this another time.
	<i>[Exit Mathias into the house.]</i>	

98	<b>Lodo.</b> Barabas, is not that <u>the widow's</u> son?	= ie. Katherine's.
100	<b>Barab.</b> Ay, and take heed, for he hath sworn your death.	
102	<b>Lodo.</b> My death! what, is the base-born peasant mad?	
104	<b>Barab.</b> No, no; but <u>happily</u> he stands in fear	105-7: Bevington (with an assist from Craik) interprets:
106	Of that which you, I think, ne'er dream upon, –	"no, but perhaps ( <b>happily</b> ) he is afraid you will attempt
108	My daughter here, a <u>paltry</u> <u>silly</u> girl.	to do something which I know you have no intention of
		doing - marrying Abigail yourself."
		<b>paltry</b> = unimportant, weak. <sup>1</sup>
		<b>silly</b> = simple. <sup>4</sup>
110	<b>Lodo.</b> Why, loves she Don Mathias?	
112	<b>Barab.</b> Doth she not with her smiling answer you?	
114	<b>Abig.</b> [Aside] <u>He has my heart; I smile against my will.</u>	113: Abigail actually loves Mathias; her present smiling for
		Lodowick is a sham.
116	<b>Lodo.</b> Barabas, thou know'st <u>I have</u> loved thy daughter	= pronounce as <b>I've</b> .
118	long.	
120	<b>Barab.</b> And so has she done you, <u>even from</u> a child.	= ie. "ever since she was".
122	<b>Lodo.</b> And now I can no longer <u>hold my mind</u> .	= ie. "keep my love (for Abigail) a secret."
124	<b>Barab.</b> Nor I th' affection that I bear to you.	
	<b>Lodo.</b> This is thy diamond; tell me, shall I have it?	
	<b>Barab.</b> <u>Win it, and wear it</u> ; it is yet <u>unsoiled</u> .	125: <b>Win it, and wear it</b> = "if you can win her, you can have
126	O, but I know your lordship would disdain	her", a proverbial expression.
128	To marry with the daughter of a Jew:	<b>unsoiled</b> = not dirtied or defiled, virginal; <sup>1,8</sup> yet Dyce
	And yet I'll give her <u>many a golden cross</u>	wonders if, in light of the return to the metaphor of Abigail
	With Christian <u>posies round about</u> the ring.	as a diamond, <b>unsoiled</b> should be <b>unfoiled</b> , as at Act
130	<b>Lodo.</b> 'Tis not thy wealth, but her that I <u>esteem</u> ;	II.iii.78.
132	Yet crave I thy consent.	= ie. a large dowry.
134	<b>Barab.</b> And mine you have; yet let me talk to her. –	<b>cross</b> = any coin stamped on one side with a cross.
	[Aside to her] <u>This offspring of Cain, this Jebusite,</u>	= mottos or inscriptions. <sup>1</sup> = ie. engraved around.
		= value.
136	<i>That never tasted of the Passover,</i>	135: <b>offspring of Cain</b> = descendant of <b>Cain</b> , Adam and
	<i>Nor e'er shall see <u>the land of Canaan</u>,</i>	Eve's wicked son, who slew his own brother Abel.
		<b>Jebusite</b> = the <b>Jebusites</b> were the original (non-Jewish)
		inhabitants of Jebus, the city which became Jerusalem; Jebus
		was captured by King David's general Jaob, and turned into
		the capital of David's kingdom (Lockyer, p .337). <sup>10</sup>
		136-8: other ways of pointing out that Mathias is not a Jew.
		= the region along the eastern shore of the Mediterranean in
		which the Jewish people settled after Moses had led them

		out of Egypt (Lockyer, p. 203).
138	<i>Nor our Messias that is yet to come;</i>	138: the Jews of course do not believe that Jesus Christ is the Messiah.
	<i>This <u>gentle</u> maggot, Lodowick, I mean,</i>	139: Bevington points out the various meanings for <b>gentle</b> : (1) noble, (2) gentle, and (3) maggot, specifically the larva of the flesh-fly or bluebottle. <sup>1</sup>
140	<i>Must be <u>deluded</u>: let him have thy hand,</i>	= deceived.
	<i>But <u>keep thy heart</u> till Don Mathias comes.</i>	= ie. "hang on to your actual love".
142		
144	<i><b>Abig.</b> What, shall I be betrothed to Lodowick?</i>	
	<i><b>Barab.</b> [Aside to her]</i>	
146	<i>It's no sin to deceive a Christiän;</i>	146-8: as the Christians hold it a general principle that promises made to non-Christians need not be kept, so
	<i>For they themselves hold it a principle,</i>	Abigail in turn should not feel bad for lying to Lodowick.
148	<i>Faith is not to be held with heretics:</i>	
	<i>But all are heretics that are not Jews;</i>	149: "the fact is, it is those who are <i>not</i> Jewish who are the heretics."
150	<i>This follows <u>well</u>, and therefore, daughter, fear not. –</i> I have entreated her, and she will grant.	= ie. logically.
152		151: to Lodowick: ie. "I have persuaded Abigail, and she consents to marry you."
	<i><b>Lodo.</b> Then, gentle Abigail, <u>plight thy faith to me</u>.</i>	= "promise to marry me;" such a vow to marry was considered sacred.
154		
	<i><b>Abig.</b> I cannot choose, seeing my father bids:</i>	155: "I have no choice, since my father has asked or commanded me to." Bevington makes this line an aside.
156	<i>Nothing but death shall part my love and me.</i>	156: Abigail shows she is as capable of equivocation as is her father; Lodowick is to understand that <i>he</i> is meant by <b>my love</b> , but Abigail really is talking of Mathias.
158	<i><b>Lodo.</b> Now have I that for which my soul hath longed.</i>	
160	<i><b>Barab.</b> [Aside] So have not I; but yet I hope I shall.</i>	
162	<i><b>Abig.</b> [Aside] O wretched Abigail, what hast thou done?</i>	
164	<i><b>Lodo.</b> Why on the sudden is your colour changed?</i>	164: to Abigail: her face has likely gone pale.
166	<i><b>Abig.</b> I know not: but farewell; I must be gone.</i>	
168	<i><b>Barab.</b> <u>Stay her</u>, but let her not speak one word more.</i>	= ie. "support her". <sup>8</sup>
170	<i><b>Lodo.</b> Mute o' the sudden! here's a sudden change.</i>	170: Lodowick is surprised to find Abigail suddenly gone silent and distant.
172	<i><b>Barab.</b> O, <u>muse</u> not at it; 'tis the Hebrews' <u>guise</u>,</i>	= wonder. = "this is a Jewish custom".
	<i>That maidens new-betrothed should weep a while:</i>	
174	<i>Trouble her not; sweet Lodowick, depart:</i>	
	<i>She is thy wife, and thou shalt be <u>mine</u> heir.</i>	= my.
176		
	<i><b>Lodo.</b> O, is't the custom? then I am <u>resolved</u>:</i>	= satisfied. <sup>3</sup>
178	<i>But rather let the <u>brightsome</u> heavens be dim,</i>	= bright. <sup>1</sup>
	<i>And nature's beauty choke with stifling clouds,</i>	
180	<i>Than my fair Abigail should frown on me. –</i> <i>There comes the villain; now I'll be revenged.</i>	

182		
184		<i>Re-enter Mathias.</i>
186	<b>Barab.</b> Be <u>quiet</u> , Lodowick; it is enough That I have <u>made thee sure</u> to Abigail.	= calm. <sup>8</sup> = "engaged thee".
188	<b>Lodo.</b> Well, let him go.	188: as did Mathias earlier, Lodowick stands down, putting off a confrontation with Mathias at Barabas' request.
190		[Exit.]
192	<b>Barab.</b> Well, but for me, as you went in at doors You <u>had</u> been stabbed: but <u>not a word on't now</u> ; 194 Here must no <u>speeches pass</u> , nor swords be drawn.	= would have. = "say nothing of this now". = ie. harsh words be exchanged.
196	<b>Math.</b> <u>Suffer</u> me, Barabas, but to follow him.	= permit.
198	<b>Barab.</b> No; so shall I, if any hurt be done, Be made an <u>accessary</u> of your deeds: 200 Revenge it on him when you meet him next.	198-9: "if you harm him, then by law I will be charged as an accessory to your criminal act." = <b>accessary</b> is stressed on the first syllable.
202	<b>Math.</b> For this I'll have his heart.	202: ie. Mathias intends to kill Lodowick.
204	<b>Barab.</b> Do so. <u>Lo</u> , here I give thee Abigail!	= behold.
206	<b>Math.</b> What greater gift can poor Mathias have? Shall <u>Lodowick</u> rob me of so fair a love? 208 My life is not so <u>dear</u> as Abigail.	= a disyllable here: <i>Lod-'wick</i> . = valuable.
210	<b>Barab.</b> <u>My heart misgives me</u> , that, to <u>cross</u> your love, He's with your mother; therefore <u>after</u> him.	210-1: Barabas warns Mathias that Lodowick may have gone to Mathias' mother Katherine to tell her of Mathias' relationship with Abigail; Katherine, we remember, is a virulent anti-Semite. <b>My heart misgives me</b> = "my heart is filled with apprehension", ie. "I fear". <sup>1</sup> <b>cross</b> = thwart. <b>after</b> = ie. "go after",
212		
214	<b>Math.</b> What, is he gone unto my mother?	
216	<b>Barab.</b> Nay, if you <u>will</u> , <u>stay</u> till she comes herself.	= would rather. = "remain here".
218	<b>Math.</b> I cannot stay; for, if my mother come, She'll die with grief.	218: ie. because she will confirm what Lodowick would have reported to her, that Mathias is courting Abigail.
220		[Exit Mathias.]
222	<b>Abig.</b> I cannot take my leave of him for tears. Father, why have you thus incensed them both?	222: "I cannot say good-bye to Mathia because I am crying."
224	<b>Barab.</b> What's that to thee?	
226	<b>Abig.</b> I'll make 'em friends again.	
228	<b>Barab.</b> You'll make 'em friends! are there not Jews <u>enow</u> in Malta, 230 But thou must dote upon a Christiän?	229: <b>enow</b> = plural form of "enough"; line 229 is long.
232	<b>Abig.</b> I will have Don Mathias; he is my love.	

234	<b>Barab.</b> Yes, you shall have him. – <u>Go, put her in.</u>	= Barabas instructs Ithamore to lock Abigail inside the house.
236	<b>Itha.</b> Ay, I'll put her in.	
238	[ <i>Puts in Abigail.</i> ]	
240	<b>Barab.</b> Now tell me, Ithamore, how lik'st thou this?	
242	<b>Itha.</b> <u>Faith</u> , master, I think <u>by this</u>	242-3: Ithamore guesses correctly that Barabas is plotting the deaths of both Lodowick and Mathias.
244	You <u>purchase</u> both their lives: is it not so?	<b>Faith</b> = truly. <b>by this</b> = ie. by this scheme. <b>purchase</b> = get. <sup>8</sup>
	<b>Barab.</b> True; and it shall be cunningly performed.	
246	<b>Itha.</b> O, master, that I might have a hand in this!	
248	<b>Barab.</b> Ay, so thou shalt; 'tis thou must do the deed:	
250	Take this, and bear it to Mathias straight,	
252	[ <i>Giving a letter.</i> ]	252: Barabas gives Ithamore a forged letter, one ostensibly containing a challenge from Lodowick to fight a duel with Mathias.
254	And tell him that it comes from Lodowick.	
256	<b>Itha.</b> 'Tis poisoned, is it not?	
258	<b>Barab.</b> No, no; and yet it might be done that way:	
260	It is a challenge feigned from Lodowick.	
262	<b>Itha.</b> Fear not; I will so <u>set his heart a-fire</u> ,	= ie. enrage or upset Mathias.
264	That he shall <u>verily</u> think it comes from <u>him</u> .	= truly, indeed. <sup>1</sup> = ie. Mathias.
266	<b>Barab.</b> I cannot choose but like thy <u>readiness</u> :	= "willingness (to do whatever I ask)."
268	Yet be not rash, but do it cunningly.	
270	<b>Itha.</b> As I behave myself in this, employ me hereafter.	267: ie. "you may give me further tasks to do in the future based on my performance on this one."
272	<b>Barab.</b> Away, then!	
274	[ <i>Exit Ithamore.</i> ]	
276	So; now will I go in to Lodowick, And, like a cunning <u>spirit</u> , feign some lie, Till I have set 'em <u>both at enmity</u> .	= devil. <sup>8</sup> = ie. against each other in hatred.
	[ <i>Exit.</i> ]	
	END OF ACT II.	



## ACT III.

### SCENE I.

*The Veranda of the House of Bellamira.*

*Enter Bellamira.*

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

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

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

**bare 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.<sup>1</sup>

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

= accustomed. = gentlemen of uncommon intelligence.

= generous.

= except for.

= ie. away from.

*Enter Pilia-Borza.*

**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.

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

= "take this".<sup>5</sup> = "woman" or "mistress", without negative connotation.

18 [Shewing a bag of silver.]

20 **Bell.** 'Tis silver; I disdain it.

20: Bellamira works only for gold.

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

= for sure.<sup>1</sup> = "and almost nothing can stop me."

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

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

= my.

= tool for climbing walls, used by burglars.<sup>4</sup>

= noise.

32 | so I took only this, and run my way. – But here's the  
Jew's man.

34 *Bell.* Hide the bag.

36 *Enter Ithamore.*

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

42 [Exeunt Bellamira and Pilia-Borza.]

44 *Itha.* O, the sweetest face that ever I beheld! I know  
she is a courtezán by her attire; now would I give a

46 hundred of the Jew's crowns that I had such a concubine.

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

50 [Exit.]

ACT III, SCENE II.

*In Town.*

*Enter Mathias with letter.*

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

4 *Enter Lodowick, reading a letter.*

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

8 *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".<sup>8</sup>

= 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, except 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.

10		
12		<i>[They fight.]</i>
	<i>Enter Barabas above.</i>	<b>Entering Character:</b> in the forged letters, <i>Barabas</i> 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.
14	<b>Barab.</b> O, bravely fought! and yet <u>they thrust not home</u> .	= neither one is able to strike a fatal blow.
16	Now, <u>Lodovico</u> ! now, Mathias! – So;	16: the combatants almost simultaneously slay each other. <i>Lodovico</i> = here and in a few other places, the quarto prints <i>Lodowicke</i> , which Dyce emends to <i>Lodovico</i> when necessary to preserve the meter.
18		<i>[Both fall.]</i>
20	So, now <u>they have</u> shewed themselves to be <u>tall</u> fellows.	= pronounce as <i>they've</i> . = brave.
22	<b>Cries within.</b> Part 'em, part 'em!	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.
24	<b>Barab.</b> Ay, part 'em now they 're dead. Farewell, farewell!	
26		<i>[Exit above.]</i>
28	<i>Enter Ferneze, Katharine, and Attendants.</i>	<b>Entering Characters:</b> <i>Ferneze</i> , we remember, is Lodowick's father; <i>Katherine</i> is Mathias' mother.
30	<b>Fern.</b> What sight is this! my Lodovico slain!	
32	These arms of mine shall be thy sepulchre.	31: Ferneze presumably cradles his son's upper body. Dyce notes the similarity of line 31 to the following lines from Shakespeare's <i>Henry VI, Part III</i> (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 <i>The Jew of Malta</i> .
34	<b>Kath.</b> Who is this? my son Mathias slain!	
	<b>Fern.</b> O <u>Lodowick</u> , hadst thou perished by the Turk,	35: "Oh my son, if only you had been slain in battle by the Turks". <i>Lodowick</i> = a disyllable here, and in line 53 below: <i>Lod-'wick</i> .
36	Wretched Ferneze might have <u>venge'd thy death</u> !	= ie. avenged Lodowick's death, by fighting against the Turks.
38	<b>Kath.</b> Thy son slew mine, and I'll revenge his death.	38: Katherine's threat is directed to Ferneze.
40	<b>Fern.</b> Look, <u>Katharine</u> , look! thy son gave mine these wounds.	= a disyllable here.
42	<b>Kath.</b> O, <u>leave to grieve me</u> ! I am grieved enough.	= "cease to grieve me", ie. "don't make it worse for me!"
44	<b>Fern.</b> O, <u>that</u> my sighs could turn to <u>lively</u> breath,	= if only. = life-giving. <sup>1</sup>
46	And these my tears to blood, that he might live!	
48	<b>Kath.</b> Who made them enemies?	
	<b>Fern.</b> I know not; and that grieves me most of all.	

50	<b>Kath.</b> My son loved thine.	
52	<b>Fern.</b> And so did Lodowick him.	
54	<b>Kath.</b> Lend me that weapon that did kill my son,	55-56: Katherine proposes to kill herself.
56	And it shall murder me.	
58	<b>Fern.</b> Nay, madam, <u>stay</u> ; that weapon was my son's,	= wait.
60	And on that rather should Ferneze die.	59: Ferneze offers that he should be the one to die.
62	<b>Kath.</b> Hold; let's <u>inquire</u> the causers of their deaths,	= investigate, find out.
64	That we may venge their blood upon <u>their heads</u> .	= ie. the heads of those responsible for planning this calamity.
66	<b>Fern.</b> Then take <u>them</u> up, and let them be interred	= ie. the bodies of Lodowick and Mathias.
68	Within one sacred monument of stone;	
70	Upon which altar I will offer up	
72	My daily sacrifice of sighs and tears,	
74	And with my prayers pierce impartial heavens,	
	Till they [ <u>reveal</u> ] the causers of our <u>smarts</u> ,	69: <b>reveal</b> = an alternate word to insert here is <b>disclose</b> . <sup>8</sup>
	Which forced their hands <u>divide</u> united hearts.	<b>smarts</b> = suffering, sorrow. <sup>2</sup>
		70: poetically, "which caused these friends to kill each other."
	Come, Katharine; our losses equal are;	<b>divide</b> = ie. to divide.
	Then of true grief let us take equal share.	69-72: the scene ends with a pair of rhyming couplets.
	[ <i>Exeunt with the bodies.</i> ]	<b>Lodowick and Mathias Meet:</b> 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.
	 <b>ACT III, SCENE III.</b> <i>A Room in the House of Barabas.</i>  <i>Enter Ithamore.</i>	
1	<b>Itha.</b> Why, was there ever seen such villany,	1-3: Ithamore is proud of the cruel trick that Barabas has played on Lodowick and Mathias.
2	So neatly plotted, and so well performed?	
4	Both <u>held in hand</u> , and <u>flatly</u> both <u>beguiled</u> ?	3: <b>held in hand</b> = Dyce suggests "kept in expectation", ie. Lodowick and Mathias were each led to believe that he was going to marry Abigail.
	<i>Enter Abigail.</i>	<b>flatly</b> = absolutely, completely. <b>beguiled</b> = deceived.

6	<i>Abig.</i> Why, how now, Ithamore! why laugh'st thou so?	
8	<i>Itha.</i> O mistress! ha, ha, ha!	
10	<i>Abig.</i> Why, what ail'st thou?	
12	<i>Itha.</i> O, my master!	
14	<i>Abig.</i> Ha!	
16	<i>Itha.</i> O mistress, I have the <u>bravest</u> , <u>gravest</u> , secret,	= finest. = most reverend.
18	subtle, <u>bottle-nosed</u> knave <u>to my</u> master, that ever	18: <i>bottle-nosed</i> = large-nosed, another reference to Barabas' large prop-nose.
	gentleman had!	<i>to my</i> = for a.
20	<i>Abig.</i> Say, knave, why <u>rail'st upon</u> my father thus?	= "do you rail at"; Abigail does not get that Ithamore is actually complimenting Barabas!
22	<i>Itha.</i> O, my master has the <u>bravest policy</u> !	= finest trick or scheme.
24	<i>Abig.</i> Wherein?	25: "in what respect?" <sup>1</sup>
26	<i>Itha.</i> Why, know you not?	
28	<i>Abig.</i> Why, no.	
30	<i>Itha.</i> Know you not of Mathia[s'] and Don	
32	Lodowick['s] disaster?	
34	<i>Abig.</i> No: what was it?	
36	<i>Itha.</i> Why, the devil invented a challenge, my master	
38	writ it, and I carried it, first to Lodowick, and <u>imprimis</u>	= Latin for "first"; <sup>1</sup> 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.
	to Mathia[s];	
	And then they met, [and], as the story says,	
40	In <u>doleful wise</u> they ended both their days.	= a sorrowful manner.
42	<i>Abig.</i> And was my father <u>furtherer</u> of their deaths?	= helper or contriver. <sup>1,8</sup>
44	<i>Itha.</i> Am I Ithamore?	44: Ithamore's response is rhetorical, ie. the answer to Abigail's question is an obvious "yes".
46	<i>Abig.</i> Yes.	
48	<i>Itha.</i> So <u>sure</u> did your father write, and I carry the	= surely, ie. certainly.
50	challenge.	
52	<i>Abig.</i> Well, Ithamore, let me request thee this;	
	Go to the new-made nunnery, and inquire	
	For any of the <u>friars of Saint Jaques</u> ,	= friars of the order of the Dominicans; the name <i>St. Jaques</i> 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. <sup>18</sup> The quarto prints <i>Iaynes</i> ( <i>Janes</i> ), which Dyce emends to <i>Jaques</i> . Craik observes that the quarto's spelling of <i>Janes</i> suggests <i>Jaques</i> should be pronounced to rhyme with "makes".

54	And say, I <u>pray</u> them come and speak with me.	= request.
56	<b>Itha.</b> I <u>pray</u> , mistress, will you answer me to one question?	= Ithamore mockingly repeats these words just spoken by Abigail.
58	<b>Abig.</b> Well, sirrah, what is't?	
60	<b>Itha.</b> A very <u>feeling</u> one: have not the nuns fine sport with the friars now and then?	61: <b>feeling</b> = heartfelt.
62		61-62: <b>have not...and then?</b> = Ithamore, feeling merry, asks a rude question. The important thing is that our Protestant Elizabethan authors had no compunction, indeed were encouraged, to write uncomplimentary things about Catholics.
64	<b>Abig.</b> Go to, <u>Sirrah Sauce!</u> is this your question? get ye gone.	= ie. "Mr. Saucy".
66	<b>Itha.</b> I will, <u>forsooth</u> , mistress.	= certainly.
68		
70	[Exit Ithamore.]	
	<b>Abig.</b> Hard-hearted father, <u>unkind</u> Barabas!	71-83: Abigail apostrophizes to her absent father. <b>unkind</b> = lacking normal familial feeling.
72	Was this the <u>pursuit</u> of thy policy, To make me shew them favour <u>severally</u> ,	= goal; <sup>1</sup> <b>pursuit</b> is stressed in the first syllable. <sup>5</sup> 73: "to make me show each of them that I loved them". <b>severally</b> = individually.
74	That <u>by</u> my favour they should both be slain?  Admit thou lovedst not <u>Lodowick</u> for his <u>sire</u> ,	= ie. because of.  75: "even if we grant that you must hate Lodowick because of his father (the governor)". <b>Lodowick</b> = a disyllable here, again. <b>sire</b> = the quarto prints <b>sin</b> , emended by Dyce.
76	Yet Don Mathias ne'er offended thee:	
78	But thou wert set upon extreme revenge, Because the <u>prior</u> <u>dispossessed thee</u> once,	78: <b>prior</b> = likely meaning "chief magistrate", as the reference is clearly to the governor; at this time <b>prior</b> was used primarily to refer to a high ranking official in a religious order. <sup>1</sup> Neilson emends <b>prior</b> to <b>sire</b> . <b>dispossessed thee</b> = could mean (1) "took your possessions", or (2) "kicked you out of your home". <sup>1</sup>
	 And couldst not venge it but upon his son; 80 Nor on his son but by <u>Mathias' means</u> ; 82 Nor on Mathias but by murdering me: But I perceive there is no love on earth, Pity in Jews, nor piety in Turks. – 84 But here comes cursèd <u>Ithamore</u> with the friar.	= ie. using Mathias to commit the deed.
86	<i>Re-enter Ithamore with Friar Jacomo.</i>	= a disyllable here.
88	<b>Fr. Jac.</b> <i>Virgo, salve.</i>	88: Latin: "virgin, hail." <sup>4</sup>
90	<b>Itha.</b> When <u>duck</u> you?	90: "shouldn't you bow?" or "What, are you bowing and scraping?" <sup>8</sup> Ribner notes that <b>duck</b> , meaning "to bow", was sometimes applied contemptuously to clerics.
92	<b>Abig.</b> Welcome, <u>grave</u> friar. – Ithamore, be gone.	= reverend.
94	[Exit Ithamore.]	

96 Know, holy sir, I am bold to solicit thee.

98 **Fr. Jac.** Wherein?

100 **Abig.** To get me be admitted for a nun.

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

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

114 **Fr. Jac.** Who taught thee this?

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

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

124 **Abig.** That was my father's fault.

126 **Fr. Jac.** Thy father's! how?

128 **Abig.** Nay, you shall pardon me. –  
[*Aside*] O Barabas,  
130 *Though thou deservest hardly at my hands,*  
132 *Yet never shall these lips bewray thy life!*

**Fr. Jac.** Come, shall we go?

134 **Abig.** My duty waits on you.

136 [Exeunt.]

### ACT III, SCENE IV.

*A Room in the House of Barabas; later.*

*Enter Barabas, reading a letter.*

1 **Barab.** What, Abigail become a nun again!

2 False and unkind! what, hast thou lost thy father?

= prevail upon.<sup>2</sup>

98: "in regards to what?"

= work for.

= unsure.<sup>1</sup>

= a trisyllable: *ex-PER-ience*.

= walked steadily within.<sup>1</sup>

= ie. Christ, but as Ribner notes, there is possibly a pun with *sun*.

= the meaning of *admonition*, according to the OED, is limited to "warning" and "censure", but Craik suggests that its sense here is "counsel".

= ie. "change your mind".

128: Abigail excuses herself from having to explain.

130-1: though Barabas deserves Abigail's harsh treatment, she will not reveal his crime.

**hardly** = harshly.

**bewray** = betray.

2: **False** = disloyal.

**unkind** = lacking in natural feeling for family.

**lost** = forgotten<sup>1</sup> or abandoned.<sup>8</sup>



	And, all unknown and unconstrained of me,	3: "and without my knowledge, and without my compelling you".
4	Art thou again got to the nunnery?	= encourages.
	Now here she writes, and <u>wills</u> me to repent:	= a Latin imprecation: "filthy!" <sup>3</sup> = portendeth or meaneth. <sup>2</sup>
6	Repentance! <i>Spurca</i> ! what <u>pretendeth</u> this?	= scheme, ie. involvement.
	I fear she knows – 'tis so – of my <u>device</u>	= a disyllable here.
8	In Don <u>Mathias</u> and Lodovico's deaths:	
	If so, 'tis time that it be seen into;	10-11: "since Abigail has decided to pursue a religion different from mine, it follows strongly that she does not love me anymore."
10	For she that varies from me in belief,	<i>presumption</i> = evidence. <sup>1</sup>
	Gives great <u>presumption</u> that she loves me not,	
12	Or, loving, doth dislike of something done. –	12: "or even if she still loves me, she is not pleased with something I have done."
	But who comes here?	
14		
	<i>Enter Ithamore.</i>	
16		
	O Ithamore, come near;	
18	Come near, my love; come near, <u>thy master's life</u> ,	= Barabas means that Ithamore is now the only one he lives for.
	My trusty servant, nay, <u>my second self</u> ;	= common expression describing one's closest companion.
20	For I have now no hope but even in thee,	<i>self</i> = printed as <i>life</i> in the quarto, emended by Dyce
	And on that hope my happiness is built.	to <i>self</i> ; <i>life</i> can make sense, but the expression shown
22	When saw'st thou Abigail?	is the usual and commonly employed one,
24	<b>Itha.</b> To-day.	
26	<b>Barab.</b> With whom?	
28	<b>Itha.</b> A friar.	
30	<b>Barab.</b> A friar! false villain, he hath done the deed.	
32	<b>Itha.</b> How, sir!	
34	<b>Barab.</b> Why, made mine Abigail a nun.	
36	<b>Itha.</b> That's no lie; for she sent me for him.	
38	<b>Barab.</b> O <u>unhappy</u> day!	= unlucky.
	False, credulous, <u>inconstant</u> Abigail!	= fickle. <sup>1</sup>
40	But let 'em go: and, Ithamore, <u>from hence</u>	= from henceforth, ie. from now on.
	Ne'er shall she grieve me more with her disgrace;	
42	Ne'er shall she live t' inherit <u>ought</u> of mine,	= anything.
	Be blessed <u>of</u> me, nor come within my gates,	= by.
44	But perish underneath my bitter curse,	
	Like Cain by Adam for his brother's death.	45: actually, it was God, at Genesis 4:11-12, who cursed <i>Cain</i> for murdering his brother Abel.
46	<b>Itha.</b> O master –	
48		
	<b>Barab.</b> Ithamore, <u>entreat not for her</u> ; I am <u>moved</u> ,	= "do not try to persuade me on her behalf." = angered.
50	And she is hateful to my soul and me:	
	And, <u>less</u> thou yield to this that I entreat,	51: "and, unless you do now that which I ask you to do".
52	I cannot think but that thou hat'st my life.	<i>less</i> = printed as <i>least</i> in the quarto, emended by Dyce.
54	<b>Itha.</b> Who, I, master? why, I'll run to some rock, and	

56	throw myself headlong into the sea; why, I'll do any thing for your sweet sake.	
58	<b>Barab.</b> O trusty Ithamore! no servant, but my friend! I here adopt thee for mine only heir:	58: another long line, an <i>alexandrine</i> of 12 iambic syllables.
60	All that I have is thine when I am dead;	
62	And, whilst I live, use half; spend as myself;	
	Here, take my keys, – I'll give 'em thee <u>anon</u> ;	62: 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. <b>anon</b> = soon.
	Go buy thee garments; but thou shalt not want:	
64	Only know this, that thus thou art to do –	63: "get yourself some new clothes; you shall not lack for anything." As we shall see, Ithamore never does get any new clothing.
66	But first go fetch me in the pot of rice	64: Barabas has some additional instructions for Ithamore.
68	That for our supper stands upon the fire.	
	<b>Itha.</b> [Aside] I <u>hold</u> my head, my master's hungry –	= bet. <sup>8</sup>
70	I go, sir.	
	[Exit.]	
72	<b>Barab.</b> Thus every villain ambles after wealth,	73-74: 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 ( <b>hope</b> ).
74	Although he ne'er be richer than in <u>hope</u> : –	
	But, husht!	75: an interesting brief shattering of the fourth wall - Barabas addresses the audience explicitly: "be quiet! Ithamore is returning!"
76		
	<i>Re-enter Ithamore with the pot.</i>	
78	<b>Itha.</b> Here 'tis, master.	
80	<b>Barab.</b> <u>Well said</u> , Ithamore! What, hast thou brought	= "well done".
82	The ladle with thee too?	
84	<b>Itha.</b> Yes, sir; the proverb says, he that eats with the	84-85: <b>he that...spoon</b> = ie. because one needs to keep a wary distance from the evil one; an old and frequently cited expression.
86	devil had need of a long spoon; I have brought you a ladle.	
88	<b>Barab.</b> Very well, Ithamore; then now be secret;	= ie. "you whom".
90	And, for thy sake, <u>whom</u> I so dearly love,	
92	Now shalt thou see the death of Abigail,	= serving. <sup>2</sup>
	That thou mayst freely live to be my heir.	= fatten. <sup>3</sup>
94	<b>Itha.</b> Why, master, will you poison her with a <u>mess</u>	
96	of rice-porridge? that will preserve life, make her	
	round and plump, and <u>batten</u> more than you are aware.	
98	<b>Barab.</b> Ay, but, Ithamore, seest thou this?	
	It is a precious powder that I bought	
100	<u>Of an Italian, in Ancona</u> , once,	= from. = ancient port city on the Adriatic Sea. <sup>6</sup>
	Whose <u>operation</u> is to bind, infect,	= effect.
102	And poison <u>deeply</u> , yet not appear	= perhaps a trisyllable: <i>DEEP-e-ly</i> .
	<u>In</u> forty <u>hours</u> after it is ta'en.	= for. = a disyllable.

104	<b>Itha.</b> How, master?	
106	<b>Barab.</b> Thus, Ithamore: This <u>even</u> they use in Malta here, – 'tis called	107-9: every year on this evening, which is known as <i>St. Jacques' Evening (Even)</i> , the people of Malta customarily donate provisions to the convents.
108	Saint <u>Jaques' Even</u> , – and then, I say, they use To send their alms unto the nunneries:	<i>even</i> (line 107) = a monosyllable here and in the next line (though in line 108, <i>Even</i> means "evening"): <i>e'en</i> . <i>Jacques' Even</i> = pronounced in three syllables: <i>JA-ques E'en</i> .
110	Among the rest, bear this, and set it there: There's a dark entry where they take it in,	110-3: Barabas instructs Ithamore to drop off the pot of poisoned porridge at the convent.
112	Where they must neither see the messenger, Nor make inquiry who hath sent it <u>them</u> .	= ie. "to them."
114	<b>Itha.</b> How so?	115: ie. "why do they do it this way?"
116	<b>Barab.</b> Belike there is some ceremony in't.	117: "perhaps it is a religious rite of some kind."
118	There, Ithamore, must thou go place this pot: <u>Stay</u> ; let me spice it first.	= "wait a moment."
120	<b>Itha.</b> Pray, do, and let me help you, master.	
122	Pray, let me taste first.	
124	<b>Barab.</b> Prithee, do.	
126		
128	[ <i>Ithamore tastes.</i> ] What say'st thou now?	
130	<b>Itha.</b> <u>Troth</u> , master, <u>I'm loath</u> such a pot of pottage should be spoiled.	130-1: as a slave - especially one belonging to Barabas - Ithamore is likely not well fed. <i>Troth</i> = truthfully. <i>I'm loath</i> = ie. "I would hate for".
132	<b>Barab.</b> Peace, Ithamore! 'tis better so than spared.	133: "be quiet, Ithamore, it is better for the porridge to be spoiled than spared, ie. saved to be eaten later." <sup>1</sup>
134		
136	[ <i>Puts the powder into the pot.</i> ] Assure thyself thou shalt have broth <u>by the eye</u> :	137: ie. "do not worry, you will have broth to eat in abundance." <i>by the eye</i> = "as will fill the eye", ie. an unlimited amount. <sup>1,24</sup> = wallet. = strong box in which money is held. <sup>1</sup>
138	My <u>purse</u> , my <u>coffer</u> , and myself is thine.	
140	<b>Itha.</b> Well, master, I go.	
142	<b>Barab.</b> Stay; first let me stir it, Ithamore. As fatal be it to her as the <u>draught</u>	143-4: it had long been believed that Alexander the Great had been murdered by means of a cup of poisoned wine or water. <i>draught</i> = drink.
144	Of which great Alexander drunk, and died;	
146	And with her let it work like <u>Borgia's</u> wine, Whereof his sire the Pope was poisonèd!	145-6: <i>Rodrigo de Borgia y Borgia</i> served as a noteworthy dissolute pope (as Alexander VI, 1492-1504), with a level of greed for wealth and a hankering for women rarely matched in the annals of popery (and that is saying a lot!).

In few, the blood of Hydra, Lerna's bane,

148 The juice of hebon, and Cocytus' breath,

And all the poisons of the Stygian pool,

150 Break from the fiery kingdom, and in this  
 152 Vomit your venom, and envenom her  
 154 That, like a fiend, hath left her father thus!

154 **Itha.** [Aside] What a blessing has he given't! was  
 156 ever pot of rice-porridge so sauced? – What shall I  
 158 do with it?

158 **Barab.** O my sweet Ithamore, go set it down;  
 160 And come again so soon as thou hast done,  
 162 For I have other business for thee.

162 **Itha.** Here's a drench to poison a whole stable of  
Flanders mares: I'll carry't to the nuns with a powder.

164

166 **Barab.** And the horse-pestilence to boot: away!

168 **Itha.** I am gone:  
 168 Pay me my wages, for my work is done.

170 [Exit with the pot.]

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.<sup>14</sup>

147-152: Barabas lists a number of real and mythical toxic substances, wishes them all into the porridge, and urges them to poison Abigail.

**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.<sup>15</sup>

**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.<sup>6</sup>

148: **juice of hebon** = the OED calls **hebon** an unknown substance possessing a toxic juice;<sup>1</sup> 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.<sup>6</sup>

149: allusion to the toxic properties of the waters of Hades; **Stygian** is an adjective for the **River Styx**, but was often used to refer collectively to all the waters down below.

150-1: **Break from...venom** = "come out from hell and immerse yourself into this pot".

**envenom** = poison.

= dressed, flavoured with sauce.

= as soon.

= a trisyllable: *BUS-i-ness*.

= dose.<sup>8</sup>

163: **Flanders mares** = oft referred-to horses, proverbial for their size and strength.

**with a powder** = right away, in great haste, with obvious pun.<sup>1</sup>

165: "and add horse-pox to the pot as well; get going, Ithamore!"<sup>5</sup>

= ie. "consider it done!"

172	<b>Barab.</b> I'll pay thee with a vengeance, Ithamore!	172: Barabas reminds the audience of what he really thinks of Ithamore.
174	[Exit.]	
<b>ACT III, SCENE V.</b>		
<i>The Interior of the Council-House.</i>		
<i>Enter Ferneze, Martin Del Bosco, Knights, and Basso.</i>		
1	<b>Fern.</b> Welcome, great basso: how fares Calymath?	1ff: given their weak position, Ferneze has no choice but to address the Turk so obsequiously.
2	What wind drives you thus into Malta-road?	= harbour.
4	<b>Basso.</b> The wind that bloweth all the world besides, Desire of gold.	
6	<b>Fern.</b> Desire of gold, great sir!	
8	That's to be gotten in the <u>Western Inde</u> :	= the West Indies, but meaning all of the Western Hemisphere, from which Spain was known to have gathered her immense wealth. <sup>6</sup>
10	In Malta are no golden minerals.	
12	<b>Basso.</b> To you of Malta thus saith Calymath:	12-13: the month granted by the Turks for the Maltese to collect the required tribute has passed.
14	The time you took for respite is at hand	
16	For the performance of your promise passed;	
18	And for the tribute-money I am sent.	
20	<b>Fern.</b> Basso, in brief, <u>shalt have</u> no tribute here,	= "you shall receive".
22	Nor shall the heathens live upon our spoil:	17-23: rather than allow the Turks to capture any of Malta or its goods, Ferneze would see the island destroyed.
24	First will we <u>raze</u> the city-walls ourselves,	= raze. <sup>4</sup>
26	Lay waste the island, <u>hew</u> the temples down,	= cut or bring. <sup>1</sup>
28	And, shipping off our goods to Sicily,	
30	Open an entrance for the <u>wasteful</u> sea,	21: open a passage for the destroying ( <i>wasteful</i> ) <sup>8</sup> sea to enter and engulf Malta.
32	Whose <u>billows</u> , beating <u>the resistless banks</u> ,	22: <i>billows</i> = swells or waves.
34	Shall overflow it with their <u>refluence</u> .	<i>the resistless banks</i> = the banks which cannot resist the waves.
36	<b>Basso.</b> Well, governor, since thou hast broke the <u>league</u>	= reverse flow. <sup>1</sup>
38	By <u>flat</u> denial of the promised tribute,	= agreement.
40	Talk not of razing down your city-walls;	= unequivocal, absolute.
42	You shall not need trouble yourselves so far,	
44	For Selim Calymath shall come himself,	
46	And with brass bullets batter down your towers,	30: note the fine alliteration in this line.
48	And turn proud Malta to a wilderness,	
50	For these intolerable wrongs of yours:	
52	And so, farewell.	
54	<b>Fern.</b> Farewell.	

38		[Exit Basso.]	
40	And now, you men of Malta, look about, And let's <u>provide</u> to welcome Calymath: Close your <u>port-cullis</u> , charge your <u>basilisks</u> ,		= prepare. 41: <b>port-cullis</b> = familiar grated gate that drops down to block the entrance to a fortress. <sup>1</sup> <b>basilisks</b> = large cannons.
42	And, as you <u>profitably</u> take up arms, So now courageously encounter <u>them</u> ,		= ie. "for your benefit".
44	For by this answer broken is the league, And <u>naught</u> is to be looked for now but wars,		= ie. the Turks.
46	And naught to us more welcome is than wars.		= nothing.
48		[Exeunt.]	
	<b><u>ACT III, SCENE VI.</u></b>		
	<i>The Interior of the Nunnery.</i>		
	<i>Enter Friar Jacomo and Friar Barnardine.</i>		
1	<b>Fr. Jac.</b> O brother, brother, all the nuns are sick,		
2	And <u>physic</u> will not help them! <u>they must die</u> .		= medicine. = ie. "there is no hope."
4	<b>Fr. Bar.</b> The abbess sent for me to be confessed: O, what a sad confession will there be!		
6			
8	<b>Fr. Jac.</b> And so did fair Maria send for me: I'll <u>to</u> her <u>lodging</u> ; hereabouts she lies.		= go to. = cell or room.
10		[Exit.]	
12		<i>Enter Abigail.</i>	
14	<b>Fr. Bar.</b> What, all dead, save only Abigail!		
16	<b>Abig.</b> And I shall die too, for I feel death coming. Where is the friar that conversed with me?		17: Abigail refers to Friar Jacomo, with whom she spoke at Act III.iii.88ff.
18	<b>Fr. Bar.</b> O, he is gone to see the other nuns.		
20			
22	<b>Abig.</b> I sent for him; but, seeing you are come, Be you my <u>ghostly father</u> : and first know, That in this house I lived religiously, Chaste, and devout, much sorrowing for my sins; But, <u>ere</u> I came –		= spiritual confessor.
24			= before.
26			
28	<b>Fr. Bar.</b> What then?		
30	<b>Abig.</b> I did offend high Heaven so grievously As I am almost <u>desperate</u> for my sins; And one offense torments me more than all. You knew Mathias and Don Lodowick?		= without hope of heavenly forgiveness. <sup>8</sup>
32			
34	<b>Fr. Bar.</b> Yes; what of them?		

36	<b>Abig.</b> My father did <u>contract</u> me to 'em both; First to Don Lodowick: him I never loved;	= ie. engage (to be married).
38	Mathias was the man that I held dear, And for his sake did I become a nun.	
40		
42	<b>Fr. Bar.</b> So: say how was their end?	
44	<b>Abig.</b> Both, jealous of my love, <u>envied</u> each other; And by my father's <u>practice</u> , which is there Set down at large, the gallants were both slain.	= hated. <sup>3</sup> 44: <b>practice</b> = scheme or treachery. <sup>1,4</sup> 44-45: <b>which is...slain</b> = ie. "which story I have written down in full."
46		
48	[Gives writing.]	
50	<b>Fr. Bar.</b> O, monstrous villainy!	
52	<b>Abig.</b> To work my peace, this I confess to thee: Reveal it not; for then my father dies.	53: "you must not tell this to anyone, for if you reveal what I have said, my father will be arrested and executed."
54	<b>Fr. Bar.</b> Know that confession must not be revealed; The canon-law forbids it, and the priest That makes it known, <u>being degraded</u> first,	= ie. being deprived of his orders, ie. defrocked. <sup>1</sup>
56		
58	Shall be condemned, and then <u>sent to the fire</u> .	= perhaps "be consigned to hell", but Bevington interprets this to mean "will be executed" (see Jacomo's assertion at line 85 below that "'tis death" for a priest to reveal any statement made during confession; as a factual matter, however, an expelled cleric would not expect to be murdered for this transgression.
60	<b>Abig.</b> So I have heard; pray, therefore, keep it <u>close</u> . Death seizeth on my heart: ah, gentle friar, Convert my father that he may be saved, And witness that I die a Christiän!	= secret.
62		
64		
66	[Dies.]	
68	<b>Fr. Bar.</b> Ay, and a virgin too; that grieves me most. But I must <u>to</u> the Jew, and <u>exclaim on</u> him, And make him stand in fear of me.	67: Catholic clerics were often portrayed as lascivious. 68: <b>to</b> = ie. go to. <b>exclaim on</b> = denounce or accuse. <sup>2,4</sup>
70		
72	<i>Re-enter Friar Jacomo.</i>	
74	<b>Fr. Jac.</b> O brother, all the nuns are dead! let's bury them.	
76	<b>Fr. Bar.</b> First help to bury <u>this</u> ; then go with me, And help me to exclaim against the Jew.	= "this body", meaning Abigail's.
78	<b>Fr. Jac.</b> Why, what has he done?	
80	<b>Fr. Bar.</b> A thing that makes me tremble to <u>unfold</u> .	= reveal.
82	<b>Fr. Jac.</b> What, has he crucified a child?	82: Jews in England had, since the 12th century, been accused of capturing and crucifying Christian children as part of their Passover celebrations.
84	<b>Fr. Bar.</b> No, but a worse thing: 'twas told me in <u>shrift</u> ; Thou know'st 'tis death, <u>an if</u> it be revealed.	= confession. = ie. if.



86 | Come, let's away.

88

[*Exeunt.*]

= "let's go."

END OF ACT III.

## ACT IV.

### SCENE I.

*A Street.*

*Enter Barabas and Ithamore. Bells within.*

= church bells are heard sounding from off-stage.

1 **Barab.** There is no music to a Christian's knell:

= ie. "there is no music compared to (ie. as sweet as the sound of) a Christian's death knell."

**knell** = ie. death knell, the ringing of a bell at a funeral or signaling an individual's death.

2 How sweet the bells ring, now the nuns are dead,  
That sound at other times like tinkers' pans!

3: to Barabas, church bells usually sound like the rattling pans of a **tinker**, a craftsman who mends pots, etc.<sup>1</sup>

= worked.

4 I was afraid the poison had not wrought,  
Or, though it wrought, it would have done no good,  
6 For every year they swell, and yet they live:  
Now all are dead, not one remains alive.

= the nuns become pregnant.<sup>4</sup>

8 **Ithamore.** That's brave, master: but think you it will  
10 not be known?

9: **brave** = wonderful.

9-10: **think you...known** = ie. "don't you worry that you will be found out?"

12 **Barab.** How can it, if we two be secret?

14 **Itha.** For my part, fear you not.

16 **Barab.** I'd cut thy throat, if I did.

18 **Itha.** And reason too.  
But here's a royal monastery hard by;  
20 Good master, let me poison all the monks.

= ie. with good reason.

= close by here.

22 **Barab.** Thou shalt not need; for, now the nuns are dead,  
They'll die with grief.

= ie. "that will not be necessary". = ie. "now that".

23: the monks will die from grief over losing their sex partners.

24 **Itha.** Do you not sorrow for your daughter's death?

26 **Barab.** No, but I grieve because she lived so long,  
28 An Hebrew born, and would become a Christian:  
Cazzo, diabola!

29: **Cazzo** = an oath of contempt;<sup>3</sup> printed in the quarto as **Catho**, emended by Dyce. **Cazzo** refers to the male sexual organ; Rogers notes that the 1598 publication *A Worlde of Words* by John Florio wrote that *Cazzo* was "a petty oath ... among the Italian populace, who have it constantly in its mouth."

**daibola** = Barabas means **diablo**, Spanish for "devil".

32 **Ithamore.** Look, look, master; here come two religious  
caterpillars.

= **caterpillar** was a common term used to describe one who was considered a societal parasite.

34 *Enter Friar Jacomo and Friar Barnardine.*

36 **Barab.** I smelt 'em ere they came.

38 **Itha.** [*Aside*] God-a-mercy, nose! – Come, let's begone.

= "thank you, nose!" - referring to Barabas' large prop-nose.

40 **Fr. Bar.** Stay, wicked Jew; repent, I say, and stay.

42 **Fr. Jac.** Thou hast offended, therefore must be damned.

44 **Barab.** [*Aside to Ithamore*]  
*I fear they know we sent the poisoned broth.*

46 **Itha.** And so do I, master; therefore speake 'em fair.

48 **Fr. Bar.** Barabas, thou hast –

50

52 **Fr. Jac.** Ay, that thou hast –

54 **Barab.** True, I have money; what though I have?

56 **Fr. Bar.** Thou art a –

58 **Fr. Jac.** Ay, that thou art, a –

60 **Barab.** What needs all this? I know I am a Jew.

62 **Fr. Bar.** Thy daughter –

64 **Fr. Jac.** Ay, thy daughter –

66 **Barab.** O, speak not of her! then I die with grief.

68 **Fr. Bar.** Remember that –

70 **Fr. Jac.** Ay, remember that –

72 **Barab.** I must needs say that I have been a great usurer.

74 **Fr. Bar.** Thou hast committed –

76 **Barab.** Fornication: but that was in another country;  
 And besides, the wench is dead.

78 **Fr. Bar.** Ay, but, Barabas,  
 Remember Mathias and Don Lodowick.

80 **Barab.** Why, what of them?

82 **Fr. Bar.** I will not say that by a forged challenge they  
 met.

84

86 **Barab.** [*Aside to Ithamore*]  
*She has confessed, and we are both undone.*  
*My bosom inmate! but I must dissemble.* –

88

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,

= "speak courteously to them."

49ff: the monks struggle to find their words; knowing they want to accuse him of a crime, Barabas finishes their sentences for them, deliberately "misunderstanding" what they intend to say.

= necessarily.

= ruined.

88: **My bosom inmate** = meaning Ithamore; an **inmate** was one who shared another's dwelling.<sup>1</sup>  
**dissemble** = play-act.

= please.

	Hard-hearted to the poor, a <u>covetous</u> wretch,	= greedy, a disyllable here.
94	That would for <u>lucre's sake</u> have <u>sold my soul</u> ;	94: <i>lucre's sake</i> = the sake of financial gain. <sup>2</sup> <i>sold my soul</i> = 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 <i>The Jew of Malta</i> and <i>Dr. Faustus</i> in 1589.
	A hundred for a hundred I have ta'en;	95: Barabas has charged 100% interest on loans.
96	And now for store of wealth may I compare With all the Jews in Malta: but what is wealth?	96-97: <i>now for...Malta</i> = Barabas has as much money as any Jew in Malta, or perhaps as all the other Jews in Malta combined.
98	I am a Jew, and therefore am I <u>lost</u> .	= spiritually damned. <sup>1</sup>
100	<u>Would</u> penance serve [t' atone] for this my sin, I could afford to whip myself to death, –	= if only.
102	<i>Itha.</i> And so could I; but penance <u>will not serve</u> .	= "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.
104	<i>Barab.</i> To fast, to pray, and <u>wear a shirt of hair</u> ,	= 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. <sup>16</sup>
	And on my knees creep to Jerusalem.	105: ie. as a pilgrim.
106	Cellars of wine, and <u>sollars</u> full of wheat,	= lofts or attics used as granaries; <sup>1</sup> note the wordplay of <i>cellars</i> and <i>sollars</i> .
108	Warehouses stuffed with spices and with drugs,	
110	Whole chests of gold in bullion and in coin, Besides, I know not how much weight in pearl <u>Orient</u> and round, have I within my house; At Alexandria merchandise <u>unsold</u> ;	= lustrous. = Dyce emends <i>unsold</i> to <i>untold</i> , meaning "uncounted", but <i>unsold</i> , meaning "yet undisposed of", works just as well.
112	But yesterday two ships went from this town,	
114	Their voyage will be worth ten thousand crowns; In Florence, Venice, Antwerp, London, Seville, Frankfort, <u>Lubeck</u> , Moscow, and where not,	= port city in northern Germany.
116	Have I debts <u>owing</u> ; and, in most of these,	= ie. owed to him.
118	Great sums of money lying in the <u>banco</u> ; All this I'll give to some religious house, <u>So</u> I may be baptized, and live therein.	= bank. <sup>17</sup>
120		= provided. <sup>5</sup>
122	<i>Fr. Jac.</i> O good Barabas, come to our house!	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.
124	<i>Fr. Bar.</i> O, no, good Barabas, come to our house! And, Barabas, you know –	
126	<i>Barab.</i> I know that I have highly sinned: You shall convert me, you shall have all my wealth.	126-7: Barabas accepts Barnabas' invitation. 127: a long line; perhaps the second <i>you shall</i> can be read as <i>you'll</i> , or <i>all</i> can be deleted.
128		

130	<b>Fr. Jac.</b> O Barabas, <u>their laws</u> are strict!	= the rules by which the monks of Barnardine's monastery must live.
132	<b>Barab.</b> I know they are; and I will <u>be</u> with you.	= join, go; Barabas pretends to change his mind.
134	<b>Fr. Bar.</b> They wear no shirts, and they go bare-foot too.	133: Barnabas responds to Giacomo's accusation with his own.
136	<b>Barab.</b> Then 'tis not for me; and I am <u>resolved</u> You shall confess me, and have all my goods.	= decided. 135: Barabas will join Barnardine's monastery after all; note how Barabas manipulatively plays the friars off each other.
138	<b>Fr. Jac.</b> Good Barabas, come to me.	
140	<b>Barab.</b> [ <i>Aside to Giacomo.</i> ] <i>You see I answer him, and yet he stays;</i>	141-2: "you see how I have told Barnardine I would accept his offer, but he won't leave."
142	<i>Rid him away, and go you home with me.</i>	
144	<b>Fr. Jac.</b> <i>I'll be with you to-night.</i>	
146	<b>Barab.</b> <i>Come to my house at one o'clock this night.</i>	
148	<b>Fr. Jac.</b> [ <i>To Barnardine</i> ] You hear your answer, and you may be gone.	
150	<b>Fr. Bar.</b> Why, go, get you away.	
152	<b>Fr. Jac.</b> I will not go for thee.	
154	<b>Fr. Bar.</b> Not! then I'll make <u>thee go</u> .	= in light of Giacomo's response, Craik emends <b>thee go</b> to <b>thee, rogue</b> .
156	<b>Fr. Jac.</b> How! dost call me rogue?	
158		
160	[ <i>They fight.</i> ]	159: in this comical digression, Marlowe causes the Catholics to behave in a decidedly most un-monk-like fashion.
162	<b>Itha.</b> Part 'em, master, part 'em.	
164	<b>Barab.</b> This is <u>mere frailty</u> : brethren, be content. –	163: Barabas reproves the monks: "this shows complete moral weakness ( <b>mere frailty</b> ); brothers, get a hold of yourselves."
166	Friar Barnardine, go you with Ithamore: – [ <i>Aside to Barnardine</i> ] <i>You know my mind; let me alone with him.</i>	166: ie: "you know I really want to join with you; leave me alone here to deal with Giacomo." I have accepted Bevington's decision to turn lines 166 and 171 into asides.
168	<b>Fr. Jac.</b> Why does he go to thy house? let him be gone.	
170	<b>Barab.</b> [ <i>Aside to Barnardine</i> ] <i>I'll give him something, and so stop his mouth.</i>	166: "I will tell Giacomo something that will shut him up."
172		
174	[ <i>Exit Ithamore with Friar Barnardine.</i> ]	
176	I never heard of any man but <u>he</u> Maligned the order of <u>the Jacobins</u> : But do you think that I believe his words? Why, brother, you converted Abigail; And I am bound in <u>charity</u> to <u>requite</u> it, And so I will. O Giacomo, fail not, but come.	175-6: <b>he</b> 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!

182	<b>Fr. Jac.</b> But, Barabas, who shall be your <u>godfathers</u> ? For <u>presently</u> you shall be <u>shrived</u> .	= the sense seems to be "witnesses". = shortly. = confessed.
184	<b>Barab.</b> <u>Marry</u> , <u>the Turk</u> shall be one of my godfathers,	= a common oath. = ie. Ithamore.
186	But not a word to any of your <u>covent</u> .	= older spelling of <i>convent</i> .
188	<b>Fr. Jac.</b> I warrant thee, Barabas.	188: "I assure you (I shall say nothing)."
190	[Exit Friar Jacomo.]	
192	<b>Barab.</b> So, now the fear is past, and I am safe; For <u>he</u> that <u>shrived her</u> is within my house:	= ie. Barnardine. = first took Abigail's confession.
194	What if I murdered him <u>ere</u> Jacomo comes?	= before.
196	Now I have such a plot for both their lives, As never Jew nor Christian knew the like: <u>One turned my daughter</u> , therefore he shall die;	= the one (Jacomo) converted my daughter".
198	The other knows enough to have my life,	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.
200	Therefore 'tis not <u>requisite</u> he should live. But are not both these wise men, to suppose That I will leave my house, my goods, and all,	= appropriate. <sup>1</sup> 200-2: Barabas is ironic.
202	<u>To fast and be well whipt</u> ? I'll none of that.	= ie. in order to live a life of fasting and other forms of mortification.
204	Now, Friar Barnardine, I come to you: I'll feast you, lodge you, <u>give you fair words</u> ,	= "speak agreeably to you"; <i>fair</i> is disyllable: <i>FAY-er</i> .
206	And, after that, I and <u>my trusty Turk</u> – <u>No more, but so</u> : it must and shall be done.	= ie. Ithamore. = "there is nothing more to do but this".
 <b><u>ACT IV, SCENE II.</u></b> <i>The Interior of Barabas' House.</i>  <i>Still on Stage: Barabas.</i> <i>Enter Ithamore.</i>		
1	<b>Barab.</b> Ithamore, tell me, is the friar asleep?	
2		
4	<b>Itha.</b> 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:	
6	I fear me he <u>mistrusts</u> what we intend.	= is suspicious of.
8	<b>Barab.</b> No; 'tis an <u>order</u> which the friars use: Yet, if he knew our <u>meanings</u> , could he scape?	= custom. <sup>1</sup> 9: "yet if Barnardine were to learn what our intentions ( <i>meanings</i> ) <sup>1</sup> are for him, is there any way he can escape from the house?"
10		
12	<b>Itha.</b> No, none can hear him, cry he ne'er so loud.	
	<b>Barab.</b> Why, true; <u>therefore</u> did I place him <u>there</u> :	13: the line is short and unmetrical; perhaps <i>therefore</i> can be emended to <i>and therefore</i> .

14	The other chambers open towards the street.	<i>therefore</i> = for that reason. <i>there</i> = ie. in an interior room of the house.
16	<b>Itha.</b> You loiter, master; wherefore stay we thus? O, how I long to see him <u>shake his heels</u> !	16: "you are wasting time, master; why are we hesitating?" = hang, <sup>4</sup> ie. die.
18	<b>Barab.</b> Come on, sirrah:	
20	Off with your <u>girdle</u> ; make a handsome noose. –	= belt.
22	<i>[Ithamore takes off his girdle, and ties a noose on it.]</i>	22-29: stage directions added by later editors.
24	<i>[Curtain drawn to reveal Barnardine asleep.]</i>	25: the rear space of the stage represents the bedroom in which Barnardine is sleeping.
26	Friar, awake!	
28	<i>[They put the noose round the Friar's neck.]</i>	
30	<b>Fr. Bar.</b> What, do you mean to strangle me?	
32	<b>Itha.</b> Yes, 'cause you <u>use to confess</u> .	= "are in the habit of hearing confessions." <sup>4</sup>
34	<b>Barab.</b> Blame not us, but the proverb, – Confess and be hanged. – Pull hard.	35-36: <i>Confess and be hanged</i> = this expression, intro- duced into print by Marlowe here, was proverbial.
36	<b>Fr. Bar.</b> What, will you <u>have</u> my life?	= the quarto prints <i>save</i> , emended by Dyce.
38	<b>Barab.</b> Pull hard, I say. – You would have had my goods.	
40	<b>Itha.</b> Ay, <u>and our lives too</u> : – therefore pull <u>amain</u> .	42: <i>and our lives too</i> = ie. were Barnardine to reveal that Barabas and Ithamore were the prime movers behind the deaths of Lodowick and Mathias. <i>amain</i> = "with all your might." <sup>2</sup>
42	<i>[They strangle the Friar.]</i>	
44	'Tis neatly done, sir; here's no print at all.	46: examining the dead man's neck, Ithamore observes the strangling has left no mark.
46	<b>Barab.</b> Then is it as it should be. Take him up.	
48	<b>Itha.</b> Nay, master, be ruled by me a little.	50: Ithamore has an idea, and asks Barabas to let him im- plement it.
50	<i>[Takes the body, sets it upright against the wall, and puts a staff in its hand.]</i>	
52	So, let him lean upon his staff; excellent! he stands as if he were <u>begging of bacon</u> .	= ie. begging for food or alms on the street.
54	<b>Barab.</b> Who would not think but that this friar lived? What time o' night is't now, sweet Ithamore?	
56	<b>Itha.</b> Towards one.	
58	<b>Barab.</b> Then <u>will not Jacomo</u> be long from hence.	= ie. Jacomo will not.
60	<i>[Exeunt.]</i>	
62		



## ACT IV, SCENE III.

*Before the House of Barabas.*

*Still on Stage: Barnardine's body, propped up.  
Enter Friar Jacomo.*

1 **Fr. Jac.** This is the hour wherein I shall proceed;  
2 O happy hour, wherein I shall convert  
An infidel, and bring his gold into our treasury!

4 But soft! is not this Barnardine? it is;  
And, understanding I should come this way,  
6 Stands here o' purpose, meaning me some wrong,  
And intercept my going to the Jew. –  
8 Barnardine!  
Wilt thou not speak? thou think'st I see thee not;  
10 Away, I'd wish thee, and let me go by:  
No, wilt thou not? nay, then, I'll force my way;  
12 And, see, a staff stands ready for the purpose.  
As thou lik'st that, stop me another time!

14 [Takes the staff, and strikes down the body.]

16 *Enter Barabas and Ithamore.*

18 **Barab.** Why, how now, Jacomo! what hast thou done?  
20 **Fr. Jac.** Why, stricken him that would have struck at me.

22 **Barab.** Who is it? Barnardine! now, out, alas, he is  
24 slain!

26 **Itha.** Ay, master, he's slain; look how his brains drop  
out on's nose.

28 **Fr. Jac.** Good sirs, I have done't: but nobody knows it  
30 but you two; I may escape.

32 **Barab.** So might my man and I hang with you for  
company.

34 **Itha.** No; let us bear him to the magistrates.

36 **Fr. Jac.** Good Barabas, let me go.

38 **Barab.** No, pardon me; the law must have his course:  
40 I must be forced to give in evidence,  
That, being importuned by this Barnardine

42 To be a Christiän, I shut him out,  
And there he sate: now I, to keep my word,  
44 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.<sup>4,8</sup>  
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.<sup>8</sup>

= an exclamation of reproach.<sup>1</sup> = 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.<sup>1,5</sup>

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".

46	Was up thus early, with intent to go Unto your friary, because you <u>stayed</u> .	= were delayed, ie. did not arrive at the appointed time.
48	<b>Itha.</b> <u>Fie upon 'em!</u> master, will you turn Christian, when holy friars turn devils and murder one another?	= exclamation of disgust.
50		
52	<b>Barab.</b> No; for this example I'll remain a Jew: Heaven bless me! what, a <u>friar</u> a murderer! When shall you see a Jew commit the like?	= a monosyllable here.
54		
56	<b>Itha.</b> Why, a Turk could ha' done no more.	
58	<b>Barab.</b> To-morrow <u>is the sessions</u> ; you shall <u>to it</u> . – Come, Ithamore, let's help to take him <u>hence</u> .	= ie. the courts are in session. = ie. attend the sessions. = from here.
60	<b>Fr. Jac.</b> Villains, I am a sacred person; touch me not.	
62	<b>Barab.</b> The law shall touch you; we'll but lead you, we: 'Las, I could weep at your calamity! –	
64	Take in the staff too, for that must be shown:  Law <u>wills</u> that each <u>particular</u> be known.	64: "bring the weapon, too, it is evidence which must be presented." = requires. <sup>1</sup> = detail.
66		
	[ <i>Exeunt.</i> ]	
	 <b>ACT IV, SCENE IV.</b>  <i>A Veranda of the House of Bellamira.</i>   <i>Enter Bellamira and Pilia-Borza.</i>	
1	<b>Bell.</b> Pilia-Borza, didst thou meet with Ithamore?	
2		
4	<b>Pilia.</b> I did.	
6	<b>Bell.</b> And didst thou deliver my letter?	
8	<b>Pilia.</b> I did.	
10	<b>Bell.</b> And what thinkest thou? will he come?	
12	<b>Pilia.</b> I think so: and yet I cannot tell; for, at the reading of the letter, he looked <u>like a man of another world</u> .	= ie. as if he were dreaming, or like a ghost (because he went pale). <sup>5</sup>
14	<b>Bell.</b> Why so?	
16	<b>Pilia.</b> That such a base slave as he should be <u>saluted</u> by such a <u>tall</u> man as I am, <u>from</u> such a beautiful dame as you.	= addressed, greeted. <sup>2</sup> = noble or handsome. <sup>3,7</sup> = ie. "bearing a message from".
18		
20	<b>Bell.</b> And what said he?	
22	<b>Pilia.</b> Not a wise word; only gave me a nod, as who should say, "Is it even so?" and so I left him, being	22-23: <i>as who should say</i> = "as one who would say". 23-25: <i>being driven...countenance</i> = ie. "he being dumb-

24	driven to a non-plus at the <u>critical</u> aspect of my terrible countenance.	struck, no doubt because of the censorious or imposing ( <i>critical</i> ) <sup>1</sup> look on my awe-inspiring face."
26	<i>Bell.</i> And where didst meet him?	
28	<i>Pilia.</i> Upon mine own <u>free-hold</u> , within forty foot of	29-30: <i>Upon mine...gallows</i> = literally, on Pilia's own property, which he, as a free man, possesses absolutely (a <i>free-hold</i> ), 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. <sup>8</sup>
30	the gallows, <u>conning his neck-verse</u> , I take it, looking	= ie. memorizing ( <i>conning</i> ) the first verse of Psalms 50 of the Vulgate Bible: <i>miserere mei Deus secundum misericordiam tuam iuxta multitudinem miserationum tuarum dele iniquitates meas.</i>
32	<u>of a friar's execution</u> ; whom I saluted with an old <u>hempen</u> proverb, <i>Hodie tibi, cras mihi</i> , and so I left	<i>neck-verse</i> = 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.
34	him to the mercy of the hangman: but, <u>the exercise</u> being done, see where he comes.	= on.
36	<i>Enter Ithamore.</i>	32: <i>hempen</i> = made of hemp, a material used to make rope and nooses, hence "noose-related".
38	<i>Itha.</i> I never knew a man take his death so patiently as this friar; he was ready to leap off <u>ere</u> the halter was	<i>Hodie tibi, cras mihi</i> = Latin: "today you, tomorrow me." <sup>19</sup>
40	about his neck; and, when the hangman had put on his <u>hempen tippet</u> , he made such haste to his prayers, as if	= ie. Pilia's sermon or service. <sup>3,24</sup>
42	he had had another <u>cure</u> to serve. Well, go <u>whither</u> he	= Ithamore, like Pilia-Borza, was at the hanging of Jacomo.
	will, <u>I'll be none of his followers in haste</u> : and, now I	= before.
44	think on't, going to the execution, <u>a fellow</u> met me	= ie. noose; a <i>tippet</i> properly is a strip of cloth worn like a scarf, and which became a humorous term for a noose. <sup>1</sup>
46	with a <u>muschatoes</u> like a raven's wing, and a dagger	42: <i>cure</i> = clerical office or parish to which he was hurrying. <sup>1</sup>
	with a hilt <u>like a warming-pan</u> ; and he gave me a letter	<i>whither</i> = where.
	from one Madam Bellamira, <u>saluting</u> me in such <u>sort</u>	= "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.
48	as if he had meant to make clean my boots with his	= ie. Pilia.
	lips; the <u>effect</u> was, that I should come to her house: I	= moustache.
		= like the long handle on a warming-pan.
		= addressing. = manner.
		48-49: <i>as if...lips</i> = 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.

50 wonder what the reason is; it may be she sees more in  
 52 me than I can find in myself; for she writes further,  
 54 that she loves me ever since she saw me; and who  
 56 would not requite such love? Here's her house; and  
 58 here she comes; and now would I were gone! I am not  
 60 worthy to look upon her.

62 **Pilia.** This is the gentleman you writ to.

64 **Itha.** [Aside] Gentleman! he flouts me: what gentry  
 66 can be in a poor Turk of tenpence? I'll be gone.

68 **Bell.** Is't not a sweet-faced youth, Pilia?

70 **Itha.** [Aside] Again, "sweet youth"! – Did not you, sir,  
 72 bring the sweet youth a letter?

74 **Pilia.** I did, sir, and from this gentlewoman, who, as  
 76 myself and the rest of the family, stand or fall at your  
 78 service.

80 **Bell.** Though woman's modesty should hale me back,  
 82 I can withhold no longer: welcome, sweet love.

84 **Itha.** [Aside] Now am I clean, or rather foully, out  
 86 of the way.

88 **Bell.** Whither so soon?

90 **Itha.** [Aside] I'll go steal some money from my  
 92 master to make me handsome – Pray, pardon me;  
 94 I must go see a ship discharged.

96 **Bell.** Canst thou be so unkind to leave me thus?

98 **Pilia.** An ye did but know how she loves you, sir!

100 **Itha.** Nay, I care not how much she loves me. – Sweet  
 102 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]

= return.

54: **would** = "I wish".

54-55: **I am not...upon her** = Ithamore is ashamed  
 of his slave's appearance.

= mocks. = quality of gentlemanliness.

= ie. "worth but", or "not worth even".

= "is he".

68: **the rest...family** = ie. the members of Bellamira's  
 household.<sup>8</sup>

**stand or fall** = common phrase used to describe  
 one's fate as depending on some contingency.<sup>1</sup>

= "drag me back", ie. "prevent me from behaving in such a  
 forward manner".

74: **clean** = utterly; but then Ithamore puns on **clean** with  
**foully**.

74-75: **out of the way** = lost, ie. "where I don't be-  
 long."

77: "where are you going so soon?"

= ie. Ithamore plans to get himself some respectable clothes.

= unloaded.

= if.

= if only.

= ie. "if you please", a courteous phrase of deference.

= it were.

104	<i>Let me alone; do but you speak him fair. –</i>	104: ie. "leave me alone to figure out a plan; you just speak nicely to him."
106	But you know some secrets of the Jew, Which, if they were revealed, would do him harm.	
108	<b>Itha.</b> Ay, and such as – <u>go to</u> , no more! I'll make him send me <u>half he has</u> , and <u>glad he scapes so</u> too: I'll write	= the modern equivalent is "get out of here!" 109: <b>half he has</b> = ie. half of all his wealth. <b>glad he scapes so</b> = "Barabas will be glad that I am letting him off that easily", ie. allowing him to keep half of his wealth. = right away.
110	unto him; we'll have money <u>straight</u> .	
112	<b>Pilia.</b> Send for a hundred crowns at least.	
114	<b>Itha.</b> <u>Ten hundred thousand crowns</u> . – [ <i>writing</i> ] <i>Master Barabas</i> , –	= ie. a million crowns.
116	<b>Pilia.</b> Write not so submissively, but threatening him.	117: ie. Ithamore should not be so deferential as to refer to Barabas with the respectful title <b>Master</b> .
118	<b>Itha.</b> [ <i>Writing</i> ] <u>Sirrah Barabas</u> , send me a hundred crowns.	= term of address used for inferiors.
122	<b>Pilia.</b> Put in two hundred at least.	
124	<b>Itha.</b> [ <i>Writing</i> ] <i>I charge thee send me three hundred by this bearer, and this shall be your <u>warrant</u>: if you do not – no more, but so.</i>	125: <b>warrant</b> = document authorizing a payment to be made to a certain person (in this case Pilia-Borza). 125-6: <b>if you...but so</b> = Ithamore adds an implied threat to the letter, but Pilia offers a concrete conclusion instead.
126		
128	<b>Pilia.</b> Tell him you will confess.	
130	<b>Itha.</b> [ <i>Writing</i> ] <i>Otherwise I'll confess all. – Vanish, and return in a <u>twinkle</u>.</i>	130-1: <b>Vanish...twinkle</b> = Ithamore instructs Pilia to hurry off to deliver the letter, and return - presumably with the money - just as quickly. <b>a twinkle</b> = the time it takes to wink. <sup>1</sup>
132		
134	<b>Pilia.</b> Let me alone; I'll <u>use</u> him in his kind.	133: ie. "I'll take care of it; I will treat ( <b>use</b> ) Barabas as he (being a Jew) deserves to be treated."
136	<b>Itha.</b> Hang him, Jew!	
138	[ <i>Exit Pilia-Borza with the letter.</i> ]	
140	<b>Bell.</b> Now, gentle Ithamore, lie in my lap. – Where are my maids? provide a <u>running</u> banquet;	140-1: Bellamira calls out to her off-stage servants. <b>provide...banquet</b> = "bring out some hastily-prepared ( <b>running</b> ) <sup>3</sup> sweets;" Dyce, however, emends <b>running</b> to <b>cunning</b> , referring thus to "skillfully-prepared sweets."
142	Send to the merchant, bid him bring me silks; – Shall Ithamore, my love, go in such rags?	141: Bellamira orders new clothes for Ithamore.
144	<b>Itha.</b> And bid the jeweller come hither too.	
146	<b>Bell.</b> I have no husband; sweet, I'll marry thee.	
148	<b>Itha.</b> <u>Content</u> : but we will leave this <u>paltry</u> land, And sail from hence to Greece, to lovely Greece; –	= "ok." = worthless, ie. fruitless. <sup>1</sup> 149-158: Ithamore's impressive knowledge of mythology is not surprising, since he was born in Thrace; see

150 I'll be thy Jason, thou my golden fleece; –

Where painted carpets o'er the meads are hurled,

152 And Bacchus' vineyards overspread the world;  
Where woods and forests go in goodly green; –

154 I'll be Adonis, thou shalt be Love's Queen; –

The meads, the orchards, and the primrose-lanes,

156 Instead of sedge and reed, bear sugar-canes:

Thou in those groves, by Dis above,

158 Shalt live with me, and be my love.

160 **Bell.** Whither will I not go with gentle Ithamore?

162 *Re-enter Pilia-Borza.*

164 **Itha.** How now! hast thou the gold[?]

166 **Pilia.** Yes.

168 **Itha.** But came it freely? did the cow give down her  
milk freely?

170 **Pilia.** At reading of the letter, he stared and stamped,  
172 and turned aside: I took him by the beard, and looked

upon him thus; told him he were best to send it: then

174 he hugged and embraced me.

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".  
= god of wine.

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.<sup>1</sup>  
**reed** = a tall, stiff marsh plant.<sup>1</sup>  
**bear** = grow.

= an oath, if a technically mistaken one: **Dis** is another name for Pluto, the god of Hades below.

158: an inside joke: this is (almost exactly) the first line of Marlowe's own poem, *The Passionate Shepherd to His Love*:<sup>7</sup>

"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."<sup>5</sup>

= "it would be best for him".

174: Barabas' reaction here is puzzling: perhaps it is because

176	<b>Itha.</b> Rather for fear than love.	he now has an excuse to get rid of Ithamore.
178	<b>Pilia.</b> 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.	
180		
182	<b>Itha.</b> The more villain he to keep me <u>thus</u> : here's goodly ' <u>parel</u> , is there not?	182-3: if Barabas is so grateful for Ithamore's services, why does he keep him in such poor clothing? <b>thus</b> = "like this", ie. "dressed this way;" Ithamore presumably gestures towards the rags covering his body. <b>'parel</b> = apparel.
184		
186	<b>Pilia.</b> To conclude, <u>he gave me ten crowns</u> .  [ <i>Delivers the money to Ithamore.</i> ]	= ie. as a gratuity.  187: Pilia hands over the 300 crowns he collected from Barabas.
188	<b>Itha.</b> But ten? I'll not leave him worth a <u>grey groat</u> .	189: "only ten? Why, by the time I am through with him, he will not have a penny left for himself." <b>grey groat</b> = a <b>groat</b> was a medieval coin of little value, first produced in England in the middle of the 14th century; <b>grey groat</b> was a common collocation used to refer to something of little or no value. <sup>1</sup>
190	Give me a <u>ream</u> of paper: we'll have a <u>kingdom</u> of gold for't.	190: <b>ream</b> = large quantity of paper; as Dyce notes, Ithamore takes advantage of the fact that <b>ream</b> was sometimes used to mean "realm" in order to pun with <b>kingdom</b> .
192	<b>Pilia.</b> Write for five hundred crowns.	
194	<b>Itha.</b> [ <i>Writing</i> ] Sirrah Jew, as you love your life, send me five hundred crowns, and give <u>the bearer</u> a hundred. – Tell him I must have't.	= ie. Pilia.
196		
198	<b>Pilia.</b> I <u>warrant</u> , your <u>worship</u> shall have't.	= "guarantee you". = Pilia's obsequiousness is over the top!
200	<b>Itha.</b> And, if he ask why I demand so much, tell him I scorn to write a line under a hundred crowns.	
202		
204	<b>Pilia.</b> You'd make a rich poet, sir. I am gone.	
206	[ <i>Exit with the letter.</i> ]	
208	<b>Itha.</b> Take thou the money; spend it for my sake.	
210	<b>Bell.</b> 'Tis not thy money, but thyself I <u>weigh</u> : Thus Bellamira esteems of gold;	= value. 211: "this is how much I value gold!"
212		
214	[ <i>Throws it aside.</i> ]	
216	But thus of thee.	215: "but this is how much I value you!"
218	[ <i>Kisses him.</i> ]	
220	<b>Itha.</b> That kiss again! – [ <i>Aside</i> ] She <u>runs division</u> of my lips. What an eye she casts on me! it twinkles like a star.	219-220: <b>she runs...my lips</b> = "she is kissing me repeatedly and with rapidity." <sup>4</sup> <b>runs division</b> = an expression from music: to <b>run division</b> is to play a rapid sequence of notes. <sup>1,3</sup>
222		



224	<b>Bell.</b> Come, my dear love, let's in and sleep together.	
226	<b>Itha.</b> O, that ten thousand nights were put in one, that we might sleep seven years together afore we wake!	
228	<b>Bell.</b> Come, amorous <u>wag</u> , first <u>banquet</u> , and then sleep.	= mischievous boy. = "let's eat".
230		
	[ <i>Exeunt.</i> ]	
	<b>ACT IV, SCENE V.</b>	
	<i>The Interior of House of Barabas.</i>	
	<i>Enter Barabas, reading a letter.</i>	<b>Entering Character:</b> Barabas is re-reading the previously-received letter in which Ithamore had demanded Barabas pay him 300 crowns.
1	<b>Barab.</b> <i>Barabas, send me three hundred crowns; –</i>	
2	Plain Barabas! O, that wicked courtezan!	2-3: Barabas is distressed to see in the letter that Ithamore has addressed him without the title <i>Master</i> (or the like), and called him simply by his name, and blames Bellamira for Ithamore doing this.
	He was not <u>wont</u> to call me Barabas; –	<b>wont</b> = accustomed.
4	<i>or else i will confess; – ay, there it goes:</i>	= French, literally "cut the throat", ie. "I'll cut his throat".
	But, if I get him, <u>coupe de gorge</u> for that.	6: ie. Ithamore sent Pilia-Borza, an unkempt ( <b>shaggy</b> ), tattered ( <b>tottered</b> ), mad ( <b>staring</b> , as one who stares) villain ( <b>slave</b> )". <sup>1,2</sup>
6	He sent a <u>shaggy</u> , <u>tottered</u> , <u>staring</u> <u>slave</u> ,	
		7-14: Barabas describes Pilia ( <b>he</b> ), the revolting low-life whom Ithamore sent to Barabas with the letter of blackmail.
	That, when <u>he</u> speaks, <u>draws out</u> his <u>grisly</u> beard,	<b>draws out</b> = ie. "pulls on or stretches the hairs of". <b>grisly</b> = fearsome, ghastly. <sup>1</sup>
8	And winds it twice or thrice about his ear;	
	Whose face has been a grind-stone for men's swords;	
10	His hands are hacked, some fingers cut quite off;	
	Who, when he speaks, grunts like a hog, and looks	
12	Like one that is employed in <u>catzery</u>	= cheating, roguery. <sup>3</sup>
	And <u>cross-biting</u> ; such a rogue	= cant term for "swindling". <sup>3</sup>
14	As is the husband to a hundred whores;	14: Bevington interprets: Pilia is a pimp who pretends to be married to his whores in order to blackmail the whores' clients.
	And I by him must send three hundred crowns.	
16	Well, my hope is, he will not stay there <u>still</u> ;	= always, ie. forever; Ithamore has to come home sometime, so that Barabas can get his hands on him.
	And, when he comes – O, <u>that he were but here!</u>	= "if only he were here!"
18		
	<i>Enter Pilia-Borza.</i>	
20		
	<b>Pilia.</b> Jew, I must ha' more gold.	
22		
	<b>Barab.</b> Why, want'st thou any of thy <u>tale</u> ?	23: "why, do you lack money for yourself?" <b>tale</b> = sum or reckoning of money. <sup>1,24</sup>
24		
	<b>Pilia.</b> No; but three hundred will not serve his turn.	= "no, I need no more, but the 300 crowns you paid earlier

26	<b>Barab.</b> Not serve his turn, sir!	no longer is enough to satisfy Ithamore's needs."
28	<b>Pilia.</b> No, sir; and therefore I must have five hundred more.	
32	<b>Barab.</b> I'll rather –	
34	<b>Pilia.</b> O, <u>good words</u> , sir, and <u>send it you were best</u> !	34: <b>good words</b> = expression used to request that the other party use less vehement speech. <sup>1</sup>
36	see, there's his letter.	<b>send it...best</b> = "it would be best for you to send it."
38	[Gives letter.]	
40	<b>Barab.</b> <u>Might he not as well come as send</u> ? pray, bid	= "couldn't Ithamore just as well come get the money himself as send someone else to do his errand?"
42	him come and fetch it: what he writes for you, ye shall have straight.	40-41: <b>what he writes...straight</b> = "and the amount he instructed me to give to you for your own use (ie. 100 crowns), you will receive immediately."
44	<b>Pilia.</b> Ay, and the rest too, or else –	
46	<b>Barab.</b> [Aside] I must <u>make this villain away</u> . –	= ie. "kill this villain."
48	Please you dine with me, sir, and you shall be most heartily – [Aside] <u>poisoned</u> .	
50	<b>Pilia.</b> No, <u>God-a-mercy</u> . Shall I have these crowns?	= "thank you."
52	<b>Barab.</b> I cannot do it; I have <u>lost my keys</u> .	= ie. to his treasury.
54	<b>Pilia.</b> O, if that be all, I can pick ope your locks.	
56	<b>Barab.</b> Or climb up to my counting-house window: you know my meaning.	55-56: Barabas lets Pilia know that he suspects what the audience knows for sure, that it was Pilia who burglarized his house and stole a bag of money, which we remember Pilia did in fact deliver to Bellamira to in Act III.i.
58	<b>Pilia.</b> 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.	59-60: <b>it is in...hang thee</b> = a bit of blackmail: Pilia hints he knows of the murders Barabas has committed.
62	<b>Barab.</b> [Aside] I am betrayed. –	
64	'Tis not five hundred crowns that I <u>esteem</u> ; I am not <u>moved</u> at that: this angers me,	63-64: <b>'Tis not...at that</b> = "I don't care about the 500 crowns; that is not what upsets me." <b>esteem</b> = value. <b>moved</b> = angered. <sup>1</sup>
66	That <u>he</u> , who knows I love him as myself, Should write in this <u>imperious</u> vein. Why, sir,	= ie. Ithamore. = arrogant. <sup>1</sup>
68	You know I have no child, and unto whom Should I leave all, but unto Ithamore?	
70	<b>Pilia.</b> Here's many words, but no crowns: the crowns!	
72	<b>Barab.</b> <u>Commend me</u> to him, sir, most <u>humbly</u> ,	72: <b>Commend me</b> = "present my greetings or well-wishes". <sup>2</sup> <b>humbly</b> = a trisyllable: <i>HUM-be-ly</i> .
74	And unto your good mistress <u>as unknown</u> .	= "whom I do not yet know."
76	<b>Pilia.</b> Speak, shall I have <u>'em</u> , sir?	= ie. the crowns.

78 **Barab.** Sir, here they are. –  
 [Gives money.]  
 80  
 82 [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!  
 84 Never loved man servant as I do Ithamore.  
 86 **Pilia.** I know it, sir.  
 88 **Barab.** Pray, when, sir, shall I see you at my house?  
 90 **Pilia.** Soon enough to your cost, sir. Fare you well.  
 92 [Exit.]  
 94 **Barab.** Nay, to thine own cost, villain, if thou com'st!  
 Was ever Jew tormented as I am?  
 96 To have a shag-rag knave to come [force from me]  
 Three hundred crowns, and then five hundred crowns!  
 98 Well; I must seek a means to rid 'em all,  
 And presently; for in his villainy  
 100 He will tell all he knows, and I shall die for't.  
 I have it:  
 102 I will in some disguise go see the slave,  
 And how the villain revels with my gold.  
 104 [Exit.]

## ACT IV, SCENE VI.

*The Veranda of the House of Bellamira.*

*Enter Bellamira, Ithamore, and Pilia-Borza.*

1 **Bell.** I'll pledge thee, love, and therefore drink it off.  
 2  
 4 **Itha.** [Whispers to her] Say'st thou me so? have at  
 it! and do you hear?  
 6 **Bell.** Go to, it shall be so.  
 8 **Itha.** Of that condition I will drink it up: Here's to  
 thee.  
 10 **Bell.** Nay, I'll have all or none.  
 12 **Itha.** There, if thou lov'st me, do not leave a drop.  
 14 **Bell.** Love thee! fill me three glasses.

81: Dyce suggests adding *e'er* after *I* for the sake of the meter.

= ragged, rascally.<sup>1</sup>

= dispatch, ie. kill.

= right away.

= ie. "and observe with my own eyes how".

**Entering Characters:** Dyce suggests the gang is sitting on the veranda. They have finished their banquet from the end of Act IV.iv.

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.

16	<b>Itha.</b> Three and fifty dozen: I'll pledge thee.	
18	<b>Pilia.</b> Knavely spoke, and like a knight-at-arms.	
20	<b>Itha.</b> Hey, <u>Rivo Castiliano</u> ! a man's a man.	= a drinker's toast; <b>rivo</b> is sometimes exclaimed by itself. <sup>3</sup>
22	<b>Bell.</b> Now to the Jew.	22: Bellamira toasts Barabas in gratitude for his money. <sup>8</sup>
24	<b>Itha.</b> Ha! to the Jew; – and send me money you were	25-26: <b>and send...best</b> = Ithamore apostrophizes to the
26	best.	absent Barabas.
28	<b>Pilia.</b> What wouldst thou do, if he should send thee none?	<b>you were best</b> = ie. "it would be best for you".
30	<b>Itha.</b> Do nothing: but I know what I know; he's a	
32	murderer.	
34	<b>Bell.</b> I had not thought he had been so <u>brave</u> a man.	= great or daring. <sup>1</sup>
36	<b>Itha.</b> You knew Mathias and the governor's son; he	
38	and I killed 'em both, and yet never touched 'em.	
40	<b>Pilia.</b> O, <u>bravely</u> done!	= excellently.
42	<b>Itha.</b> I carried the broth that poisoned the nuns; and he	
	and I, <u>snickle hand too fast</u> , strangled a friar.	= the editors have struggled to make sense of this likely
		corrupted clause; <b>snickle</b> is north-country dialect for
		"noose", and "to be snickled" is "to be hanged". <sup>3</sup>
		Cunningham proposes emending the clause to <b>snickle</b>
		<b>hard and fast</b> , and Skeat to <b>two hands snicle-fast</b> .
		Bevington keeps the wording but emends the punctuation to
		<b>snickle! hand to! fast!</b> , which he glosses as "put the noose
		around his neck! hold fast! tightly!"
44	<b>Bell.</b> You two alone?	
46	<b>Itha.</b> We two; and 'twas never known, nor never shall	
48	be <u>for me</u> .	= "as far as I am concerned." <sup>5</sup>
50	<b>Pilia.</b> [Aside to Bellamira]	
52	<i>This shall with me unto the governor.</i>	49: "this information I will bring directly to the governor."
54	<b>Bell.</b> [Aside to Pilia-Borza]	
56	<i>And <u>fit</u> it should: but first let's <u>ha'</u> more gold. –</i>	= "it is fitting". = have.
58	<i>Come, gentle Ithamore, lie in my lap.</i>	
60	<b>Itha.</b> <u>Love me little, love me long</u> : let music rumble,	= an old proverb or expression.
	Whilst I in thy <u>incony</u> lap do tumble.	= sweet or delicate, <sup>3,24</sup> with a bawdy pun: <b>cony</b> , often
		spelled "cunny", was slang for female genitalia. <sup>1</sup>
58	<i>Enter Barabas, disguised as a French musician,</i>	58: a convention of Elizabethan drama allowed characters to
		assume disguises that, no matter how ridiculous or obvious
		to the audience, were utterly impenetrable to the other
		characters.
	<i>with a <u>lute</u>, and a <u>nosegay</u> in his hat.</i>	59: <b>lute</b> = popular plucked string-instrument. <sup>1</sup>
		<b>nosegay</b> = small bouquet of flowers. <sup>1</sup>
60	<b>Bell.</b> A French musician! – Come, let's hear your skill.	

62	<b>Barab.</b> Must tuna my lute for sound, twang, twang,	63ff: Barabas assumes a mock French accent.
64	first.	
66	<b>Itha.</b> Wilt drink, Frenchman? here's to thee with a – Pox on this drunken hiccup!	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.
68	<b>Barab.</b> <u>Gramercy</u> , monsieur.	= "thank you", from the French <i>grand mercy</i> .
70	<b>Bell.</b> <u>Prithee</u> , Pilia-Borza, bid the fiddler give me the	= please.
72	<u>posy</u> in his hat there.	= nosegay.
74	<b>Pilia.</b> Sirrah, you must give my mistress your posy.	
76	<b>Barab.</b> <i>A votre commandement, madame.</i>	76: French: "I am at your command, madame."
78	[Giving nosegay.]	
80	<b>Bell.</b> How sweet, my Ithamore, the flowers smell!	
82	<b>Itha.</b> Like thy breath, sweetheart; no violet like 'em.	
84	<b>Pilia.</b> Foh! methinks they stink like a <u>hollyhock</u> .	= a plant also known as the marsh mallow; <sup>1,11</sup> Dyce notes that the hollyhock's odour, which resembles that of the poppy, is not at all offensive.
86	<b>Barab.</b> [Aside] <i>So, now I am revenged upon 'em all: The <u>scent</u> thereof was death; I poisoned it.</i>	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.
88	<b>Itha.</b> Play, fiddler, or I'll cut your <u>cat's guts</u> into	= humorous term for Barabas' lute. <sup>1</sup>
90	<u>chitterlings</u> .	= the small intestines of animals used for sausage-making; <sup>1,4</sup> Ithamore, once again showing his ability to engage in wordplay, puns on <i>cat's guts</i> .
92	<b>Bara.</b> <i>Pardonnez moi</i> , be no in tune yet: – so, now,	= ie. "the lute is tuned, I am ready."
94	now <u>all be in</u> .	
96	<b>Itha.</b> Give him a crown, and <u>fill</u> me out more wine.	= pour. <sup>8</sup>
98	<b>Pilia.</b> There's two crowns for thee: play.	
100	[Giving money.]	
102	<b>Barab.</b> [Aside] <i>How liberally the villain gives me mine own gold!</i>	
104	[Plays.]	
106	<b>Pilia.</b> Methinks he <u>fingers</u> very well.	= ie. plays.
108	<b>Barab.</b> [Aside] <i>So did you when you stole my gold.</i>	
110	<b>Pilia.</b> How swift he <u>runs</u> !	= plays.
112	<b>Barab.</b> [Aside] <i>You run swifter when you threw my gold out of my window.</i>	

114	<b>Bell.</b> Musician, <u>hast</u> been in Malta long?	= "have you".
116	<b>Barab.</b> Two, three, four month, madam.	
118	<b>Itha.</b> Dost not know a Jew, one Barabas?	
120	<b>Barab.</b> Very <u>mush</u> : monsieur, you no be his <u>man</u> ?	= much. = servant.
122	<b>Pilia.</b> His man!	
124	<b>Itha.</b> I scorn <u>the peasant</u> : tell him so.	= ie. Barabas.
126	<b>Barab.</b> [ <i>Aside</i> ] <i>He knows it already.</i>	
128	<b>Itha.</b> 'Tis a strange thing of that Jew, he lives upon	129ff: Ithamore slanders Barabas.
130	pickled grasshoppers and sauced mushrooms.	
132	<b>Barab.</b> [ <i>Aside</i> ] <i>What a slave's this! <u>the</u> governor</i>	= ie. "even the".
134	<i>feeds <u>not</u> as I do.</i>	= ie. "not as well".
136	<b>Itha.</b> He never put on clean shirt since he was	
138	<u>circumcised</u> .	= Jews, but not Christians, were circumcised in this era.
140	<b>Barab.</b> [ <i>Aside</i> ] <i>O rascal! I change <u>myself</u> twice a-day.</i>	= ie. "my clothes".
142	<b>Itha.</b> The hat he wears, Judas left under the elder	140-1: the Bible tells us that Judas hanged himself after
144	when he hanged himself.	turning on Jesus; the legend that he hanged himself on
146	<b>Barab.</b> [ <i>Aside</i> ] <i>'Twas sent me for a present from the</i>	an <b>elder tree</b> came later.
148	<u>Great Cham</u> .	= leader of the Mongols. <sup>1</sup>
150	<b>Pilia.</b> A <u>nasty</u> slave he is. – <u>Whither</u> now, fiddler?	146: <b>nasty</b> = the quarto prints <b>masty</b> , which means "large"
152		or "big-bodied", but this is not really apropos; Dyce emends
154		to <b>nasty</b> , but Bevington prefers <b>musty</b> , meaning "dull".
156	<b>Barab.</b> <i>Pardonnez moi, monsieur</i> ; me be no well.	<b>Whither</b> = "to where do you go".
158	<b>Pilia.</b> Farewell, fiddler.	
160		
162		
164		
	[ <i>Exit Barabas.</i> ]	
	One letter more to the Jew.	
	<b>Bell.</b> Prithee, sweet love, one more, and <u>write it sharp</u> .	= "your words should be harsh or merciless."
	<b>Itha.</b> No, I'll send by word of mouth now. – Bid him	
	<u>deliver</u> thee a thousand crowns, by the same token that	159: <b>deliver</b> = give.
	the nuns loved rice, that Friar Barnardine slept in his	159-161: <b>by the same...do it</b> = Ithamore instructs Pilia
	own clothes; any of 'em will do it.	to mention further either of the noted pieces of intelligence
		to Barabas in order to let the latter know that Ithamore has
		no compunction of turning him over to the authorities if he
		does not pay the blackmail.
	<b>Pilia.</b> Let me alone to urge it, now I know the meaning.	163: as Pilia knows the story behind the enigmatic-sounding
		pieces of evidence Ithamore has given him to mention, he
		needs no further instruction.

166 ***Itha.*** The meaning has a meaning. Come, let's in:  
To undo a Jew is charity, and not sin.

[*Exeunt.*]

END OF ACT IV.

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,<sup>26</sup> 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.



## ACT V

### SCENE I.

*The Interior of the Council-House.*

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

**Entering Characters:** in a council of war, the Maltese prepare for the expected Turkish attack.

1 **Fern.** Now, gentlemen, betake you to your arms,  
2 And see that Malta be well fortified;  
And it behoves you to be resolute;  
4 For Calymath, having hovered here so long,  
Will win the town, or die before the walls.

= protected or defended.  
= will benefit.  
= a disyllable. = lingered.<sup>1</sup>

6  
8 **1st Knight.** And die he shall; for we will never yield.

*Enter Bellamira and Pilia-Borza.*

10  
12 **Bell.** O, bring us to the governor!

14 **Fern.** Away with her! she is a courtezan.

16 **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.

18 **Pilia.** Who, besides the slaughter of these gentlemen,  
20 Poisoned his own daughter and the nuns,  
Strangled a friar, and I know not what  
22 Mischief beside.

24 **Fern.** Had we but proof of this –

26 **Bell.** Strong proof, my lord: his man's now at my lodging,  
That was his agent; he'll confess it all.

= "servant is".  
= ie. the man who acts on Barabas' instructions.

28 **Fern.** Go fetch him straight.

= Dyce proposes emending **him** to '**em**'. = right away.

[*Exeunt Officers*].

32 I always feared that Jew.

34 *Re-enter Officers with Barabas and Ithamore.*

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.

36 **Barab.** I'll go alone; dogs, do not hale me thus.

= drag.

38 **Itha.** Nor me neither; I cannot out-run you, constable.  
40 – O, my belly!

39-40: in describing his physical agony, Ithamore is reminding the audience that he, along with Bellamira and Pilia-Borza, has been poisoned.

42 **Barab.** [*Aside*]  
*One dram of powder more had made all sure:*

43-44: Barabas rues not adding a little more poison to the

44	<i>What a damned slave was I!</i>	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	<b>Fern.</b> Make <u>fires</u> , heat <u>irons</u> , let the rack be fetched.	46: forgetting about the impending Turkish attack, Ferneze orders preparations to be made for torturing Barabas and Ithamore. In this line, <b>fires</b> is a monosyllable, <b>irons</b> a disyllable.
48	<b>1st Knight.</b> Nay, <u>stay</u> , my lord; 't may be he will confess.	= wait.
50	<b>Barab.</b> Confess! what mean you, lords? who should confess?	
52	<b>Fern.</b> Thou and <u>thy Turk</u> ; 'twas you that slew my son.	= ie. Ithamore.
54	<b>Itha.</b> Guilty, my lord, I confess. Your son and Mathias were both <u>contracted</u> unto Abigail: [he] forged a counterfeit challenge.	= engaged.
56		
58	<b>Barab.</b> Who carried that challenge?	
60	<b>Itha.</b> I carried it, I confess; but who writ it? marry, even he that strangled Barnardine, poisoned the nuns and his own daughter.	
62		
64	<b>Fern.</b> Away with him! his sight is death to me.	
66	<b>Barab.</b> For what, you men of Malta? hear me speak. She is a courtezan, and <u>he</u> a thief,	
68	And <u>he</u> my <u>bondman</u> : let me have law;	67-69: Barabas suggests his accusers are not credible given their low stations in society. <b>he</b> = ie. Pilia.
70	For none of <u>this</u> can prejudice my life.	68: "and Ithamore ( <b>he</b> ) is my slave ( <b>bondman</b> ); I demand that I be treated as the law requires!" = ie. this testimony.
72	<b>Fern.</b> Once more, away with him! – You shall have law.	
74	<b>Barab.</b> Devils, do your worst! – [ <i>Aside</i> ] <i>I'll live in spite of you.</i> – As these have spoke, so be it to their souls! –	
76	[ <i>Aside</i> ] <i>I hope the poisoned <u>flowers</u> will work <u>anon</u>.</i>	75: "may God punish these three witnesses who have spoken against me." = a monosyllable. = soon.
78	[ <i>Exeunt Officers with Barabas and Ithamore, Bellamira, and Pilia-Borza.</i> ]	
80		
82	<i>Enter Katharine.</i>	<b>Entering Character: Katherine</b> is the mother of Mathias.
84	<b>Kath.</b> Was my Mathias murdered by the Jew? Ferneze, 'twas thy son that murdered him.	
86	<b>Fern.</b> Be patient, gentle madam: it was <u>he</u> ; He forged the daring challenge made them fight.	= ie. Barabas.
88		
90	<b>Kath.</b> Where is the Jew? where is that murderer?	
92	<b>Fern.</b> In prison, till the law has <u>passed</u> on him.	= ie. passed sentence. <sup>8</sup>

	<i>Re-enter First Officer.</i>	
94	<b>1st Off.</b> My lord, the <u>courtezan</u> and <u>her man</u> are dead;	= a disyllable. = ie. Pilia.
96	So is the Turk and Barabas the Jew.	
98	<b>Fern.</b> Dead!	
100	<b>1st Off.</b> Dead, my lord, and here they bring his body.	
102	<b>Bosco.</b> This sudden death of his is very strange.	
104	<i>Re-enter Officers, carrying Barabas as dead.</i>	
106	<b>Fern.</b> Wonder not at it, sir; the heavens are just;	
108	Their deaths were like their lives; then think not of 'em. –	
110	Since they are dead, let them be buried:	
112	For the Jew's body, throw that o'er the walls,	
	To be a prey for vultures and wild beasts. –	= "go on".
	So, now <u>away</u> and fortify the town.	
	<i>Exeunt all, leaving Barabas on the floor.</i>	
	 <u>ACT V, SCENE II.</u>	
	<i>Outside the City.</i>	
	 <i>Still on Stage: Barabas, on the floor.</i> <i>Enter Calymath, Bassoes, and Turks.</i>	<b>The Setting:</b> Dyce notes that the audience was to understand that Barabas' body has been thrown over the city walls.
1	<b>Barab.</b> [Rising]	
2	What, all alone! well <u>fare</u> , sleepy drink!	2: "what, I am all alone! Well done, sleep-inducing potion!" <i>fare</i> = a disyllable: <i>FAY-er</i> .
	I'll be revenged on this accursèd town;	
4	For by my means Calymath shall enter in:	= ie. the Maltese people's or men's.
6	I'll help to slay <u>their</u> children and their wives,	
	To fire the churches, pull their houses down,	= ie. "take back". <sup>5</sup>
8	<u>Take</u> my goods too, and seize upon my lands.	
	I hope to see the governor a slave,	
10	And, rowing in a galley, whipt to death.	9: as a historical matter, the Ottomans frequently forced captured Christians to become rowers on their galleys.
12	<i>Enter Calymath, Bassoes, and Turks.</i>	
14	<b>Caly.</b> Whom have we there? a spy?	
16	<b>Barab.</b> Yes, my good lord, one that can <u>spy</u> a place	= espy, ie. discern, pick out: a pun on <i>spy</i> in line 13.
18	Where you may enter, and surprise the town:	
	My name is Barabas; I am a Jew.	
20	<b>Caly.</b> Art thou that Jew whose goods we heard were sold	
22	For tribute-money?	
24	<b>Barab.</b> The very same, my lord:	= pronounce as <i>they've</i> .
	And since that time <u>they have</u> hired a slave, my man,	
	T' accuse me of a thousand villainies:	
	I was imprisonèd, but <u>scap'd</u> their hands.	= escaped.

26	<b>Caly.</b> Didst break prison?	27: "did you break out of prison?"
28	<b>Barab.</b> No, no:	
30	I drank of poppy and cold mandrake juice;	30: the extract of both plants mentioned in this line possess narcotic (ie. sleep-inducing) properties; the poppy's extract is more commonly known as opium. <sup>1</sup>
	And <u>being</u> asleep, belike they thought me dead,	= a monosyllable here.
32	And threw me o'er the walls: so, or how else,	= "he remains", ie. "he is".
34	The Jew is here, and <u>rests</u> at your command.	
	<b>Caly.</b> 'Twas <u>bravely</u> done: but tell me, Barabas,	= excellently.
36	Canst thou, as thou <u>report'st</u> , make Malta ours?	= describe. <sup>2</sup>
38	<b>Barab.</b> Fear not, my lord; for here, against the <u>sluice</u> ,	= the quarto prints <i>truce</i> , emended by Cunningham as shown; <i>tower</i> , <i>trench</i> and <i>turret</i> have been suggested as well, but Cunningham argues that the characters are standing at the point where a large sewer, carrying all the city's waste, is entering the sea.
	The rock is hollow, <u>and of purpose digged</u> ,	= "and was excavated for this reason".
40	To make a passage for the running streams	
	And common <u>channels</u> of the city.	= gutters, sewers. <sup>1,4</sup>
42	Now, whilst you give assault unto the walls,	
	I'll lead five hundred soldiers through the vault,	
44	And rise with them i' the middle of the town,	
	Open the gates for you to enter in;	
46	And by this means the city is your own.	
48	<b>Caly.</b> If this be true, I'll make thee governor.	
50	<b>Barab.</b> And, if it be not true, then let me die.	
52	<b>Caly.</b> Thou'st <u>doomed</u> thyself. – Assault it <u>presently</u> .	= condemned. <sup>2</sup> = at once.
54	[ <i>Exeunt.</i> ]	
	<b>ACT V, SCENE III.</b>	
	<i>An Open Place in the City.</i>	
	<i>Alarums within.</i>	= calls to arms.
	<i>Enter Calymath, Bassoes, Turks, and Barabas;</i>	<b>Entering Characters:</b> the assault is over, and the Turks, thanks to Barabas' treachery, have won a complete victory, conquering the city.
	<i>with Ferneze and Knights prisoners.</i>	
1	<b>Caly.</b> Now <u>vail</u> your pride, you captive Christiäns,	= lower, abase. <sup>1</sup>
2	And kneel for mercy to your conquering foe:	
	Now where's the hope you had of <u>haughty Spain</u> ?	= ie. (help from) the arrogant Spanish.
4	Ferneze, speak; <u>had it not been</u> much better	= "would it not have been".
	To <u>kept</u> thy promise than be thus surprised?	= ie. "have kept". <sup>3</sup> Craik emends the line's beginning to <i>T'ave kept thy promise</i> .
6		
	<b>Fern.</b> What should I say? <u>we</u> are captives, and must yield.	= pronounce as <i>we're</i> .
8		

10	<b>Caly.</b> Ay, villains, you must yield, and under Turkish yokes Shall groaning bear the burden of our <u>ire</u> : – And, Barabas, as <u>erst</u> we promised thee, 12 For thy <u>desert</u> we make thee governor; Use them at thy discretion.	= wrath. = earlier. = ie. meritorious act. 13: "treat the prisoners any way you desire."
14	<b>Barab.</b> Thanks, my lord.	
16	<b>Fern.</b> O fatal day, to fall into the hands 18 Of such a traitor and <u>unhallowed</u> Jew! What greater misery could Heaven inflict?	= unholy, wicked. <sup>1</sup>
20	<b>Caly.</b> 'Tis our command: – and, Barabas, we give, 22 To guard thy person, these <u>our Janizaries</u> :	22: Calymath bestows a personal bodyguard on Barabas. <b>our</b> = ie. my. <b>Janizaries</b> = elite Turkish infantry. = treat. = treated.
24	<u>Entreat</u> them well, as we have <u>usèd</u> thee. – And now, brave bassoes, come; we'll walk about The ruined town, and see the wreck we made. – 26 Farewell, brave Jew, farewell, great Barabas!	
28	<b>Barab.</b> May all good fortune follow Calymath!	
30	[ <i>Exeunt Calymath and Bassoes.</i> ]	
32	And now, as <u>entrance to our safety</u> , To prison with the governor and these 34 Captains, his <u>consorts</u> and confederates.	= "the first step in ensuring my personal security". <b>safety</b> = a trisyllable: SA-fe-ty. = companions; <sup>1</sup> note the nice alliteration in this line.
36	<b>Fern.</b> O villain! Heaven will be revenged on thee.	
38	<b>Barab.</b> Away! no more; let him not trouble me.	
40	[ <i>Exeunt Turks with Ferneze and Knights.</i> ]	
 <b><u>ACT V, SCENE IV.</u></b>  <i>The Citadel, Residence of Barabas the Governor.</i>  <i>Still on Stage: Barabas.</i>		
1	<b>Barab.</b> Thus hast thou gotten, by thy <u>policy</u> ,	1f: Barabas switches back and forth between speaking to and of himself in the second and first persons. <b>policy</b> = cunning. <sup>2</sup> 2: "no common rank or little power."
2	No simple place, no small authority: I now am governor of Malta; true, –	
4	But Malta hates me, and, in hating me, My life's in danger; and <u>what boots it thee</u> ,	= ie. "what use, ie. good, is it for you".
6	Poor Barabas, to be the governor, Whenas thy life shall be at their command?	= ie. "when the Maltese can kill you any time they want to?"
8	No, Barabas, this must be looked into; And, since by <u>wrong</u> thou gott'st authority,	= ie. doing wrong.
10	Maintain it bravely by firm policy;	10: "keep that authority with resolute stratagems." <sup>2</sup>

12	At least, unprofitably lose it not; For he that liveth in authority,	12-16: a typically cynical bromide: one who is in a position of power but fails to purchase allies or make money from the position is a fool.
	And neither gets him friends nor fills his <u>bags</u> ,	= ie. money-bags.
14	Lives like the ass that Aesop speaketh of,	14-16: in this fable, an ass is carrying provisions to a field for the harvesters to feed on, when he stops to chew on a yummy thistle, thinking to himself that he couldn't imagine anyone enjoying any food more than this fine plant which no person would find palatable. The lesson is that there is no accounting for tastes; Barabas' point then is that if a man in power fails to take advantage of the position to benefit himself, then so be it, as it takes all kinds to make the world go round.
16	That labours with a load of bread and wine, And leaves it off to snap on thistle-tops:	
	But Barabas will be more <u>circumspect</u> .	= cautious, careful. <sup>1</sup>
18	<u>Begin betimes</u> ; <u>Occasion's bald behind</u> :	18: <b><i>Begin betimes</i></b> = ie. "I will begin immediately ( <b><i>betimes</i></b> ) to do what is necessary to protect myself." <b><i>Occasion's bald behind</i></b> = ie. "personified Occasion is bald in the back of her head." The allusion is to a common proverb advising one to "grab Occasion by the forelock", whose modern equivalent might be "grab the bull by the horns", meaning one must proactively seize opportunities when they present themselves. <b><i>Occasion</i></b> was imagined to be an otherwise bald woman who wore a single lock of hair on her forehead.
20	<u>Slip</u> not thine opportunity, for fear too late Thou seek'st for much, but canst not compass it. –	19-20: take advantage of opportunities without delay, because if you wait to do so until it is too late, your efforts are bound to fail. <b><i>Slip</i></b> = lose.
22	Within here!	21: Barabas calls for the guard to bring Ferneze in.
24	<i>Enter Ferneze, with a Guard.</i>	
26	<b><i>Fern.</i></b> My lord?	
28	<b><i>Barab.</i></b> Ay, <i>lord</i> ; thus slaves will learn.	27: Barabas remarks on how quickly the defeated learn to grovel to their new master. = spoken to the guard.
30	Now, governor, – <u>stand by there, wait within</u> , – [ <i>Exeunt Guard.</i> ]	
32	This is the reason that I sent for thee: Thou seest thy life and Malta's happiness	
34	<u>Are at my arbitrement</u> ; and Barabas At his discretion may dispose of both:	= ie. "are in my power to do with as I wish."
36	Now tell me, governor, and <u>plainly</u> too, What think'st thou shall become of <u>it and thee</u> ?	= frankly, openly. = ie. Malta's happiness and Ferneze's life.
38	<b><i>Fern.</i></b> This, Barabas; since things are in thy power,	
40	I see no <u>reason</u> but of Malta's <u>wreck</u> , <u>Nor hope of thee</u> but éxtrême cruélty:	= outcome. <sup>1</sup> = ruin. = "nor do I expect ( <b><i>hope</i></b> ) anything from you".

42	Nor fear I death, nor will I flatter thee.	
44	<b>Barab.</b> Governor, <u>good words</u> ; be not so furious	= expression meaning "do not use such vehement or angry language." <sup>1</sup>
46	"Tis not thy <u>life</u> which can <u>avail me aught</u> ;	= ie. death. = "do me any good."
48	Yet you do live, and live <u>for me</u> you shall:	= "as far as I am concerned". <sup>8</sup>
	And as for Malta's ruin, think you not	
	<u>'Twere slender policy</u> for Barabas	= it would be a poor ( <i>slender</i> ) strategy".
	To dispossess himself of such a place?	49: ie. "to do anything which would cause him to lose his position of authority or power?"
50	For <u>sith</u> , as once you said, <u>within</u> this isle,	= since. = Cunningham emends to ' <i>tis in</i> ."
52	In Malta here, that I have <u>got my goods</u> ,	= "attained all my wealth".
54	And in this city <u>still</u> have had success,	= always.
	And now at length am grown your governor,	
	Yourselves shall see it shall not be forgot;	55: "for, like one whose friendship remains hidden until circumstances demand it be demonstrated".
	For, as a friend not known but in distress,	
56	I'll <u>rear up</u> Malta, now <u>remediless</u> .	56: "I will save Malta, which at the moment appears to be impossible to rescue ( <i>remediless</i> ). <sup>10</sup> <i>rear up</i> = lift up, raise.
58	<b>Fern.</b> Will Barabas recover Malta's loss?	
60	Will Barabas be good to Christiäns?	
62	<b>Barab.</b> What wilt thou give me, governor, to procure	= bonds.
64	A dissolution of the slavish <u>bands</u>	
66	Wherein the Turk hath yoked your land and you?	= turn over to.
68	What will you give me if I <u>render</u> you	
	The life of Calymath, surprise his men,	= building located outside the city walls. <sup>5</sup>
	And in an <u>out-house</u> of the city shut	67: another alexandrine.
	His soldiers, till I have consumed 'em all with fire?	= ie. that person.
	What will you give <u>him</u> that procureth this?	
70	<b>Fern.</b> Do but bring this to pass which thou <u>pretendest</u> ,	= claimest or poposest. <sup>2,4</sup>
72	Deal truly with us as thou intimatest,	
74	And I will <u>send amongst</u> the citizens,	= ie. send for money from.
76	And by my letters privately procure	
	Great sums of money for thy <u>recompense</u> :	= repayment.
	Nay, more, do this, and <u>live thou governor still</u> .	= "you may remain governor always."
78	<b>Barab.</b> Nay, do thou this, Ferneze, and be free:	
80	Governor, I <u>enlarge</u> thee; live with me;	= liberate, free.
82	Go walk about the city, see thy friends:	
84	Tush, send not letters to 'em; <u>go thyself</u> ,	= ie. see the people in person.
86	And let me see what money thou canst <u>make</u> :	= procure.
88	Here is my hand that I'll set Malta free;	
	And thus we <u>cast</u> it: to a <u>solemn</u> feast	= plot, contrive. <sup>3</sup> = ceremonial. <sup>5</sup>
	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 <u>betide</u> thy life,	= happen to, befall.
	And I will <u>warrant</u> Malta free for ever.	= guarantee.
90	<b>Fern.</b> Here is my hand; believe me, Barabas,	
	I will be there, and do as thou desirest.	



92	When is the time?	
94	<b>Barab.</b> Governor, <u>presently</u> ;	= soon.
96	For Calymath, when he hath viewed the town, Will take his leave, and sail toward <u>Ottoman</u> .	= Turkey, an unusual use of the adjective as a noun.
98	<b>Fern.</b> Then will I, Barabas, <u>about this coin</u> , And bring it with me to thee in the evening.	= "go about collecting this money".
100	<b>Barab.</b> Do so; but fail not: now farewell, Ferneze: –	
102		
104	[Exit Ferneze.]	
106	And thus far <u>roundly</u> goes the <u>business</u> ;	= steadily, briskly. <sup>1</sup> = a trisyllable: <i>BUS-i-ness</i> .
108	Thus, loving <u>neither</u> , will I live with both, Making a profit of my <u>policy</u> ;	= ie. the Maltese nor the Turks. = cunning or stratagems.
110	And he from whom my most advantage comes, Shall be my friend.	
112	This is the life we Jews are used to lead; And <u>reason</u> too, for Christians do the <u>like</u> .	= ie. with good reason. = same.
114	Well, now about <u>effecting this device</u> ;	= implementing this scheme.
116	First, to surprise great Selim's soldiërs, And then to make provision for the feast, That at one instant all things may be done:	
118	My policy <u>detests prevention</u> . To what <u>event</u> my secret purpose drives, <u>I know</u> ; and they shall witness <u>with their lives</u> .	= must not be forestalled or prevented. = outcome. = ie. "only I know." <sup>5</sup> = ie. "by losing their lives." <sup>5</sup>
120	[Exeunt.]	
 <u>ACT V, SCENE V.</u>		
<i>Outside the City Walls.</i>		
 <i>Enter Calymath and Bassoës.</i>		
1	<b>Caly.</b> Thus have we viewed the city, seen the <u>sack</u> ,	= destruction. <sup>8</sup>
2	And caused the ruins to be new-repaired, Which with our <u>bombards'</u> shot and <u>basilisk[s]</u>	3: <b>bombards'</b> = a <b>bombard</b> was a very early and simple cannon which usually fired a large stone. <sup>1</sup> <b>basilisks</b> = large brass cannons. <sup>1</sup>
4	We <u>rent in sunder</u> at our <u>entry</u> ;	= shred to pieces. <sup>1</sup> = a trisyllable: <i>EN-ter-y</i> .
6	And, now I see the situatiön, And how secure this conquered island stands, <u>Environed</u> with the Mediterranean sea,	= surrounded.
8	Strong- <u>countermined</u> with other petty isles,	8: the main island of Malta is surrounded with numerous smaller islands, which Calymath views as acting as its outer defensive walls. <b>countermined</b> = countermured, ie. defended with an outer wall; the quarto repeats the error made earlier at Act I.iv.260.
	And, toward <u>Calabria</u> , backed by Sicily	9-11: Calymath points out the defensive towers sitting on Malta's northern shore, directly facing Sicily just 50 miles away.

10 (Where Syracusan Dionysius reigned),

12 Two lofty turrets that command the town,  
I wonder how it could be conquered thus.

14 *Enter a Messenger.*

16 **Mess.** From Barabas, Malta's governor, I bring  
A message unto mighty Calymath:  
18 Hearing his sovereign was bound for sea,  
To sail to Turkey, to great Ottoman,  
20 He humbly would entreat your majesty  
To come and see his homely citadel,  
22 And banquet with him ere thou leav'st the isle.

24 **Caly.** To banquet with him in his citadel!  
I fear me, messenger, to feast my train

26 Within a town of war so lately pillaged,  
Will be too costly and too troublesome:  
28 Yet would I gladly visit Barabas,  
For well has Barabas deserved of us.

30 **Mess.** Selim, for that, thus saith the governor, –  
32 That he hath in [his] store a pearl so big,  
So precious, and withal so orient,  
34 As, be it valued but indifferently,  
The price thereof will serve to entertain  
36 Selim and all his soldiers for a month;  
Therefore he humbly would entreat your highness  
38 Not to depart till he has feasted you.

40 **Caly.** I cannot feast my men in Malta-walls,  
Except he place his tables in the streets.

42 **Mess.** Know, Selim, that there is a monastery  
44 Which standeth as an out-house to the town;  
There will he banquet them; but thee at home,  
46 With all thy bassoes and brave followers.

48 **Caly.** Well, tell the governor we grant his suit;  
We'll in this summer-evening feast with him.

50 **Mess.** I shall, my lord.

[Exit.]

**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.<sup>1</sup>  
= by.<sup>8</sup>

= ie. "to be rewarded."

= ie. "with respect to the cost".

= possessions.<sup>2</sup>

= also. = lustrous.

= objectively, fairly.

= unless.<sup>5</sup>

= building outside the city walls.

= ie. in the citadel, which sits within the city walls.

56	<b>Caly.</b> And now, bold bassoes, let us <u>to</u> our tents, And <u>meditate</u> how we may <u>grace us</u> best, To solemnize our governor's great feast.	= ie. repair to. = consider. = "prepare ourselves" or "present ourselves".
58	[ <i>Exeunt.</i> ]	
	<b><u>ACT V, SCENE VI.</u></b>	
	<i>A Street.</i>	
	<i>Enter Ferneze, Knights, and Martin Del Bosco.</i>	
1	<b>Fern.</b> In this, my countrymen, <u>be ruled by me</u> :	1f: Ferneze, newly freed by Barabas, has his own plan for recovering the city from the Turks. <b><i>be ruled by me</i></b> = ie. "let us do as I suggest."
2	Have special care that no man sally forth	
4	Till you shall hear a <u>culverin</u> discharged By him that bears the <u>linstock</u> , <u>kindled</u> thus;	= a small cannon. <sup>2</sup> 4: <b><i>linstock</i></b> = a long stick holding a match, used to fire a cannon. <sup>1</sup> <b><i>kindled</i></b> = lit.
6	Then <u>issue out</u> and come to rescue me, For <u>happily</u> I shall be in distress, Or you released of this servitude.	= ie. come out of hiding. = perhaps. 7: ie. "or if not, then you will be liberated from this bondage." <sup>5</sup>
8		
10	<b>1st Knight.</b> Rather than thus to live as Turkish <u>thralls</u> , What will we not <u>adventure</u> ?	= slaves. 10: "what would we not do?" <b><i>adventure</i></b> = risk.
12	<b>Fern.</b> On, then; be gone.	
14	<b>Knights.</b> Farewell, grave governor.	
16	[ <i>Exeunt, on one side, Knights and Martin Del Bosco; on the other, Ferneze.</i> ]	
	<b><u>ACT V, SCENE VII.</u></b>	
	<i>A Hall in the Citadel, with a Gallery.</i>	
	<i>Enter, above, Barabas, with a hammer, very busy; and Carpenters.</i>	
1	<b>Barab.</b> How stand the cords? how hang these hinges? <u>fast</u> ?	<b>The Setting:</b> we are in the Citadel, the home of Barabas. The new governor is preparing his <b><i>gallery</i></b> (a large covered balcony or piazza) on which to receive and feast the conquering Turks. <b>Entering Characters:</b> <b><i>Barabas</i></b> and the <b><i>carpenters</i></b> 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: <b><i>fast</i></b> = tight.
2	Are all the cranes and pulleys <u>sure</u> ?	= secure.
4	<b>1st Carp.</b> All fast.	

6	<b>Barab.</b> Leave nothing loose, all <u>levelled to my mind</u> .	= "corresponding to how I want everything to be", ie. "prepared according to my instructions."
8	Why, now I see that you have <u>art</u> , indeed: There, carpenters, divide that gold amongst you;	= skill.
10	[ <i>Giving money.</i> ]	
12	Go, swill in bowls of <u>sack</u> and <u>muscadine</u> ; Down to the cellar, taste of all my wines.	= a white wine. <sup>2</sup> = a strong and sweet wine. <sup>2</sup>
14	<b>1st Carp.</b> We shall, my lord, and thank you.	
16	[ <i>Exeunt Carpenters.</i> ]	
18	<b>Barab.</b> And, if you like them, drink your fill – <i>and die</i> ;	19: I have adopted Craik's idea to have Barabas call out line 19 to the departing carpenters, with the last two words - <b>and die</b> - 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.
20	For, <u>so</u> I live, perish may all the world!	= ie. so long as.
22	Now, Selim Calymath, <u>return me word</u> That thou wilt come, and I am satisfied. –	= "send me a return message".
24	[ <i>Enter Messenger.</i> ]	
26	Now, <u>sirrah</u> ; what, will he come?	= acceptable term of address for an inferior.
28	<b>Mess.</b> He will; and has commanded all his men To come ashore, and march through Malta-streets,	
30	That thou mayst feast them in thy citadel.	
32	<b>Barab.</b> Then now are all things as my wish would have 'em;	
34	There <u>wanteth</u> nothing but <u>the governor's pelf</u> ; And see, he brings it.	= lacks. = the money ( <i>pelf</i> ) Ferneze was sent to collect." <sup>4</sup>
36	[ <i>Enter Ferneze carrying money.</i> ]	<b>Entering Character: Ferneze</b> enters the main stage below Barabas and the gallery.
38	Now, governor, <u>the sum</u> ?	= ie. "how much did you collect?"
40	<b>Fern.</b> With free consent, a hundred thousand <u>pounds</u> .	= Ferneze reckons his sum in English currency.
42	<b>Barab.</b> Pounds say'st thou, governor? well, since it is no more,	42: despite Barabas' sniffy dismissal of the amount of money collected by Ferneze, <b>a hundred thousand pounds</b> , 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).
44	I'll satisfy myself with that; nay, <u>keep it still</u> , For, if I keep not <u>promise</u> , trust not me: And, governor, now <u>partake my policy</u> .	= 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."
46	First, <u>for his</u> army, they <u>are sent before</u> , Entered the monastery, and underneath	= ie. as for. = ie. Calymath's. = ie. have already.
48	In several places are <u>field-pieces pitched</u> ,	= light mounted guns. <sup>1</sup> = set up.

50	<u>Bombards</u> , whole barrels full of gunpowder, That on the sudden shall <u>dissever it</u> ,	= small cannon. = break up or blow up the monastery.
52	And batter all the stones about their ears, <u>Whence</u> none can possibly escape alive:	= from where. = companions.
54	Now, as for Calymath and his consorts, Here have I made a <u>dainty</u> gallery,	= pleasant, delightful. <sup>1</sup>
56	The floor whereof, this cable being cut, Doth <u>fall asunder</u> , so that it doth sink	= collapse into two halves (on their respective hinges).
58	Into a deep pit past recovery. Here, hold that knife; and, when thou seest he comes,	
60	[ <i>Throws down a knife.</i> ]	60: Barabas is still on the balcony above.
62	And with his bassoes shall be <u>blithely set</u> ,	62: "and once Calymath and his men are merrily ( <i>blithely</i> ) sitting down ( <i>set</i> )".
	A <u>warning-piece</u> shall be shot <u>off</u> from the tower,	63: <i>warning-piece</i> = a shot fired as a signal. <sup>1</sup> <i>off</i> = Dyce notes that <i>off</i> is a possible interpolation, ie. an accidentally inserted word, which upsets the lines meter, and may thus be omitted.
64	To give thee knowledge when to cut the cord, And <u>fire the house</u> . Say, will not this be <u>brave</u> ?	65: <i>fire the house</i> = set fire to (ie. set off the explosives in) the monastery. <sup>5</sup> <i>brave</i> = fine.
66	<b>Fern.</b> O, excellent! here, <u>hold thee</u> , Barabas;	= "take this"; Ferneze lays the money on the ground.
68	I trust thy word; take what I promised thee.	
70	<b>Barab.</b> No, governor; I'll satisfy thee first; Thou shalt not live in doubt of any thing.	
72	<u>Stand close</u> , for here they come. –	= "hide yourself".
74	[ <i>Ferneze retires.</i> ]	74: Ferneze slips into the background where the entering Turks will not notice him.
76	Why, is not this A kingly kind of trade, to purchase towns	76-80: to the audience.
78	By treachery, and sell 'em by deceit? Now tell me, <u>worldlings</u> , underneath the <u>sun</u>	79: <i>worldlings</i> = worldly members of the audience; Ribner suggests "those devoted to worldly values, e.g., money" (p. 237). <i>sun</i> = printed as <i>summe</i> in the quarto, emended by Dyce.
80	If greater falsehood ever has been done?	
82	<i>Enter Calymath and Bassoes.</i>	
84	<b>Caly.</b> Come, my companion-bassoes: see, I pray, How busy Barabas is there above	
86	To entertain us in his gallery: Let us salute him. – <u>Save thee</u> , Barabas!	= common abbreviation of the common greeting, "God save thee".
88	<b>Barab.</b> Welcome, great Calymath!	
90	<b>Fern.</b> [ <i>Aside</i> ] <i>How the slave jeers at him!</i>	91: "how Barabas mocks the Turk!"
92	<b>Barab.</b> Will't please thee, mighty Selim Calymath,	
94	T' ascend our homely stairs?	

96	<b>Caly.</b> Ay, Barabas. – Come, bassoes, <u>attend</u> .	= "come with me."
98		
100	<b>Fern.</b> [ <i>Coming forward</i> ] Stay, Calymath; For I will shew thee greater courtesy Than Barabas would have <u>afforded thee</u> .	= "given thee."
102		
104	<b>Knight.</b> [ <i>Within</i> ] Sound a charge there!	= from off-stage.
106	<i>[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.]</i>	107: the quarto prints simply, <i>a cauldron discovered</i> , suggesting the curtain is drawn to reveal the large boiler into which Barabas falls.
108		
110	<i>Enter Knights and Martin Del Bosco.</i>	
112	<b>Caly.</b> How now! what means this?	
114	<b>Barab.</b> Help, help me, Christians, help!	
116	<b>Fern.</b> See, Calymath! this was devised for thee.	
118	<b>Caly.</b> Treason, treason! bassoes, <u>fly</u> !	= "flee!"
120	<b>Fern.</b> No, Selim, do not fly: See <u>his end</u> first, and <u>fly</u> then if thou canst.	= Barabas' demise. = flee, escape.
122	<b>Barab.</b> O, help me, Selim! help me, Christiäns! Governor, why stand you all so pitiless?	
124		
126	<b>Fern.</b> Should I in pity of thy <u>plaints</u> or thee, Accursèd Barabas, base Jew, relent? No, thus I'll see thy treachery repaid, But wish thou hadst behaved thee otherwise.	= wailing. <sup>1</sup>
128		
130	<b>Barab.</b> You will not help me, then?	
132	<b>Fern.</b> No, villain, no.	
134	<b>Barab.</b> And, villains, know you cannot help me now. – Then, Barabas, breathe forth thy <u>latest fate</u> ,	= final destiny; but Cunningham cleverly suggests substituting <i>hate</i> for <i>fate</i> , so that the line's meaning becomes, "speak your last hateful words".
136	And in the fury of thy torments strive To end thy life with <u>resolution</u> . –	= courage. <sup>2</sup>
138	Know, governor, 'twas I that slew thy son, – I framed the challenge that did make <u>them</u> meet:	= ie. Lodowick and Mathias.
140	Know, Calymath, I <u>aimed thy overthrow</u> : And, had I but escaped this stratagem,	= "planned your ruin."
142	I would have brought <u>confusion</u> on you all, Damned Christian dogs, and Turkish infidels!	= destruction.
144	But now begins th' extremity of heat To pinch me with intolerable pangs: –	
146	Die, life! fly, soul! tongue, curse thy fill, and die!	
148	[ <i>Dies.</i> ]	

150	<b>Caly.</b> Tell me, you Christians, what <u>doth this portend</u> ?	= "is the meaning of this?" <sup>2</sup>
152	<b>Fern.</b> This <u>train</u> he laid to have entrapped thy life;	= stratagem. <sup>3</sup>
	Now, Selim, note th' <u>unhallowed</u> deeds of Jews;	= wicked. <sup>1</sup>
154	<u>Thus</u> he determined to have handled thee,	= ie. "this is how".
	But I have rather chose to save thy life.	
156		
158	<b>Caly.</b> Was this the banquet he prepared for us?	
	Let's <u>hence</u> , lest further mischief be <u>pretended</u> .	= "get out of here". = intended. <sup>3</sup>
160	<b>Fern.</b> Nay, Selim, stay; for, since we have thee here,	
	We will not let thee part so suddenly:	
162	Besides, if we should let thee go, <u>all's one</u> ,	= common expression for "it doesn't matter".
	For with thy galleys couldst thou not get hence,	163: "because there is no way for you to sail from Malta".
164	Without fresh men to rig and furnish them.	
166	<b>Caly.</b> Tush, governor, take thou no care for that;	
	My men are all aboard,	
168	And do <u>attend</u> my coming there <u>by this</u> .	167-8: Calymath refers to his army which, he figures, has completed the banquet at the monastery, and has returned to the ships by now ( <b>by this</b> ) and are awaiting (they <b>attend</b> ) his return.
170	<b>Fern.</b> Why, heard'st thou not the trumpet sound a charge?	
172	<b>Caly.</b> Yes, what of that?	
174	<b>Fern.</b> Why, then the house was <u>fired</u> ,	= set on fire.
	Blown up, and all thy soldiers massacred.	
176		
	<b>Caly.</b> O, monstrous treason!	
178		
	<b>Fern.</b> A Jew's courtesy;	
180	For he that did by treason <u>work our fall</u> ,	= scheme for the Maltese defeat.
	By treason hath delivered thee to us:	
182	Know, therefore, till thy father hath made good	
	The <u>ruins</u> done to Malta and to us,	= damage. <sup>1</sup>
184	Thou canst not part; for Malta shall be freed,	
	Or Selim ne'er return to Ottoman.	
186		
	<b>Caly.</b> Nay, rather, Christians, let me go to Turkey,	
188	In person there to <u>mediate</u> your peace:	= the quarto prints <b>meditate</b> , emended by Dyce.
	To keep me here will <u>naught advantage you</u> .	= "bring you no advantage."
190		
	<b>Fern.</b> <u>Content thee</u> , Calymath, here thou must stay,	= be satisfied.
192	And live in Malta <u>prisoner</u> ; for come <u>call</u> the world	= a disyllable here. = Dyce emends to <b>all</b> .
	To rescue thee, so will we guard us now,	
194	As sooner shall they drink the ocean dry,	
	Than conquer Malta, or endanger us.	
196	So, march away; and let due praise be given	
	Neither to Fate nor Fortune, but to Heaven.	
198		
	[ <i>Exeunt.</i> ]	
	<i>FINIS</i>	



## EPILOGUE SPOKEN AT COURT

- 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,  
4 (Thus low dejected), we your pardon crave;  
And, if ought here offend your ear or sight,  
6 We only act and speak what others write.

*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.

= been;<sup>3</sup> written so for the rhyming couplet.

= "it can be no less a sin"; note the double-negative.

= "then bowing so lowly before you".<sup>8</sup> 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

Must be disgrace: our actor did not so, –

4 He only aimed to go, but not out-go.

6 Nor think that this day any prize was played;  
Here were no bets at all, no wagers laid:

8 All the ambition that his mind doth swell,  
Is but to hear from you (by me) 'twas well.

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.

*Pygamlion* = 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.<sup>20</sup> Apelles is a main character in the c. 1580 play *Campaspe* by John Lyly.

= today's lead actor in no way intended to try to out-perform the great actor Edward Alleyn who preceded him in this part.

= ie. do his job. = out-do anyone.

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.<sup>3</sup> 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.<sup>1</sup> 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.

## **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**  
**knavelly**  
**'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 so 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

used this day.

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 twink** ("meaning the time it takes to wink")

**make bar of**

**primrose lane**

**return in a twink** 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 (ie. 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.**

**bill of entry** (1622)  
**cat's guts** (1607)  
**hebon** (referring to an unknown plant) (1594)  
**incony** (1598,  
 appears in Shakespeare's *Love's Labour's Lost*)  
**presaging** (as an adjective) (1592)  
**proceed** (first use meaning "prosper";  
 OED only, unconfirmed) (1611)\*  
**rivo** (as an exclamation) (1596)  
**shaver** (meaning "fellow") (1604)  
**snickle** (1616)  
**unsoiled** (as an adjective meaning "not dirtied") (1598)  
**urgence** (1600)

### **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, ie. 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**

## COMPLETE LIST of FOOTNOTES

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
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8. Craik, T.W. *The Jew of Malta*. New York: Hill and Wang, 1960.
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