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# THE HISTORY of ORLANDO FURIOSO

By Robert Greene

Written c. 1590

Earliest Extant Edition: 1594

Featuring complete and easy-to-read annotations.

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# THE HISTORY OF ORLANDO FURIOSO

## BY ROBERT GREENE

Written c. 1590  
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### DRAMATIS PERSONÆ.

*Marsilius*, Emperor of Africa  
*Angelica*, Daughter to Marsilius.  
*Soldan of Egypt*.  
*Rodomont*, King of Cuba.  
*Mandricard*, King of Mexico.  
*Brandimart*, King of the Isles.  
*Sacripant*, a Count.  
*Sacripant's Man*.  
*Orlando*, a French Peer.  
*Orgalio*, Page to Orlando.  
*Medor*, Friend to Angelica.

### French Peers:

*Ogier*.

*Namus*.

*Oliver*.

*Turpin*.

Several other of the Twelve Peers of France, whose names are not given.

### Clowns:

*Tom*.

*Rafe*.

*Fiddler* (Likely the same character as Tom).

*Melissa*, An Enchantress.

Clowns, Attendants, &C.

Satyr.

### INTRODUCTION to the PLAY

Robert Greene's *Orlando Furioso* is a brisk play that is very loosely based on the great Italian epic poem of the same name. The storyline makes little logical sense, but lovers of Elizabethan language will find the play to be entertaining, if insubstantial, reading. The highlights of *Orlando Furioso* are comprised primarily of the comic scenes of the hero and knight Orlando, who has gone mad after losing his love, the princess Angelica, interacting with local rustics, who in the fashion of the age are, though ostensibly international, thoroughly English. Though never to be confused with the greatest works of the age, Greene's *Orlando* deserves to be read, and perhaps even occasionally staged.

### OUR PLAY'S SOURCE

The text of this play was originally adapted from the 1876 edition of Greene's plays edited by Alexander Dyce, but was then carefully compared to the original 1594 quarto. Consequently, much of the original wording and spelling from this earliest printing of the play have been reinstated.

### NOTES ON THE ANNOTATIONS

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Collins, J. Churton. *The Plays and Poems of Robert Greene*. Oxford: The Clarendon Press, 1905.
4. Dyce, Rev. Alexander. *The Dramatic and Poetical Works of Robert Greene and George Peele*. London: George Routledge and Sons: 1874.
5. Hayashi, Tetsumaro. *A Textual Study of Robert Greene's Furioso with an Elizabethan Text*. Muncie, Indiana: Ball State University Press, 1973.

We also wish to thank Latin scholar Allison Parker for her assistance with certain Latin translations in this edition.

### **A. A Now-Forgotten Classic Epic Poem.**

One of the most influential international literary works of the 16th century was the Italian epic poem *Orlando Furioso*, written by **Lodovico Ariosto** (1474-1533). The complete poem is truly worthy of door-stop status, checking in at over 38,000 lines of verse spread over 46 Cantos (for comparison, the *Iliad* and *Odyssey* together are comprised of just under 28,000 lines).

Ariosto's life story is interesting enough to recount briefly: the son of a soldier, Lodovico was forced by his father to study law, which he did for five profitless years, when he would have much rather been writing poetry. When Lodovico's father died, he was compelled to again abandon writing in order to support his nine siblings. Some of his work eventually attracted the attention of **Cardinal Ippolito d'Este**, who became the young poet's patron. The prelate proved to be an ungrateful task-master, employing Ariosto as a messenger and diplomat, while rewarding him with only a pittance of salary.

Ariosto's financial frustrations continued when d'Este moved to Hungary, and the poet gained a new patron in the form of the also-stingy **Duke of Ferrara**, the cardinal's brother. Having had enough of perpetual penury, Ariosto asked the Duke for a paying job, and was given the governorship of a province located on the remote and wild Apennine mountain range. Ariosto proved to be a successful and popular manager of the bandit-filled region, despite receiving few funds with which to do his job. One time, Ariosto was captured by a party of bandits, but when the leader of the gang learned the identity of his hostage – not as governor, but as the author of *Orlando Furioso* – he apologized profusely to Ariosto. Ariosto died of consumption in 1533.

Ariosto had begun writing *Orlando Furioso* in 1503, and it was first published in 1516. The poet spent the rest of his life – when he had time – revising, rewriting, and adding to his masterpiece. The poem was first translated into English by Sir John Harrington, whose version was published in 1591.

The narrative foundation underlying *Orlando Furioso* is the story of the Saracen attack on Charlemagne at Paris, but the poem is not as much a history as it is a tale of romance and fantasy. The epic is filled with terrible monsters and magic, and includes such episodes as a friend of Orlando's flying to the moon on the back of a cryptid known as a hippogriff to recover Orlando's lost wits. Suffice it to say that a work as massive and complex as *Orlando Furioso* cannot be summarized in only a few words, and since Greene's play bears so little relationship to Ariosto's poem, we shall not even try to do so.

The biographical information in this note was adapted from the entry on Lodovico Ariosto in the *Encyclopedia Britannica* of 1911.

## **B. Greene Adapts the Poem to His Play - Sort of.**

It is a common trope to suggest that a piece of creative work, such as a movie, is "loosely based" on a book or story created by another. Well, with his play, *Orlando Furioso*, Robert Greene became the man who defined how loose "loosely" could be.

Both the epic poem *Orlando Furioso*, by Lodovico Ariosto, and Greene's play feature a French knight named Orlando, and Orlando does go mad in each work. Greene also borrowed some of the names from Ariosto's poem, such as Mandricard and Brandimart. But the similarities just about end there.

In the poem, for example, Angelica is a princess of Cathay who hates Orlando, but loves Rinaldo. In the play, Orlando and Angelica fall in love. The poem features kings of Tartary and Spain, and the play, kings of Cuba and Mexico. In the poem, Sacripant is the King of Circassia, but in the play, he is a count of little account. And so on.

## **C. A Notable Surviving Document.**

There remains extant from the Elizabethan era but a single example of the script of an individual part for a play. This is the part of Orlando, played by **Edward Alleyn**, the outstanding actor of the period, in Robert Greene's *Orlando Furioso*. This remarkable survivor is comprised of an incomplete eight-page document, on which are handwritten only Orlando's lines, as well as the cues for those lines, but nothing else. The document provides us with a glimpse of how Elizabethan actors learned their lines, not by studying the whole play, but through a manuscript on which only their own lines appeared.

Of greater importance to us, however, is the fact that the script for Orlando used by Alleyn differs so substantially from the lines Orlando speaks in the quarto of 1594. Whole passages of Orlando's part in Alleyn's version disappear from the printed play, suggesting the 1594 quarto may represent a mutilated version of Greene's work. The script is itself also ridden with errors, due to the copier's frequent inability to make out the wording of the handwritten copy of the play he was working from.

We do not make any attempt to include in this edition a comprehensive list of differences between the two versions of Orlando's part. However, we do incorporate a few lines from Alleyn's version where they help to give meaning to what would otherwise be obscure passages, and in our annotations, we also cite a couple of noteworthy examples of lengthier passages from Alleyn that are completely absent from the quarto.

(Information in this note was adapted from the *Henslowe-Alleyn* website, accessed September 9, 2020: <https://henslowe-alleyn.org.uk/essays/the-part-of-orlando-in-robert-greene-s-play/>).

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

*Orlando Furioso* was originally published in a 1594 quarto. As usual, we lean towards adhering to the wording of this earliest volume as much as possible.

Words or syllables which have been added to the original text to clarify the sense or repair the meter are surrounded by hard brackets [ ]; these additions are often adopted from the play's later editions. A director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1594 quarto does not divide *Orlando Furioso* into Acts and Scenes, or provide settings or asides. Asides are adapted from Dyce<sup>4</sup> and Collins<sup>3</sup>. Scene settings and Scene breaks are the suggestions of the editor.

Finally, as is our normal practice, a good number of the quarto's 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.

# THE HISTORY OF ORLANDO FURIOSO

## BY ROBERT GREENE

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### SCENE I.

*The Palace of Marsilius.*

*Enter Marsilius (the Emperor of Africa)  
and Angelica his daughter;  
the Soldan, Rodomont, Mandricard, Brandimart,  
Orlando, Count Sacripant and his Man, with others.*

**Entering Characters:** *Marsilius* is the Emperor of Africa, and *Angelica* his beautiful daughter. Marsilius has invited some of the world's great leaders to his court to present their suits for Angelica's hand in marriage:

1. *The Soldan* is the Sultan of Egypt.

2. *Rodomont* is the King of Cuba.

3. *Mandricard* is the King of Mexico.

4. *Brandimart* is the King of the Isles, a group of unidentified islands located off the coast of North Africa.

5. *Orlando* is the leading member of The Twelve Peers, the name given to Emperor Charlemagne's inner circle of outstanding knights, the Frankish version of the Knights of King Arthur's Round Table, if you will. Orlando is more commonly known as *Roland* in western literature.

6. *Sacripant* is a Count. While Sacripant is important to the plot of the play, it is never explained where he hails from, nor is his presence in Marsilius' court ever accounted for. He also has his own army.

Needless to say, the inclusion of monarchs from the western hemisphere in an 8th or 9th century story is a gross anachronism, and an invention of Greene's.

1-9: Marsilius describes the extent of land from which the suitors have come to Africa to try to win his daughter's hand in marriage.

3. *seven-fold Nilus* = the *Nile River* was often referred to as having *seven* mouths. A glance at contemporary maps invariably shows the River Nile dividing into 6-8 large branches in its delta as it enters the Mediterranean Sea.

*Seven* = a monosyllable, the *v* essentially omitted: *se'en*.

*Taprobany* = ancient Greek name for Ceylon, or modern Sri Lanka.<sup>6</sup> The stress of this quadrisyllabic word appears to be on the second syllable.

4-5: briefly, "where the sun shines." *Apollo* is frequently mentioned in his guise as the sun-god, and usually by his disyllabic alternate name of *Phoebus*.

6-7: the name *Gades*, or Cadiz, an island-city located in

1 *Marsil.* Victorious princes, summoned to appear

2 Within the continent of Africa;  
From seven-fold Nilus to Tapróbany,

4 Where fair Apollo darting forth his light  
Plays on the seas;

6 From Gadēs' islands, where stout Hercules

	<u>Emblazed</u> his <u>trophies</u> on two posts of brass,	extreme south-west Spain, was sometimes used to refer to the <b>Pillars of Hercules</b> , the colourful appellation given to the two promontories that flank the <b>Strait of Gibraltar</b> . The conceit that the Greek hero <b>Hercules</b> inscribed ( <b>Emblazed</b> ) his own deeds of valour at this location was Greene's invention. <sup>3</sup> <i>stout</i> = formidable or fierce. <sup>1</sup> <i>trophies</i> = victories, triumphs. <sup>1,3</sup>
8	To <u>Tanaïs</u> , whose <u>swift-declining</u> floods <u>Environ</u> rich Europa to the north;	8-9: the <b>Tanais</b> (a trisyllable, <i>TA-na-is</i> ) is Russia's River Don, which the ancients believed flowed so quickly that it never froze, but which is in fact quite sluggish. <sup>6</sup> <i>swift-declining</i> = fast-moving and bending or twisting. <i>Environ</i> = surround.
10	All <u>fetched</u> from out your courts by beauty to this coast,	= summoned; <sup>1</sup> line 10, with its 12 syllables and 6 iambs, is known as an <i>alexandrine</i> .
	To seek and sue for fair Angelica;	
12	<u>Sith</u> none but one must have this happy prize,	12: "since ( <i>sith</i> ) only one man can win this lucky prize". = aimed.
	At which you all have <u>levelled</u> long your thoughts,	
14	Set each man forth his <u>passions</u> how he can,	14: each suitor is invited to attempt to persuade Angelica to marry him. <i>passions</i> = powerful emotions. <sup>1</sup> = Angelica's judgment, ie. her decision.
	And let <u>her</u> <u>censure</u> make the happiest man.	
16	<b>Soldan.</b> <u>The fairest flower</u> that <u>glories</u> Africa,	17-36: the Soldan, Egypt's Sultan, speaks first. 17-20: the Soldan flatters Angelica ( <b>The fairest flower</b> ). <i>glories</i> = brings glory to.
18	<u>Whose</u> beauty <u>Phoebus</u> dares not dash with showers,	18: the sun-god <b>Phoebus</b> would never dare permit rain to fall on Africa - unless <i>whose</i> refers to Angelica: Elizabethan dramatists depended heavily on the use of pronouns, which frequently results in uncertainty as to interpretation.
	Over whose climate never hung a cloud,	
20	But smiling <u>Titan</u> lights the <u>hórizón</u> , -	20: <b>Titan</b> = yet another name for the sun-god. Helios, a Greek name for the god of the sun, was a <b>Titan</b> , the name for the generation of gods that preceded the Olympians. <i>horizon</i> = usually stressed on its first syllable, as here: <i>HO-ri-zon</i> .
	Egypt is mine, and there I hold my <u>state</u> ,	= throne, or court.
22	Seated in Cairo and in <u>Babylon</u> .	22: also called <b>Babylon the Less</b> , an alternate name for the Egyptian city of Memphis, or "a n[orthern] extension of Memphis", <sup>6</sup> located on the shore of the Nile about 500 miles south of Cairo.
	<u>From thence</u> the matchless beauty of Angelica,	= ie. from there.
24	Whose <u>hue</u> 's] as bright as are those silver <u>doves</u> That <u>wanton</u> <u>Venus</u> <u>mann'th</u> upon her <u>fist</u> ,	24: <i>hue's</i> = colour or shading is. 24-25: <i>doves</i> / <i>Venus</i> = <i>doves</i> were sacred to the goddess of beauty, <i>Venus</i> . <i>wanton</i> = amorous, flirtatious. <i>mann'th</i> = a term from falconry: <i>to man</i> was to tame, or "to accustom to man" (Collins <sup>3</sup> , p. 305), a hawk. <i>fist</i> = ie. arm, on which a hawk could be trained to sit.
26	Forced me to cross and cut th' Atlantic seas,	26-27: the Soldan exaggerates: he likely never had to leave

	To <u>oversearch</u> the fearful ocean,	the Mediterranean Sea to reach the court of Marsilius, and could presumably have travelled completely by land. <i>oversearch</i> = search all over. <sup>1</sup>
28	Where I arrived t' <u>eternize</u> with my lance	28-34: the Soldan expects to win Angelica by defeating the other suitors, not in tournament games, but in one-on-one battles (ie. single-combat). <i>t' eternize</i> = to make eternally famous.
	The matchless beauty of <u>fair</u> Angelica;	29: the unmetrical <i>fair</i> should perhaps be omitted: this line is repeated at line 103 below, without <i>fair</i> .
30	<u>Nor tilt</u> , nor <u>tourney</u> , but my spear and shield	30: <i>Nor</i> = not or neither. <i>tilt</i> = jousting, ie. the familiar sport of two men riding at each other, each trying to unhorse his opponent with the use of a long lance. <i>tourney</i> = another martial exercise in which "a number of combatants, mounted and in armour, and divided into two parties, fought with blunted weapons and under certain restrictions, for the prize of valour" (OED).
	<u>Resounding</u> on their <u>crests</u> and sturdy <u>helms</u> ,	31: <i>Resounding</i> = crashing noisily. <i>crests</i> = a <i>crest</i> is a badge or ornament worn on a helmet. <sup>1</sup> <i>helms</i> = ie. helmets.
32	Topped high with plumes, <u>like Mars his burgonet</u> ,	= ie. "as on the helmet of the god of war". <i>burgonet</i> = a visored helmet. <sup>1</sup>
34	<u>Enchasing</u> on their <u>curats</u> with my blade, That none <u>so</u> fair as fair Angelica.	33-34: the Soldan expects to engrave ( <i>Enchasing</i> = engraving) with his sword, on the cuirasses ( <i>curats</i> ) of his opponents, the message that Angelica is the most beautiful woman in the world. <i>curats</i> = pieces of armour consisting of both a breast- and back-plate which have been fastened together, as by a strap). <sup>1</sup> <i>so</i> = ie. is so.
36	But <u>leaving</u> these such glories as they be, <u>I love</u> , my lord; let that suffice for me.	= setting aside. = ie. "I am in love (with Angelica)". Each suitor will employ the formulaic lines 35-36 to conclude their speeches.
38	<i>Rodo.</i> Cuba my seat, a region so enriched	
40	With favours sparkling from the smiling heavens, As <u>those that seeks for traffic</u> to my coast	40: <i>those that seeks</i> = Elizabethan authors, or their publishers, were frequently careless when it came to agreeing their subjects with their verbs. <i>for traffic</i> = ie. to engage in trade or commerce. <sup>1</sup>
42	<u>Account it like</u> that wealthy Paradise <u>From whence</u> floweth <u>Gihon</u> and swift <u>Euphrates</u> :	41-42: visitors favourably compare Cuba to the Garden of Eden. <i>Account it like</i> = judge it to be similar to. <i>Account it</i> = the quarto prints <i>Accounted</i> , emended as shown by Dyce <sup>4</sup> . <i>From whence</i> = ie. from where. <i>Gihon...Euphrates</i> = two of the four rivers described in Genesis 2 as flowing through Eden. <i>Gihon</i> and <i>Euphrates</i> are normally both stressed on their first syllables: <i>GI-hon</i> ,



		<i>EU-phra-tes.</i>
44	The earth within her bowels hath <u>enwrap</u> t, As in the <u>massy storehouse</u> of the world,	43-45: <b>The earth...gold</b> = the earth has enfolded ( <i>enwrap</i> t) much gold under Cuba, as if earth's treasury ( <i>storehouse</i> ) <sup>1</sup> were located here. <i>massy</i> = substantial. <sup>1</sup>
46	Millions of gold, as bright as was the <u>shower</u> That <u>wanton Jove</u> sent down to <u>Danaë</u> .	45-46: <b>as bright...Danae</b> = allusion to the oft-referred-to story of <i>Danae</i> , the daughter of Acrisius, the King of Argos, who kept her locked in a tower to keep her from marrying. The king of the gods Jupiter ( <i>Jove</i> ) visited Danae disguised as a <i>shower</i> of gold, which impregnated her. <i>wanton</i> = lascivious.
	<u>Marching</u> from thence to manage arms abroad,	47: Rodomont has travelled from Cuba in anticipation of engaging in military exercises, though we can hardly accept his claim that he <i>marched</i> from Cuba.
48	I passed the <u>triple-parted regiment</u> That <u>froward Saturn</u> <u>gave</u> unto his sons,	48-49: Rodomont hyperbolically accentuates the great length of his journey from North America to Africa. <i>triple-parted...sons</i> = <i>Saturn</i> , the king of the gods, was overthrown by the Olympian deities which comprised the next generation of gods (thus it cannot be properly said that Saturn <i>gave</i> his successors their realms). His three sons Jupiter, Neptune and Pluto, divided the universe between them (hence <i>triple-parted regiment</i> ), with Jupiter ruling the earth and the skies, Neptune the seas, and Pluto the underworld. <i>regiment</i> = dominion. <sup>4</sup> <i>froward</i> = perverse or willful. <sup>2</sup>
50	Erecting statues of my chivalry,	
52	Such and so <u>brave</u> as never <u>Hercules</u> Vowed for the love of lovely <u>Iolë</u> .	51-52: Rodomont claims to have performed exploits greater than any <i>Hercules</i> ever swore to do for <i>Iole</i> , <sup>3</sup> the daughter of Eurytus, the King of Oechalia. Hercules slew Eurytus and his sons in battle, and captured Iole, keeping her for his concubine. <sup>7</sup> <i>brave</i> = excellent.
54	But leaving these such glories as they be, I love, my lord; let that suffice for me.	
56	<b>Mand.</b> And I, my lord, am Mandricard of Mexico, Whose climate['s] fairer than <u>Iberia's</u> ,	57-61: Mandricard describes Mexico's beauty and richness by comparing it to various well-known lands, both real and mythical. <i>Iberia's</i> = ie. "that of the Spanish peninsula"; the quarto prints <i>Tiberius</i> (a town on the Sea of Galilee) here, which Dyce emends as shown.
58	Seated beyond <u>the Sea of Tripoly</u> ,	= ie. the Mediterranean; Sugden <sup>6</sup> posits that this appellation is used because of that body of water's being infested with pirates, who famously hailed from Tripoli on the north coast of Africa.
	And richer than <u>the plot Hesperidës</u> ,	= ie. the garden of Hesperides. The allusion is to Hercules' 11th labour, which was to bring back to Eurystheus (the king who was in charge of giving Hercules his impossible tasks) several golden apples from an orchard protected by both several nymphs known as

60 Or that same isle wherein Ulysses' love  
Lulled in her lap the young Telegonë;

62 That did but Venus tread a dainty step,  
 So would she like the land of Mexico,  
 64 As, Paphos and brave Cyprus set aside,  
 With me sweet lovely Venus would abide.

66 From thence, mounted upon a Spanish bark,  
 Such as transported Jason to the fleece,

68 Come from the south, I furrowed Neptune's seas,  
 Northeast as far as is the frozen Rhene;

70 Leaving fair Voya, crossed up Danuby,  
 As high as Saba, whose enhancing streams

72 Cut 'twixt the Tartars and the Russiäns:

the *Hesperides* and a dragon.<sup>7</sup> The name *Hesperides* was commonly applied to the garden itself, as opposed to the nymphs guarding it, in this period.

60-61: reference to the mythical island of Aeaea, home of the famous sorceress Circe, who in the *Odyssey* fell in love with *Ulysses* (*Odysseus* in Greek) and turned his travelling companions into swine. *Telegone* (properly *Telegonus*, to which *Telegone* is usually emended) was a son of Circe.<sup>3</sup>  
*lulled* = soothed or put to sleep.<sup>1,5</sup>

62-65: ie. that if Venus might deign to walk on Mexico's soil, she would fall in love with the land, and abandon her favourite haunt (Paphos on Cyprus) to live with Mandricard.

*tread* = dance in a stately manner.<sup>1</sup>

*Paphos* = a city on the island of *Cyprus* in the north-east Mediterranean, and the location of a temple dedicated to Venus, who, in one of her birth stories, rose from the foam of the sea off the shore of the island.

*brave* = splendid.

Note that lines 64-65 comprise a rhyming couplet.

= from there, ie. from Mexico. = ship.

67: similar to the vessel called the "Argo", which famously carried *Jason* and his Argonauts to Colchis on the eastern shore of the Black Sea to find the *Golden Fleece*.

= poetically, "crossed the ocean"; the common image is of a moving vessel creating waves, which resemble *furrows*, in its wake. *Neptune*, of course, was the god of the seas.

69-72: Mandricard's criss-crossing of the broad expanses of Europe, travelling up one river and then down the next, makes no real geographical sense.

69: Mandricard sailed as far north as Germany's Rhine River (*Rhene*). The era's writers frequently described the Rhine as excessively cold (hence *frozen*), imitating the Romans to whom northern Europe's climate was so much colder than their own.<sup>6</sup>

70: Russia's Volga River. = the Danube.

71: the Balkan region's Sava River, incorrectly situated here in northern Asia.<sup>6</sup>

72: *the Tartars* = the people inhabiting Tartaria, the vast and vaguely defined region north of the Black Sea in Asia.

69-72: these lines appear in very similar form in George Peele's *The Old Wives' Tale*, but the question of who borrowed from whom cannot be answered:

*For thy sweet sake I have crossed the frozen Rhine;  
 Leaving fair Po, I sailed up Danuby,  
 As far as Saba, whose enhancing streams  
 Cut twixt the Tartars and the Russians.*

	There did I <u>act as many brave attempts</u> ,	= undertake or perform as many great deeds. <sup>1</sup>
74	As did <u>Pirithous</u> for his <u>Proserpine</u> .	74: another confused mythological allusion. <i><b>Pirithous</b></i> was of a race known as the Lapithae; during the celebration of his marriage to Hippodaemia, Pirithous' bride was carried off by a drunken Centaur (member of the notorious race of half-men half-horses), leading to a battle between the Lapithae and the Centaurs, which is famously depicted on the Elgin Marbles. <sup>7</sup> The Centaurs were defeated, and Hippodaemia rescued.
	But leaving these such glories as they be, I love, my lord; let that suffice for me.	<i><b>Proserpine</b></i> , the daughter of Ceres (the goddess of grain), was kidnapped by Pluto and dragged to the underworld to live with the deity as his wife.
76		
78	<i><b>Brand.</b></i> The bordering islands, <u>seated here in ken</u> ,	= "which sit within view ( <i><b>ken</b></i> ) from here"; <sup>2</sup> Brandimart is the king of an unnamed collection of islands which are visible from the shore of Marsilius' seat in Africa.
	Whose shores are sprinkled with rich <u>orient pearl</u> ,	= ie. lustrous pearls.
80	More bright of <u>hue</u> than were the <u>margarets</u>	80: <i><b>hue</b></i> = colour or shade. <i><b>margarets</b></i> = synonym for pearls, an alternate (but less common) form of <i><b>margarites</b></i> .
	That <u>Caesar</u> found in wealthy <u>Albion</u> ;	81: the 1st-2nd century A.D. Roman historian Suetonius wrote of the pearls <i><b>Caesar</b></i> found in Britain. <i><b>Albion</b></i> = early name for Britain.
82	The sands of <u>Tagus</u> all of burnished gold	82-85: unclearly written at best: perhaps, "the sea-goddess <i><b>Thetis</b></i> was never as proud of the cliffs ( <i><b>on the cliffs</b></i> ) <sup>3</sup> that overhang the shores of the <i><b>Tagus</b></i> River, whose sands contain much gold, as she was of even the trash ( <i><b>rubbish</b></i> ) in our seas." <sup>3</sup>
84	Made <u>Thetis</u> never prouder <u>on the cliffs</u> That overpeer the bright and golden shore, Than do the <u>rubbish</u> of my country seas:	<i><b>Tagus</b></i> = this, the largest river on the Spanish peninsula, was believed by the ancients to be saturated with great quantities of gold. <sup>6</sup> <i><b>Thetis</b></i> = the goddess was famously the mother of Achilles.
86	And what I dare, let say the <u>Portingale</u> ,	86-88: "the Portuguese ( <i><b>Portingale</b></i> ) and Spanish, who came with their armadas to try to subdue my islands, can tell you what I am capable of doing".
88	And Spaniard tell, who, manned with mighty fleets, Came to subdue my islands to their king,	
	Filling our seas with stately <u>argosies</u> ,	= large merchant vessels. <sup>2</sup>
90	<u>Calvars</u> and <u>magars</u> , <u>hulks of burden great</u> ;	90: <i><b>Calvars</b></i> = ie. caravels, small Portuguese ships. <sup>1</sup> <i><b>magars</b></i> = type of cargo ship used on the Mediterranean. <sup>1</sup> <i><b>hulks of burden great</b></i> = vessels capable of carrying great loads.
	Which <u>Brandimart</u> <u>rebated</u> from his coast,	91: <i><b>Brandimart</b></i> = the king of the unnamed Isles refers to himself in the third person. <i><b>rebated</b></i> = repulsed. <sup>1</sup>
92	And sent them home <u>ballassed with little wealth</u> .	= ie. "ie. filled (as with ballast) with nothing much": the Spanish and Portuguese had sent great ships to Brandimart's islands in the hope of conquering them and stripping them of

94 But leaving these such glories as they be,  
I love, my lord; let that suffice for me.

96 **Orlan.** Lords of the south, and princes of esteem,  
Viceroys unto the state of Africa,  
98 I am no king, yet am I princely born,  
Descended from the royal house of France,  
100 And nephew to the mighty Charlemagne,

Surnamed Orlando, the County Palatine.

102 Swift Fame hath sounded to our western seas  
The matchless beauty of Angelica,

104 Fairer than was the nymph of Mercury,

106 Who, when bright Phoebus mounteth up his coach,  
And tracts Aurora in her silver steps,  
And sprinkles from the folding of her lap  
108 White lilies, roses, and sweet violets.

all their wealth, which were to be brought back on the various ships described in lines 89-90, but were driven away by the plucky Brandimart.

87-92: likely allusion to the English defeat of the Spanish Armada in 1588.

96-133: though not a king, the famous French knight and Peer Orlando takes his turn to try to win Angelica's heart. = deputy kings ruling lands beneath Marsilius.

100: Orlando was said to have been the son of Charlemagne's sister.<sup>8</sup>

= Orlando is referred to repeatedly in the play by his title, **County** (ie. Count) **Palatine**; the name **Palatine** was used to identify any one of several provinces in Germany, over which a County Palatine was granted supreme jurisdiction.<sup>1</sup>

In attaching this title to Orlando, Greene may have had in mind the word **paladin**, a term used to describe each of the valorous knights that constituted Charlemagne's Twelve Peers; or Greene may have simply borrowed the term **County Palatine** from Christopher Marlowe, who had used it in *Tamburlaine the Great, Part Two*.

102-3: "personified Rumour (**Fame**) has brought news to our shores of the unparalleled beauty of Angelica".

**Fame** was frequently portrayed as moving **swiftly** in 16th century literature.

**hath** = the quarto prints **that**, usually emended as shown.

**Sounded** = proclaimed.

104: Angelica is more beautiful than the goddess Chloris (**the nymph of Mercury**), with whom **Mercury** was in love. The allusion is from the 57th verse of Canto XV of Ariosto's *Orlando*, in which Mercury is described as so smitten with Chloris, that he wanted the smith god Vulcan to catch her in his net, which Vulcan famously had used to ensnare his wife Venus as she fooled around with her paramour, the war god Mars.

**Chloris** was the Greek goddess of flowers, equivalent to the Romans' Flora.<sup>5,7</sup>

105-6: Greene borrows more imagery from Canto XV's 57th verse, in which Chloris is described as chasing behind **Aurora** (the goddess of the dawn) as the sun rises, strewing various flowers over the earth.

**line 105**: poetically, "who, when the sun rises"; the sun-god **Phoebus** was frequently described as bearing the sun across the sky as he rode in a chariot pulled by horses.

**Who** = ie. Chloris.

**tracts** = ie. tracks, follows the path or footsteps of.

**And sprinkles** = the grammar is not quite right; perhaps should be emended to **Doth sprinkle** or **Besprinkles**, as some earlier editors hesitantly suggest.

110	Yet thus believe me, princes of the south, Although <u>my country's love</u> , dearer than pearl	= ie. "love for my country". 110-9: in parallel pairs of lines, Orlando describes the many factors that might have kept him from leaving his beloved France and king, except that he could not resist coming to see Angelica in person.
112	Or mines of gold, might well have kept me back; The sweet conversing with my king and friends, <u>Left all for love</u> , might well have kept me back;	= "left behind for the sake of pursuing love".
114	The seas by Neptune <u>hoisèd</u> to the heavens, Whose dangerous <u>flaws</u> might well have kept me back;	114: poetically, "the sea's perilously high waves". <b>hoisèd</b> = hoisted, ie. raised. = squalls.
116	The savage <u>Moors</u> and <u>Anthropophagi</u> , Whose lands I passed, might well have kept me back;	= North Africans. = cannibals; the quarto prints <b>Anthro- pagei</b> , usually emended to the correct spelling, as shown.
118	The doubt of entertainment in the court When I arrived, might well have kept me back;	118-9: <b>The doubt...arrived</b> = the uncertainty regarding what kind of reception Orlando would get upon his arrival in Marsilius' court.
120	But so the <u>fame</u> of fair Angelica Stamped in my thoughts the <u>figure</u> of her love,	= report. = image.
122	<u>As</u> neither country, king, or seas, or cannibals,  Could by <u>despairing</u> keep Orlando back.	122: Orlando neatly alludes back to the four couplets of lines 110-7. <b>As</b> = that. = ie. causing him to despair.
124	I <u>list</u> not boast in acts of chivalry, (An <u>humour</u> never fitting with my mind,)	= "do not wish ( <b>list</b> ) to brag about my". 125: Orlando's personality is not a boastful one. <b>humour</b> = temperament.
126	But come there forth the proudest champion That hath <u>suspicion</u> in the Palatine,	126-7: "but if the greatest warrior of all of you, who doubts my ability (to match him in a fight)"; <b>suspicion</b> also may mean "envy". <sup>3</sup>
128	And with my trusty <u>sword</u> <u>Durandell</u> ,  <u>Single</u> , I'll <u>register</u> upon his <u>helm</u>	128: <b>sword</b> = a disyllable here: <b>SWO-erd</b> . <b>Durandell</b> = in Ariosto's <i>Orlando</i> , the hero's sword was named <b>Durindane</b> .
130	What I dare do for fair Angelica. But leaving these such glories as they be,	129: <b>Single</b> = in single combat, ie. a one-on-one fight. <b>register</b> = record, ie. inscribe. <b>helm</b> = ie. helmet.
132	I love, my lord; Angelica herself shall speak for me.	
134	<b>Marsil.</b> Daughter, thou hear'st what love hath here <u>alleged</u> ,	= declared, sworn. <sup>1</sup>
136	How all these kings, <u>by beauty</u> summoned here,	= ie. "by your beauty".
138	Put in their pleas, for hope of <u>diadem</u> , Of noble deeds, of wealth, and chivalry,	= "a crown" (by becoming Marsilius' heir).
140	All hoping to possess Angelica. <u>Sith</u> father's <u>will</u> may hap to aim amiss, (For parents' thoughts <u>in</u> love oft <u>step awry</u> ,)	140: "since ( <b>sith</b> ) what a father desires (his <b>will</b> ) may not conform with what his daughter wants". = regarding. = step off the correct path, ie. miss the mark.

142	Choose thou the man who best contenteth thee, And he shall wear the <u>Afric</u> crown <u>next</u> me.	= common abbreviated form of <i>Africa</i> . = after.
144	For trust me, daughter, like <u>of whom</u> thou please, Thou satisfied, my thoughts shall be at ease.	= whoever.
146	<i>Angel.</i> Kings of the south, viceroys of Africa,	142-5: note how Marsilius' brief speech ends with a pair of rhyming couplets.
148	Sith father's will hangs on his daughter's choice,	148: "since a girl's father's wishes will always influence what she wants".
150	And I, as erst Princess <u>Andromache</u> Seated amidst the crew of <u>Priam's</u> sons, Have liberty to choose where best I love,	149-151: Angelica compares her freedom to select her own husband to that of <i>Andromache</i> , daughter of King Eetion of Thebe, who, after her family was slaughtered, was allowed to pick her own husband from the fifty sons of <i>King Priam</i> of Troy. We may note that Andromache married the great Trojan warrior prince Hector, but the story of her choosing her own husband is Greene's invention.
152	Must freely say, for <u>fancy hath no fraud</u> ,	= love cannot deceive one, or love cannot be deceived.
154	That far unworthy [i]s Angelica Of such as deign to grace her with their loves;	153-4: ie. "that I am unworthy to become the wife of any of you (great men) who condescend to bestow your love on me." Note how Angelica speaks of herself here in the third person.
156	The Soldan with his <u>seat</u> in Babylon, The Prince of Cuba, and of Mexico.	= court, capital.
158	Whose wealthy crowns might win a woman's <u>will</u> ,	= desire (to possess him), ie. love. <sup>1</sup>
160	Young Brandimart, master of all the isles Where Neptune planted hath his treasury; <u>The worst</u> of these men <u>of</u> so high import As may command a greater dame than I.	159: "where the ruler of the seas has stored all his wealth." = ie. "even the least impressive". = ie. is of. <sup>5</sup> 161: ie. "as is worthy to possess a woman of higher status than me."
162	But <u>Fortune</u> , or some deep-inspiring <u>fate</u> ,	162-8: Angelica has made her choice, but before revealing the name of the lucky man (which she knows will be a disappointment to the others), she tries to rationalize her decision to marry the least impressive of the men before her.
164	<u>Venus</u> , or else <u>the bastard brat of Mars</u> , Whose <u>bow</u> commands the <u>motions of the mind</u> ,	163-4: Angelica lists four candidates to blame for the choice she has made: personified <i>Fortune</i> , personified <i>Fate</i> , the goddess of beauty <i>Venus</i> , and Cupid ( <i>the bastard brat of Mars</i> ), the boy-god who can cause a man or woman to fall in love by shooting that individual with a golden arrow from his <i>bow</i> (line 164). <i>the bastard...Mars</i> = we have already noted that Venus, though married to Vulcan (the crippled smith god), had an affair with the war god Mars; some myths identify Mars as Cupid's biological father. <sup>3</sup> <i>motions of the mind</i> = impulses or excitement of one's feelings. <sup>1</sup>
166	Hath sent proud love to enter such a <u>plea</u> As <u>nonsuits</u> all your princely <u>evidence</u> ,	165-6: a legal metaphor: Angelica enters a <i>plea</i> which rejects ( <i>nonsuits</i> ) <sup>2</sup> her other suitors' testimony ( <i>evidence</i> ). <sup>2</sup> In English law, a judge can declare a <i>nonsuit</i> (and hence throw out a case) if the plaintiff fails to present enough evidence to establish a cause of action, ie. make his or her case. The term <i>nonsuit</i> could be used as a noun or, as here, a

	And <u>flat</u> commands that, <u>maugre</u> majesty,	verb.
168	I choose Orlando, County Palatine.	167: <i>flat</i> = flatly, ie. bluntly, plainly. <i>maugre majesty</i> = despite or in spite of the royal status of her other suitors.
170	<b>Rodo.</b> How likes Marsilius of his daughter's choice?	170: Rodomont is piqued, but gives Marsilius an opportunity to vacate his daughter's choice, before he (Rodomont) explodes in fury.
172	<b>Marsil.</b> As fits Marsilius of his daughter's spouse.	172: Marsilius stands by Angelica's selection.
174	<b>Rodo.</b> <u>Highly</u> <u>thou</u> wrong'st us, King of Africa,	174: <i>Highly</i> = greatly. <i>thou</i> = the conflicted monarchs begin to address each other with the insulting <i>thou</i> to signal their growing ill-feeling towards each other.
176	To <u>brave</u> thy neighbour princes with disgrace, To <u>tie</u> thy honour to thy daughter's thoughts,	= defy <sup>1</sup> or threaten. <sup>3</sup> 176: ie. "to stain your honour by condoning Angelica's selection". <i>tie</i> = unite.
178	Whose choice is like that <u>Greekish</u> <u>giglot's</u> love, That left her lord, <u>Prince Menelaüs</u> , And with a <u>swain</u> <u>made scape</u> away to Troy.	177-9: Rodomont insultingly compares Angelica to the whore ( <i>giglot</i> ) Helen, wife of King ( <i>Prince</i> ) <i>Menelaus</i> of Sparta; she eloped with the Trojan prince Paris, precipitating the Greeks war with Troy; Orlando is thus indirectly and deridingly identified with Paris, whom Rodomont calls <i>a swain</i> , meaning a rustic or peasant. <i>Greekish</i> = Greek. <i>made scape</i> = ie. escaped.
180	What is Orlando but a <u>straggling</u> <u>mate</u> ,	180: <i>straggling</i> = straying, <sup>1</sup> suggesting Orlando has wandered far from his usual companions and appears now in this company where he doesn't belong. <i>mate</i> = disparaging term for "fellow", ie. creature. <sup>1</sup>
	Banished for some offence by Charlemagne,	181: not exactly accurate: in Ariosto's <i>Orlando</i> , Orlando abandons his post as a defender of Paris against the besieging Saracens to search for Angelica, but he was not banished by Charlemagne.
182	<u>Skipped from</u> his country <u>as</u> <u>Anchises' son</u> ,	182: Rodomont continues to twist myth and history so as to prick Orlando's honour all the harder: Orlando is now compared to Aeneas, (the <i>son</i> of <i>Anchises</i> ), the prince who fled Troy with a large contingent of soldiers after the city was destroyed by the Greeks at the conclusion of the Trojan War. <i>Skipped from</i> , meaning "hurried away from", bears a humiliating sense of "absconded" or "ran away from". <i>as</i> = like.
184	<u>And</u> means, as he did to <u>the Carthage Queen</u> , To pay her <u>ruth</u> and ruin for her love?	183-4: just as Aeneas famously wooed, seduced, and then finally abandoned Dido, <i>the Queen of Carthage</i> (who was hopelessly in love with him), so Orlando can be expected to repay Angelica's love for him with ruin. Dido committed suicide on Aeneas' departure. <i>And</i> = ie. that. <sup>5</sup> <i>ruth</i> = remorse. <sup>1,5</sup>

186	<b>Orlan.</b> Injurious Cuba, ill it fits thy <u>gree</u> To wrong a stranger with discourtesy.	186-7: "insulting King of Cuba, it is not right or appropriate for a man of your rank or degree ( <b>gree</b> ) to insult a stranger by speaking to him so disrespectfully."
188	Were't not the sacred presence of Angelica Prevails with me, ( <u>as Venus' smiles with Mars,</u> )	188-191: Angelica's presence acts as a restraint on Orlando's seeking immediate revenge on Rodomont for his affronts. = when Venus smiles on Mars, he lets his guard down, dropping his normally fierce demeanor.
190	To set a <u>supersedeas</u> of my wrath,	190: ie. "to act as a stop or check on my fury". <b>supersedeas</b> = a legal writ commanding one to forbear from doing something. <sup>1,3</sup>
	Soon should I teach thee what it were to <u>brave</u> .	= defy or menace. <sup>3</sup>
192	<b>Mand.</b> And, Frenchman, were't not 'gainst <u>the law of arms</u> ,	= unwritten code of conduct for knights and soldiers.
194	In place of <u>parley</u> for to draw a sword,	194: ie. "to physically assault another in the midst of a formal discussion or negotiation ( <b>parley</b> )".
	Untaught <u>companion</u> , I would learn you know What duty 'longs to such a prince as <u>he</u> .	195-6: "uneducated fellow ( <b>companion</b> , an insulting term), I will instruct you on what is expected of you regarding how you should address a king like Rodomont ( <b>he</b> );" Mandricard is outraged that Orlando, a mere knight, would dare speak to a king as he has.
198	<b>Orlan.</b> Then as did Hector 'fore Achilles' tent, Trotting his <u>courser</u> softly on the plains,	198-200: Orlando alludes to an episode not from Homer, but from <i>The Troy Book</i> , an epic poem written by John Lydgate in the early 15th century. In Book III, Hector visits Achilles in his tent and challenges him, as a way to end the Trojan War once and for all, to single combat.
200	Proudly dared forth the <u>stoutest</u> youth of Greece;	<b>courser</b> = powerful battle-horse. <sup>1</sup> <b>stoutest</b> = fiercest or most formidable. <sup>1</sup>
	So who stands highest <u>in his own conceit</u> ,	201: "thus, whichever one of you who thinks the most highly of himself". <b>his own conceit</b> = "in his own imagination".
202	And thinks his courage can perform the most, Let him but throw his gauntlet on the ground,	203: the traditional symbolic act signaling a challenge.
204	And I will <u>pawn</u> my honour to his <u>gage</u> ,	204: "and I will risk or wager ( <b>pawn</b> ) my life up against his challenge ( <b>gage</b> )". <sup>1</sup>
	He shall, <u>ere night</u> , be met and combated.	= before night falls.
206	<b>Marsil.</b> Shame you not, princes, at this bad agree, To wrong a stranger with discourtesy?	207: "are you not all ashamed over this disagreement".
208	Believe me, lords, my daughter hath made choice, And, <u>maugre</u> him that thinks <u>him</u> most aggrieved,	208: Marsilius repeats Orlando's utterance of line 187 above.
210	She shall <u>enjoy</u> the County Palatine.	= despite, in spite of. = ie. himself. = common term used to mean "take for oneself".
212	<b>Brand.</b> But would these princes follow my advice, And <u>enter arms</u> as did the Greeks 'gainst Troy,	= fight, begin a war.
214	<u>Nor</u> he, nor thou shouldst have Angelica.	= neither.
216	<b>Rodo.</b> Let him be thought a <u>dastard</u> to his death, That will not sell the travels he hath past	217-9: ie. "if any one of us does not think the (lengthy and laborious) trip he has made to come here (line 218) is worth more than the foolishness of a woman (219), let him forever be thought a coward ( <b>dastard</b> ) (217).
218	Dearer than for a woman's fooleries: –	



220 What says the mighty Mandricard?

222 **Mand.** I vow to hie me home to Mexico,  
To troop myself with such a crew of men

224 As shall so fill the downs of Africa,

226 Like to the plains of watery Thessaly,  
Whenas an eastern gale whistling aloft  
Had overspread the ground with grasshoppers.

228 Then see, Marsilius, if the Palatine  
Can keep his love from falling to our lots,

230 Or thou canst keep thy country free from spoil.

232 **Marsil.** Why, think you, lords, with haughty menaces  
To dare me out within my palace-gates?

234 Or hope you to make conquest by constraint  
Of that which never could be got by love?

236 Pass from my court, make haste out of my land,  
Stay not within the bounds Marsilius holds;

238 Lest, little brooking these unfitting braves,  
My choler overslip the law of arms,

240 And I inflict revenge on such abuse.

242 **Rodo.** I'll beard and brave thee in thy proper town,  
And here ensconce myself despite of thee,

244 And hold thee play till Mandricard return. —

246 What says the mighty Soldan of Egypt?

**Sold.** That when Prince Menelaus with all his mates

Put another way, Rodomont would gravely censure any of his fellows should he walk away from this gathering while meekly accepting the outcome as it now stands, without some further compensation, or exacting some sort of revenge, for the effort he put into travelling here.

= hurry (myself).

223: to raise such an army.

= countryside.

225-7: Mandricard intends to bring back with him an army that is so large that it will cover Africa just as swarms of locusts (*grasshoppers*) regularly blanket Thessaly, as the writers of antiquity often noted would occur.<sup>3</sup>

*watery Thessaly* = *Thessaly* is the large central region of Greece, famous for its fertile lands and bountiful crops;<sup>6</sup> *watery* may mean "well-watered", or even "rainy", a nod to the fertility of the land.

*Had* = Dyce emends *Had* to *Hath*.

= ie. Orlando.

229: *his love* = ie. Angelica.

*to our lots* = "into our possession"; the expression *fall to one's lot* was used to describe something coming into one's possession by chance.<sup>1</sup>

= ie. being plundered,<sup>1</sup> thanks to the ravages of war Mandricard expects to inflict on Africa.

= arrogant threats.

= ie. "challenge me".<sup>1</sup>

= win (Angelica's love) by force or coercion.

= leave.

= ie. "boundaries of my territories."

238: "just in case I, unable to tolerate (any further) these inappropriate expressions of defiance or threats".

239: "my ire (*choler*) leads me to do something outside of what is permissible by the law of arms".

= ie. in return for.

= oppose openly and insolently.<sup>1</sup> = challenge, defy. = own.

= build and take shelter within a fort. = in spite of.

= "and keep your army occupied (*hold thee play*)".<sup>1,2</sup>

Rodomont expects to be able to hold off Marsilius' army's assaults, or keep it stalemated, until Mandricard returns with his own troops from Mexico, at which point the combined allied forces would destroy the African defenders.

247-9: another reference to the Spartan King, whose brother King Agamemnon of Mycenae led the Greek forces in the decade-long war against Troy.

*Menelaus* = a trisyllable here: *ME-ne-LAUS*.

248	Had ten years held their siege in Asia, Folding their <u>wroths</u> in cinders of fair Troy,	249: covering or wrapping up their fury (against the Trojans) in the ashes or embers of the burnt-down city. <b>wroths</b> = ie. wrath; <b>wroth</b> was a distinct word from <b>wrath</b> . <sup>1</sup>
250	Yet, for their arms grew by conceit of love, Their <u>trophies</u> was but conquest of a girl:	250-3: the Soldan is contrarian: the Greeks, he observes, fought a long war against Troy for the sake of a woman, and so, in the end, having won the war, it could be said that the only thing they really gained in return was a woman; he, the Soldan, would never waste a war for the sake of a mere girl, since women are so fickle in love (line 253). As a result of his uniquely dismissive attitude, the Soldan disappears from the play after this scene. <b>trophies was</b> = another example of the Elizabethan lack of concern for agreement between subject and verb: Hayashi <sup>5</sup> emends <b>trophies</b> to <b>trophy</b> , while Dyce emends <b>was</b> to <b>were</b> . <b>trust me</b> = ie. "believe me". <sup>1</sup>
252	Then <u>trust me</u> , lords, I'll never manage arms For women's loves that are so quickly lost.	
254	<b>Brand.</b> Tush, my lords, why <u>stand you upon terms</u> ?	255: Brandimart is frustrated that the others seem to be hesitating or making excuses to avoid immediately going to war. <b>stand upon terms</b> = expression used to describe one who insists, seemingly unreasonably, on certain conditions, before committing to action or a deal.
256	<u>Let 's to our sconce</u> , – and you, my lord, to Mexico.	= "let us return to our small fort ( <b>sconce</b> )." <sup>3</sup> The fort proposed by Rodomont in line 243 has suddenly and subtly become a reality.
258	<b>Orlan.</b> Ay, sirs, <u>ensconce ye</u> how you can, See what <u>we</u> dare, and thereon <u>set your rest</u> .	= "conceal or protect yourselves within your fort". 259: "pay attention to what we dare do: upon that is what you should focus your attention or efforts ( <b>set your rest</b> )." <sup>1</sup> <b>we</b> = Orlando has allied himself with Marsilius.
260		
262	[ <i>Exeunt all except Sacripant and his Man.</i> ]	261ff: the scene setting subtly shifts to an unspecified location near Marsilius' court. We may note that Sacripant's presence in the court of Marsilius is never really explained.
264	<b>Sacr.</b> [ <i>Aside</i> ] Boast not too much, Marsilius, in thyself, Nor of contentment in Angelica;	
266	For Sacripant must have Angelica, And with her Sacripant must <u>have the crown</u> :	= ie. the crown of Africa, as the heir to Marsilius.
268	<u>By hook or crook</u> I must and will have both. –	= by fair means or foul, ie. no matter how: this still-familiar expression dates back at least to 1533 ( <i>by hoke or croke</i> ).
270	Ah sweet <u>Revenge</u> , incense their angry minds, Till, all these princes <u>weltering</u> in their bloods,	269-270: Sacripant asks personified <b>Revenge</b> to motivate all the interested royals to go to war amongst themselves, and destroy each other in the process. <b>weltering</b> = soaking. <sup>1</sup>
272	The crown do fall to County Sacripant! Sweet are the thoughts that <u>smother</u> from <u>conceit</u> :	272: "it is pleasurable to think those thoughts which are kindled by imagination ( <b>conceit</b> )." <sup>3</sup>

For when I come and set me down to rest,  
 274 My chair presents a throne of majesty;  
 And when I set my bonnet on my head,  
 276 Methinks I fit my forehead for a crown;  
 And when I take my truncheon in my fist,  
 278 A sceptre then comes tumbling in my thoughts;  
 My dreams are princely, all of diadems.  
 280 Honour, – methinks the title is too base:  
 Mighty, glorious, and excellent, – ay, these,  
 282 My glorious genius, sound within my mouth;  
 These please the ear, and with a sweet applause  
 284 Make me in terms co-equal with the gods.  
 Then [win] these, Sacripant, and none but these;

286 And these, or else make hazard of thy life. –

Let it suffice, I will conceal the rest. –

288 Sirrah.

290 *S's Man.* My lord?

292 *Sacr.* [*Aside*]  
 "My lord!" How basely was this slave brought up,

294 That knows no titles fit for dignity,  
 To grace his master with hyperboles!

296 My lord! why, the basest baron of fair Africa  
 Deserves as much: yet County Sacripant  
 298 Must he, a swain, salute with name of "lord". –  
 Sirrah, what thinks the Emperor of my colours,

300 Because in field I wear both blue and red at once?

302 *S's Man.* They deem, my lord, your honour lives at peace,  
 As one that's neuter in these mutinies,  
 304 And covets to rest equal friends to both;

*smother* = smoulder.<sup>1</sup>

273-8: as Sacripant goes about his daily activities, he constantly imagines playing king.  
 = represents.<sup>2</sup>  
 = hat.

= club. = hand, grip.

280-2: "your Honour" is not a sufficiently magnificent title for Sacripant; he would prefer to be addressed as "mighty Sacripant", "glorious Sacripant", etc.

285: Sacripant will accept, as his life's goal, nothing less than to be addressed by one of the titles he mentioned above in line 281, a goal which he can only achieve, of course, by possessing a throne.

286: these titles are worth risking his life for.

*And these* = Dyce suggests emending to *Aye, these* for the line to make sense.

287: Sacripant has said enough, and will not reveal the other items on his wish-list.

288: Sacripant addresses his servant. *Sirrah* was an acceptable form of address to use for one's servants.

293-8: Sacripant is incensed that his servant doesn't know any better than to address him with such an insufficiently dignified title as "*My lord*".

= in 16th century literature, we find definitions for *hyperbole* such as "excessive amplification" or "overreaching of speech", ie. exaggeration, just as it means today. Greene's use of *hyperboles*, however, suggests Sacripant means that his servant's addressing him as "my Lord" is not lofty enough.

297-8: *yet... "lord"* = yet this man (*he*), a mere servant (*swain*), sees fit to address (*salute*) me by this title."

= ie. the colours of his military trappings, such as his tents and pennants.

300: Sacripant's equipment bears the colours of both sides of the conflict, Marsilius' red and the foreign allies' blue.

*in field* = ie. on the field.

Note that line 300 is another *alexandrine*, a 12-syllable, 6-iamb line.

302-4: Sacripant's employment of both sides' colours leads the various leaders to judge (*deem*) that Sacripant has chosen to remain neutral (*neuter*) in the approaching war.

*mutinies* = quarrels.

*covets to rest* = desires to remain.

306 Neither envious to Prince Mandricard,  
 Nor wishing ill unto Marsilius,  
 308 That you may safely pass where'er you please,  
 With friendly salutations from them both.

310 **Sacr.** Ay, so they guess, but level far awry;

312 For if they knew the secrets of my thoughts,  
 Mine emblem sorteth to another sense.

314 I wear not these as one resolved to peace,  
 But blue and red as enemy to both;  
 Blue, as hating King Marsilius,  
 316 And red, as in revenge to Mandricard;  
 Foe unto both, friend only to myself,  
 318 And to the crown, for that's the golden mark  
 Which makes my thoughts dream on a diadem.  
 320 See'st not thou all men presage I shall be king?

322 Marsilius sends to me for peace; Mandricard  
 Puts off his cap, ten mile off: two things more,  
 324 And then I cannot miss the crown.

326 **S's Man.** O, what be those, my good lord?

328 **Sacr.** First must I get the love of fair Angelica.  
 Now am I full of amorous conceits,

330 Not that I doubt to have what I desire,  
 But how I might best with mine honour woo:

332 Write, or entreat, – fie, that fitteth not;  
Send by ambassadors, – no, that's too base;  
Flatly command, – ay, that's for Sacripant:  
 334 Say thou art Sacripant, and art in love,  
 And who in Afric[a] dare say the county nay?  
 336 O Angelica,  
 Fairer than Chloris when in all her pride  
 338 Bright Maia's son entrapped her in the net  
 Wherewith Vulcan entangled the god of war!

**both** = ie. both sides.

= malicious towards.

= so that. = ie. travel peacefully in the territory controlled by either side.

310: "that is what they believe I am doing, but their aim is off the mark."

**level far awry** = aim wide of the mark.

**awry** = amiss.<sup>1</sup>

312: ie. Sacripant's colours actually have a completely different meaning.

**emblem** = his colours serving as a symbol.

**sorteth** = correspond or conform.<sup>1</sup>

314-6: Sacripant, in his own secret code, bears Mandricard's blue to signal his hatred of Marsilius, and Marsilius' red to denote his enmity for Mandricard.

= target.

= predict; **presage** is stressed on its second syllable.

321-2: **Marsilius...mile off** = both sides seek Sacripant's favour: Marsilius sends friendly messages asking Sacripant to remain friendly to him, and Mandricard, notes Sacripant hyperbolically, as a sign of his respect and deference to Sacripant, doffs his hat to the Count when he is still a great distance from him.

**sends** = sues.

= ideas or thoughts.<sup>1</sup>

329-330: Sacripant has full confidence in his ability to get Angelica for himself, but is less sure about how to go about achieving his goal with sufficient dignity.

= beg. = exclamation of disgust. = "is not appropriate".

= court her through intermediaries.

= order her to marry him.

= "say 'no' to the count?"

337-9: briefly, Angelica is more beautiful than Chloris, the goddess of flowers or spring.

We see here a second reference already in this scene to Canto XV.57 of Ariosto's *Orlando*, in which the messenger-god Mercury (**Maia's son**) expresses a desire to capture **Chloris**, with whom he was in love, in the same net used by the smith god **Vulcan** to capture his wife Venus and her paramour Mars (**the god of war**) as they were carrying on.

		<i>Maia</i> was a hermitical nymph who, with Jupiter as the father, bore Mercury.
342	<i>S's Man.</i> Your honour is so far in contemplation of Angelica, as you have <u>forgot the second</u> in attaining to the crown.	= ie. forgot to mention the second item.
344		
346	<i>Sacr.</i> That's to be done by poison, <u>Prowess</u> , or any means of <u>treachery</u> , To put to death the traitorous Orlando. –	= open force. <sup>1</sup> = intrigue.
348	But who is this comes here? <u>Stand close</u> .	= let's hide.
350		
	[ <i>They retire.</i> ]	350ff: it was a convention of Elizabethan drama that on-stage characters, in order to size up a character freshly entering the stage, could easily step out of view of the newly-arrived character. Such an entering character would then speak his or her thoughts and feelings out loud, for the benefit of both the audience and the eavesdroppers.
352	<i>Enter Orgalio.</i>	<b>Entering Character:</b> <i>Orgalio</i> is Orlando's man-servant. 354-365: Orgalio speaks in a high style which is comical coming from the mouth of a servant. His speech also lightly spoofs the style of writing known as "euphuism", popularized by author and playwright John Lyly in the 1580's. The key feature of this stylized manner of writing is its use of parallel phrasing: consider these examples from Lyly's play <i>Campaspe</i> : "O Thebes, thy walls were raised by the sweetness of the harp, but razed by the shrillness of the trumpet. Alexander had never come so near the walls, had Epaminondas walked about the walls: and yet might the Thebans have been merry in their streets, if he had been to watch their towers." Euphuism also incorporated a great deal of alliteration.
354	<i>Org.</i> I am sent on embassy to the right mighty and magnificent, <u>alias</u> , the right proud and <u>pontifical</u> , the	= also known as. <sup>1</sup> = stately or honourable. <sup>1</sup>
356	County Sacripant; for Marsilius and Orlando, knowing him to be <u>as full of prowess as policy</u> , and fearing,	= equally powerful and cunning.
358	lest in leaning to the other faction he might greatly	358-9: <i>lest in...them</i> = that Sacripant might, in favouring the enemies of Marsilius, influence them against his (Orgalio's) master.
	prejudice them, they seek <u>first</u> to hold the candle	359-360: <i>they seek...devil</i> = the proverb <i>to hold a candle before the devil</i> literally means, "to light a path for the devil", suggesting aiding a malefactor. <sup>3</sup> In sending Orgalio to woo Sacripant to their side, Orlando and Marsilius can be said to be leading on the devil. They also want to get to our play's key villain before Rodomont and Brandimart do (hence <i>first</i> ).
360	before the devil, and knowing <u>him</u> to be a <u>Thrasonical</u> mad-cap, <u>they</u> have <u>sent me a Gnathonical</u> companion,	360-2: <i>knowing him...lips</i> = Orgalio alludes to a pair of characters from <i>The Eunuch</i> , a comedy written by the Roman playwright Terence (flourished 2nd century B.C.). Terence's character <i>Thraso</i> was a braggart soldier, and <i>Gnatho</i> was a sycophantic follower of his. Orgalio's point, then, is that he, Gnatho-like, has been sent by Orlando and Marsilius ( <i>they</i> of line 361) to flatter the self-important, Thraso-like Sacripant ( <i>him</i> of line 361), in hopes of
362	<u>to give him lettuce fit for his lips</u> . Now, sir, knowing	persuading the latter to, at a minimum, not join his powers to

364 his astronomical humours, as one that gazeth so high  
at the stars as he never looketh on the pavement in the  
streets – but, whist! *lupus est in fabula*.

366 **Sacr.** [*Coming forward.*] Sirrah, thou that ruminatest

368 to thyself a catalogue of privy conspiracies, what art  
thou?

370 **Org.** God save your majesty!

372 **Sacr.** [*Aside.*] "My majesty!" – Come hither, my  
well-nutrimented knave: whom takest thou me to be?

374 **Org.** The mighty Mandricard of Mexico.

376 **Sacr.** [*Aside*] I hold these salutations as ominous; for  
378 saluting me by that which I am not, he presageth what I  
shall be; for so did the Lacedaemonians by Agathocles,  
380 who of a base potter wore the kingly diadem. – But

382 why deemest thou me to be the mighty Mandricard of  
Mexico?

384 **Org.** Marry, sir, –

386 **Sacr.** Stay there: wert thou never in France?

388 **Org.** Yes, if it please your majesty.

390 **Sacr.** So it seems, for there they salute their king by  
the name of "Sir, Monsieur": – but forward.

392 **Org.** Such sparks of peerless majesty  
394 From those looks flame, like lightning from the east,  
As either Mandricard, or else some greater prince, –

those of the enemy.  
*sent me a* = ie. "sent me to act the part of a".  
*to give him...lips* = proverbial: to be a fitting companion  
for Sacripant.<sup>1</sup>

363: *humours* = temperament.  
363-4: *one that gazeth...stars* = a metaphor for  
Sacripant's generally aiming high or above his station.

365: *whist!* = "quiet!" (to the audience).  
*lupus est in fabula* = Latin: literally, "the wolf in the  
fable"; used to mean "speak of the devil;"<sup>9</sup> Orgalio sees  
Sacripant.

367ff: note how Sacripant initially chooses to address  
Orgalio in the same silly faux-high style in which Orgalio  
himself has been speaking.  
*ruminatest* = muses, meditates on.

= secret. = who.

= given Sacripant's fixation on the title by which he yearns  
to be called, he is impressed by Orgalio's addressing him as  
if he were a king!

= well-bred.<sup>1</sup>

= ie. an omen, which in this era could be good or bad.  
= predicts.

379-380: *for so did...diadem: Agathocles* (c. 361-289 B.C.),  
the son of a potter, having served in the military, led a  
successful coup against the rulers of ancient Syracuse in 316  
B.C., and ruled the city as a tyrant for the rest of his life.<sup>10</sup>  
Sacripant's conceit that the *Lacedaemonians* (ie. the  
Spartans) predicted Agathocles' rise to power is Greene's  
own invention.<sup>3</sup>

= "do you judge me".

= common oath, derived from the Virgin Mary.

= stop.

= address.  
= "continue".

393-5: the aura of majesty emanating like lightning from  
Sacripant's appearance suggests he must either be King  
Mandricard of Mexico, or someone even greater.

396		<i>prince</i> = king. Note the extended metaphor of <i>sparks</i> and <i>flame</i> with <i>lightning</i> .
398	<i>Sacr.</i> [Aside] Methinks these salutations make my thoughts To be heroical. –	398-9: Orgalio's flattery is increasing Sacripant's perception of his own magnificent persona.
400	But say, to whom art thou sent?	
402	<i>Org.</i> To the County Sacripant.	
404	<i>Sacr.</i> Why, I am he.	
406	<i>Org.</i> It pleaseth your majesty to jest.	406: ie. "you are joking."
408	<i>Sacr.</i> Whate'er I seem, I tell thee I am he.	
410	<i>Org.</i> Then may it please your honour, the Emperor Marsilius, together with his daughter Angelica and	
412	Orlando, <u>entreateth</u> your excellency to dine with them.	= ask, invite.
414	<i>Sacr.</i> Is Angelica there?	
416	<i>Org.</i> There, my good lord.	
418	<i>Sacr.</i> Sirrah.	418: Sacripant addresses his servant.
420	<i>S's Man.</i> My lord?	
422	<i>Sacr.</i> Villain, Angelica sends for me: See that thou entertain that <u>happy</u> messenger,	423-4: Sacripant instructs his servant to refresh Orgalio.
424	And bring him in with thee.	<i>happy</i> = propitious, good-luck bringing.
426	[Exeunt.]	
	<b>SCENE II.</b>	
	<i>Before the Fort of Rodomont.</i>	<b>Scene II:</b> the hostilities between Orlando and Marsilius on the one hand, and the rejected royal suitors on the other, are about to begin; Rodomont and Brandimart are holed up in their fort, as Rodomont threatened to do in the previous Scene at line 243.
	<i>Enter Orlando, the Duke of Aquitain, and the County Rossilion, with Soldiers.</i>	<b>Entering Characters:</b> <i>Orlando</i> enters with the leaders of the French forces that have arrived to defend Marsilius against Angelica's scorned monarchs. We may note that the <i>County Rossilion</i> has no speaking role in the play.
1	<i>Orlan.</i> <u>Princes</u> of France, the sparkling light of fame,	1-5: Orlando, addressing his French companions, compares the luminescence of their <i>glory</i> to that of the <i>gates</i> from which Apollo ( <i>Latona's lordly son</i> ), mounted on a chariot, exits to bear the sun across the sky.
2	Whose <u>glory's</u> brighter than the <u>burnished gates</u>	<i>Princes</i> = nobles.
4	From whence <u>Latona's lordly son</u> doth march, When, mounted on his coach tinselled with flames, He triumphs in the beauty of the heavens;	<i>burnished</i> = bright and shiny, with a polished appearance.
6	This is the place where Rodomont lies hid:	<i>Latona</i> = a Titan goddess, <i>Latona</i> was a bride of Jupiter, and mother to Apollo. <sup>7</sup>

	Here lies he, like <u>the thief of Thessaly</u> ,	= apparently a completely invented allusion; <sup>3</sup> but an early editor observed that <i>thief of Thessaly</i> was a term used by the Scots for a cattle-rustler. <sup>5</sup>
8	<u>Which</u> scuds abroad and searcheth for his prey,	= who moves quickly over a wide area. <sup>1</sup>
10	And, <u>being gotten</u> , straight he gallops home, As one that dares not break a spear in field.	= ie. "having taken his victim". 10: "like one who dares not take part in a battle", ie. "like a coward".
12	But trust me, princes, I have <u>girt</u> his fort, And I will sack it, or <u>on</u> this castle-wall	= surrounded. 12: the line seems to contain a superfluous syllable; perhaps <i>on</i> should be emended to <i>upon</i> .
	I'll write my resolution with my blood: –	13: ie. "I will die trying."
14	Therefore, drum, sound a parle.	14: Orlando asks the drummer to "beat a parley", a drummed signal that would be recognized by the enemy as a summons to meet for discussion or negotiation; <i>parle</i> is a single-syllable.
16		
18	[A parle is sounded, and a Soldier comes upon the walls.]	
20	<b>Sold.</b> Who is[t] that troubleth our sleeps?	
	<b>Orlan.</b> Why, sluggard, seest thou not <u>Lycaön's son</u> ,	21-25: briefly and poetically, "why, you lazy one, can't you see the night has ended?" Orlando is surprised the soldiers of the fort have not arisen before dawn. <i>Lycaon's son</i> = Greene should have said <i>daughter</i> rather than <i>son</i> : <i>Lycaon</i> , a king of Arcadia, had a daughter Callista who was seduced by Jupiter, and then turned into a bear, before finally being placed in the sky as the constellation Ursa Major, or the Big Dipper.
22	The hardy <u>plough-swain</u> unto mighty Jove,	22-25: a beautiful description of night coming to an end: the constellation Ursa Major was also referred to as the <i>Plough</i> ; in Orlando's imagination, the celestial farmer, having used Ursa Major to figuratively plough the fields of the sky overnight, has retired his team of draught animals, permitting the sun to rise.
24	Hath traced his silver furrows in the heavens. And, turning home his <u>over-watchèd</u> team, Gives <u>leave</u> unto Apollo's chariot?	<i>plough-swain</i> = ploughman. <sup>1</sup> <i>over-watchèd</i> = exhausted from remaining awake for too long a time. <sup>1</sup> <i>leave</i> = permission (to enter).
26	I tell thee, sluggard, sleep is far unfit	26-28: Orlando describes himself: "sleep is not fitting for those (of us) who are ceaselessly ( <i>still</i> ) musing or contriving ( <i>hammering in their heads</i> ), especially in the expectation ( <i>hope</i> ) of attaining honour and exacting revenge".
28	For such as <u>still</u> have <u>hammering in their heads</u> But only <u>hope</u> of honour and revenge:	= ie. honour and revenge. = treacherous.
30	<u>These</u> called me forth to rouse thy master up.	
32	Tell him from me, <u>false</u> coward as he is, That Orlando, the County Palatine,	
34	Is come this morning, with a band of French, To play him <u>hunt's-up</u> with a <u>point of war</u> : I'll be his minstrel with my drum and fife; Bid him come forth, and <u>dance it</u> if he dare,	33-35: briefly and metaphorically, "to wake up Rodomont and invite him to meet me on the battlefield." <i>hunt's up</i> = song played at dawn to wake up huntsmen. <sup>2</sup> <i>a point of war</i> = a snippet of martial music; Orlando means he wishes to wake his enemy with the sounds of war.



36 Let Fortune throw her favours where she list.

38 **Sold.** Frenchman, between half-sleeping and awake,

40 Although the misty veil strained over Cynthia  
Hinders my sight from noting all thy crew,

Yet, for I know thee and thy stragglings grooms

42 Can in conceit build castles in the sky,

44 But in your actions like the stammering Greek  
Which breathes his courage bootless in the air,

I wish thee well, Orlando, get thee gone,  
46 Say that a sentinel did suffer thee;

48 For if the round or court-of-guard should hear  
Thou or thy men were braying at the walls,  
50 Charles' wealth, the wealth of all his western mines,  
Found in the mountains of Transalpine France,  
Might not pay ransom to the king for thee.

52 **Orlan.** Brave sentinel, if nature hath enchased

Note how Orlando extends his metaphor describing the sounds of battle as if they were music through line 35.

**dance it** = ie. dance to it.

36: Orlando invites Rodomont to let personified **Fortune** decide which of them will win the fight between them; it was a common trope to note how the outcome of any battle was uncertain.

**list** = wishes.

= ie. "since I am in a state between".

39-40: there is not enough moonlight for the Soldier to identify Orlando and his approaching forces.

**misty veil** = a figurative veil of mist.

**strained** = stretched, like material (used metaphorically with **veil**).

**Cynthia** = common name for the deified moon.

**thy** = the Soldier contemptuously addresses Orlando with the informal pronoun.

41-44: the Soldier is aware that Orlando could be bluffing: the Frenchman boasts of his military prowess, but cannot actually back up his words.

**stragglings** **grooms** = men of inferior position who have strayed from wherever they belong; the Soldier is insulting.

42: **in conceit** = "in your imaginations".

**build castles in the sky** = still common expression describing those day-dreaming about unattainable goals.

43-44: an obscure reference: a 1576 medical book describes an Athenian youth named Aristogiton who bragged about his military prowess, but when the Athenians decided to make war on their enemies, and they called on Aristogiton to offer his services, he pretended to have a lame leg, proving himself a coward.

**line 44:** who talks a brave game, but to no practical effect.

**bootless** = fruitlessly.

46: "you can tell people that a (simple) sentinel did put up with you".

47-51: "because if any of the other higher-ranking guards had heard you out there, all the wealth contained in the mines of Charlemagne (**Charles**) would not be enough to save your lives."

**round** = a fortress' night patrols, sent out to make sure the sentinels are awake.<sup>1</sup>

**court-of-guard** = corruption of the French *corps de garde*, referring to a small body of military guards.<sup>1</sup>

**braying** = shouting noisily, like asses.

**Transalpine** = on the other side of the Alps, from the Italian or Latin point of view.<sup>6</sup>

53-54: briefly, "if there is any genuine courage attached to

54	<u>A sympathy</u> of courage to thy tale,	your discourse". <i>enchased</i> = adorned. <sup>2</sup> <i>a sympathy</i> = an accord or consonance. <sup>1</sup>
56	And, like <u>the champion</u> of <u>Andromache</u> , Thou, or thy master, dare come out the gates,	55-56: Orlando challenges Rodomont (through the Soldier) to exit the fort to meet him on the field of battle, just as the Trojan prince and warrior Hector came out from behind the walls of Troy to fight Achilles. <i>the champion of Andromache</i> = ie. Hector, the warrior-husband of Andromache; <i>champion</i> is a disyllable here.
58	<u>Maugre</u> the <u>watch</u> , the round, or court-of-guard, I will <u>attend</u> t' <u>abide</u> the coward here.	= in spite of. = watchmen or sentinals. <sup>1</sup> = wait to face. <sup>2</sup>
	If not, but <u>still</u> the <u>craven</u> sleeps <u>secure</u> ,	59: "if the coward ( <i>craven</i> , a noun) Rodomont will not come out to face me, but instead remains inside where he can sleep in safety ( <i>secure</i> , an adverb)". <i>still</i> = always, continuously.
60	<u>Pitching</u> his guard within a <u>trench</u> of stones,	60: ie. "setting up ( <i>Pitching</i> ) his guard within a fort". A <i>trench</i> was usually used to describe a long narrow ditch used for defensive purposes.
	Tell him his walls shall <u>serve him for no proof</u> ,	= "not be a sufficient defense which he can entrust". <sup>3</sup>
62	But as <u>the son of Saturn</u> in his wrath	62-64: <i>Typhoeus</i> , or Typhon, a terrible monster with one-
64	<u>Pashed</u> all the mountains at <u>Typhoeüs'</u> head, And topsy-turvy turned the bottom up,	hundred heads, had challenged the king of the gods Jupiter ( <i>the son of Saturn</i> ) for the right to rule the cosmos. Jupiter killed him with a thunderbolt, and buried him under Mt. Etna. <i>Pashed</i> = smashed (into pieces) by being thrown (against something). <sup>3</sup>
66	So shall the castle of proud Rodomont. – And so, brave lords of France, let's to the fight.	65: so shall Orlando upend Rodomont's fortress.
68	[ <i>Exeunt.</i> ]	
	<u>SCENE III.</u>	
	<i>Before the Fort of Rodomont.</i>	<b>Scene III:</b> the battle begins: the French have attacked the fort containing the disgruntled suitors Rodomont and Brandimart.
	<i>Alarums:</i>	= calls-to-arms.
	<i>Rodomont and Brandimart fly.</i> <i>Enter Orlando with Rodomont's coat.</i>	<b>Entering Characters:</b> <i>Orlando</i> and his men have carried the day. The Kings of Cuba ( <i>Rodomont</i> ) and the Isles ( <i>Brandimart</i> ) flee.
1	<i>Orlan.</i> The fox is scaped, but here's <u>his case</u> :	= ie. "the fox's (Rodomont's) hide", referring to the coat in Orlando's hand.
2	I missed him <u>near</u> ; 'twas time for him to <u>trudge</u> .	= narrowly, by just a bit. <sup>1</sup> = depart. <sup>2</sup>
4	<i>Enter the Duke of Aquitain.</i>	
6	How now, my lord of Aquitain!	

8 **Aquit.** My lord,  
The court-of-guard is put unto the sword,  
10 And all the watch that thought themselves so sure,  
So that not one within the castle breathes.

12 **Orlan.** Come, then,  
14 Let's post amain to find out Rodomont,  
And then in triumph march unto Marsilius.

[Exeunt.]

#### SCENE IV.

*Near the Castle of Marsilius.*

*Enter Medor and Angelica.*

1 **Angel.** I marvel, Medor, what my father means  
2 To enter league with County Sacripant?

4 **Medor.** Madam, the king your father's wise enough;  
He knows the county, like to Cassius,  
6 Sits sadly dumping, aiming Caesar's death,  
Yet crying "Ave" to his majesty.

8 But, madam, mark a while, and you shall see  
Your father shake him off from secrecy.

10 **Angel.** So much I guess; for when he willed I should  
12 Give entertainment to the doting earl,

His speech was ended with a frowning smile.

14 **Medor.** Madam, see where he comes: I will be gone.

[Exit.]

*Enter Sacripant and his Man.*

= ie. guards have been.  
= safe.

= ride quickly. = ie. find.

**Entering Characters:** *Angelica*, the daughter of King Marsilius of Africa, is taking a walk with *Medor*, who, in Ariosto's *Orlando*, is a Saracen knight or soldier of low birth. Medor is not given any identifying characteristics in Greene's play, however.

= wonder, perhaps with a sense of surprise.<sup>1</sup>  
= (an) alliance.

5-7: Medor assures Angelica that Marsilius is fully aware that Sacripant (*the county*) is not to be trusted: Sacripant is like (*like to*) the Roman senator Cassius, depressed in spirits (he *sits sadly dumping*) as he makes his plans to murder Marsilius (identified with *Caesar*), yet still fawning on the king while he lives.

*dumping* = could mean (1) being depressed, or (2) musing, being in an abstracted state of mind.<sup>1</sup>

*aiming* = plotting.<sup>1</sup>

*Ave* = "hail!"<sup>1</sup>

= the sense is, "just you watch".

9: Marsilius can be expected to dismiss Sacripant from his ostensible position as a confidant of the king.

*secrecy* = the condition of having an intimate relationship with another.<sup>1</sup>

= instructed or commanded that.

= foolish nobleman, meaning Sacripant.

= a delightful image of Marsilius barely hiding an ominous look beneath an amiable façade. The king is not fooled by Sacripant's proffered friendship.

= servant.

20	<i>Sacr.</i> How fares my fair Angelica?	21: note Sacripant's light word play.
22	<i>Angel.</i> <u>Well, that my lord</u> so friendly is in league,	= ie. "I am well, because Sacripant (ie. you)".
24	As honour <u>wills</u> him, with Marsilius.	= ie. "requires of".
26	<i>Sacr.</i> Angelica, shall I have a word or two with thee?	
28	<i>Angel.</i> What pleaseth my lord for to command.	
30	<i>Sacr.</i> Then know, my love, I cannot <u>paint</u> my <u>grief</u> ,	30-35: Sacripant claims an inability to express himself in flowery rhetorical flourishes. <i>paint</i> = express. <i>grief</i> = ie. love-sickness.
	Nor tell a tale of Venus and <u>her son</u> ,	31: ie. Cupid, the god of love.
32	Reporting such a catalogue of toys:	32: the sense is, "relating such a register of trifles": Sacripant dismisses the typical poetic pleadings of lovers, comparing such an exercise of wooing to working through a check-list of expected but artificial rhetoric.
	It fits not Sacripant to be effeminate.	33: such a courting style is unmanly and demonstrates weakness of character. = "me permission".
34	Only give <u>leave</u> , my fair Angelica,	
36	To say, the county is in love with thee.	
38	<i>Angel.</i> Pardon, my lord; <u>my loves are over-past</u> :	= "the time for intimate relations with other men is ended."
40	So firmly is Orlando printed in my thoughts,	= ie. anyone.
42	As love hath left no place for <u>any</u> else.	
44	<i>Sacr.</i> Why, <u>over-weening</u> damsel, see'st thou not	41-44: Sacripant, impatient, accuses Angelica of having caused the bloody war raging in her father's land by falling in love with the unworthy and low-ranking Orlando. <i>over-weening</i> = arrogant and presumptuous. <sup>1,2</sup> <i>lawless</i> = unbridled, wanton. <sup>1</sup> <i>stragglng mate</i> = vagabond or roving creature. <sup>1</sup> <i>persever</i> = generally stressed, as here, on its second syllable.
46	Thy <u>lawless</u> love unto this <u>stragglng mate</u>	
48	Hath filled our Afric regions full of blood?	
50	And wilt thou still <u>perséver</u> in thy love?	47-50: the love which unites a man and woman is more than twice as hard to dis sever as was the Gordian knot. <i>knot of Gordian</i> = The <i>Gordian knot</i> represents something almost impossible to break asunder, like the bonds of true love ( <i>the bands which lovely Venus ties</i> ). Gordius, the king of Phrygia, had tied a knot so complex no one could unravel it. An oracle had predicted that the person who could undo the knot would become the king of all Asia. When Alexander the Great visited the city in 333 B.C., he became impatient trying to untie the knot by conventional methods, and so he took out his sword and sliced it in two.
	Tush, leave the Palatine, and go with me.	
52	<i>Angel.</i> Brave county, know, where sacred love unites,	= ie. "I am in love (with another, with Orlando)".
	The <u>knot of Gordian</u> at the shrine of Jove	
	Was never half so hard or intricate	
	As be <u>the bands which lovely Venus ties</u> .	52-54: the only way Sacripant can cut the bond between Angelica and Orlando is to either kill Orlando (line 53) or
	Sweet is my love; and, for <u>I love</u> , my lord,	
	Seek not unless, as Alexander did,	
	To cut <u>the plough-swain's traces</u> with thy sword,	

54	Or slice the slender <u>fillets</u> of my life:	kill Angelica (line 54), just as the Gordian knot itself could only be undone with a sword. <i>the plough-swain's traces</i> = the ropes or straps used by the farmer to guide his draught-animals. <sup>1</sup> <i>fillets</i> = threads. <sup>1</sup>
56	<u>Or else</u> , my lord, Orlando must be mine. <i>Sacr.</i> Stand I on love? <u>stoop</u> I to <u>Venus' lure</u> ,	= otherwise.  57: "am I insisting that you love me? do I bow down to the attraction of beauty or love ( <i>Venus' love</i> )". <i>stoop</i> = bow with bended knee, ie. submit or yield. <sup>1</sup> = ie. "I who".
58	<u>That</u> never yet did fear the god of war?	
60	Shall men report that County Sacripant Held <u>lovers' pains</u> for <u>pinning passions</u> ?	60: ie. "suffered from the agony of being in love?" Renaissance literature frequently described <i>love</i> as <i>painful</i> . <i>pinning passions</i> = wasting or tormenting emotions. Note the insistent alliteration of line 60.
62	Shall such a <u>siren</u> offer me more wrong Than <u>they</u> did to the prince of <u>Ithaca</u> ?	61-62: Sacripant will not be insulted by Angelica, whom he compares to a <i>Siren</i> ! The Sirens ( <i>they</i> ) were famous sea-monsters of myth who lured sailors to their deaths with their enchanted singing; in the <i>Odyssey</i> , Ulysses, the king of <i>Ithaca</i> , wanted to hear the Sirens' song, but was naturally worried about dying in the process; so, he had his sailors stop their ears so they could not hear the Sirens' singing, and had himself tied to a mast so that he could not act or respond to the music.
64	No; As he his ears, so, county, stop thine eye.	64: just as Ulysses stopped his ears to prevent him from hearing the Sirens, so Sacripant will cover his eyes so as to keep himself from looking at Angelica, and getting trapped in love by her looks. Sacripant confuses his mythology here: it was Ulysses' sailors, and not the King of Ithaca himself, who plugged up their ears.
	Go to your needle, lady, and your <u>clouts</u> ;	65: Sacripant suggests Angelica should attend to her women's work. <i>clouts</i> = contemptuous term for "clothes". <sup>1</sup> = effeminate men.
66	Go to such <u>milksofs</u> as are fit for love:	
68	I will employ my busy brains for war. <i>Angel.</i> Let not, my lord, denial breed offence:	
70	Love doth allow her favours but to one,	69: "please do not be offended just because I have turned away your love." 70: a person can only be in love with one other person at a time.
72	Nor can there sit within the sacred shrine Of Venus more than one <u>installèd</u> heart.	71-72: basically the same point as Angelica made in line 70. = invested, as with an office or position. <sup>1</sup>
74	Orlando is the gentleman I love, And more than he may not enjoy my love.	
76	<i>Sacr.</i> Damsel, be gone: <u>fancy hath taken leave</u> ;	= love has departed.
78	Where I took hurt, there have I healed myself, As those that with <u>Achilles'</u> lance were wounded, Fetched help <u>at self-same</u> pointed <u>spear</u> .	78-79: during the Trojan War, <i>Achilles</i> wounded the Mysian King Telephus in the thigh with his <i>spear</i> ; the injury could only be healed by the application of rust which had been scraped off of the same spear that had struck him.

80 Beauty gan brave, and beauty hath repulse;  
 And, beauty, get ye gone to your Orlando.

82

84 [Exit Angelica.]

86 *S's Man.* My lord, hath love amated him whose thoughts

88 Have ever been heroical and brave?

88 Stand you in dumps, like to the Myrmidon  
 Trapt in the tresses of Polyxena,  
 Who, amid the glory of his chivalry,  
 90 Sat daunted with a maid of Asia?

92 *Sacr.* Think'st thou my thoughts are lunacies of love?  
 No, they are brands fired in Pluto's forge,  
 94 Where sits Tisiphone tempering in flames

Those torches that do set on fire revenge.

96 I loved the dame; but braved by her repulse,  
 Hate calls me on to quittance all my ills;  
 98 Which first must come by offering prejudice  
 Unto Orlando her belovèd love.

100

102 *Mandr.* O, how may that be brought to pass, my lord?

104 *Sacr.* Thus:  
 Thou see'st that Medor and Angelica  
 Are still so secret in their private walks,  
 106 As that they trace the shady launds,  
 And thickest-shadowed groves,  
 108 Which well may breed suspicion of some love.

Now, than the French, no nation under Heaven

Sacripant has similarly healed himself by means of the same agency - Angelica - that wounded him, a point which he explains in line 80.

*at self-same* = "from the same".

= produced defiance. = been rejected.

85: *amated* = mated, or checkmated, ie. confounded or daunted.<sup>3,4</sup>

*him* = meaning Sacripant, ie. "you".

= always, forever.

87-90: briefly, "are you depressed (*Stand you in dumps*) about this, just as Achilles sat morosely because of his love for Polyxena?"

*Polyxena*, a daughter of Troy's King Priam, had been taken prisoner by the Greeks at the conclusion of the Trojan War. Achilles was in love with her, but he had been killed by an arrow fired at his heel by the Trojan prince Paris. The shade of Achilles returned to command that Polyxena be sacrificed, and she was accordingly slaughtered on the tomb of the great hero on the coast of Thrace.<sup>7</sup>

*the Myrmidon* = ie. Achilles, the leader of the tribe of soldiers from Thessaly called the *Myrmidons*.

*line 88*: figuratively caught in Polyxena's hair.

*amid* = Dyce emends *amid* to *mid* for the sake of the meter, but the line could simply begin instead with a stressed syllable.

*line 90*: oppressed or in anguish over his love for Polyxena.

= torches lit. = *Pluto* was the god of the underworld.

94: *Tisiphone* was one of the avenging spirits known as the Furies, who were said to live in Hades as the servants of Pluto.

93-95: note Sacripant's extensive and intense conflagration imagery in these lines with *brands*, *fired*, *forge*, *flames*, *torches* and *fire*.

= defied.

97: "my hatred incites or summons me to repay all insults."

98-99: Sacripant's revenge will begin by causing Orlando to doubt Angelica's love towards him.

= concealed (from the sight of others).

= traverse, cross. = clearings.

= ie. some kind of attraction or affair growing between them.

= ie. other than.

110	Is sooner touched with stings of jealousy.	
112	<i>S's Man.</i> And what of that, my lord?	
114	<i>Sacr.</i> <u>Hard by</u> , for <u>solace</u> , in a secret grove, <u>The county</u> once a-day fails not to walk:	= nearby. = pleasure, comfort. <sup>1</sup> = ie. Orlando.
116	There solemnly he <u>ruminates his love</u> . Upon those shrubs that <u>compass-in</u> the spring,	= meditates on Angelica. = surround.
118	And on those trees that border-in those <u>walks</u> , I'll slily have <u>engraven</u> on every bark	= paths. <sup>1</sup> = a disyllable: <i>en-GRAN</i> .
120	The names of Medor and Angelica. Hard by, I'll have some <u>roundelays</u> hung up,	= simple musical verses.
122	Wherein shall be some <u>posies</u> of their loves, <u>Fraughted</u> so full of fiery passiöns	= poems.
124	As that the county shall perceive by proof Medor hath won his fair Angelica.	= packed, loaded; note the line's nice alliteration.
126		
128	<i>S's Man.</i> Is this all, my lord?	
130	<i>Sacr.</i> No; For thou <u>like to</u> a shepherd shalt be <u>clothed</u> ,	= ie. like. = dressed, ie. disguised.
	With staff and <u>bottle</u> , like some <u>country-swain</u>	131: <b>bottle</b> = a small keg of liquor, often carried by farmers and such in the fields; <sup>1,11</sup> but <b>bottle</b> could also mean a bundle of hay, <sup>1</sup> or even a wicker basket. <sup>2</sup> <b>country-swain</b> = rustic, or shepherd specifically. <sup>1</sup>
132	That tends his flocks feeding upon these <u>downs</u> . There <u>see</u> thou <u>buzz</u> into the county's ears	= hills, countryside. = ie. "see to it that". = murmur, as if spreading a rumour. <sup>1</sup>
134	That thou hast often seen within these woods <u>Base</u> Medor <u>sporting</u> with Angelica;	= lowly, perhaps referring to low social status. = flirting.
136	And when he hears a shepherd's <u>simple</u> tale, He will not think 'tis <u>feigned</u> .	= humble, and hence honest and believable. <sup>1</sup> = falsified, ie. a lie.
138	Then either a <u>madding mood</u> will end his love, Or worse <u>betide</u> him through <u>fond</u> jealousy.	= ie. a turn to an increasingly frenzied or insane disposition. = happen to. = foolish.
140		
142	<i>S's Man.</i> Excellent, my lord: see how I will play the shepherd.	
144	<i>Sacr.</i> And <u>mark</u> thou how I play the carver: Therefore be gone, and <u>make thee</u> ready <u>straight</u> .	= observe. = "get yourself". = right away.
146	<i>[Exit his Man: Sacripant carves the names and, and hangs up the roundelays on the trees, and then goes out; his Man re-enters like a shepherd.]</i>	
150	<i>S's Man.</i> Thus all alone, and like a <u>shepherd's swain</u> ,	= shepherd.
152	As <u>Paris</u> , when <u>Oënone</u> loved him well, <u>Forgat</u> he was the son of <u>Priamus</u> ,	152-4: the Servant is reminded of the Trojan prince <b>Paris</b> , who, masquerading as a shepherd, courted the nymph <b>Oenone</b> on the hills of Mt. Ida; Paris eventually married Oenone, then abandoned her for Helen.
154	All <u>clad in grey</u> , sat <u>pipng on a reed</u> ;	153 ie. Paris acted in a manner unbefitting that of a prince; <b>Priamus</b> , or Priam, was his father, the King of Troy. <b>Forgat</b> was an archaic form of <b>forgot</b> .

156 So I transformèd to this country shape,  
 Haunting these groves to work my master's will,  
 158 To plague the Palatine with jealousy,  
 And to conceit him with some deep extreme. –

160 Here comes the man unto his wonted walk.

*Enter Orlando and Orgalio.*

162 **Orlan.** Orgalio, go see a centernell be placed,  
 164 And bid the soldiers keep a court-of-guard,  
 So to hold watch till secret here alone  
 166 I meditate upon the thoughts of love.

168 **Org.** I will, my lord.

*[Exit Orgalio.]*

172 **Orlan.** Fair queen of love, thou mistress of delight,

Thou gladsome lamp that wait'st on Phoebe's train,

174 Spreading thy kindness through the jarring orbs,

176 That in their union praise thy lasting powers;  
 Thou that hast stayed the fiery Phlegon's course,  
 And mad'st the coachman of the glorious wain  
 178 To droop, in view of Daphne's excellence;

180 Fair pride of morn, sweet beauty of the even,  
 Look on Orlando languishing in love.

*clad in grey* = the poet's traditional description of a shepherd's garb.

*pipin on a reed* = playing his simple pipe made from a single reed.<sup>1</sup>

= rural appearance.

158: and to cause Orlando desperation or to conceive of desperate measures.<sup>1</sup>

= accustomed.

**Entering Characters:** *Orlando* and *Orgalio* do not notice Sacripant's Servant, who remains on-stage watching the two of them closely.

= ie. sentinel, an alternate form.

= guard.

165: "to keep watch while privately here (in these woods)".

*till* = while.<sup>5</sup>

172-191: Orlando apostrophizes to various mythological entities, beginning with Venus (lines 172-8).

173: Venus is described as a cheering light (*gladsome lamp*) that attends (*wait'st*) on the constellations of the sky.

*Phoebe's train* = *Phoebe* is the personified and deified moon; her train, or column of followers, refers to the constellations that surround her, such as Orion and the Big Dipper.

= the discordant spheres that comprise the structure of the universe; Orlando alludes to the common conception of the Heavens in which the earth, sitting in the universe's center, is surrounded by a number of concentric crystalline spheres, each carrying a planet (and one holding all the stars), each sphere rotating around the earth every 24 hours.

176-8: poetically, Venus has caused Apollo to become lovesick (*droop*) over his love for Daphne, leading him to abandon his job of bearing the sun across the sky.

*fiery Phlegon's path* = the path taken by the horses who pull Apollo's chariot as he bears the sun across the sky; *Phlegon* is the name of one of Apollo's horses (from Ovid's *Metamorphoses*, Book 2:153-5).

Apollo loved the nymph *Daphne*, who escaped being ravished by the deity by being turned into a laurel tree.

*the coachman of the glorious wain* = ie. Apollo in his guise as the sun-god, bearing the sun across the sky as he drives a chariot (*wain*).

= evening, pronounced in a single syllable: *e'en*.

180: another nifty exercise in alliteration.



182	Sweet solitary groves, <u>whereas</u> the <u>Nymphs</u> With <u>pleasance</u> laugh to see the <u>Satyrs</u> play,	181-2: Greek woods were populated with <i>nymphs</i> and <i>satyrs</i> ; the latter were a race of half-goat half-humans who possessed an exaggerated sexual appetite. <i>whereas</i> = where. <i>pleasance</i> = good humour. <sup>1</sup>
184	Witness Orlando's faith unto his love. Tread she these <u>launds</u> , kind <u>Flora</u> , <u>boast thy pride</u> .	184: Orlando asks the goddess of flowers <i>Flora</i> to cover the clearing ( <i>launds</i> ) where Angelica walks with flowers. <i>boast thy pride</i> = "display that which you are proud of", ie. her flowers.
186	Seek she for <u>shades</u> , spread cedars for her sake. Fair Flora, make her <u>couch</u> amidst thy flowers.	185: "if Angelica looks for shade ( <i>shades</i> ), provide her with cedar trees." = "a place to rest or lay down".
188	Sweet crystal springs, Wash ye with roses when she longs to drink.	187-8: early editor W.W. Greg paraphrases, "ye fountains, if my love desires to drink, well up and kiss her rosy cheeks as she bends over your crystal waters" (quoted by Hayashi, p. 83).
	Ah, <u>thought</u> , my <u>Heaven</u> ! ah, Heaven, that knows my thought!	189: Orlando addresses his <i>thoughts</i> ; note that <i>Heaven</i> in this line is, as usual, a monosyllable, with the <i>v</i> essentially omitted: <i>Hea'n</i> .
190	<u>Smile</u> , <u>joy</u> in her that my content hath <u>wrought</u> .	190: Orlando addresses his own <i>smile</i> , which should take pleasure ( <i>joy</i> , a verb) in the happiness that Angelica has brought him. <i>wrought</i> = worked, ie. brought about.
192	<i>S's Man.</i> [Aside] The Heaven of love is but a pleasant hell,	193-4: a common conceit: love is both pleasurable and torturous.
194	Where none but foolish-wise imprisoned dwell.	The utterance of a sententious bit of wisdom such as this was often signaled, as here, by its composition as a rhyming couplet.
196	<i>Orlan.</i> Orlando, what contrarious thoughts be these, That flock with doubtful <u>motions</u> in thy mind? –	196-7: Orlando is suddenly seized by a vague sense of doubt or suspicion. <i>motions</i> = impulses.
198	Heaven smiles, and <u>trees do boast their summer pride</u> .	= the trees are covered with leaves (demonstrating that all is indeed well in the world).
200	What! Venus writes her triumphs here <u>beside</u> .	199: "in addition ( <i>beside</i> ), <sup>2</sup> Venus engraves her victories here on the trees."
202	<i>S's Man.</i> [Aside] Yet when thine eye <u>hath seen</u> , thy heart shall <u>rue</u> The tragic <u>chance</u> that shortly shall ensue.	202: ie. sees the names of Angelica and Medor. = regret. = occurrence. Lines 202-3 comprise another rhyming couplet.
206	<i>Orlan.</i> [Reads] "Angelica:" – ah, sweet and heavenly name, Life to my life, and essence to my joy!	
208	But, <u>soft</u> !	= "wait!"
210	" <u>This gordian knot together co-unites</u> <u>Ah, Medor, partner in her peerless love.</u> "	209: Sacripant has interestingly re-used Angelica's allusion to the <i>Gordian knot</i> !
	Unkind, and will she <u>bend</u> her thoughts to <u>change</u> ?	= direct. = ie. an exchange of lovers.

212	Her name, her <u>writing</u> ! Foolish and unkind!	= handwriting.
214	No name of hers, unless the brooks <u>relent</u> To hear her name, and <u>Rhodanus vouchsafe</u> To raise his <u>moistened locks</u> from out the reeds, 216 And flow with calm amongst his <u>turning</u> bounds:	213-9: engaging in some rhetorical excesses, Orlando suggests that Angelica's name could not be linked with Medor's without nature itself behaving abnormally. 213-6: this could not be Angelica's name, without the rivers of the world (particularly the Rhone River) all slackening ( <b>relent</b> = slacken) their pace on hearing her name. <b>Rhodanus</b> = old name for France's Rhone River, which was conventionally thought to be fast-flowing; Christopher Marlowe, in his translation of the first book of the Roman poet Lucan's epic poem <i>Pharsalia</i> , refers to the " <i>swift Rhodanus</i> ". <b>vouchsafe</b> = deign, consent. <b>line 215</b> : poetically, "to recede from flood stage". <b>moistened locks</b> = wet hair. <b>turning</b> = winding or sinuous. <sup>1</sup>
	No name of hers, unless <u>Zephyrus</u> blow	= personification of the west wind. <sup>7</sup>
218	Her <u>dignities</u> amongst <u>Ardenia woods</u> ,	218: <b>dignities</b> = perhaps meaning "influence", an astrological term. <b>Ardenia woods</b> = ie. the forest of Arden. <sup>6</sup> While, as Collins notes, the <b>Arden</b> had been a popular topographical reference in English Renaissance poetry, Greene may have been influenced here by the mention of the Arden in Ariosto's <i>Orlando</i> : in Canto I.78, the poet mentions two springs which flow in that forest, one which causes anyone who drinks from it to fall in love, while the other drives a drinker to hatred; in this verse, Orlando was said to have drunk from the first spring, and Angelica from the second.
220	Where all the world for wonders do await. – And yet her name! <u>for why</u> Angelica; But, <u>mixed</u> with Medor, not Angelica.	219: one more example of a delightfully alliterative line. = because. <sup>3</sup> = combined, together.
222	Only by me was loved Angelica, Only for me must live Angelica. –	
224	<u>I find her drift</u> : perhaps the modest pledge Of my content hath with <u>a secret smile</u>	224: <b>I find her drift</b> = "oh, I see what her intention is!" 224-7: Orlando tries to convince himself that Angelica is only protecting herself: because his own expressions of love for her to date have been so understated, Angelica does not want to commit herself emotionally to Orlando, so she is pretending to be linked in love to Medor, whose name she simply uses as a symbolic substitute for Orlando's. <b>figuring</b> = representing. <sup>1</sup> <b>a secret smile</b> = "in my private thoughts", as suggested by Alleyn's script, which prints <b>a privy thought</b> here. <b>fancy</b> = love.
226	And sweet disguise restrained her <u>fancy</u> thus, <u>Figuring</u> Orlando under Medor's name;	
228	<u>Fine drift</u> , fair nymph! – Orlando hopes no less.	= "an excellent scheme!"
230	[ <i>Orlando spies the roundelays.</i> ]	230: Orlando notices the hung-up poems.
232	Yet more! are <u>Muses</u> <u>masking</u> in these trees,	232: <b>Muses</b> = the nine sister-goddesses who, as protectresses of the arts, act as inspiration for artists of all types.

	<u>Framing</u> their ditties in conceited lines,	<i>masking</i> = wandering. <sup>1</sup> 233: forming their words into clever verse. <b>Framing</b> = Alleyn's script prints <b>Forming</b> .
234	Making a goddess, in despite of me,	234-5: "creating a goddess of Angelica to spite Orlando, as
236	That have no <u>other</u> but Angelica?	if there were no other available women to elevates so?" <b>other</b> = Alleyn's script prints <b>goddess</b> here.
	<b>S's Man.</b> [Aside]	= unfortunate.
238	Poor <u>hapless</u> man, these thoughts contain thy hell!	
240	<b>Orlan.</b> [Reads]	
242	"Angelica is lady of his heart,	242-5: note the poem's rhyme scheme of <i>abab</i> .
244	Angelica is substance of his joy,	= for. = pain.
246	Angelica is medicine <u>of</u> his <u>smart</u> ,	= distress, injury. <sup>2</sup>
	Angelica hath healèd his <u>annoy</u> ."	
248	Ah, <u>false</u> Angelica! – What, have we more?	= unfaithful.
	[Reads another roundelay.]	
250	"Let groves, let rocks, let woods, let watery springs,	251-6: note the second poem's rhyme scheme, <i>ababcc</i> .
252	The cedar, cypress, laurel, and the pine,	= enjoy.
254	<u>Joy in the notes of love that Medor sings</u>	
256	<u>Of those sweet looks, Angelica, of thine.</u>	= evening, a monosyllable: <i>e'en</i> .
	<u>Then, Medor, in Angelica take delight,</u>	= perhaps a disyllable here: <i>DAY-ers</i> .
258	<u>Early, at morn, at noon, at <u>even</u>, and night."</u>	259: "how else am I supposed to interpret this?" <b>deem</b> = judge, consider.
	What, <u>dares</u> Medor court my Venus?	
	What may Orlando <u>deem</u> ? –	
260	<u>Aetna</u> , forsake the bounds of <u>Sicily</u> ,	260-1: Orlando calls on the volcano <b>Mt. Etna</b> to leave its
	For now in me thy restless flames appear.	home in <b>Sicily</b> , for its heat and ferocity have relocated into
262	<u>Refused</u> , <u>contemned</u> , disdained! <u>what</u> worse than these? –	Orlando's own breast.
264	Orgalio!	= spurned. <sup>2</sup> = scorned. = ie. what could be.
	<i>Re-enter Orgalio.</i>	
266	<b>Org.</b> My lord?	
268	<b>Orlan.</b> Boy, view these trees carvèd with <u>true-love knots</u> ,	= images of cords or ribbon tied in a knot to represent the
270	<u>The inscription</u> " <u>Medor and Angelica</u> ;"	union of lovers. <sup>1</sup>
272	And read these verses hung up of their loves:	= should be pronounced in three syllables: <b>Th' inscription</b> .
274	<b>Org.</b> <u>By my troth</u> , my lord, I think Angelica is a	
276	woman.	= truly.
278	<b>Orlan.</b> And what of that?	
	<b>Org.</b> Therefore <u>unconstant</u> , mutable, having their	= unfaithful

280	loves hanging in their eyelids: that as <u>they are got</u> with	= women are won.
282	a look, so they are lost again with a wink. – But here's	
	a shepherd; it may be he can tell us news.	
284	[ <i>Sacripant's Man approaches Orlando.</i> ]	284: stage direction added by editor.
286	<b>Orlan.</b> What messenger hath <u>Atè</u> sent <u>abroad</u>	286: <b>Ate</b> = mysterious goddess who sometimes appeared as a goddess of infatuation, leading individuals to commit rash acts, and other times as a goddess of revenge, inflicting punishment on those who committed evil deeds. <sup>7</sup> <b>abroad</b> = out (into the world).
	With <u>idle</u> looks to <u>listen</u> my laments? –	= fruitless, ie. ultimately unhelpful. = ie. listen to.
288	Sirrah, who wrongèd happy nature so,	288: to Sacripant's Man: "who was it who disgraced lucky nature in this way".
	To spoil these trees with this Angelica? –	289: ie. by carving her name onto the bark.
290	Yet in her name, Orlando, they are blest.	290: yet the trees are consecrated or fortunate by virtue of having Angelica's name inscribed on them.
292	<b>S's Man.</b> I am a <u>shepherd-swain</u> , thou wandering knight,	= ie. shepherd.
294	That watch my flocks, not one that <u>follow</u> love.	= pursues. <sup>1</sup>
296	<b>Orlan.</b> As "follow love!" dar'st thou <u>dispraise my Heaven</u> ,	= "disparage that which is my chief joy?"
	Or <u>once</u> disgrace or prejudice her name?	= ie. "at once" or "on this occasion".
	Is not Angelica <u>the queen of love</u> ,	= a substitute for Venus: see the next note.
298	<u>Decked</u> with the compound wreath of <u>Adon's flowers</u> ?	298: "adorned ( <b>decked</b> ) with a wreath comprised of the flowers of <b>Adonis</b> ?" The reference seems to be to the beautiful mortal <b>Adonis</b> whom Venus desperately loved: ignoring Venus' admonitions to avoid hunting large animals, Adonis was gored to death by a boar; Venus dripped nectar onto his flowing blood, from which grew the first purple anemones (hence his <b>flowers</b> ).
	She is. Then <u>speak</u> , thou peasant, <u>what</u> is <u>he</u>	= ie. "tell me". = who. = ie. Medor.
300	That dares attempt to court my queen of love,	= Charon's burden or responsibility, ie. Hades or hell.
	Or I shall send thy soul to <u>Charon's charge</u> .	<b>Charon</b> was the famous ferryman who transported departed souls across the underworld's rivers and into Hades proper.
302	<b>S's Man.</b> Brave knight, since fear of death enforceth <u>still</u>	303-4: "even men of strong character yield when threatened with death", ie. the servant will respond to Orlando's threat by gladly answering his question.
304	In greater minds submission and relent,	<b>still</b> = always.
	Know that this Medor, whose <u>unhappy</u> name	= unfortunate.
306	Is mixèd with the fair Angelica's,	= usually a monosyllable, as here: <i>e'en</i> . = ie. that self-same.
	Is <u>even</u> <u>that</u> Medor that enjoys her love.	308: "that cave over there is a witness to their loving contentment."
308	Yon cave bears witness of their kind content;	= ie. talk of. = acts which give evidence of.
	Yon meadows <u>talk</u> the <u>actions of</u> their joy;	= recreation. <sup>1</sup>
310	Our shepherds in their songs of <u>solace</u> sing,	
	"Angelica doth none but Medor love."	
312	<b>Orlan.</b> "Angelica doth none but Medor love!"	

314	Shall Medor, then, possess <u>Orlando's love</u> ? – <u>Dainty and gladsome beams</u> of my delight,	= ie. his girl. 315: <i>Dainty and gladsome</i> = synonyms for "pleasing" or "delightful". <sup>1</sup> <i>beams</i> = ie. beams of sight from Angelica's eyes, <sup>1</sup> hence her "eyes".
316	[Why feast your gleams on other lustful thoughts?] Delicious <u>brows</u> , why smiles your Heaven for <u>those</u>	316: this line appears only in Alleyn's script, but is included here to give the speech greater sense. = forehead, often written in the plural. <sup>2</sup> = ie. Medor.
318	That, wandering, make you prove Orlando's foes?  Lend me your <u>plaints</u> , you sweet <u>Arcadian nymphs</u> ,	318: ie. "who, as you wander with Medor, help you to establish who my enemies are?" <sup>5</sup> Dyce prefers to emend this line to have it conform with Alleyn's script: <i>That, wounding you, prove poor Orlando's foes?</i>
320	<u>That wont to wail</u> your new-departed loves;  <u>Thou weeping flood</u> , leave <u>Orpheus' wail</u> for me;	319: <i>plaints</i> = laments. <i>Arcadian nymphs</i> = semi-divine female maidens inhabiting <i>Arcadia</i> , a region of Greece located in the center of the Peloponnese. Arcadia was thought to be the epitome of a simple and innocent rustic land. <sup>6</sup> = "who were accustomed to mourn over"; Dyce emends <i>wail</i> to <i>sing</i> , assuming the former was accidentally repeated here from the next line.
322	And, <u>Titan's nieces</u> , gather all in one	321: Orlando asks the nymphs to weep for him rather than for Orpheus. <i>Thou weeping flood</i> = perhaps, "with your flood of tears". <i>Orpheus</i> was a gifted musician who played a lyre (precursor to the harp) given to him by his father Apollo; when his beloved Eurydice, a wood nymph, died after having been bitten by a venomous snake, Orpheus travelled to the underworld, where he played music which so moved Pluto that the King of Hades allowed Orpheus to bring Eurydice back with him to earth. Unfortunately, Orpheus failed to fulfill the condition Pluto had imposed on him - to not look back on his wife as he led her back to the earth's surface - and she tragically was forced to return to hell. <i>wail</i> = lamentations. <sup>5</sup>
324	Those <u>fluent</u> springs of your lamenting tears, And let them flow along my <u>faintful looks</u> .	322-4: Orlando similarly asks the sisters known as the Heliades to cease weeping for their lost brother Phaeton, and cry for him instead. <sup>3</sup> The appellation <i>Titan</i> is used here to refer to the sun god Phoebus, whose son Phaeton was famously killed when the latter lost control of the team of horses he was driving to bear the sun across the sky. Jupiter struck Phaeton down with a lightning bolt to prevent the sun from crashing onto and destroying earth. Phoebus' seven daughters, known as the Heliades, grieved extensively for their lost brother. <sup>12</sup> <i>nieces</i> = a word used here in error, since the sisters were Phoebus' daughters (Greene was always sloppy with his mythological allusions), unless <i>nieces</i> was being used in its archaic sense of "female relatives". <sup>1</sup>

326 *S's Man.* [Aside]  
 Now is the fire, late smothered in suspect,  
 328 Kindled, and burns within his angry breast:

Now have I done the will of Sacripant.

330 *Orlan.* *Foemineum servile genus, crudele, superbum:*

332 Discourteous women, nature's fairest ill,  
 The woe of man, that first-created curse,  
 334 Base female sex, sprung from black Atè's loins,

Proud, disdainful, cruël, and unjust,  
 336 Whose words are shaded with enchanting wills,

Worse than Medusa mateth all our minds;

338 And in their hearts sits shameless treachery,  
Turning a truthless vile circumference.  
 340 O, could my fury paint their furies forth!

For hell's no hell, comparèd to their hearts,

342 Too simple devils to conceal their arts;

Born to be plagues unto the thoughts of men,  
 344 Brought for eternal pestilence to the world.  
*O femminile ingegno, de tutti mali sede,*  
 346 *Come ti volgi e muti facilmente,*  
*Contrario oggetto proprio de la fede!*  
 348 *O infelice, o miser chi ti crede!*

*fluent* = flowing easily and abundantly.<sup>1</sup>  
*faintful looks* = ie. appearing ready to faint.<sup>1</sup>

327-8: the doubt (*suspect*) which recently (*late*) flitted across Orlando's mind (see lines 196-7 above), and which until this moment only smouldered (*smothered*), has broken out into a full-blown conflagration of jealous fury.

= performed.

331-352: note Orlando's unusually lengthy philippic against women.

331: "women are servile, cruel and proud."<sup>13</sup> This Latin line is borrowed from the fourth *Eclogue* (entitled *Treating the Nature of Women*) of the Italian poet Baptista Mantuanus (1447-1516).

= rude.<sup>1</sup> = most beautiful affliction.

= allusion to the sin of Eve.

= Ate, as mentioned above, was the goddess of infatuation, or of revenge.

336: the line's ultimate meaning is obscure; Dyce emends *wills* to *wiles*, so that the meaning becomes, "whose words are at once enchanting and deceitful." Hayashi emends *enchanting* to *enchanging*, so the meaning becomes, "whose words are fluid with changing intent".

*shaded* = veiled or concealed.<sup>1</sup>

337: women's words possess an ability to render men more powerless than did a look from *Medusa*, the famous monster of mythology: anyone who glanced on Medusa was turned at once to stone.

*mateth* = checkmates, ie. confounds.<sup>4</sup>

= traveling. = circuit.

340: "if only I could, in my fury, sufficiently describe the madness of women!"

341: women's (fickle and deceitful) love causes more torment than does hell itself.

342: women are not clever enough to be subtle in their manipulation of men.

345-352: suddenly, Orlando quotes from Ariosto's own poem about him! We may note that the lines, as they appear in the quarto of the play, are a very poor copy of the original lines, full of numerous mistranscriptions. We print here Ariosto's original Italian. The quarto's version of these lines appears in the note of lines 349-352 below.

345-8: these are the last four lines from Ariosto's Canto 27, Verse 117, except that Greene has substantively altered the second half of the first line, which originally read,

*O femminile ingegno, (egli dicea)"*  
 (parentheses in original).

Here is William Stuart Rose's early 19th century translation of the original four lines:

*O female mind! how lightly ebbs and flows  
Your fickle mood," (he cries,) "aye prone to turn!  
Object most opposite to kindly faith!  
Lost, wretched man, who trusts you to his scathe!*

Greene's substituted language changes the meaning of line 345 to, "*O female mind, the seat of all ills*".

349-352: the last four lines of Canto 27, Verse 121; again, from Rose:

*Despiteous, proud, importunate, and lorn  
Of love, of faith, of counsel, rash in deed,  
With that, ungrateful, cruel and perverse,  
And born to be the world's eternal curse!*

The quarto prints our lines 345-353 as follows:

*O Femmenelle in genio de toute malle sede,  
Comete, vulge, mute, fachilmente,  
Contrario, zeto, propria de la fede;  
O infelice, miserate, crede,  
Importuna, superbia, dispetoze:  
Preua de more, de fede, de consilia,  
Timmorare, crudele, ineque, ingrate,  
Par pestelenze eternal monde nate.*

= who; Orlando officially enters madness: he does not recognize his own servant.

= truthfully.

= "if you do not believe me", for confirmation.<sup>1</sup>

= defies.

= pulls. = off-stage.

**Entering Characters:** Orlando's French officers and soldiers come running on the stage.

350 *Importune, superbe, dispettose,*  
*Prive d'amor, di fede, e di consiglio,*  
352 *Temerarie, crudeli, inique, ingrate,*  
*Per pestilenzia eterna al mondo nate. –*

354 Villain, what art thou that followest me?

356 **Org.** Alas, my lord, I am your servant, Orgalio.

358 **Orlan.** No, villain, thou art Medor, that rann'st away  
with Angelica.

360 **Org.** No, by my troth, my lord, I am Orgalio;  
362 Ask all these people else.

364 **Orlan.** Art thou Orgalio? tell me where Medor is.

366 **Org.** [*Pointing to Sacripant's Servant*]  
My lord, look where he sits.

368 **Orlan.** What, sits he here, and braves me too?

370 **S's Man.** No, truly, sir, I am not he.

372 **Orlan.** Yes, villain.

374 [*Orlando draws the Servant in by the leg.*]

376 **Org.** Help, help, my Lord of Aquitain!

378 *Enter the Duke of Aquitain and Soldiers.*

380 O, my Lord of Aquitain, the Count Orlando is run

382	mad, and <u>taking</u> of a shepherd by the heels, <u>rends him</u> as one would tear a lark! See where he comes, with a leg on his neck.	= grabbing. = "tears him apart".
384		
386	<i>Re-enter Orlando with a leg.</i>	385: one of Elizabethan drama's grislier stage directions.
388	<b>Orlan.</b> Villain, provide me <u>straight</u> a lion's skin, Thou see'st I now am mighty <u>Hercules</u> ; <u>Look where's</u> my <u>massy</u> club upon my neck.	387-9: <b>Hercules</b> was traditionally portrayed wearing a lion's skin and carrying a club. <b>straight</b> = right away. <b>Look where's</b> = ie. "see here"; Orlando, impersonating Hercules, wields the leg over his shoulder like a club. <b>massy</b> = substantial, weighty.
390	I must <u>to</u> hell, To seek for Medor and Angelica, Or else I die. <u>You that are the rest</u> , get you quickly away;	= go to.  = "the rest of you".
394	Provide <u>ye</u> horses all of burnished gold, Saddles of cork, because I'll have them <u>light</u> ;	394-5: it is not really necessary to note that <b>horses</b> are not made of <b>gold</b> , nor <b>saddles</b> manufactured from <b>cork</b> : Orlando has lost his mind. <b>ye</b> = yourselves (with). <b>light</b> = ie. light in weight, to make for speedier riding.
396	For Charlemagne the Great is up in arms, And <u>Arthur</u> with a crew of Britons comes To seek for Medor and Angelica.	= ie. King Arthur.
400	<i>[So he beateth them all <u>in</u> before him, except Orgalio.]</i>	= off the stage.
402		
404	<i>Enter Marsilius.</i>	
406	<b>Org.</b> <i>[To Marsilius]</i> Ah, my lord, Orlando –	
408	<b>Marsil.</b> Orlando! what of Orlando?	
410	<b>Org.</b> He, my lord, runs <u>madding</u> through the woods, Like mad <u>Orestes</u> in his greatest rage.	= madly, in a frenzied state.  410: when Agamemnon, the King of Mycaea, returned home from the Trojan War, he was murdered by his wife Clytemnestra and her boyfriend Aegisthus. Agamemnon's son <b>Orestes</b> killed his mother to avenge his father, and was rewarded by being driven mad by the Furies, goddesses of revenge.
412	Step but aside into the <u>bordering</u> grove, There shall you see engraven on every tree The <u>lawless</u> love of Medor and Angelica. O, see, my lord, <u>not any shrub but bears</u> The cursèd <u>stamp</u> that <u>wrought the county's</u> rage.	= adjacent.  = unbridled, lascivious. = ie. "there is not a single shrub which does not bear".  415: <b>stamp</b> = mark or imprint, referring to Sacripant's carvings and hung poetry. <b>wrought</b> = brought on. <b>the county's</b> = ie. Orlando's.
416	If thou be'st mighty King Marsilius, For whom the county would <u>adventure</u> life,	= "risk (his)".



418	Revenge it on the false Angelica.	418: Orgalio may be a bit presumptuous here to urge the king to punish his own daughter.
420	<b>Marsil.</b> Trust me, Orgalio, <u>Theseus</u> in his rage	420-2: the Greek hero <b>Theseus</b> ' second wife Phaedra fell in love Theseus' son <b>Hippolytus</b> , whom he had had with his first wife. When Hippolytus rebuffed Phaedra's advances, she accused Hippolytus of being the aggressor, and Theseus, naturally furious, had Hippolytus killed through the intervention of the gods. When Theseus learned the truth of the matter, Phaedra committed suicide in desperation. <sup>7</sup>
422	Did never more revenge his wronged <u>Hippolytus</u> Than I will on the false Angelica.	The primary stress of <b>Hippolytus</b> is on its second syllable.
424	Go to my court, and drag me Medor forth; Tear from his breast the daring villain's heart. Next take that base and damned adulteress, –	
426	I scorn to title her with daughter's name, –  Put her in rags, and, like some shepherdess, Exile her from my kingdom <u>presently</u> . Delay not, good Orgalio, see it done.	426: Marsilius refuses any longer to acknowledge Angelica as his "daughter".  = immediately.
430		
432	[Exit Orgalio.]	
434	<i>Enter a Soldier, with Mandricard disguised.</i>	433: Mandricard, the King of Mexico, has already traveled back to his homeland, raised an army, and returned to Africa. The king has been captured by one of the French or African guards.
436	How now, my friend! what fellow hast thou there?	
438	<b>Sold.</b> He says, my lord, That he is servant unto Mandricard.	
440	<b>Marsil.</b> To Mandricard! It fits me not to <u>sway</u> the diadem,	441: ie. "I would not be worthy to wear a crown". <b>sway</b> = literally to "wield" as an emblem of authority. <sup>1</sup> = term usually used to describe all of northern Africa west of Egypt.
442	Or rule the wealthy realms of <u>Barbary</u> ,  To stain my thoughts with any cowardice. – Thy master braved me to my teeth, He <u>backed</u> the Prince of Cuba <u>for</u> my foe;	444: "your boss Mandricard threatened me to my face". = supported, took the side of. = as.
446	For which not he nor his shall scape my hands.  No, soldier, think me <u>resolute</u> as he.	446: for which neither Mandricard nor anyone who serves him (perhaps specifically referring to the captured "soldier") shall escape retribution.  = decided about this, determined. <sup>1</sup>
448	<b>Mand.</b> It grieves me much <u>that</u> <u>princes disagree</u> ,	= when monarchs quarrel.
450	<u>Sith</u> black repentance followeth afterward:  But <u>leaving that</u> , <u>pardon me</u> , gracious lord.	= ie. since ( <b>Sith</b> ) regret always follows any injuries inflicted in anger. 451: Mandricard asks for his release ( <b>pardon me</b> ), despite Marsilius' threats. <b>leaving that</b> = putting that aside.
452	<b>Marsil.</b> <u>For</u> thou <u>entreat'st</u> , and newly art arrived,	= because. = asked.
454	And yet thy sword is not imbrued in blood,	454: the soldier has not yet engaged in any fighting (against Marsilius).

456	Upon <u>conditions</u> , I will pardon thee, – That thou shalt never tell thy master, Mandricard, Nor any fellow-soldier of the camp,	= ie. certain conditions.
458	That King Marsilius <u>licensed thee depart</u> :	= "was the one who gave you permission to leave", ie. "freed you."
460	He shall not think I am so much his friend, That he or one of his shall scape my hand.	459-460: Marsilius doesn't want Mandricard to think the King of Africa is well-enough inclined towards him to let any of the Mexicans, including Mandricard himself, escape punishment at his hands.
462	<b>Mand.</b> I swear, my lord, and vow to keep my word.	
464	<b>Marsil.</b> Then take my <u>banderol of red</u> ;	464: <b>banderol</b> = narrow flag or streamer, as might be attached to a lance. <sup>1,3</sup> <b>of red</b> = <b>red</b> is Marsilius' colour.
466	Mine, and none but mine, shall honour thee, And <u>safe</u> conduct thee to <u>Port Carthagene</u> .	= without coming to harm. = port city on northern tip of modern Tunisia.
468	<b>Mand.</b> But say, my lord, if Mandricard were here, What favour should he find, or life or death?	469: ie. would Marsilius have him killed?
470		
472	<b>Marsil.</b> I tell thee, friend, it fits not for a king To prize his wrath before his courtesy.	472: to allow his fury to supersede the necessity for him to exude good manners.
474	Were Mandricard, the King of Mexico, In prison here, and <u>craved but liberty</u> ,	= ie. "desired nothing from me but his freedom"
476	So little hate hangs in Marsilius' breast, As <u>one entreaty</u> should quite <u>race it out</u> .	= a single request. = remove any remnant of such hatred.
478	But this concerns not thee; therefore, farewell.	
480	<b>Mand.</b> Thanks, and good fortune fall to such a king As <u>covets</u> to be <u>counted</u> courteous.	= desires. = accounted, considered. Note the line's nice alliteration.
482	[Exit Marsilius.]	
484	Blush, Mandricard; The honour of thy foe disgraceth thee;	484f: Mandricard is ashamed.
486	Thou wrongest him that wisheth thee but well;	485-6: Marsilius has shown himself to be honourable, which disgraces Mandricard, who has been small-minded.
488	Thou bringest store of men from Mexico To battle him that scorns to injure thee,	487-8: Mandricard realizes he has brought an army across the ocean to fight a man who has no wish to do him any harm.
490	Pawning his colours for thy <u>warrantise</u> . Back to thy ships, and hie thee to thy home;	489-490: Marsilius has given him a pass (a pennant of the king's red colour) to let him return safely to his ship and hurry home to Mexico. <b>warrantise</b> = guarantee (of his safety), a noun. <sup>1</sup>
	<u>Bouge</u> not a foot to aid Prince Rodomont;	= budge (meaning "stir"), an alternate form.
492	But friendly <u>gratulate</u> these favours found, And meditate on naught but to be friends.	492-3: "but instead, as a friend, show gratefulness for ( <b>gratulate</b> ) <sup>1</sup> these unsought-for favours, and study on nothing but the wonders of friendship.
494	[Exit.]	

## SCENE V.

*The Woods Near Marsilius' Castle.*

*Enter Orlando attired like a madman.*

- 1 **Orlan.** Woods, trees, leaves; leaves, trees, woods;  
2 tria sequuntur tria. – Ho, Minerva! salve, good  
4 morrow; how do you to-day? Tell me, sweet goddess,  
will Jove send Mercury to Calypso, to let me go? will  
6 he? why, then, he's a gentleman, every hair o' the head  
on him. – But, ho, Orgalio! where art thou, boy?

2: tria...tria = Latin: "three follows three."

**Minerva** = Roman goddess of arts and knowledge.<sup>2</sup>

**salve** = hail!

= the reference is to Book I of the *Odyssey*: the Trojan War has ended, and Ulysses has been trying to get home, but has been detained by the goddess-nymph **Calypso**, who loved him, on her island of Ogygia for seven years. At the entreaty of Minerva, Jupiter (**Jove**) agreed to send **Mercury** (his messenger) to Calypso to instruct her to release Ulysses.

to let me go = ie. "to instruct her to let me go".

**1-6: Orlando's Nonsense:** in Alleyn's script, Orlando speaks a greatly expanded speech of silliness, which we reproduce here. Ellipses represent gaps in Alleyn; words included in hard brackets - excluding stage directions - are added by the editor, and are used to fill in gaps in the text:

"**Orlando.** Woods, trees, leaves, leaves trees woods; tria sequuntur tria, ergo optimus vir non est optimus magistratus, a penny for a pot of beer, and six-pence for a peck of beef? wounds! what, am I the worse? O, Minerva! salve, good morrow! how do you today? Sweet goddess, now I see thou lovest thy Ulysses. Lovely Minerva, tell thy Ulysses, will Jove send Mercury to Calypso, to let me go?

[Here he hearkens]

Will he? why, then he is a good fellow; nay more, he is a gentleman, every hair of the head of him. Let him put his arm into my bag thus deep, if he will eat. Goddess, he shall have it: three blue beans...a blue bladder, rattle bladder...rattle. Lanthorn and candle light; child...god, when children a god when.

[Walks up and down]

But soft you, Minerva, what's a clock? Thou lie like ... Ulysses.

[He sings]

I am Orlando, coun[ty pal]atine, ne'er be so brag, though you be Min[erva]. I know who buggered Jupiter's brain, when you were begotten. – Orgalio, Orgalio!

[He whistles for Orgalio]

Farewell, good Minerva, have me recommended to Vulcan, and tell him I would fain see him dance a galliard

8 *Enter Orgalio.*

10 **Org.** Here, my lord: did you call me?

12 **Org.** No, nor name thee.

14 **Org.** Then God be with you.

16 [Orgalio proffers to go in.]

18 **Orlan.** Nay, prithee, good Orgalio, stay: canst thou not tell me what to say?

20 **Org.** No, by my troth.

22 **Orlan.** O, this it is; Angelica is dead.

24 **Org.** Why, then, she shall be buried.

26 **Orlan.** But my Angelica is dead.

28 **Org.** Why, it may be so.

30 **Orlan.** But she's dead and buried.

32 **Org.** Ay, I think so.

34 **Orlan.** Nothing but "I think so," and "it may be so"!

36 [Orlando beats him.]

38 **Org.** What do you mean, my lord?

40 **Orlan.** Why, shall I tell you that my love is dead,

42 And can ye not weep for her?

..."

*ergo optimus vir non est optimus magistratus* = Latin: "therefore, the best man isn't the best magistrate."  
*peck* = quarter of a bushel, a measure of dry goods.<sup>1</sup>  
*wounds* = an oath, short for "God's wounds".  
*hearkens* = listens.  
*bag* = ie. satchel containing food.  
*three blue...rattle* = *blue beans* are bullets or shot, which when inserted in a bladder would produce an effective rattle.  
*Lanthorn* = ie. lantern.  
*But soft you* = "but wait a moment".  
*what's a clock* = "what time is it".  
*Thou lie like Ulysses* = the crafty Ulysses was a notorious manipulator who freely used deceit to effect a scheme.  
*brag* = boastful.<sup>1</sup>  
*buggered* = penetrate sexually, usually referring to the fundament.  
*begotten* = born.  
*fain* = would like to.  
*galliard* = a lively dance.<sup>1</sup>

= ie. "nor did I".

16: ie. Orgalio begins to exit the stage.

= please, an abbreviation for *pray thee*.

= truly.

35: ie. "is that all you can say in response?"

44	<b>Org.</b> Yes, yes, my lord, I will.	
46	<b>Orlan.</b> Well, do so, then. Orgalio.	
48	<b>Org.</b> My lord?	
50	<b>Orlan.</b> Angelica is dead.	
52		[ <i>Orgalio cries.</i> ]
54	Ah, poor slave! so, cry no more now.	
56	<b>Org.</b> Nay, I have quickly <u>done</u> .	= finished.
58	<b>Orlan.</b> Orgalio.	
60	<b>Org.</b> My lord?	
62	<b>Orlan.</b> Medor's Angelica is dead.	
64		[ <i>Orgalio cries, and Orlando beats him again.</i> ]
66	<b>Org.</b> Why do you beat me, my lord?	
68	<b>Orlan.</b> Why, slave, wilt thou weep for Medor's Angelica? thou must laugh for her.	
70	<b>Org.</b> Laugh! yes, I'll laugh all day, <u>an</u> you will.	= if.
72	<b>Orlan.</b> Orgalio.	
74	<b>Org.</b> My lord?	
76	<b>Orlan.</b> Medor's Angelica is dead.	
78	<b>Org.</b> Ha, ha, ha, ha!	
80	<b>Orlan.</b> So, 'tis well now.	
82	<b>Org.</b> Nay, this is easier than the other was.	
84	<b>Orlan.</b> Now away!	
86	Seek the herb <u>moly</u> ; for I must <u>to</u> hell, To seek for Medor and Angelica.	86: <b>moly</b> = a magic herb, which was given by Mercury to Ulysses in the <i>Odyssey</i> to protect him from the enchantress Circe. 86-87: <b>I must...Angelica</b> = Orlando repeats lines 390-1 of Scene IV. <b>to</b> (line 86) = ie. go to.
88	<b>Org.</b> I know not the herb moly, <u>i' faith</u> .	= truly.
90	<b>Orlan.</b> Come, I'll lead ye to it by the ears.	91: Orlando may grab Orgalio by an ear, or at least move to do so.
92	<b>Org.</b> 'Tis here, my lord, 'tis here.	93: "oh, here it is!" Orgalio indulges Orlando's irrational demands.
94	<b>Orlan.</b> 'Tis indeed.	

96 Now to Charon, bid him dress his boat,

For he had never such a passenger.

98 **Org.** Shall I tell him your name?

100 **Orlan.** No, then he will be afraid, and not be at home.

102 [Exit Orgalio.]

104 Enter Tom and Rafe (two clowns).

106 **Tom.** Sirrah Rafe, and thou'lt go with me, I'll let thee

108 see the bravest madman that ever thou sawest.

110 **Rafe.** Sirrah Tom, I believe 'twas he that was at our

112 town o' Sunday: I'll tell thee what he did, sirrah. He

114 turning of the spit, and he comes in, and bad me fetch

him some drink. Now, I went and fetched him some;

116 and ere I came again, by my troth, he ran away with

118 the roast meat, spit and all, and so we had nothing but

porridge to dinner.

120 **Tom.** By my troth, that was brave; but, sirrah, he did

122 so course the boys, last Sunday; and if ye call him

124 madman, he'll run after you, and tickle your ribs so

with his flap of leather that he hath, as it passeth.

[They spy Orlando.]

126 **Rafe.** O, Tom, look where he is! call him madman.

128 **Tom.** Madman, madman.

130 **Rafe.** Madman, madman.

132 **Orlan.** What say'st thou, villian?

134 [Orlando beats them.]

136 So, now you shall be both my soliders.

138 **Tom.** Your soldiers! we shall have a mad captain, then.

140

96: "now go to Charon, and ask him to prepare (*dress*) his boat."

**Charon** was the famed ferryman of the underworld who carried departed souls across the rivers to the entrance of Hades.

**Entering Characters:** **Tom** and **Rafe** are local rustics (*clowns*). **Rafe** is an alternate form of the name **Ralph**. Whenever **Rafe** appears in the old plays, it is usually printed as **Ralph** in modern editions.

107: **Sirrah** = common familiar form of address for the lesser classes.

**and** = if.  
= most excellent.

114: **turning of the spit** = preparing dinner by rotating meat above a fire.

**bad** = asked or begged, past tense of **bid**.

= before. = returned.

= splendid.  
= chase.<sup>2</sup>

= strap.<sup>1</sup> = "that it will exceed all."

142	<b>Orlan.</b> You must fight against Medor.	
144	<b>Rafe.</b> Yes, let me alone with him <u>for</u> a bloody nose.	= ie. "in order to give him".
146	<b>Orlan.</b> Come, then, and I will give you weapons <u>straight</u> .	= immediately.
	[ <i>Exeunt.</i> ]	
	<b>SCENE VI.</b>	
	<i>The Same: the Woods Near the Castle of Marsilius.</i>	
	<i>Enter Angelica, like a poor woman.</i>	<b>Entering Character:</b> Marsilius has followed through on his promise to Orgalio to strip <b>Angelica</b> of her possessions and exile her from the castle.
1	<b>Angel.</b> Thus <u>causeless</u> banished from thy native home,	= without reason.
2	Here sit, Angelica, and rest a while,	
	<u>For</u> to bewail the <u>fortunes</u> of <u>thy</u> love.	= in order to. = ie. misfortune. = ie. Orlando; note that it is for Orlando, and not for herself, that the saintly Angelica feels pity.
4		
6	<i>Enter Rodomont and Brandimart, with Soldiers.</i>	<b>Entering Characters:</b> <b>Rodomont</b> and <b>Brandimart</b> (the kings of Cuba and the Isles) have left their fort and are searching for Angelica.
8	<b>Rodo.</b> This way she went, and far she cannot be.	
10	<b>Brand.</b> See <u>where</u> she is, my lord: Speak as if you <u>knew</u> her not.	= ie. there. = recognize.
12	<b>Rodo.</b> Fair shepherdess, for so thy <u>sitting seems</u> , Or nymph, for less thy beauty cannot be,	= "bearing or clothing suggests (you to be)". <sup>1</sup> 13: Angelica is so beautiful that she could not be less than divine.
14	What, feed you sheep upon these <u>downs</u> ?	= hills or countryside.
16	<b>Angel.</b> Daughter I am unto a <u>bordering swain</u> , That tend my flocks within these shady groves.	= neighbouring or nearby shepherd. <sup>1</sup>
18	<b>Rodo.</b> <u>Fond</u> girl, thou liest; thou art Angelica.	= foolish.
20	<b>Brand.</b> Ay, thou art she that <u>wronged the Palatine</u> .	= disgraced Orlando. <sup>2</sup>
22	<b>Angel.</b> <u>For</u> I am <u>known</u> , <u>albeit</u> I am disguised,	= because. = recognized. = although.
24	Yet dare I <u>turn the lie into thy throat</u> , <u>Sith</u> thou report'st I wronged the Palatine.	24: "return the accusation of lying openly back onto you". = since.
26	<b>Brand.</b> Nay, then, thou shalt be used according to thy deserts. – Come, bring her to our tents.	27-28: <b>used...deserts</b> = "treated as you deserve".
30	<b>Rodo.</b> But <u>stay</u> , what <u>drum</u> is this?	= hold on. = ie. drumming sound. <sup>1</sup>
32	<i>Enter Orlando with a drum; Orgalio; and Tom, Rafe, and other <u>Clowns</u> <u>as</u> Soldiers,</i>	= rustics. = dressed as.

34	<i>with <u>spits</u> and <u>dripping-pans</u>.</i>	34: the mock soldiers are bearing <i>spits</i> to be used as swords and <i>dripping pans</i> (pans used to catch the juices dripping from roasting meat) <sup>1</sup> as shields.
36	<b>Brand.</b> Now see, Angelica, the <u>fruits</u> of all your love.	36: Brandimart is sarcastic. <i>fruits</i> = ie. results.
38	<b>Orlan.</b> Soldiers,	39-40: a reference to the revolt of the city of <b>Babylon</b> against the Persian emperor <b>Darius I</b> (c.550 - 486 B.C.). The Babylonians were successful in preventing Darius' armies from entering and recapturing the city for some time. According to Herodotus' <i>Histories</i> , Zopyrus, a high-ranking noble, cut off his own nose and ears, and, claiming to be a victim of the emperor's cruelty, succeeded in gaining the trust of the Babylonians; when he was subsequently given command of the city's armed forces, he deliberately led the army to slaughter at the hands of Darius' army, returning the city to Persian control. <i>Darius</i> is stressed on its second syllable: <i>da-RI-us</i> . <i>rebated</i> = repulsed.
40	This is the city of great <u>Babylon</u> ,	
	Where proud <u>Darius</u> was <u>rebated</u> from:	
42	<u>Play but the men</u> , and I will <u>lay my head</u> , We'll sack and raze it <u>ere</u> the sun be set.	= "act like men". = "bet my head", ie. "my life". = before.
44	<b>Tom.</b> Yea, and scratch it too. –	45: note the line's rather silly alliteration.
46	March fair, fellow frying-pan.	
48	<b>Orlan.</b> Orgalio, knowest thou the cause of my laughter?	
50	<b>Org.</b> No, by my troth, <u>nor no wise-man else</u> .	= ie. "nor does any wise man know that either."
52	<b>Orlan.</b> Why, sirrah, to think that if the enemy <u>were</u>	= had.
54	fled <u>ere we come</u> , we'll not leave one of our own	= before we arrived.
56	soldiers alive, for we two will kill them with our fists.	
58	<b>Rafe.</b> Foh, come, let's go home again: he'll set <i>probatum est</i> upon my <u>head-piece anon</u> .	56-7: Rafe is sincere in worrying Orlando will beat him again. <i>probatum est</i> = Latin: it has been proved. <i>head-piece</i> = helmet; the men may wear cooking pots on their heads for helmets. <i>anon</i> = shortly.
60	<b>Orlan.</b> No, no, thou shalt not be hurt, – nor thee. Back, soldiers; <u>look where the enemy is</u> .	= Orlando notices Brandimart, Rodomont and Angelica.
62	<b>Tom.</b> Captain, they have a woman amongst them.	
64	<b>Orlan.</b> And what of that?	
66	<b>Tom.</b> Why, strike you down the men, and then let me alone to <u>thrust in the woman</u> .	= drive his sword through Angelica's torso, with obvious bawdy wordplay.
68	<b>Orlan.</b> No, I am challengèd <u>the single fight</u> . –	= to single combat, ie. a one-on-one fight.
70	[to Brandimart] <u>Sirrah</u> , is't you challenge me the combat?	= form of address usually used to a man of inferior social rank, so Orlando's addressing the King of the Isles by this term is insulting.



72	<b>Brand.</b> <u>Frantic</u> companion, <u>lunatic</u> and <u>wood</u> , Get thee <u>hence</u> , or else I vow by Heaven,	72: <b>frantic</b> , <b>lunatic</b> and <b>wood</b> are all synonyms for "mad". = "get out of here".
74	Thy madness shall not privilege thy life.	74: the fact that Orlando is insane will not excuse his rude behaviour, hence saving his life.
76	<b>Orlan.</b> I tell thee, villain, Medor wronged me so, <u>Sith</u> thou art come his champion to the field,	77: Orlando assumes Brandimart has come to the field-of- battle to fight as Medor's representative. <b>Sith</b> = since. = teach. = ie. to know.
78	I'll <u>learn</u> thee <u>know</u> I am the Palatine.	
80	<i>Alarum: they fight; Orlando kills Brandimart; and all the rest <u>fly</u>, except Angelica and Orgalio.</i>	= flee.
82		
84	<b>Org.</b> Look, my lord, here's one killed.	
86	<b>Orlan.</b> Who killed him?	
88	<b>Org.</b> You, my lord, I think.	
90	<b>Orlan.</b> I! no, no, I see who killed him.	
92	<i>[Goes to Angelica, and <u>knows</u> her not.]</i>	= recognizes.
94	Come hither, gentle sir, whose <u>prowess</u> hath performed such an act: think not the courteous Palatine will <u>hinder</u> <u>that</u> thine honour hath achieved. – Orgalio, fetch me	= gallantry, bravery. <sup>1</sup> = do injury to (by failing to reward). <sup>1</sup> = ie. that deed or result which.
96	a sword, that presently this squire may be dubbed a knight.	
98		
100	<b>Angel.</b> <i>[Aside]</i> Thanks, gentle fortune, that sends me such good <u>hap</u> , <u>Rather</u> to die by him I love so dear,	= luck. = "it is better", ie. "I would prefer".
102	Than live and see my lord thus lunatic.	
104	<b>Org.</b> <i>[Giving a sword]</i> Here, my lord.	
106	<b>Orlan.</b> If thou be'st <u>come of Lancelot's</u> worthy line, Welcome thou art.	= descended from. = famous knight of King Arthur's court.
108	Kneel down, Sir Knight; – rise up, Sir Knight; Here, take this sword, and <u>hie thee</u> to the fight.	108: Orlando dubs Angelica. = "hurry yourself".
110	<i>[Exit Angelica with the sword.]</i>	
112		
114	Now tell me, Orgalio, what dost thou think? will not this knight prove a valiant squire?	
116	<b>Org.</b> <u>He cannot choose</u> , being of your <u>making</u> .	116: <b>He cannot choose</b> = ie. "he has no choice", "he can do no otherwise". <b>making</b> = creation, in two senses: (1) Orlando dubbed her a knight, and (2) Orlando invented Angelica's entire persona as a man and warrior.
118	<b>Orlan.</b> But where's Angelica now?	
120	<b>Org.</b> Faith, I cannot tell.	



140	Attempt to <u>reave</u> Orlando of his love. –	= rob. <sup>2</sup>
	Sirrah, you that are the <u>messenger</u> of Jove,	141-6: Orlando addresses the <b>messenger</b> god Mercury, asking him to bring Orlando new weapons forged by the gods with which to do battle.
142	You that can <u>sweep it</u> through the milk-white path That leads unto the senate-house of Mars,	142-3: Orlando describes Mercury as capable of flying through the Milky Way galaxy, a trip which would lead him to the god of war's council chamber. <b>sweep it</b> = travel swiftly across. <sup>1</sup>
144	Fetch me my shield <u>tempered of</u> purest steel, My <u>helm</u> forged by the <u>Cyclops</u> for <u>Anchises' son</u> ,	= hardened from. 145: the blacksmith god Vulcan employed members of the race of one-eyed giants known as <b>Cyclops</b> to work in his shop under Mt. Etna. <b>helm</b> = helmet. <b>Anchises' son</b> = ie. Aeneas, the hero of the <i>Aeneid</i> , who received weapons which were forged by the Cyclops (Book VIII), but not a helmet. <sup>5</sup> In the <i>Aeneid</i> , Aeneas famously carried his father Anchises on his back out of the smouldering ruins of Troy.
146	And see if I dare <u>not</u> combat for Angelica.	= omitted by Dyce for the sake of the meter.
148	<i>Re-enter Orgalio, with <u>Tom</u> dressed like Angelica.</i>	<b>Entering Characters: Orgalio</b> guesses that he can fool his unhinged boss with a substitute Angelica. The quarto assigns this part to a <b>Clown</b> , but Dyce gives it to <b>Tom</b> . Later editors have followed suit. 148ff: the play takes a brief turn into broad farce.
150	<b>Org.</b> <u>Come away</u> , and take heed you laugh not.	150: Orgalio warns Tom to play his role seriously. <b>Come away</b> = ie. "come along".
152	<b>Tom.</b> No, <u>I warrant you</u> ; but I think I had best go back and shave my beard.	= "I assure you (I will not do so)."
154	<b>Org.</b> Tush, that will not be seen.	
156	<b>Tom.</b> Well, you will give me the <u>half-crown</u> ye promised me?	= old gold coin worth two shillings and six-pence; international stage characters typically traded with English money.
160	<b>Org.</b> Doubt not of that, man.	
162	<b>Tom.</b> Sirrah, <u>didst</u> not see me <u>serve</u> the fellow a fine trick, when we came over the market-place?	= ie. "did you". = ie. play on.
164	<b>Org.</b> Why, how was that?	
166	<b>Tom.</b> Why, he comes to me and said, "Gentlewoman, wilt please you <u>take a pint or a quart</u> ?" "No gentlewoman," said I, "but your <u>friend</u> and <u>Dority</u> ."	167-9: Tom describes the joke he played on a merchant who, thinking Tom was a woman because of his costume, offered him some wine (or perhaps ale). <b>take</b> = ie. buy. <b>a pint or a quart</b> = Greene used this exact same clause to describe a measure of wine in his work, <i>The Second Part of Conny-Catching</i> . <b>friend</b> = could mean "lover" in this period. <b>Dority</b> = ie. Dorothy; the point of Tom's joke has not

170 **Org.** Excellent! – Come, see where my lord is.  
 172 – My lord, here is Angelica.

174 **Orlan.** Mass, thou say'st true, 'tis she indeed. –  
 176 How fares the fair Angelica?

**Tom.** Well, I thank you heartily.

178 **Orlan.** Why, art thou not that same Angelica,  
 180 Whose hue as bright as fair Erythea

That darks Canopus with her silver hue?

182 **Tom.** Yes, forsooth.

184 **Orlan.** Are not these the beauteous cheeks  
 186 Wherein the lilies and the native rose  
 188 Sit equal-suited with a blushing red?

**Tom.** He makes a garden-plot in my face.

190 **Orlan.** Are not, my dear, those [the] radiant eyes  
 192 Whereout proud Phoebus flasheth out his beams?

194 **Tom.** Yes, yes, with squibs and crackers bravely.

196 **Orlan.** You are Angelica?

198 **Tom.** Yes, marry, am I.

200 **Orlan.** Where's your sweetheart Medor?

202 **Tom.** Orgalio, give me eighteen-pence, and let me go.

204 **Orlan.** Speak, strumpet, speak.

been explained, and Orgalio is too worried about the ensuing encounter with Orlando to be too impressed.

= ie. Orlando.

174: *mass* = a common oath.  
*How fares...Angelica* = Orlando repeats the same line and bit of wordplay as did Sacripant at Scene IV.21 above.

= ie. "(the hue of) the beautiful Venus"; Orlando has misspoken: the correct surname for Venus is *Erycina*, which is derived from Mt. Eryx in far-western Sicily, where she had a temple.<sup>7</sup> Sugden suggests the mad knight has created his own appellation by merging *Erycina* with *thea*, the Greek word for "goddess".

181: Venus is described as outshining *Canopus*, the brightest star in the southern constellation Carina. Contemporary literature frequently ascribes a *silver* colour to Venus.  
*darks Canopus* = causes Canopus to appear dark (in comparison).

= truly.

= beautiful or alluring.<sup>1</sup>

186-7: the beauty of a woman's face was often described, as here, in terms of its pale skin complemented by rosy hues.  
*lilies* = flowers frequently alluded to for their whiteness.

191: Dyce adds *the* to give the line better sense, in which case, *dear* should be pronounced as a disyllable: *DE-er*.

192: ie. "from out of where (*Whereout*) the sun's beams emit";  
*Phoebus* is the sun-god.

= types of fireworks.<sup>1</sup> = splendidly.

= a common oath.

202: Orgalio had promised to give Tom a half-crown (lines 157-8 above), which was worth 30 pence, but Tom, growing increasingly uncomfortable, appears willing to accept less to be released.

= whore.

206	<b>Tom.</b> Marry, sir, he is drinking a pint or a quart.	206: Tom, perhaps growing fearful, tries to avoid answering Orlando.
208	<b>Orlan.</b> Why, strumpet, worse than <u>Mars his trothless love</u> ,  <u>Falser</u> than faithless <u>Cressida</u> !	= the faithless lover of Mars, likely yet another reference to Venus, who cheated on her husband with the god of war.  209: the Trojan youths <b>Cressida</b> and Troilus had pledged eternal love for each other, but then Cressida fell in love with, and promised herself to, the Greek commander Diomedes. <b>Falser</b> = more faithless. <sup>1</sup>
210	Strumpet, thou shalt not <u>scape</u> .	= ie. escape.
212	<b>Tom.</b> Come, come, you do not <u>use</u> me like a gentlewomen: <u>and if</u> I be not for you, I am for another.	= treat. = if.
214	<b>Orlan.</b> Are you? that will I <u>try</u> .	= test.
216	[ <i>Beats him out, and exit, followed by Orgalio.</i> ]	
	<b>SCENE VII.</b>	
	<i>India.</i>	<b>Scene VII:</b> the setting of the play becomes confused, as the characters begin to allude to their presence in India!
	<i>Enter the Twelve Peers of France, with drum and trumpets.</i>	<b>Entering Characters:</b> Charlemagne's legendary leading knights, known collectively as <b>the Twelve Peers</b> , have arrived in India to find their lost companion Orlando and to avenge the wrong done unto him by Angelica. Among the Twelve Peers are the following named individuals: <sup>8</sup> 1. <b>Ogier</b> = a count, <b>Ogier the Dane</b> was not accounted among the original Twelve Peers, but was named as one of the peers in some later works. 2. <b>Namus</b> = <b>Duke Naimes</b> was Charlemagne's wisest advisor. 3. <b>Oliver</b> = unlike his friend Roland (ie. Orlando), who was recklessly bold, the great warrior <b>Oliver</b> , whose sword's name was <i>Halteclere</i> , was wise and cautious. 4. <b>Turpin</b> = actually the <b>Archbishop of Rheims</b> , <b>Turpin</b> was also a great fighter, slaying over 400 Saracens at the Battle of Rencesvals.
1	<b>Ogier.</b> Brave peers of France, <u>sith</u> we have passed the bounds,	1: <b>sith...bounds</b> = "since we have crossed the boundaries (of France or the oceans)".
2	<u>Whereby</u> the <u>wrangling</u> billows seeks for straits To war with <u>Tellus</u> and her fruitful mines;	2-3: a poetic description of the stormy seas: "upon which ( <b>whereby</b> ) <sup>1</sup> the clamorous ( <b>wrangling</b> ) waves seek a path to contend against the earth goddess Tellus and her rich mines." <b>Tellus</b> = Roman equivalent of the Greek Gaia, the goddess of the earth itself.
4	Sith we have furrowed through those wandering tides	4-5: <b>Sith...seas</b> = ie. poetically, "since we have ploughed

	Of <u>Tyrrhene</u> seas, and made our <u>galleys</u> dance	through the Mediterranean ( <i>Tyrrhene</i> ) Sea". <i>galleys</i> = single-decked vessels, propelled by both oars and sails. <sup>1</sup>
6	Upon the <u>Hyperborean billows'</u> crests,	6: ie. "on the tops ( <i>crests</i> ) of the waves ( <i>billows</i> ) of the northern seas". <i>Hyperborean</i> = <i>Hyperborea</i> was the name used to describe a mythological utopian society located in the extreme north. <sup>14</sup>
	That braves with streams the watery <u>occident</u> ;	7: that challenge (ie. encounter) the rivers of the east ( <i>occident</i> ).
8	And found the rich and wealthy Indian <u>clime</u> <u>Sought-to</u> by greedy minds for <u>hurtful gold</u> ;	8-9: the peers have finally reached India; Ogier alludes to the fabulous mines of precious metals which supposedly populated India, and to which Elizabethan writers, especially Christopher Marlowe, frequently referred. <i>clime</i> = region. <i>sought-to</i> = visited. <sup>1</sup> <i>hurtful gold</i> = <i>gold</i> is detrimental because of its corrupting nature.
10	Now let us seek to <u>venge the lamp of France</u>	= avenge. = ie. Orlando; <i>lamp</i> = light or torch.
12	That lately was <u>eclipsèd in</u> Angelica;	= thrown into figurative darkness (ie. maddened) via.
14	Now let us seek Orlando forth, our peer,	
16	Though from his former wits lately estranged,	13: poetically, "though he has lost his wits".
18	Yet famous in our favours as before;	14: "yet we love and honour Orlando as we did before."
20	And, sith by chance we all encountered be,	15: ie. "and since we might run into him".
22	Let[s] seek revenge on her that <u>wrought his wrong</u> .	= "brought about his disgrace."
24	<i>Namus.</i> But being thus arrived in place unknown, Who shall direct our course unto the court Where brave Marsilius keeps his royal state?	
26	<i>Enter Marsilius and Mandricard like Palmers.</i>	= dressed as pilgrims (see the next note at line 24 below).
28	<i>Ogier.</i> Lo, here, two Indian <u>palmers</u> <u>hard at hand</u> ,	24: <i>palmers</i> = a <i>palmer</i> could be either (1) a pilgrim who has recently returned from visiting the holy land, and who might be seen carrying a palm branch or leaf as an emblem of his or her trip; or (2) an itinerant monk who has taken a vow of poverty. <sup>1</sup> <i>hard at hand</i> = nearby.
30	Who can perhaps <u>resolve our hidden doubts</u> . –	= ie. "dispel our uncertainty."
32	Palmers, God speed.	
34	<i>Marsil.</i> Lordings, we greet you well.	
36	<i>Ogier.</i> Where lies Marsilius' court, friend, canst thou tell?	
38	<i>Marsil.</i> His court's his <u>camp</u> , the <u>prince</u> is now in arms.	= ie. military camp. = ie. king.
40	<i>Turp.</i> In arms!	
42	<u>What's he that</u> dares <u>annoy</u> so great a king?	= "who is he who". = molest. <sup>1</sup>
44	<i>Mand.</i> <u>Such as</u> both love and fury do <u>confound</u> :	= "one (in) whom". = mingle, exist together. <sup>1</sup>
46	Fierce Sacripant, <u>incensed with strange desires</u> ,	38-41: with Rodomont slain, Sacripant has turned on his

40	Wars on Marsilius, and, Rodomont being dead, Hath levied all his men, and traitor-like Assails his lord and loving sovereign:	ostensible ally Marsilius, deploying his own army against the King of Africa. 38: <i>incensed...desires</i> = inflamed with perverse longing or lusts. <sup>1</sup>
42	And Mandricard, who <u>late</u> hath been in arms To prosecute revenge against Marsilius,	= recently.
44	Is now <u>through favours past</u> become his friend. Thus stands the state of matchless India.	= ie. in return for the good turns done for him recently by Marsilius.
46	<b>Ogier.</b> Palmer, I like thy <u>brave</u> and brief <u>discourse</u> ;	= excellent. = account. <sup>1</sup>
48	And, couldst thou bring us to the <u>prince's</u> camp,	= king's.
50	We would acknowledge friendship at thy hands.	49: Ogier will make a note to Marsilius of the assistance the palmer's have rendered the Peers.
52	<b>Marsil.</b> Ye stranger lords, why seek ye out Marsilius?	
54	<b>Oliver.</b> In hope that he, whose empire is so large, Will make both mind and monarchy agree.	54: the Peers hope Marsilius' mind will be as magnanimous ( <i>large</i> ) as his empire is extensive.
56	<b>Marsil.</b> <u>Whence</u> are you, lords, and what <u>request</u> you here?	= from where. = seek.
58	<b>Namus.</b> A question <u>over-haughty</u> for thy <u>weed</u> , <u>Fit for</u> the king himself for to <u>propound</u> .	58-59: Namus is indignant: considering the lowly social po- sition of the strangers, as suggested by their poor garments ( <i>weed</i> ), they are presumptuous to inquire as to the reasons the Peers are in India. <i>over-haughty</i> = extra-arrogant or presumptuous. <i>Fit for</i> = appropriate only for. <i>propound</i> = put forth. <sup>1</sup>
60	<b>Mand.</b> O, sir, know that under <u>simple weeds</u>	61-62: <i>know that...masked</i> = Mandricard reminds Namus that the gods themselves have sometimes travelled in the disguise of peasants. The king may have in mind the tale of Jupiter and Mercury, who once criss-crossed Greece in the shape of ordinary humans, seeking good people, and having a thousand doors slammed in their faces, before finding humble but generous hospitality from the poor and aged couple Philemon and Baucis. <i>simple weeds</i> = humble clothing. <i>masked</i> (line 62) = disguised.
62	The gods have <u>masked</u> : then <u>deem</u> not with disdain To answer to this palmer's question,	62: <i>deem</i> = decide, judge.
64	Whose <u>coat includes perhaps</u> as great as yours.	= "whose coat-of-arms may be".
66	<b>Ogier.</b> [ <i>Aside to Peers</i> ] <u>Haughty</u> their words, their persons full of <u>state</u> ;	= their words are lofty ( <i>Haughty</i> ), and their bearing is full of dignity ( <i>state</i> )."
68	Though <u>habit</u> be but mean, their minds excel. – Well, palmer's, know That princes are in India arrived,	68: despite their poor outfits ( <i>habit</i> ), the palmer's are clearly of a superior intellect.
70	Yea, <u>even</u> those western princely Peers of France	= almost always a monosyllable, as here, the <i>v</i> elided, ie. essentially omitted: <i>e'en</i> .
72	That through the world adventures undertake, To find Orlando <u>late incensed with rage</u> .	= "on whom madness recently set on."
74	Then, palmer's, <u>sith</u> you know our <u>styles</u> and <u>state</u> , Advise us where your king Marsilius is.	= since. = titles. = rank(s).

76	<b>Marsil.</b> Lordings of France, here is Marsilius, That bids you welcome into India,	
78	And will in person bring you to his camp.	
80	[ <i>Marsilius removes disguise.</i> ]	80: stage direction added by editor.
82	<b>Ogier.</b> Marsilius! and thus disguised!	82: Ogier is perhaps genuinely shocked that Marsilius would stoop to an undertaking which is so clearly beneath him.
84	<b>Marsil.</b> Even Marsilius and thus disguised. But what request <u>these</u> princes <u>at my hand</u> ?	= ie. "you". = ie. "from me?"
86		
88	<b>Turp.</b> We <u>sue</u> for law and justice at thy hand: We seek Angelica thy daughter out, That <u>wanton</u> maid, that hath <u>eclipsed</u> the joy Of royal France, and made Orlando mad.	= plead, ask. 89: <b>wanton</b> = promiscuous. <b>eclipsed</b> = cast a shadow over. 89-90: <b>the joy...France</b> = ie. Orlando.
92	<b>Marsil.</b> My daughter, lords! why, she's <u>exiled</u> ; And her grieved father is content to lose The pleasance of his age to countenance law.	92: a short line; <b>exiled</b> is stressed on its second syllable. 93-94: Marsilius is satisfied (though sadly) to live without his daughter, who might have lived to comfort him in his later years, in order to do what is both right and required by law.
96	<b>Oliver.</b> Not only exile shall await Angelica, But death and bitter death shall follow her. Then <u>yield us right</u> , Marsilius, or our swords Shall make thee fear to wrong the Peers of France.	= "grant us justice". <sup>2</sup>
100	<b>Marsil.</b> Words cannot daunt me, princes, be assured; But law and justice shall <u>overrule in this</u> ,  And I will bury father's name and love. The <u>hapless</u> maid, banished from out my land, Wanders about in woods and ways unknown: Her, if ye find, with fury <u>persecute</u> ; I now disdain the name to be her father. Lords of France, what <u>would</u> you more of me?	101: threats do not disturb Marsilius. = "take precedence in this matter"; <b>overrule</b> is pronounced as a disyllable: <i>o'er-rule</i> .  = unfortunate.  = hunt down and kill. <sup>1</sup>  = ie. want, desire.
110	<b>Ogier.</b> Marsilius, we <u>commend</u> thy princely mind, And will report thy justice through the world. – Come, Peers of France, let's seek Angelica, Left for a spoil to our revenging thoughts.	= admire, extol. <sup>2</sup>
112		
114	[ <i>Exeunt.</i> ]	
 <b>SCENE VIII.</b>  <i>The Same Woods.</i>   <i>Enter Orlando like a poet, and Orgalio.</i>		
1	<b>Orlan.</b> Orgalio,	
2	Is not my love like [to] those <u>purple-coloured swans</u>	2-3: Orlando tries to extol the beauty of Angelica ( <b>my love</b> )



That gallop by the coach of Cynthia?

**Org.** Yes, marry, is she, my lord.

**Orlan.** Is not her face silvered like that milk-white shape  
When Jove came dancing down to Semele?

**Org.** It is, my lord.

**Orlan.** Then go thy ways, and climb up to the clouds,  
And tell Apollo that Orlando sits  
Making of verses for Angelica.

And if he do deny to send me down  
The shirt which Deiänira sent to Hercules,

by means of an ostensibly complimentary simile, but his mythology is confused: *Cynthia* (the moon) is probably an error for *Cytherea*, an alternate name for Venus, for whom *swans*, which were sometimes imagined to pull her chariot (*coach*), were sacred.

*purple-coloured swans* = a borrowing from the *Odes* of Horace (Book IV.1.10), which referred to *Venus' purple swans*.<sup>3</sup>

*gallop* = Orlando, touched in the head, describes the swans which pull Venus' coach as *galloping*, a word not generally applied to any animal other than horses. On the other hand, in the play *A Looking-Glass for London and England*, co-written by Greene with Thomas Lodge, Greene described a cow as having *galloped*, so Greene's use of the word might not be so limited.

= an oath.

7-8: it is unclear from the sentence's syntax whether Orlando is comparing Angelica's colouring to that of Jove or Semele.

Semele was a daughter of the Greek hero Cadmus, and beloved by Jove. Jove's wife Juno, jealous of Semele, came to her in the shape of her nurse, and convinced Semele to pray to Jupiter to appear before her in the same brilliant majesty in which he would appear before Juno. Having sworn to give Semele anything she asked for, Jove was forced to fulfill her request, but for a mere mortal to view a god in his or her true form was fatal, and Semele was accordingly killed by the fire and lightning surrounding the king of the gods.

Once again, Orlando's comparing the hue of Angelica's face to that of either Jupiter in his unrestrained form or the doomed Semele results in an awkward simile.

*silvered* = possessing a silvery hue or shade.<sup>1</sup>

12-23: Orlando's nonsensical mythological allusions crescendo.

= writing poetry.

15-16: Orlando refers to another popular tale from mythology: *Hercules* once prevented Nessus the centaur (one of a race of half-horse half-humans) from raping his second wife *Deianeira* by shooting Nessus with a poisoned arrow. Nessus, in revenge, told Deianeira that should she ever fear losing Hercules to another woman, she should touch or smear him with a magic potion made out of his now-dripping blood.

Sometime later, after having successfully captured the princess Iole in a war and making her his concubine, Hercules sent for some new clothes from Deianeira. She, jealous, dipped his tunic into the blood of Nessus, and sent it to Hercules to wear. The blood was poisonous, however, and when Hercules put on the tunic, it burned him fiercely, tearing away his flesh as he tried to remove it. In unbearable pain, Hercules climbed Mt. Oete, where he convinced a

		friend of his to burn him to death in a funeral pyre in order to end his suffering.
	To make me <u>brave</u> upon my wedding-day,	= finely dressed. <sup>1</sup>
18	Tell him I'll <u>pass</u> the Alps, and up to <u>Meroe</u> ,	= cross. = ancient city on the east bank of the Nile in Nubia in modern Sudan; <sup>17</sup> <b>Meroe</b> was also referred to often in Renaissance literature as an island on the Nile, and it is for this reason that early editor P.A. Daniel proposed emending <b>hill</b> in line 19 to <b>isle</b> .
	(I know he knows that watery <u>lakish</u> hill,)	= the OED guesses, "abounding in lakes or pools".
20	And pull the <u>harp</u> out of the <u>minstrel's hands</u> ,	21: Orlando threatens to pull the lyre (an ancient precursor to the <b>harp</b> ) out of Apollo's (the <b>minstrel's</b> ) <b>hands</b> . Apollo was the god of music, and frequently depicted playing a lyre; but see the note at line 22 below: it is possible that the <b>minstrel</b> is Orpheus.
22	And pawn it unto lovely <u>Proserpine</u> , That she may fetch the fair Angelica.	= <b>Proserpine</b> , the daughter of Ceres (the goddess of grain), was kidnapped by Pluto and dragged to the underworld to live with the deity as his wife. 21-22: in suggesting that Proserpine might retrieve Angelica with music, Orlando, who has mentioned more than once that he must travel to Hades to find Angelica, may have in mind the story of Orpheus, who by playing beautiful music on his lyre, convinced Pluto, the king of the underworld, to release his dead wife (see the full story of Orpheus at Scene IV.321).
24	<b>Org.</b> But, my lord, Apollo is asleep, and will not hear me.	24-25: Orgalio continues to humour his boss.
26	<b>Orlan.</b> Then tell him, he is a sleepy knave: but, sirrah,	
28	let nobody trouble me, for I must lie down a while, and talk with the stars.	
30		
32	[Lies down and sleeps.]	
34	Enter a Fiddler.	<b>Entering Character:</b> the <b>Fiddler</b> is likely Tom. See the note at line 37 below.
36	<b>Org.</b> What, old acquaintance! well met.	
38	<b>Fiddler.</b> Ho, you would have me play Angelica again, would ye not?	37: Orgalio had paid Tom to impersonate Angelica back at Scene VI.148ff.
40	<b>Org.</b> No, but I can tell thee <u>where</u> thou mayst earn two or three shillings this morning, even with the turning of a hand.	= how.
42		41-42: <b>even with...hand</b> = in a moment, ie. very quickly. <sup>1</sup>
44	<b>Fiddler.</b> Two or three shillings! tush, thou <u>wot cozen</u> me, thou: but <u>and</u> thou canst <u>tell</u> where I may earn a	= "would deceive", ie. "are trying to kid". = if. = ie. "tell me".
46	<u>groat</u> , I'll give thee sixpence for thy <u>pains</u> .	46: <b>groat</b> = a coin worth four pennies, proverbially referred to to indicate a paltry or insignificant amount or value. <b>pains</b> = effort.
48	<b>Org.</b> Then play a <u>fit of mirth</u> to my lord.	= a bit of merry music.

50	<b>Fiddler.</b> Why, he is mad still, is he not?	
52	<b>Org.</b> No, no: come, play.	
54	<b>Fiddler.</b> <u>At which side doth he use</u> to give his reward?	= ie. from. = ie. "is he accustomed".
56	<b>Org.</b> Why, of <u>any</u> side.	= either.
58	<b>Fiddler.</b> Doth he not use to throw the chamberpot sometimes? 'Twould grieve me he should wet my fiddle-strings.	
60		
62	<b>Org.</b> <u>Tush, I warrant thee.</u>	62: <b>Tush</b> = common exclamation of disparagement. <b>I warrant thee</b> = "I assure you (he will not do that)."
64	<i>[Fiddler plays and sings <u>any odd toy</u>, and Orlando wakes.]</i>	= any piece of light music. <sup>1</sup>
66		
68	<b>Orlan.</b> Who is this? <u>Shan Cuttelero</u> ! Heartily welcome, Shan Cuttelero.	= <b>Shan</b> is an Irish name, and like <i>Shane</i> , a variation of <i>Sean</i> ; <sup>15</sup> <b>Cuttelero</b> seems to be a playfully internationalized version of <i>cutter</i> , meaning a bully or cut-throat. <sup>1</sup> Collins suggests the Orlando's name for the Fiddler is akin to calling him "Jack the Cut-purse".
70	<b>Fiddler.</b> No, sir, you should have said "Shan the Fiddeldero."	
72		
74	<b>Orlan.</b> What, hast thou brought me my sword?	
76	<i>[Takes away his fiddle.]</i>	
78	<b>Fiddler.</b> A sword! no, no, sir, that's my fiddle.	
80	<b>Orlan.</b> But dost thou think the <u>temper</u> to be good? And will it <u>hold</u> When <u>thus and thus</u> we Medor do assail?	= a sword's combination of hardness and elasticity. <sup>1</sup> = keeps its character, ie. not break. = "like this and this" (said as Orlando thrashes the Fiddler).
82	<i>[Strikes and beats him with the fiddle.]</i>	
84		
86	<b>Fiddler.</b> Lord, sir, you'll break <u>my living</u> ! – You told me your master was not mad.	= ie. "the means by which I make my living!"
88	<b>Orlan.</b> Tell me, why hast thou marred my sword? The <u>pummel's</u> well, the blade is <u>curtalled</u> short:	89: <b>pummel's</b> = the <b>pummel</b> , ie. pommel, is the knob at the end of the sword. <sup>1</sup> <b>curtalled</b> = curtailed, an alternate form, ie. cut.
90	Villain, why hast thou made it so?	
92	<i>[Breaks the fiddle about his head.]</i>	
94	<b>Fiddler.</b> O Lord, sir, will you <u>answer</u> this?	= "take responsibility for", "compensate (me) for".
96	<i>[Exit Fiddler.]</i>	
98	<i>Enter Melissa with a glass of wine.</i>	<b>Entering Character: Melissa</b> is a sorceress.
100	<b>Orlan.</b> Orgalio, who is this?	

102 **Org.** Faith, my lord, some old witch, I think.  
 104 **Melis.** O, that my lord would but conceit my tale!

= the context suggests **conceit** means something like "listen to", though Collins suggests "take in"; Greene, in other works, used **conceit** as a verb to mean "understand".

= assistance or remedy.

106 Then would I speak and hope to find redress.  
 108 **Orlan.** Fair Polyxena, the pride of Ilion,  
 Fear not Achilles' over-madding boy;  
Pyrhus shall not, &c.

107-9: Orlando addresses Melissa as if she were **Polyxena**, daughter of King Priam of Troy (**Ilion**). **Pyrhus**, **Achilles'** son (**boy**), was noted for his excessively cruel behaviour on the day the Greeks finally sacked, burned and captured Troy, he killing old King Priam at the royal family's alter (hence the description of Pyrrhus as **over-madding**, meaning "excessively mad or frenzied"). Polyxena was taken prisoner by the Greeks, but was sacrificed by Pyrrhus to appease Achilles' ghost.

**Polyxena** = stressed on its second syllable.

**&c.** = ie. *et cetera*: suggests the actor was expected to improvise here.<sup>3</sup>

110 Souns, Orgalio, why sufferest thou this old trot to

110: **Souns** = usually appears as **zounds**, a contraction of the common oath **God's wounds**, which is in turn a reference to Christ's wounds on the cross; rhymes with "wounds".

**sufferest thou** = ie. "do you endure, ie. permit".

**trot** = hag.<sup>2</sup>

= near (to).

come so nigh me?

= ie. stand aside, draw away.<sup>1</sup>

112 **Org.** [To Melissa]  
 114 Come, come, stand by, your breath stinks.

116 **Orlan.** What! be all the Trojans fled?  
 Then give me some drink.

118 **Melis.** Here, Palatine, drink;  
 120 And ever be thou better for this draught.

= drink.

122 **Orlan.** What['s] here?  
 The paltry bottle that Darius quaffed

123: the reference is to a frequently-reported story told of Persian Emperor **Darius III**, who claimed he never had a drink so satisfying as the one he took when he was tormented by thirst, even though the water he was consuming was corrupted by slain and decomposing bodies.

**paltry** = small, insignificant.

**quaffed** = drank deeply (of).<sup>5</sup>

126 [He drinks, and she charms him with her wand,  
 and he lies down to sleep.]

128 Else would I set my mouth to Tigris' streams,  
 And drink up overflowing Euphrates.  
 130 My eyes are heavy, and I needs must sleep.

128-9: Orlando is thirsty enough to drink up the two great rivers of Mesopotamia. **Euphrates** is stressed on its first syllable.

132 [Melissa strikes with her wand, and the Satyrs enter  
 with music, and play round about him;  
 134 which done, they stay: he awakes and speaks.]

132-4: the play takes a time-out for a musical interlude, the show representing Orlando's vision as he sleeps.

**Satyrs** = notoriously pleasure-seeking, half-goat half-human denizens of the woods, **satyrs** were often portrayed playing various instruments.<sup>7</sup>

136	What <u>shews</u> are these,	= ie. shows, a common alternate form.
	That fill mine eyes with view of such <u>regard</u>	= ie. sights. <sup>1</sup>
138	As Heaven <u>admires</u> to see my slumbering dreams!	= is astonished.
	Skies are fulfilled with <u>lamps</u> of lasting joy,	139-141: the heavens are lit with stars ( <i>lamps, candles of the night</i> ), which are in turn illuminated by the sun (ie. Apollo, the sun god, who was the <i>son</i> of the goddess <i>Latona</i> .
140	That <u>boast the pride of haught Latona's son,</u>	<i>haught</i> = exalted. <sup>1</sup>
	<u>He</u> lighteneth all the <u>candles of the night.</u>	<i>boast the pride</i> = "display the glory" (Hayashi, p. 89, quoting W.W. Greg).
		<i>He</i> = Dyce emends <i>He</i> to <i>Who</i> , which he borrowed from Alleyn's script.
142	<u>Mnemosyne</u> hath kissed the kingly Jove,	142-4: Orlando theorizes that his visions were inspired by the beneficent gods.
	And entertained a feast within my brains,	<i>Mnemosyne</i> = goddess of words and memory, whose <i>daughters</i> (line 144) were the nine Muses, deities who acted as the protectresses of the arts, and often referred to as inspirers of artists.
144	Making her <u>daughter[s]</u> <u>solace</u> on my brow.	The quarto prints the first word of line 142 as <i>Nymosene</i> , normally emended as here to <i>Mnemosyne</i> , which the era's poetry allows four syllables, perhaps, <i>meh-NE-mo-syne</i> .
		<i>solace</i> = a verb: "entertain (me)". <sup>1</sup>
	Methinks, I feel how <u>Cynthia</u> tunes conceits	145-7: Orlando describes <i>Cynthia</i> (the personified moon goddess) as singing songs of repentance, which have diminished the mad ideas that had developed in his brain during his period of insanity.
146	Of sad repent, and <u>melloweth</u> those desires	<i>melloweth</i> = tones down. <sup>1</sup>
	That <u>frenzy scarce had</u> ripened in my head.	<i>frenzy scarce had</i> = "delirium had only just"; the quarto prints <i>frenzies scares had</i> , which most editors agree should be emended as shown, but <i>frenzy's scares had</i> is also a possible interpretation.
		148: the goddess <i>Ate</i> , already mentioned multiple times, led individuals to do things which would bring harm to themselves.
148	<u>Atè</u> , I'll kiss thy restless cheek a while,	
	And suffer vile repent to <u>bide control</u> .	149: "and put up with the feeling of wretched repentance as I await ( <i>bide</i> ) the return of sanity."
		<i>control</i> = restraint, the ability to manage and direct one's actions.
150		151: Orlando returns to sleep. A more elaborate musical spectacle, as suggested by Melissa's extended evocation or song of lines 153-162 below, may be performed.
	[Orlando lies down again.]	
152	<i>Melis. O vos Silvani, Satyri, Faunique, deoeque,</i>	153-162: Latin:
154	<i>Nymphoe Hamadryades, Dryades, Parcoeque potentes!</i>	"O, you <u>Sylvan</u> deities, <u>Satyrs</u> , <u>Fauns</u> and Goddesses, <u>Nymphs</u> , Wood-nymphs, <u>Driadès</u> and Mighty Fates,
156	<i>Infernasque domus et nigra palatia Ditis!</i>	O you who dwell in lakes and deep places, Infernal homes, and the black palaces of <u>Dis</u> :
	<i>Tuque Demogorgon, qui noctis fata gubernas,</i>	And you, <u>Demogorgon</u> , who governs the Fates of the night,
158	<i>Qui regis infernum solium, coelumque, solumque!</i>	Who rule the underworld, and sun, and earth amid Heaven,
	<i>Exaudite preces, filiasque auferte micantes;</i>	Hear my prayers, leave your <u>twinkling daughters</u> ,

160	<i>In caput Orlandi celestes spargite lymphas,</i>	Sprinkle <u>celestial waters</u> on Orlando's head,
162	<i>Spargite, quis misere revocetur rapta per umbras</i>	Sprinkle, that Orlando's unhappy soul,
	<i>Orlandi infelix anima.</i>	Snatched through the shades, may be restored from misery."
		153-162: the translation is from Hayashi (p. 89), who in turn credits Dr. Robert Lordi of the University of Notre Dame and Dr. Virginia Woods Callahan of Howard University.
		<i>Sylvan</i> = of the woods. <i>Satyrs / Fauns</i> = Satyrs and Fauns were rural male deities combining features of both man and goat. <i>Nymphs</i> = semi-divine female spirits that inhabited woods, streams, etc. <sup>1</sup> <i>Driades</i> = nymphs associated specifically with trees. <sup>16</sup> <i>Dis</i> = alternate name for Pluto, god of Hades. <i>Demogorgon...Fates</i> = a particularly vicious demon of the underworld, Demogorgon was described in some 16th century works as being the master of the Fates. <i>twinkling daughters</i> = ie. the stars. <i>celestial waters</i> = ie. heavenly, and hence healing, waters.
164	[Then let music play before him, and so go forth.]	
166	<b>Orlan.</b> What sights, what <u>shews</u> , what fearful shapes are these?	= ie. shows.
168	More dreadful than appeared to <u>Hecuba</u> When fall of Troy was <u>figured</u> in her sleep!	167-8: while pregnant with Paris, the Trojan queen <b>Hecuba</b> dreamt of giving birth to a burning torch wrapped with serpents. Prophets interpreted her vision to mean that her new son would be the cause of the downfall of Troy. <i>figured</i> = imagined, saw in her mind, <sup>1</sup> ie. dreamed.
	<u>Juno</u> , methought, sent down from Heaven by Jove,	= queen of the gods, and wife of Jupiter.
170	Came swiftly sweeping through the gloomy air;	
172	And calling Fame, the Satyrs and the Nymphs, She gave them vials full of heavenly dew.	170-2: Alleyn's script provides some extra (and slightly modified) lines here:  [line 170] <i>Came swiftly sweeping through the gloomy air; And calling <u>Iris</u>, sent her straight abroad To summon Fauns, the Satyrs, and the Nymphs, The Dryadès, and all the <u>demigods</u>, To secret council; [and, <u>their</u>] <u>parlè past</u>. [172] <i>She gave them vials full of heavenly dew.</i></i>
		<i>Iris</i> = Juno's personal messenger goddess. <i>demigods</i> = beings with one mortal and one divine parent. <i>their parle past</i> = their conference having finished. <sup>1</sup>
174	With that, mounted on her <u>parti</u> -coloured <u>coach</u> , Being drawn with <u>peacocks</u> proudly through the air,	= multi. = chariot. 174: <b>peacocks</b> were sacred to Juno, and were often imagined to pull her chariot.
176	She flew with Iris to the sphere of Jove. What fearful thoughts arise upon this <u>show</u> ! –	= vision.
178	What <u>desert</u> grove is this? How thus disguised? Where is Orgalio?	177-8: Orlando wonders where he is, why he is dressed the way he is, and where his servant is: he has recovered

180 **Org.** Here, my lord.

182 **Orlan.** Sirrah, how came I thus disguised,  
 184 Like mad Orestes, quaintly thus disguised?

186 **Org.** Like mad Orestes! nay, my lord, you may boldly  
 188 justify the comparison, for Orestes was never so mad  
 in his life as you were.

190 **Orlan.** What, was I mad? what Fury hath enchanted me?

192 **Melis.** A Fury, sure, worse than Megaera was,  
 That reft her son from trusty Pyladēs.

194 **Orlan.** [To *Melissa*] Why, what art thou,  
 196 Some sibyl, or some goddess? freely speak.

**Melis.** Time not affords to tell each circumstance:

198 But thrice hath Cynthia changed her hue,

200 Since thou, infected with a lunacy,  
 Hast gadded up and down these lands and groves,

202 Performing strange and ruthful strategems,  
 All for the love of fair Angelica,  
 Whom thou with Medor didst suppose played false.  
 204 But Sacripant had graven these roundelays,  
 To sting thee with infecting jealousy:  
 206 The swain that told thee of their oft converse,  
 Was servant unto County Sacripant:  
 208 And trust me, Orlando, Angelica,  
 Though true to thee, is banished from the court,  
 210 And Sacripant this day bids battle to Marsilius.  
 The armies ready are to give assail;  
 212 And on a hill that overpeers them both  
 Stand all the worthy matchless Peers of France,  
 214 Who are in quest to seek Orlando out.

his senses!  
*desert* = deserted, uninhabited.<sup>1</sup>

183: *mad Orestes* = see the note above at Scene IV.410.  
*quaintly* = strangely or remarkably.<sup>1</sup>  
*disguised* = Dyce, assuming the appearance of line 183's  
*disguised* was a result of the typographer's accidental  
copying of the same word from the previous line, emends it  
to *attired*, which he borrowed from Allen's script.

= one of the avenging goddesses.

191-2: *Pylades* supported his close friend Orestes as the  
latter avenged his father's murder by killing his mother and  
her lover.

The sense of the lines may be that *Megaera* (one of the  
three Furies named by later ancient writers), was responsible  
for "taking" Orestes from Pylades by driving him mad, but  
the reference to *her son* is obscure.

*reft* = robbed.

= who.  
= prophetess.

197: "there is not enough time for me to relate every detail  
(*circumstance*)."

198-201: Orlando has been out of his mind for about three  
months.

198: the moon (*Cynthia*) has cycled three times through  
its phases; each cycle takes about 30 days, the moon  
changing its shape or appearance (*hue*)<sup>1</sup> as it does so.

= wandered aimlessly.<sup>1</sup> = Dyce assumes that *launds* was the  
intended word here, since *launds* was used together with  
*groves* at Scene IV.106-7.

= pity-deserving. = violent deeds.<sup>1,2</sup>

= engraved, a monosyllable: *gra'n*.  
= ie. infectious.<sup>1</sup>  
= shepherd. = frequent conversations or discourse.<sup>1</sup>

= offers or challenges to battle, a common expression.<sup>1</sup>  
= attack.<sup>1</sup>  
= overlooks.

= ie. "find you."

216	Muse not at this, for I have told thee true. I am she that cured thy disease.	= wonder, meditate.
218	Here take these weapons, <u>given</u> thee by the Fates, And <u>hie thee</u> , county, to the battle <u>straight</u> .	= a monosyllable: <i>gi'n</i> . = hurry. = right away.
220	<b>Orlan.</b> Thanks, sacred goddess, for thy helping hand.	
222	<u>Thither</u> will I hie to be revenged.	= to there.
	[ <i>Exeunt.</i> ]	
	<b>SCENE IX.</b>	
	<i>A Battlefield.</i>	<b>Scene IX:</b> the climactic battle between the forces of Marsilius and Sacripant has begun!
	<i>Alarums.</i>	= calls to arms.
	<i>Enter Sacripant crowned, and pursuing Marsilius and Mandricard.</i>	<b>Entering Characters:</b> <i>Sacripant</i> appears to have won the day, at least for the moment; <i>Mandricard</i> , now of reformed characters, has allied his forces with <i>Marsilius</i> .
1	<b>Sacr.</b> <u>Viceroy</u> s, <u>you are dead</u> ;	1: <b>Viceroy</b> s = deputy rulers: a demeaning way for Sacripant to address his foes. <i>you are dead</i> = ie. "you are for practical purposes dead": Sacripant intends to slay the kings.
2	For Sacripant, already crowned a king,	2: Sacripant has already snatched a crown from someone, but whose crown it is is unclear: Marsilius and Mandricard are still wearing theirs, as line 3 suggests.
4	<u>Heaves up</u> his sword to <u>have</u> your diadems.	= raises. = possess, ie. capture.
6	<b>Marsil.</b> Traitor, <u>not dead</u> , nor <u>any whit</u> dismayed; For <u>dear</u> we prize the smallest drop of blood.	= ie. "we are in fact not dead". = the least bit. = of great value.
8	<i>Enter Orlando, with a scarf before his face.</i>	<b>Entering Character:</b> <i>Orlando</i> , now fully sane, does not wish to be recognized.
10	<b>Orlan.</b> [ <i>To Marsilius and Mandricard</i> ] <u>Stay</u> , princes, <u>Base</u> not yourselves, to combat such a dog.	= "wait a moment": Marsilius and Mandricard have turned to face Sacripant. 11: "do not demean yourselves by deigning to fight the scoundrel Sacripant." <i>base</i> = ie. abase.
12	Mount on your <u>coursers</u> , follow <u>those</u> that <u>fly</u> ,	= war-horses. = ie. those soldiers. = ie. are running away.
14	And let your conquering swords be tainted in their bloods: <u>Pass ye</u> , for him he shall be combated.	13: ie. "and kill them all"; another <i>alexandrine</i> . = ie. "forget about Sacripant;" Orlando will take him on. <i>ye</i> = plural form of <i>you</i> .
16	[ <i>Exeunt Marsilius and Mandricard.</i> ]	
18	<b>Sacr.</b> Why, <u>what</u> art thou that <u>brav'st</u> me thus?	= who. = challenges.
20	<b>Orlan.</b> I am, thou see'st, a mercenary soldier, <u>Homely</u> [ <i>attired</i> ], yet of such <u>haughty</u> thoughts,	21: <b>Homely attired</b> = dressed simply; <i>attired</i> , not in the quarto, appears in <i>Alley</i> . <i>haughty</i> = aspiring, high-minded.



22	As <u>naught</u> can serve to quench th' aspiring <u>thoughts</u> ,	= nothing. = Dyce, assuming <i>thoughts</i> was accidentally copied by the printer from the previous line, emends <i>thoughts</i> to <i>flames</i> , which appears in Alleyn, and goes better with <i>quench</i> .
	That burn as do the fires of Sicily,	= ie. with such heat and violence as do the fires of Mt. Etna.
24	Unless I win that princely diadem,	
	That seems so <u>ill</u> upon thy coward's head.	= ie. ill-fitting or ill-appearing.
26		
	<b>Sacr.</b> Coward!	
28	To arms, <u>Sir Boy</u> ! I will not <u>brook</u> these <u>braves</u> ,	28: <i>To arms</i> = "prepare to fight". <sup>1</sup> <i>Sir Boy</i> = mocking title. <i>brook these braves</i> = "endure these words of defiance". = the god of war. = ie. fully dressed and armed for battle.
	If <u>Mars</u> himself even from his fiery throne	
30	Came armed <u>with all his furnitures of war</u> .	
32		
	[ <i>They fight.</i> <i>Orlando overcomes Sacripant.</i> ]	
34		
	O villain! thou hast slain a prince.	
36		
	<b>Orlan.</b> Then mayst thou think that Mars himself came	
	down,	
38	To <u>vail</u> thy plumes and <u>heave</u> thee from thy <u>pomp</u> .	= cast down. <sup>2</sup> = toss, ie. overthrow. = vainglory. <sup>1</sup>
	<u>Proud that thou art</u> , I reckon not of thy <u>gree</u> ,	39: "arrogant as you are, I do not care about your rank". <i>Proud that thou art</i> = Dyce prefers Alleyn's <i>Prove what thou art</i> , meaning, "no matter what you claim to be", which may make more sense. <i>gree</i> = ie. degree.
40	But I will have the conquest of my sword,	
	Which is the glory of thy diadem.	
42		
	<b>Sacr.</b> These words <u>bewray</u> thou art no base-born <u>Moor</u> ,	= reveal. = native of North Africa; Sacripant had assumed that Orlando was one of Marsilius' home-bred soldiers. = ie. sprung, a common alternate form. = openly, frankly.
44	But by descent <u>sprung</u> from some royal line:	
	Then <u>freely</u> tell me, what's thy name?	
46		
	<b>Orlan.</b> Nay, first let me know thine.	
48		
	<b>Sacr.</b> Then know that thou hast slain Prince Sacripant.	
50		
	<b>Orlan.</b> Sacripant!	=ie. "ask you".
52	Then let me at thy dying day <u>entreat</u> ,	53-54: a strong and elaborate oath: "by that place where your departed soul will reside, if God allows it"; the effect is similar to "swear to God to tell the truth".
	By that some sphere wherein thy soul shall rest,	
54	If Jove deny not passage to thy ghost,	
	Thou tell me	
56	Whether thou wrong'st Angelica or no?	
58	<b>Sacr.</b> O, that's the sting that pricks my conscience!	58-59: Sacripant, finally showing a touch of humility, acknowledges, or perhaps only now recognizes, that he has been tinged all this time by guilt over his evil scheme to separate Orlando and Angelica.
	O, that's the hell my thoughts abhor to think!	
60	I tell thee, knight, for thou dost seem no less,	
	That I engraved the roundels on the trees,	
62	And hung the <u>schedules</u> of poor Medor's love,	= papers or parchments, ie. documents.

64 Intending so to breed debate  
 Between Orlando and Angelica:  
 O, thus I wronged Orlando and Angelica!  
 66 Now tell me, what shall I call thy name?

68 **Orlan.** Then dead is the fatal author of my ill.  
 Base villain, vassal, unworthy of a crown,  
 70 Know that the man that struck the fatal stroke,  
 Is Orlando, the County Palatine,  
 72 Whom fortune sent to quittance all my wrongs.  
 Thou foiled and slain, it now behoves me straight

74 To hie me fast to massacre thy men:  
 And so, farewell, thou devil in shape of man.  
 76

[Exit Orlando.]

78 **Sacr.** Hath Demogorgon, ruler of the Fates,

80 Set such a baleful period on my life  
As none might end the days of Sacripant  
 82 But mighty Orlando, rival of my love?  
 Now holdeth the fatal murderers of men  
 84 The sharpened knife ready to cut my threed,

= cause a quarrel.

= pronounced as **dead's**. = doomed.

= avenge. = ie. "the injuries done to me."

73: **foiled** = defeated.

**behoves** = behooves, ie. is necessary or incumbent for.<sup>1</sup>

**straight** = immediately.

= hurry.

= a monosyllable: *de'l*.

68-75: in Alleyn's script, the following four lines, in which Orlando asks the gods to extinguish the fury in his mind (since Sacripant, the orchestrator of his difficulties, is now dead), appear at the beginning of this speech (ie. they precede lines 68f:

*Extinguish, proud Tisiphone, these brands;  
 Fetch dark Alecto from black Phlegeton,  
 Or Lethe's water to appease these flames,  
 that wrathful Nemesis hath set on fire.  
 [line 68] *Dead is the fatal author of my ill...**

**Tisiphone** = one of the avenging female spirits known as the Furies.

**Alecto** = another Fury, Alecto was a never-tiring persecutor,

**Phlegeton** = a river of Hades, but one comprised of fire rather than water.

**Lethe** = another stream of Hell: anyone who drank from Lethe completely forgot his or her past. **Lethe** is disyllabic: *LE-the*.

**Nemesis** = the goddess of vengeance and punishment.

79: **Demogorgon**, one of the most powerful of demons, was sometimes noted in 16th century literature to have been master of **the Fates**, three sister deities who measured the life-spans of humans.

= wretched end to.

= "such that no one"

83-84: allusion to the Fates, who are ready to put an end to Sacripant's life; one of the sister-deities, Atropos, cut each individual's *thread of life* when it was time for that person's death. Greene gives Atropos a **knife** (line 84) with which to do the job, though she was usually portrayed employing a pair of shears.

**holdeth** = usually emended to **hold** for the sake of the meter.

**threed** = thread, an alternate form;<sup>1</sup> it wasn't until the

	Ending the scene of all my <u>tragedy</u> :	mid-17th century that <b>thread</b> became more commonly used than <b>threed</b> .
86	This day, this hour, this minute ends the days Of him that lived worthy old <u>Nestor's</u> age.	86: dying Elizabethan stage-characters often compared their final moments to the conclusion of a stage <b>tragedy</b> , an always delightful self-reference.
88	<u>Phoebus</u> , put on thy <u>sable-suited wreath</u> , <u>Clad</u> all thy <u>spheres</u> in dark and mourning <u>weeds</u> :	87: Sacripant feels he deserves to have been permitted to live to be as old as <b>Nestor</b> , the famous and aged Greek warrior who took part in the Trojan War.  88-89: Sacripant asks the sun-god <b>Phoebus</b> to dress ( <b>clad</b> ) the universe in black mourning clothing ( <b>weeds</b> ). <b>sable-suited wreath</b> = black garland of flowers, <sup>1</sup> worn in mourning; <b>sable-suited</b> literally means "dressed in black". <b>spheres</b> = reference to the invisible, concentric, crystalline spheres which were imagined to surround the earth: in one sphere were imbedded the stars, and in each of the others a planet; the spheres rotated once fully every 24 hours, giving the heavenly bodies their appearance of revolving about the earth once each day.
90	Parched be the earth, to drink up every spring:  Let corn and trees be <u>blasted</u> from above; 92 Heaven turn to brass, and earth to wedge of steel, The world to cinders. Mars, come thundering down, 94 And never sheath thy swift-revenging sword, Till, like the deluge in <u>Deucalion's</u> days,	90-98: since he himself must die, Sacripant calls for the entire earth, and every living thing on it, to be destroyed. = withered, ruined.
96	The highest mountains swim in streams of blood. Heaven, earth, men, beasts, and every living thing, 98 <u>Consume</u> and end with County Sacripant!	95: allusion to the great flood story of ancient mythology: Zeus (Jupiter) had decided to destroy the race of mankind, which had become degenerate; the god Prometheus ordered his son <b>Deucalion</b> , the king of Pythia, to build a ship to save himself and his wife. This Deucalion did, and the ship floated for a number of days in the ensuing flood.
100	[ <i>Sacripant dies.</i> ]	= burn.
102	<i>Enter Marsilius, Mandricard, and the Twelve Peers, with Angelica.</i>	
104	<b>Marsil.</b> <u>Fought is the field</u> , and Sacripant is slain, 106 With such a massacre of all his men, As Mars, descending in his purple robe, 108 Vows with <u>Bellona</u> in whole heaps of blood To banquet all the <u>demigods of war</u> .	= ie. the battle has been decided.  = goddess of war. = half-mortal offspring of the gods who excelled in battle.
110	<b>Mand.</b> See, where he lies slaughtered <u>without</u> the <u>camp</u> , 112 And by a <u>simple swain</u> , a mercenary, Who bravely took the combat <u>to</u> himself: 114 Might I but know the man that did the deed, I would, my lord, <u>etérnize him with fame</u> .	= outside. = ie. soldier's camp. = unpretentious, of low birth. <sup>1</sup> = rustic. = ie. upon.
116	<b>Ogier.</b> Leaving the <u>factionous county</u> to his death, 118 Command, my lord, his body be conveyed	= make him immortally famous.  = mutinous, dissenting. <sup>1</sup> = ie. Sacripant.

120 Unto some place, as likes your highness best.  
See, Marsilius, posting thorough Africa,

122 We have found this straggling girl, Angelica,  
Who, for she wronged her love Orlando,  
124 Chiefest of the western peers,  
Conversing with so mean a man as Medor was,  
We will have her punished by the laws of France,  
126 To end her burning lust in flames of fire.

128 **Marsil.** Beshrew you, lordings, but you do your worst;

130 Fire, famine, and as cruël death  
As fell to Nero's mother in his rage.

132 **Angel.** Father, if I may dare to call thee so,  
And lords of France, come from the western seas,  
134 In quest to find mighty Orlando out,  
Yet, ere I die, let me have leave to say,  
136 Angelica held ever in her thoughts  
Most dear the love of County Palatine.  
138 What wretch hath wronged us with suspect of lust,  
I know not, I, nor can accuse the man;  
140 But, by the heavens, whereto my soul shall fly,  
Angelica did never wrong Orlando.  
142 I speak not this as one that cares to live,  
For why my thoughts are fully malcontent;

144 And I conjure you by your chivalry,

You quit Orlando's wrong upon Angelica.

146 *Enter Orlando, with a scarf before his face.*

148 **Oliver.** Strumpet, fear not, for, by fair Maia's son,

150 This day thy soul shall vanish up in fire,  
As Semele, when Juno wiled the trull

= pleases.  
120: **posting** = riding swiftly.  
**thorough** = ie. through, a common alternate two-syllable form.  
**Africa** = the Peers found Angelica in Africa, leaving the geography of the play hopelessly confused.

= greatest, most important.<sup>1</sup>  
= base.

126: the Peers intend to punish Angelica by burning her at the stake.

128: Marsilius curses the Peers for punishing his daughter, but recognizes the necessity for their doing so.

129-130: Marsilius calls for the Peers to deliver a punishment as severe as was imposed by the Roman Emperor Nero on his mother.  
**Nero's mother** was Julia Agrippina, known more familiarly as Agrippina the Younger. A manipulative woman who acted as Rome's regent during the early years of her son's rein, Agrippina was targeted for death by her son when she expressed her opposition to Nero's affair with the wife of his friend Otho.  
Nero attempted to assassinate Agrippina by arranging to have her take a ride on a pleasure-boat that sank by design, but she managed to swim ashore and save herself. Nero subsequently ordered a contingent from the navy to stab her to death.

134: **to find out** means "to find".  
= before. = permission.

= ie. suspicion.

= another oath: "I swear on the all the heavens, etc."

= because.<sup>2</sup> = discontented.

144: **conjure** = beseech; stressed on its second syllable.  
**by your chivalry** = the sense is, "on your honour or character as knights".

146: "avenge (**quit**) Orlando's disgrace by imposing the penalty on me (even if I was innocent of causing it)."

149: **strumpet** = whore.  
**by fair Maia's son** = an oath: "by Mercury", whose mother was the shy goddess **Maia**.

151-2: "as did **Semele**, the whore (**trull**) whom **Juno**

152	To entertain the glory of her love.	induced by trickery ( <i>wiled</i> ) <sup>1</sup> to cause Jupiter to appear before her in all his glory." A second reference in our play to the story of the unfortunate maiden who was consumed when Jupiter appeared before her in the same brilliant majesty in which he would appear before the other gods. See the note above at Scene VIII.7-8 for the full story.
154	<i>Orlan.</i> Frenchman, for so thy <u>quaint array imports</u> , <u>Be thou</u> a Peer, or be thou Charlemagne,	= "elegant clothing ( <i>array</i> ) suggests (you to be)". = "even if you were"; note that the still-disguised Orlando uses the disdainful <i>thou</i> in addressing his fellow Frenchmen.
156	Or hadst thou <u>Hector</u> or <u>Achilles'</u> heart,	156: ie. "or if you possessed the courage of Hector or Achilles"; <i>Hector</i> and <i>Achilles</i> were the greatest warriors of the Trojan and Greek sides of the Trojan war respectively.
158	Or never-daunted thoughts of Hercules, <u>That</u> did in courage far surpass them all, I tell thee, sir, thou liest <u>in thy throat</u> , –	= who. = "to your face", ie. openly, plainly,
160	The greatest <u>brave</u> <u>Transalpine</u> France can <u>brook</u> , –	160: ie. "the most offensive utterance of defiance ( <i>brave</i> ) a Frenchman can endure ( <i>brook</i> )". <i>Transalpine</i> = a pointless adjective, meaning "beyond the Alps" (as from the point of view of the Italy); this is the second time Greene has used this word in the play. Interestingly, in Alleyn, we find <i>Cis-alpine</i> , meaning "this side of the Alps" (from the French point of view!) appearing here instead.
162	In saying that sacred Angelica Did offer wrong unto the Palatine. I am a common mercenary soldier; Yet, <u>for</u> I see my princess is abused By new-come stragglers from a foreign coast, I dare the proudest of <u>these western lords</u> To <u>crack a blade</u> <u>in trial of her right</u> .	= because.
168	<i>Mand.</i> Why, <u>foolish-hardy</u> , daring, simple <u>groom</u> ,	166-7: Orlando challenges any of the Peers to a duel. <i>these western lords</i> = Orlando differentiates his foes from his own implied identity as an Indian or Moor. <i>crack a blade</i> = engage in a sword-fight. <i>in trial of her right</i> = the sense is, "to put her innocence to the test"; the allusion is to the Medieval "trial by combat", in which two adversaries with competing claims fought in single-battle to determine whose claim should prevail; here, Orlando will fight on behalf of Angelica's protestation of her innocence.
170	Follower of <u>fond-conceited</u> <u>Phaëton</u> , Know'st thou to whom thou speak'st?	170: <i>foolish-hardy</i> = common 16th century alternate form of the still familiar word "foolhardy". <i>groom</i> = man of inferior position. <sup>1</sup>  170: <i>Phaeton</i> was the son of the sun god Helios: as an adolescent, Phaeton begged his father to let him drive for one day the chariot that pulled the sun across the sky. After much pleading, Helios reluctantly acquiesced, but warned his son to be careful. Phaeton could not control the horses, and would have crashed onto the earth, burning it, had not Zeus killed him first with a thunderbolt. Mandricard thus suggests Orlando is taking on more than he can handle, practically seeking his own destruction. <i>fond-conceited</i> = silly-minded. <sup>4</sup> Note line 170's pleasing alliteration.

172	<b>Marsil.</b> Brave soldier, for so much thy courage <u>says</u> ,	= ie. "suggests you are".
174	These men are princes dipt within the blood	174-6: Marsilius kindly points out that according to the
176	Of kings most royal, seated in the west, Unfit t' accept a challenge at your hand:	code of chivalry, duels may occur only between men of equal rank, so that none of the Peers (nobles and knights all) could possibly accept the challenge of the base-born soldier Orlando is playing.
178	Yet thanks that thou wouldst in thy lord's defence Fight for my daughter; but her guilt is known.	
180	<b>Angel.</b> Ay, <u>rest thee</u> , soldier, Angelica is <u>false</u> , – False, for she hath no trial of her right:	= ie. stand down. = disloyal. 181: perhaps spoken with bitterness: "because I do not get any legitimate trial to determine my guilt or innocence."
182	Soldier, let me die for the <u>miss</u> of all.	182: Angelica projects a Christ-like image in her willingness to die for the mistakes or misdeeds made by all who unfairly condemned her. <i>miss</i> = wrongdoing, sin. <sup>1</sup>
	Wert thou as <u>stout</u> as was proud <u>Theseus</u> ,	= valiant. = one of the greatest of Greek mythological heroes.
184	In vain thy blade should <u>offer</u> my defence;	= ie. be offered in.
186	<u>For why these</u> be the <u>champions</u> of the world, Twelve Peers of France that never yet were <u>foiled</u> .	= because. = ie. the Twelve Peers. = ie. greatest warriors. = defeated.
188	<b>Orlan.</b> <u>How</u> , madam, the Twelve Peers of France!	= an expression of disbelief; Orlando pretends not to recog- nize his old companions. = a monosyllable: <i>de'ls</i> .
190	Why, let them be twelve <u>devils</u> of hell, What I have said, [thereto] I'll pawn my sword, To seal it on the shield of him that dares, <u>Malgrado</u> of his honour, combat me.	190: Orlando will back up his words with his sword.  = despite ( <b>Malgrado</b> ) the fact that no Peer can with honour meet him, because of his lower station, in single-combat.
194	<b>Oliver.</b> <u>Marry</u> , sir, that dare I.	= common oath.
196	<b>Orlan.</b> <u>Y'ar</u> a welcome man, sir.	= ie. "you are", an alternate form.
198	<b>Turp.</b> <u>Chastise the groom</u> , Oliver, and <u>learn him know</u> We are not like the boys of Africa.	= "punish the low fellow". = "teach him to know".
200	<b>Orlan.</b> [ <i>To Turpin</i> ] Hear you, sir?	
202	You that so <u>peremptorily bad him fight</u> ,	= emphatically or confidently. <sup>1</sup> = "invited Oliver to fight me".
204	Prepare your weapons, for your turn is next: "Tis not one champion that can discourage me. Come, are ye ready?	
206		
208	<i>[He fights first with one, and then with the other, and overcomes them both.]</i>	207-8: Orlando fights and defeats, but does not wound or kill, first Oliver, then Turpin.
210	So, stand aside: – And, madam, if my <u>fortune last it out</u> ,	= "good luck lasts".
212	I'll guard your person <u>with</u> Twelve Peers of France.	= ie. "from the", implying "from all twelve of the".
214	<b>Ogier.</b> [ <i>Aside</i> ] O Ogier, how canst thou <u>stand</u> , and see a slave	= ie. stand aside, not take part in.
216	Disgrace the house of France? – <u>Sirrah</u> , prepare you;	= proper form of address to one of lower rank.

218	For angry <u>Nemesis</u> sits on my sword To be revenged.	= goddess of retribution.
220	<b>Orlan.</b> Well said, Frenchman! you have made a goodly oration: but you had best to use your sword	
222	better, lest I <u>beswinge</u> you.	= thrash, castigate.
224	[ <i>They fight a good while, and then <u>breathe</u>.</i> ]	= stop to rest and catch their breaths.
226	<b>Ogier.</b> Howsoe'er disguised in base or Indian shape,  Ogier can well <u>discern</u> thee by thy blows; For either <u>thou art</u> Orlando or the devil.	226: "no matter how you are disguised - as a fellow of low birth or a native of India". = recognize. = pronounce as <i>thou'rt</i> for the sake of the meter.
230	<b>Orlan.</b> [ <i>Taking off his scarf</i> ] Then, to assure you that I am no devil,	
232	Here's your friend and companion, Orlando.	
234	<b>Ogier.</b> And none can be more glad than Ogier is, That he hath found his <u>cousin</u> in his <u>sense</u> .	= affectionate term for a friend. = right mind.
236	<b>Oliver.</b> <u>Whenas</u> I felt his blows upon my shield,	= when.
238	My teeth did chatter, and <u>my thoughts conceived</u> , Who might this be, if not the Palatine.	= ie. "I began to wonder".
240	<b>Turp.</b> So had I said, but that report did tell	
242	My lord was troubled with a lunacy.	241-2: Turpin too would have expressed his opinion that the mystery warrior was Orlando, except that it had been reported he was insane.
244	<b>Orlan.</b> <u>So was I</u> , lordings; but give me <u>leave</u> awhile,  Humbly as Mars did to his paramour, [When as his godhead wronged her with suspect,] So to submit to fair Angelica. –	= ie. "I was indeed lunatic". = permission.  245-7: Orlando will present himself to Angelica with the same humility as did the god of war Mars to his lover when his attentions caused others to be suspicious of her. The reference is likely the common one to Mars' affair with Venus, who was Vulcan's wife. See the note at Scene I.104 for the full story. Line 246 is added from Alleyn to give sense to the line.
248	Pardon thy lord, fair saint Angelica, Whose love, <u>stealing by steps into extremes</u> ,	= sliding gradually towards great emotional turmoil.
250	Grew <u>by</u> suspicion to a causeless lunacy.	= from or past.  Alleyn's script adds some lovely lines immediately after line 247 describing Angelica's beauty:  [Line 247] <i>So to submit to fair Angelica, Upon whose lovely <u>roseate</u> cheeks, <u>meseems</u>, The crystal of her morn more clearly spreads, Then doth the dew upon <u>Adonis'</u> flower, Fair nymph, about whose brow's sits <u>Flora's</u> pride, <u>Elysian</u> beauty traps about thy looks, Pardon the lord, who, pressed with jealousy, Darkened the virtues with a great eclipse. [248] Pardon thy lord, fair saint Angelica,...</i>  <i>roseate</i> = rosy. <i>meseems</i> = ie. "it seems to me". <sup>1</sup> <i>Adonis' flower</i> = the anemone: see the note at Scene

252 **Angel.** O no, my lord, but pardon my amiss;  
 For had not Orlando loved Angelica,  
 254 Ne'er had my lord fall'n into these extremes,  
 Which we will parlè private to ourselves.

256 Ne'er was the queen of Cyprus half so glad  
 As is Angelica to see her lord,

258 Her dear Orlando, settled in his sense.

260 **Orlan.** Thanks, my sweet love. –  
 But why stands the Prince of Africa,  
 262 And Mandricard the King of Mexico,  
 So deep in dumps, when all rejoice beside?  
 264 First know, my lord, I slaughtered Sacripant,  
 I am the man that did the slave to death;  
 266 Who frankly there did make confessiön,  
 That he engraved the roundelays on the trees,  
 268 And hung the schedules of poor Medor's love,  
 Intending by suspect to breed debate  
 270 Deeply 'twixt me and fair Angelica:  
 His hope had hap, but we had all the harm;

272 And now revenge leaping from out the seat  
 Of him that may command stern Nemesis,  
 274 Hath poured those treasons justly on his head.

What saith my gracious lord to this?

276 **Marsil.** I stand amazed, deep over-drenched with joy,  
 278 To hear and see this unexpected end:  
 So well I rest content. – Ye Peers of France,  
 280 Sith it is proved Angelica is clear,  
 Her and my crown I freely will bestow  
 282 Upon Orlando, the County Palatine.

284 **Orlan.** Thanks, my good lord. – And now, my friends  
 of France,  
 Frolic, be merry: we will hasten home,  
 286 So soon as King Marsilius will consent  
 To let his daughter wend with us to France.  
 288 Meanwhile we'll richly rig up all our fleet  
 More brave than was that gallant Grecian keel  
 290 That brought away the Colchian fleece of gold.

IV.298.

**Flora's pride** = **Flora** was the goddess of flowers and of spring, and her **pride** usually refers to the flowers with which she covers the countryside; the reference here may be to a wreath of such flowers wrapped around the nymph's head.

**Elysian** = of **Elysia**, the heavenly location within Hades where the blessed souls resided.

= transgression, fault.

= speak (about), discuss; a disyllable: *PAR-le*.

256-7: allusion to Venus, who was born on the shore of **Cyprus**; but Dyce wonders if a line has dropped out, as there is no explanation provided as to why Venus should be **glad**.

= ie. senses.

= ie. Marsilius.

= deeply in meditation or abstract musing.

= documents containing poetry describing Medor's love for Angelica.

= suspicion. = nurture a quarrel.

= good luck; note the line's nifty alliteration.

272-4: personified revenge in the form of **Nemesis** has returned the evil perpetrated by Sacripant right back onto him.

**treasons** = treachery.<sup>1</sup>

= thoroughly saturated.

= since. = innocent.

= travel unhurriedly.<sup>1</sup>

289-290: another reference to the Argo, the Greek ship (**Grecian keel**) on which Jason and his companions sailed to Colchis, on the eastern shore of the Black Sea, to find the golden fleece.



292 Our sails of sendal spread into the wind;  
 Our ropes and tacklings all of finest silk,  
 294 Fetched from the native looms of labouring worms,  
 The pride of Barbary, and the glorious wealth  
 That is transported by the western bounds;  
 296 Our stems cut out of gleaming ivory;  
 Our planks and sides framed out of cypress-wood,

298 That bears the name of Cyparissus' change,

300 To burst the billows of the ocean-sea,  
 Where Phoebus dips his amber tresses oft,  
 And kisses Thetis in the day's decline;

302 That Neptune proud shall call his Tritons forth  
 To cover all the ocean with a calm:  
 304 So rich shall be the rubbish of our barks,  
Ta'en here for ballast to the ports of France,  
 306 That Charles himself shall wonder at the sight.  
 Thus, lordings, when our banquettings be done,  
 308 And Orlando espousèd to Angelica,  
 We'll furrow through the moving ocean,  
 310 And cheerly frolic with great Charlemagne.

312 [Exeunt.]

FINIS

**brave** = splendidly.

= a thin rich silk.<sup>1</sup>

= across the western boundaries, ie. into the western nations.  
 = prows.

297: **framed** = constructed.

**cypress-wood** = the famous **cypress** trees of Lebanon  
 were referred to frequently.

298: when the Greek youth **Cyparissus** accidentally killed  
 his favourite stag, his grief was so great, that the sympathetic  
 gods turned him into a Cypress tree.

**That bears the name of** = which is named after.

**change** = exchange, ie. metamorphosis.

300-1: a lovely poetic depiction of sunset on the sea, where  
 the sun (**Phoebus**) might be said to dip his yellowish hair  
 (**amber tresses**).

**Thetis** was a water nymph who lived in the depths of the  
 sea. A number of contemporary works describe a sunset in  
 the metaphorical (and mythological) terms of the sun (or its  
 god Apollo, or Phoebus) as laying down with Thetis.

= god of the sea. = race of sea deities.<sup>1</sup>

= refuse. = ships.

= "which shall be used for ballast".

= Charlemagne.

= married.

= plough.

= ie. cheerfully.

## **FOOTNOTES.**

Footnotes in the text correspond as follows:

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