ElizabethanDrama.org presents the Annotated Popular Edition of

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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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.

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-greenes-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 and Collins. 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

Written c. 1590
Earliest Extant Edition: 1594

SCENE I.
The Palace of Marsilius.

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

1 Marsil. Victorious princes, summoned to appear

2 Within the continent of Africa;
From seven-fold Nilus to Taprobany.

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

4 From Gadês' islands, where stout Hercules

5 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. 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
Emblazed his trophies on two posts of brass, extreme south-west Spain, was sometimes used to refer to the Pillars of Hercules, the colourful appellation given to the two promontories that flank the Strait of Gibraltar.

The conceit that the Greek hero Hercules inscribed (Emblazed) his own deeds of valour at this location was Greene's invention.\(^3\)

\(\text{stout} = \text{formidable or fierce.}\)\(^1\)

\(\text{trophies} = \text{victories, triumphs.}\)\(^1,3\)

To Tanaïs, whose swift-declining floods Environ rich Europa to the north;

8-9: the Tanaïs (a trisyllable, TA-na-\(\text{-}\)is) is Russia's River Don, which the ancients believed flowed so quickly that it never froze, but which is in fact quite sluggish.\(^6\)

\(\text{swift-declining} = \text{fast-moving and bending or twisting.}\)

\(\text{Environ} = \text{surround.}\)

All fetched from out your courts by beauty to this coast,

= summoned;\(^1\) line 10, with its 12 syllables and 6 iambics, is known as an alexandrine.

To seek and sue for fair Angelica;

12: "since (sith) only one man can win this lucky prize". = aimed.

Sith none but one must have this happy prize,

14: each suitor is invited to attempt to persuade Angelica to marry him.

\(\text{passions} = \text{powerful emotions.}\)\(^1\)

At which you all have levelled long your thoughts,

= Angelica's judgment, ie. her decision.

Set each man forth his passions how he can,

17-36: the Soldan, Egypt's Sultan, speaks first.

17-20: the Soldan flatters Angelica (The fairest flower).

\(\text{glories} = \text{brings glory to.}\)

And let her censure make the happiest man.

18: the sun-god Phoebus would never dare permit rain to fall on Africa - unless whose refers to Angelica: Elizabethan dramatists depended heavily on the use of pronouns, which frequently results in uncertainty as to interpretation.

Soldan. The fairest flower that glories Africa,

20: \(\text{Titan} = \text{yet another name for the sun-god Helios, a Greek name for the god of the sun, was a Titan, the name for the generation of gods that preceded the Olympians.}\)

Over whose climate never hung a cloud,

20: horizon = usually stressed on its first syllable, as here: HO-ri-zon.

But smiling Titan lights the hórizon, −

= throne, or court.

Egypt is mine, and there I hold my state,

22: also called Babylon the Less, an alternate name for the Egyptian city of Memphis, or "a [n]orthern extension of Memphis",\(^6\) located on the shore of the Nile about 500 miles south of Cairo.

Seated in Cairo and in Babylon.

= ie. from there.

From thence the matchless beauty of Angelica,

24: \(\text{hue}'s = \text{colour or shading is.}\)

Whose hue[s] as bright as are those silver doves

24-25: doves / Venus = doves were sacred to the goddess of beauty, Venus.

That wanton Venus mann'\(\text{th}\) upon her fist,

\(\text{wanton} = \text{amorous, flirtatious.}\)

mann'\(\text{th} = \text{a term from falconry: to man was to tame, or "to accustom to man" (Collins}^3, \text{p. 305), a hawk.}\)

\(\text{fist} = \text{ie. arm, on which a hawk could be trained to sit.}\)

26-27: the Soldan exaggerates: he likely never had to leave

Forced me to cross and cut th' Atlantic seas,
To oversearch the fearful ocean,
The Mediterranean Sea to reach the court of Marsilius, and could presumably have travelled completely by land. 

\(\textit{oversearch} = \text{search all over.}\)\(^1\)

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).

\(\textit{t' eternize} = \text{to make eternally famous.}\)

29: the unmetrical \(\textit{fair}\) should perhaps be omitted: this line is repeated at line 103 below, without \(\textit{fair}.\)

30: \(\textit{Nor} = \text{not or neither.}\)

\(\textit{tilt} = \text{jousting, ie. the familiar sport of two men riding at each other, each trying to unhorse his opponent with the use of a long lance.}\)

\(\textit{tourney} = \text{another martial exercise in which "a number of combatants, mounted and in armour, and divided into two parties, fought with blunted weapons and under certain restrictions, for the prize of valour" (OED).}\)

31: \(\textit{Resounding} = \text{crashing noisily.}\)

\(\textit{crests} = \text{a crest is a badge or ornament worn on a helmet.}\)\(^1\)

\(\textit{helms} = \text{ie. helmets.}\)

= ie. "as on the helmet of the god of war".

\(\textit{burgonet} = \text{a visored helmet.}\)\(^1\)

33-34: the Soldan expects to engrave (\(\textit{Enchasing} = \text{engraving}\)) with his sword, on the cuirasses (\(\textit{curats}\)) of his opponents, the message that Angelica is the most beautiful woman in the world.

\(\textit{curats} = \text{pieces of armour consisting of both a breast- and back-plate which have been fastened together, as by a strap.}\)\(^1\)

\(\textit{so} = \text{ie. is so.}\)

= setting aside.

= ie. "I am in love (with Angelica)".

Each suitor will employ the formulaic lines 35-36 to conclude their speeches.

40: \(\textit{those that seeks} = \text{Elizabethan authors, or their publishers, were frequently careless when it came to agreeing their subjects with their verbs.}\)

\(\textit{for traffic} = \text{ie. to engage in trade or commerce.}\)\(^1\)

41-42: visitors favourably compare Cuba to the Garden of Eden.

\(\textit{Account it like} = \text{judge it to be similar to.}\)

\(\textit{Account it} = \text{the quarto prints \textit{Accounted}, emended as shown by Dyce.}\)\(^4\)

\(\textit{From whence} = \text{ie. from where.}\)

\(\textit{Gihon...Euphrates} = \text{two of the four rivers described in Genesis 2 as flowing through Eden.} \textit{Gihon and Euphrates} \text{are normally both stressed on their first syllables: GI-hon,}\)
The earth within her bowels hath enwapt,
As in the massy storehouse of the world,

Millions of gold, as bright as was the shower
That wanton love sent down to Danaë.

Marching from thence to manage arms abroad,

I passed the triple-parted regiment
That froward Saturn gave unto his sons,

Erecting statues of my chivalry,
Such and so brave as never Hercules
Vowed for the love of lovely Iolë.

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

Mand. And I, my lord, am Mandricard of Mexico,
Whose climate[ʼs] fairer than Iberiaʼs,

Seated beyond the Sea of Tripoly,

And richer than the plot Hesperidës.

43-45: The earth…gold = the earth has enfolded (enwapt) much gold under Cuba, as if earth's treasury (storehouse) were located here.

massy = substantial.¹

45-46: as bright…Danae = allusion to the oft-referred-to story of Danaë, 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 (Jove) visited Danaë disguised as a shower of gold, which impregnated her.

wanton = lascivious.

47: Rodomont has travelled from Cuba in anticipation of engaging in military exercises, though we can hardly accept his claim that he marched from Cuba.

48-49: Rodomont hyperbolically accentuates the great length of his journey from North America to Africa.

triple-parted…sons = Saturn, 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 gave his successors their realms). His three sons Jupiter, Neptune and Pluto, divided the universe between them (hence triple-parted regiment), with Jupiter ruling the earth and the skies, Neptune the seas, and Pluto the underworld.

regiment = dominion.⁴

froward = perverse or willful.²

51-52: Rodomont claims to have performed exploits greater than any Hercules ever swore to do for Iole,³ the daughter of Eurytus, the King of Oechalia. Hercules slew Eurytus and his sons in battle, and captured Iole, keeping her for his concubine.⁷

brave = excellent.

57-61: Mandricard describes Mexico's beauty and richness by comparing it to various well-known lands, both real and mythical.

Iberiaʼs = ie. "that of the Spanish peninsula"; the quarto prints Tiberius (a town on the Sea of Galilee) here, which Dyce emends as shown.

= ie. the Mediterranean; Sugden⁶ 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.

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

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

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

Come from the south, I furrowed Neptune's seas.

Northeast as far as is the frozen Rhene:

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

Cut 'twixt the Tartars and the Russiäns:

the Hesperides and a dragon. 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.

lulled = soothed or put to sleep.

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.

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.

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.

70: Russia's Volga River.

71: the Balkan region's Sava River, incorrectly situated here in northern Asia.

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 act as many brave attempts, 
= undertake or perform as many great deeds.¹

As did Pirithous for his Proserpine. 
74: another confused mythological allusion.  
Pirithous was of a race known as the Lapithae; during the celebration of his marriage to Hippodamæia, 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.⁷ The Centaurs were defeated, and Hippodamæia rescued.  
Proserpine, 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.

But leaving these such glories as they be,  
I love, my lord; let that suffice for me.  
76: another confused mythological allusion.  
Brandimart is the king of an unnamed collection of islands which are visible from the shore of Marsilius' seat in Africa.

Brand. The bordering islands, seated here in ken,  
= "which sit within view (ken) from here";² 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 orient pearl,  
= ie. lustrous pearls.

More bright of hue than were the margaret.  
hue = colour or shade.  
margaret = synonym for pearls, an alternate (but less common) form of margarites.

That Caesar found in wealthy Albion;  
81: the 1st-2nd century A.D. Roman historian Suetonius wrote of the pearls Caesar found in Britain.  
Albion = early name for Britain.

The sands of Tagus all of burnished gold  
Made Thetis never prouder on the clifts  
That overpeer the bright and golden shore,  
Than do the rubbish of my country seas:  
Tagus = this, the largest river on the Spanish peninsula, was believed by the ancients to be saturated with great quantities of gold.⁶  
Thetis = the goddess was famously the mother of Achilles.

And what I dare, let say the Portingale,  
And Spaniard tell, who, manned with mighty fleets,  
Came to subdue my islands to their king,  
And sent them home ballased with little wealth,  
86-88: "the Portuguese (Portingale) and Spanish, who came with their armadas to try to subdue my islands, can tell you what I am capable of doing".  
⁹⁰: Calvars = ie. caravels, small Portuguese ships.¹  
magars = type of cargo ship used on the Mediterranean.¹  
hulks of burden great = vessels capable of carrying great loads.

Which Brandimart rebated from his coast,  
= repulsed.¹

And sent them home ballased with little wealth.
But leaving these such glories as they be,
I love, my lord; let that suffice for me.

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

Surnamed Orlando, the County Palatine.

Swift Fame hath sounded to our western seas
The matchless beauty of Angelica,
Fairer than was the nymph of Mercury,
Who, when bright Phoebus mounteth up his coach,
And tracts Aurora in her silver steps,
And sprinkles from the folding of her lap
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 Marsilium.

100: Orlando was said to have been the son of Charlemagne's sister. = 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.

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.

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.
Yet thus believe me, princes of the south,
Although my country's love, dearer than pearl

Or mines of gold, might well have kept me back;
The sweet conversing with my king and friends,
Left all for love, might well have kept me back;

The seas by Neptune hoised to the heavens,
Whose dangerous flaws might well have kept me back;

The savage Moors and Anthropophagi,
Whose lands I passed, might well have kept me back;

The doubt of entertainment in the court
When I arrived, might well have kept me back;

But so the fame of fair Angelica
Stamped in my thoughts the figure of her love,

As neither country, king, or seas, or cannibals,
Could by despairing keep Orlando back.

I list not boast in acts of chivalry,
(An humour never fitting with my mind,)

But come there forth the proudest champion
That hath suspicion in the Palatine,

And with my trusty sword Durandell,

Single, I'll register upon his helm

What I dare do for fair Angelica.
But leaving these such glories as they be,
I love, my lord;
Angelica herself shall speak for me.

Marsil. Daughter, thou hear'st what love hath here alleged,
How all these kings, by beauty summoned here,
Put in their pleas, for hope of diadem,
Of noble deeds, of wealth, and chivalry,
All hoping to possess Angelica.

Sith father's will may hap to aim amiss,
(For parents' thoughts in love off step awry.)
Choose thou the man who best contenteth thee,  
And he shall wear the Afric crown next me.  
For trust me, daughter, like of whom thou please,  
Thou satisfied, my thoughts shall be at ease.  

Angel. Kings of the south, viceroy of Africa,  
Sith father's will hangs on his daughter's choice,  
And I, as erst Princess Andromache  
Seated amidst the crew of Priam's sons,  
Have liberty to choose where best I love,  

Must freely say, for fancy hath no fraud.  
That far unworthy [i]s Angelica  
Of such as deign to grace her with their loves;  

The Soldan with his seat in Babylon,  
The Prince of Cuba, and of Mexico.  
Whose wealthy crowns might win a woman's will.  
Young Brandimart, master of all the isles  
Where Neptune planted hath his treasury;  
The worst of these men of so high import  
As may command a greater dame than I.  

But Fortune, or some deep-inspiring fate.  
Venus, or else the bastard brat of Mars,  
Whose bow commands the motions of the mind.  

Hath sent proud love to enter such a plea  
As nonsuits all your princely evidence;  

= common abbreviated form of Africa.  
= after.  
142-5: note how Marsilius' brief speech ends with a pair of rhyming couplets.  
148: "since a girl's father's wishes will always influence what she wants".  
149-151: Angelica compares her freedom to select her own husband to that of Andromache, daughter of King Eetion of Thebe, who, after her family was slaughtered, was allowed to pick her own husband from the fifty sons of King Priam 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.  
153-4: "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.  
159: "where the ruler of the seas has stored all his wealth."  
161: "as is worthy to possess a woman of higher status than me."  
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.  
163-4: Angelica lists four candidates to blame for the choice she has made: personified Fortune, personified Fate, the goddess of beauty Venus, and Cupid (the bastard brat of Mars), the boy-god who can cause a man or woman to fall in love by shooting that individual with a golden arrow from his bow (line 164).  

the bastard...Mars = 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.  

motions of the mind = impulses or excitement of one's feelings.  
165-6: a legal metaphor: Angelica enters a plea which rejects (nonsuits)2 her other suitors' testimony (evidence).2  
In English law, a judge can declare a nonsuit (and hence throw out a case) if the plaintiff fails to present enough evidence to establish a cause of action, i.e. make his or her case. The term nonsuit could be used as a noun or, as here, a
And flat commands that, maugre majesty.

I choose Orlando, County Palatine.

**Rodo.** How likes Marsilius of his daughter's choice?

**Marsil.** As fits Marsilius of his daughter's spouse.

**Rodo.** Highly thou wrong'st us, King of Africa,

To brave thy neighbour princes with disgrace,

To tie thy honour to thy daughter's thoughts,

Whose choice is like that Greekish giglot's love,

That left her lord, Prince Menelaius,

And with a swain made scape away to Troy.

What is Orlando but a straggling mate.

Banished for some offence by Charlemagne,

Skipped from his country as Anchises' son.

And means, as he did to the Carthage Queen.

To pay her ruth and ruin for her love?

167: **flat** = flatly, ie. bluntly, plainly.

**maugre majesty** = despite or in spite of the royal status of her other suitors.

170: Rodomont is piqued, but gives Marsilus an opportunity to vacate his daughter's choice, before he (Rodomont) explodes in fury.

172: Marsilus stands by Angelica's selection.

174: **Highly** = greatly.

**thou** = the conflicted monarchs begin to address each other with the insulting **thou** to signal their growing ill-feeling towards each other.

= defy\(^1\) or threaten.

176: *to stain your honour by condoning Angelica's selection*.

**tie** = unite.

177-9: Rodomont insultingly compares Angelica to the whore (giglot) Helen, wife of King (Prince) Menelaus 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 a swain, meaning a rustic or peasant.

**Greekish** = Greek.

**made scape** = ie. escaped.

180: **straggling** = straying,\(^1\) suggesting Orlando has wandered far from his usual companions and appears now in this company where he doesn't belong.

**mate** = disparaging term for "fellow", ie. creature.\(^1\)

181: not exactly accurate: in Ariosto's *Orlando*, 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: Rodomont continues to twist myth and history so as to prick Orlando's honour all the harder: Orlando is now compared to Aeneas, (the son of Anchises), 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. **Skipped from**, meaning "hurried away from", bears a humiliating sense of "absconded" or "ran away from".

**as** = like.

183-4: just as Aeneas famously wooed, seduced, and then finally abandoned Dido, the Queen of Carthage (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.

**And** = ie. that.\(^5\)

**ruth** = remorse.\(^1,5\)
Orlan. Injurious Cuba, ill it fits thy gree
To wrong a stranger with discourtesy.

Were't not the sacred presence of Angelica
Prevails with me, (as Venus' smiles with Mars.)

To set a supersedeas of my wrath,

Soon should I teach thee what it were to brave.

Mand. And, Frenchman, were't not 'gainst the law of arms,
In place of parley for to draw a sword,

Untaught companion, I would learn you know
What duty 'longs to such a prince as he.

Orlan. Then as did Hector 'fore Achilles' tent,
Trotting his courser softly on the plains,
Proudly dared forth the stoutest youth of Greece;

So who stands highest in his own conceit.

And thinks his courage can perform the most,
Let him but throw his gauntlet on the ground,
And I will pawn my honour to his gage.

He shall, ere night, be met and combated.

Marsil. Shame you not, princes, at this bad agree,
To wrong a stranger with discourtesy?
Believe me, lords, my daughter hath made choice,
And, maugre him that thinks him most aggrieved,
She shall enjoy the County Palatine.

Brand. But would these princes follow my advice,
And enter arms as did the Greeks 'gainst Troy,
Nor he, nor thou shouldst have Angelica.

Rodo. Let him be thought a dastard to his death,
That will not sell the travels he hath past
Dearer than for a woman's fooleries: −
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.

What says the mighty Mandricard?

Mand. I vow to hie me home to Mexico,
To troop myself with such a crew of men
As shall so fill the downs of Africa,
Like to the plains of watery Thessaly,
Whenas an eastern gale whistling aloft
Had overspread the ground with grasshoppers.

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

Or thou canst keep thy country free from spoil.

Marsi. Why, think you, lords, with haughty menaces
To dare me out within my palace-gates?
Or hope you to make conquest by constraint
Of that which never could be got by love?
Pass from my court, make haste out of my land,
Stay not within the bounds Marsilius holds;
Lest, little brooking these unfitting braves,
My choler overslip the law of arms,
And I inflict revenge on such abuse.

Rodo. I'll be hard and brave thee in thy proper town,
And here ensconce myself despite of thee,
And hold thee play till Mandricard return.

What says the mighty Soldan of Egýpt?

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.1
watery Thessaly = Thessaly is the large central region of Greece, famous for its fertile lands and bountiful crops;6 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.1
= ie. being plundered,1 thanks to the ravages of war Mandricard expects to inflict on Africa.
= arrogant threats.
= ie. "challenge me".1
= 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.1 = challenge, defy. = own.
= build and take shelter within a fort. = in spite of.
= "and keep your army occupied (hold thee play)".1,2 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.
Had ten years held their siege in Asia,  
Folding their wroths in cinders of fair Troy,  

Yet, for their arms grew by conceit of love,  
Their trophies was but conquest of a girl:  
Then trust me, lords, I'll never manage arms  
For women's loves that are so quickly lost.

Brand. Tush, my lords, why stand you upon terms?

Let 's to our sconce, − and you, my lord, to Mexico.

Orlan. Ay, sirs, ensconce ye how you can,  
See what we dare, and thereon set your rest.

[Exeunt all except Sacripant and his Man.]

Sacr. [Aside]  
Boast not too much, Marsilius, in thyself,  
Nor of contentment in Angelica;  
For Sacripant must have Angelica,  
And with her Sacripant must have the crown:

By hook or crook I must and will have both. −

Ah sweet Revenge, incense their angry minds,  
Till, all these princes weltering in their bloods,

The crown do fall to County Sacripant!  
Sweet are the thoughts that smother from conceit:

248: covering or wrapping up their fury (against the Trojans) in the ashes or embers of the burnt-down city.  
wroths = ie. wrath; wroth was a distinct word from wrath.  

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.  
trophies was = another example of the Elizabethan lack of concern for agreement between subject and verb: Hayashi emends trophies to trophy, while Dyce emends was to were.  

trust me = ie. "believe me".!

255: Brandimart is frustrated that the others seem to be hesitating or making excuses to avoid immediately going to war.  

stand upon terms = expression used to describe one who insists, seemingly unreasonably, on certain conditions, before committing to action or a deal.  

= "let us return to our small fort (sconce)."³ The fort proposed by Rodomont in line 243 has suddenly and subtly become a reality.  

= "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 (set your rest)."¹  

we = Orlando has allied himself with Marsilius.

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: by fair means or foul, ie. no matter how: this still-familiar expression dates back at least to 1533 (by hoke or croke).  

269-270: Sacripant asks personified Revenge to motivate all the interested royals to go to war amongst themselves, and destroy each other in the process.  
weltering = soaking.¹

272: "it is pleasurable to think those thoughts which are kindled by imagination (conceit)."³
For when I come and set me down to rest,

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

And these, or else make hazard of thy life. —
Let it suffice, I will conceal the rest. —

Sirrah.

S's Man. My lord?

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

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

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

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

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

smother = smoulder.¹

273-8: as Sacripant goes about his daily activities, he constantly imagines playing king.
= represents.²
= 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", i.e. 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.
= i.e. 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 = i.e. 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.
Neither envious to Prince Mandricard,
Nor wishing ill unto Marsilius,
That you may safely pass where’er you please,
With friendly salutations from them both.

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

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

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

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

S’s Man. O, what be those, my good lord?

Sacr. First must I get the love of fair Angelica.
Now am I full of amorous conceits.
Not that I doubt to have what I desire,
But how I might best with mine honour woo:

Write, or entreat, — fie, that fitteth not;
Send by ambassadors, — no, that’s too base;
Flatly command, — ay, that’s for Sacripant:
Say thou art Sacripant, and art in love,
And who in Afric dare say the county nay?
O Angelica,
Fairer than Chloris when in all her pride
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.¹
312: ie. Sacripant's colours actually have a completely different meaning.
emblem = his colours serving as a symbol.
sorteth = correspond or conform.¹
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.¹
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.
"Maia" was a hermitical nymph who, with Jupiter as the father, bore Mercury.

\[ = \text{ie. forgot to mention the second item.} \]

342

\( \text{S's Man.} \) Your honour is so far in contemplation of Angelica, as you have \text{forgot the second} in attaining to the crown.

\[ = \text{ie. forgot to mention the second item.} \]

344

\( \text{Sacr.} \) That's to be done by poison, Prowess, or any means of treachery.

\[ = \text{open force.} \]

To put to death the traitorous Orlando. –

\[ = \text{let's hide.} \]

But who is this comes here? Stand close.

350

\[ \text{[They retire.]} \]

352

\( \text{Enter Orgalio.} \)

\[ \text{They retire.} \]

354

**Org.** I am sent on embassage to the right mighty and magnificent, \text{alias}, the right proud and pontifical, the County Sacripant; for Marsilius and Orlando, knowing him to be as full of prowess as policy, and fearing,

\[ = \text{also known as.} \]

356

lest in leaning to the other faction he might greatly prejudice them, they seek \text{first} to hold the candle

\[ = \text{equally powerful and cunning.} \]

358

before the devil, and knowing him to be a \text{Thrasonical} mad-cap, they have \text{sent me a Gnathonical} companion, to give him \text{lettuce fit for his lips}. Now, sir, knowing

\[ \text{Euphuism also incorporated a great deal of alliteration.} \]

359-360: \text{they seek...devil} = the proverb \text{to hold a candle before the devil} literally means, "to light a path for the devil", suggesting aiding a malefactor. 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 \text{first}).

360-2: \text{knowing him...lips} = Orgalio alludes to a pair of characters from \text{The Eunuch}, a comedy written by the Roman playwright Terence (flourished 2nd century B.C.). Terence's character \text{Thraso} was a braggart soldier, and \text{Gnatho} was a sycophantic follower of his. Orgalio's point, then, is that he, Gnatho-like, has been sent by Orlando and Marsilius (\text{they of line 361}) to flatter the self-important, Thraso-like Sacripant (\text{him of line 361}), in hopes of persuading the latter to, at a minimum, not join his powers to...
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.**

**Sacr.** [Coming forward.] Sirrah, thou that **ruminatest** to thyself a catalogue of **privy conspiracies,** what art thou?

**Org.** God save your majesty!

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

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

**Sacr.** [Aside] I hold these salutations as **ominous;** for saluting me by that which I am not, he **presageth** what I shall be; for so did the **Lacedaemonians** by **Agathocles,** who of a base potter wore the kingly diadem. – But why **deemest thou me** to be the mighty Mandricard of Mexico?

**Org.** Marry, sir, –

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

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

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

**Org.** Such sparks of peerless majesty 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** = proverbal: to be a fitting companion for Sacripant.¹

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;”⁹ 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.¹

= 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.¹⁰ Sacripant's conceit that the **Lacedaemonians** (ie. the Spartans) predicted Agathocles' rise to power is Greene's own invention.¹¹

= "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.
prince = king.

Note the extended metaphor of sparks and flame with lightning.

398-9: Orgalio's flattery is increasing Sacripant's perception of his own magnificent persona.

406: ie. "you are joking."

= ask, invite.

418: Sacripant addresses his servant.

423-4: Sacripant instructs his servant to refresh Orgalio.

happy = propitious, good-luck bringing.

Scene II: 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.

Enter Orlando, the Duke of Aquitain, and the County Rossilion, with Soldiers.

This is the place where Rodomont lies hid:

Prince = nobles.

burnished = bright and shiny, with a polished appearance.

Latona = a Titan goddess, Latona was a bride of Jupiter, and mother to Apollo.
Here lies he, like the thief of Thessaly.

Which scuds abroad and searcheth for his prey,
And, being gotten, straight he gallops home,
As one that dares not break a spear in field.

But trust me, princes, I have girt his fort,
And I will sack it, or upon this castle-wall
I'll write my resolution with my blood:
Therefore, drum, sound a parle.

[A parle is sounded, and a Soldier comes upon the walls.]

Sold. Who is’t that troubleth our sleeps?

Orlan. Why, sluggard, seest thou not Lycaôn's son.

The hardy plough-swain unto mighty Jove,
Hath traced his silver furrows in the heavens.
And, turning home his over-watchèd team,
Gives leave unto Apollo's chariot?

I tell thee, sluggard, sleep is far unfit
For such as still have hammering in their heads
But only hope of honour and revenge:

These called me forth to rouse thy master up.
Tell him from me, false coward as he is,
That Orlando, the County Palatine,
Is come this morning, with a band of French,
To play him hunt's-up with a point of war:
I'll be his minstrel with my drum and fife;
Bid him come forth, and dance it if he dare.

= apparently a completely invented allusion; but an early editor observed that thief of Thessaly was a term used by the Scots for a cattle-rustler.

= who moves quickly over a wide area.

= ie. "having taken his victim".

10: "like one who dares not take part in a battle", ie. "like a coward".

= surrounded.

12: the line seems to contain a superfluous syllable; perhaps on should be emended to upon.

13: ie. "I will die trying."

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; parle is a single-syllable.

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.

Lycaon's son = Greene should have said daughter rather than son: Lycaon, 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.

22-25: a beautiful description of night coming to an end: the constellation Ursa Major was also referred to as the Plough; 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.

22: plough-swain = ploughman.

over-watchèd = exhausted from remaining awake for too long a time.

leave = permission (to enter).

26-28: Orlando describes himself: "sleep is not fitting for those (of us) who are ceaselessly (still) musing or contriving (hammering in their heads), especially in the expectation (hope) of attaining honour and exacting revenge".

= ie. honour and revenge.

= treacherous.

33-35: briefly and metaphorically, "to wake up Rodomont and invite him to meet me on the battlefield."

hunt's-up = song played at dawn to wake up huntsmen.

a point of war = a snippet of martial music; Orlando means he wishes to wake his enemy with the sounds of war.
Let Fortune throw her favours where she list.

Sold. Frenchman, between half-sleeping and awake,
Although the misty veil strained over Cynthia
Hinders my sight from noting all thy crew,
Yet, for I know thee and thy straggling grooms
Can in conceit build castles in the sky.
But in your actions like the stammering Greek
Which breathes his courage bootless in the air,
I wish thee well, Orlando, get thee gone,
Say that a sentinel did suffer thee;
For if the round or court-of-guard should hear
Thou or thy men were braving at the walls,
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.

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.
stragglng 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.¹
court-of-guard = corruption of the French corps de garde, referring to a small body of military guards.¹
braying = shouting noisily, like asses.
Transalpine = on the other side of the Alps, from the Italian or Latin point of view.⁶

53-54: briefly, "if there is any genuine courage attached to
A sympathy of courage to thy tale,

And, like the champion of Andromache,
Thou, or thy master, dare come out the gates,

Maugre the watch, the round, or court-of-guard,
I will attend t' abide the coward here.

If not, but still the craven sleeps secure,

Pitching his guard within a trench of stones,

tell him his walls shall serve him for no proof.

But as the son of Saturn in his wrath
Passed all the mountains at Typhoeus' head,
And topsy-turvy turned the bottom up,

So shall the castle of proud Rodomont. –
And so, brave lords of France, let's to the fight.

[Exeunt.]

SCENE III.

Before the Fort of Rodomont.

Alarums:

Rodomont and Brandimart fly.
Enter Orlando with Rodomont's coat.

Orlan. The fox is scaped, but here's his case:
I missed him near; 'twas time for him to trudge.

Enter the Duke of Aquitain.

How now, my lord of Aquitain!
Aquit. My lord,  
The court-of-guard is put unto the sword,  
And all the watch that thought themselves so sure.  
So that not one within the castle breathes.  

= ie. guards have been.  
= safe.

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

= ride quickly. = ie. find.

[Exeunt.]

SCENE IV.  
Near the Castle of Marsilius.

Enter Medor and Angelica.

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

= wonder, perhaps with a sense of surprise.¹  
= (an) alliance.

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

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.¹  
aiming = plotting.¹  
Ave = "hail!"¹

= the sense is, "just you watch".

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

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 relation-  
ship with another.¹

= 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.

Angel. So much I guess; for when he willed I should  
Give entertainment to the doting earl,  
His speech was ended with a frowning smile.

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

[Exit.]

Enter Sacripant and his Man.  

= servant.
Sacr. How fares my fair Angelica?

Angel. Well, that my lord so friendly is in league,
As honour wills him, with Marsilius.

Sacr. Angelica, shall I have a word or two with thee?

Angel. What pleaseth my lord for to command.

Sacr. Then know, my love, I cannot paint my grief,
Nor tell a tale of Venus and her son.
Reporting such a catalogue of toys:

It fits not Sacripant to be effeminate.

Only give leave, my fair Angelica,
To say, the county is in love with thee.

Angel. Pardon, my lord; my loves are over-past:
So firmly is Orlando printed in my thoughts,
As love hath left no place for any else.

Sacr. Why, over-weening damsel, see'st thou not
Thy lawless love unto this straggling mate
Hath filled our Afric regions full of blood?
And wilt thou still persever in thy love?
Tush, leave the Palatine, and go with me.

Angel. Brave county, know, where sacred love unites,
The knot of Gordian at the shrine of Jove
Was never half so hard or intricate
As be the bands which lovely Venus ties.

Sweet is my love; and, for I love, my lord,
Seek not unless, as Alexander did,
To cut the plough-swain's traces with thy sword,
Or slice the slender fillets of my life:

Or else, my lord, Orlando must be mine.

Sacr. Stand I on love? stoop I to Venus' lure.

That never yet did fear the god of war?
Shall men report that County Sacripant
Held lovers' pains for pining passions?

Shall such a siren offer me more wrong
Than they did to the prince of Ithaca?

No;
As he his ears, so, county, stop thine eye.

Go to your needle, lady, and your clouts;
Go to such milksops as are fit for love:
I will employ my busy brains for war.

Angel. Let not, my lord, denial breed offence:
Love doth allow her favours but to one,
Nor can there sit within the sacred shrine
Of Venus more than one installed heart.
Orlando is the gentleman I love,
And more than he may not enjoy my love.

Sacr. Damsel, be gone: fancy hath taken leave;
Where I took hurt, there have I healed myself,
As those that with Achilles' lance were wounded,
Fetched help at self-same pointed spear.

kill Angelica (line 54), just as the Gordian knot itself could only be undone with a sword.
the plough-swain's traces = the ropes or straps used by the farmer to guide his draught-animals.¹
fillets = threads.¹

= otherwise.

57: "am I insisting that you love me? do I bow down to the attraction of beauty or love (Venus' love)."
stoop = bow with bended knee, ie. submit or yield.¹
= ie. "I who".

60: ie. "suffered from the agony of being in love?" Renais-
sance literature frequently described love as painful.
pining passions = wasting or tormenting emotions.
Note the insistent alliteration of line 60.

61-62: Sacripant will not be insulted by Angelica, whom he compares to a Siren!
The Sirens (they) were famous sea-monsters of myth who lured sailors to their deaths with their enchanted singing; in the Odyssey, Ulysses, the king of Ithaca, 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: 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.

65: Sacripant suggests Angelica should attend to her women's work.
clouts = contemptuous term for "clothes".¹
= effeminate men.

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.
71-72: basically the same point as Angelica made in line 70.
= invested: as with an office or position.¹

= love has departed.

78-79: during the Trojan War, Achilles wounded the Mysian King Telephus in the thigh with his spear; the injury could only be healed by the application of rust which had been scraped off of the same spear that had struck him.
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.  
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.  

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.
Is sooner touched with stings of jealousy.

_S's Man._ And what of that, my lord?

_Sacr._ Hard by, for solace, in a secret grove,
The county once a-day fails not to walk:
There solemnly he ruminates his love,
Upon those shrubs that compass-in the spring,
And on those trees that border-in those walks,
I'll sily have engraved on every bark
The names of Medor and Angelica.
Hard by, I'll have some roundelays hung up,
Wherein shall be some posies of their loves,
Fraughted so full of fiery passions
As that the county shall perceive by proof
Medor hath won his fair Angelica.

_S's Man._ Is this all, my lord?

_Sacr._ No;
For thou like to a shepherd shalt be clothed,
With staff and bottle, like some country-swain

That tends his flocks feeding upon these downs,
There see thou buzz into the county's ears
That thou hast often seen within these woods
Base Medor sporting with Angelica;
And when he hears a shepherd's simple tale,
He will not think 'tis feigned.
Then either a madding mood will end his love,
Or worse betide him through fond jealousy.

_S's Man._ Excellent, my lord: see how I will play the shepherd.

_Sacr._ And mark thou how I play the carver:
Therefore be gone, and make thee ready straight.

[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.]

_S's Man._ Thus all alone, and like a shepherd's swain.

As Paris, when Oënone loved him well,
Forgat he was the son of Priamus,
All clad in grey, sat piping on a reed;

_131_ bottle = a small keg of liquor, often carried by farmers and such in the fields, but bottle could also mean a bundle of hay, or even a wicker basket.
_132_ country-swain = rustic, or shepherd specifically.
_134_ = hills, countryside.
_136_ = ie. "see to it that". = murmur, as if spreading a rumour.
_138_ = lowly, perhaps referring to low social status. = flirting.
_140_ = falsified, ie. a lie.
_142_ = ie. a turn to an increasingly frenzied or insane disposition.
_144_ = observe.
_146_ = shepherd.

_152-4_ the Servant is reminded of the Trojan prince Paris, who, masquerading as a shepherd, courted the nymph Oenone on the hills of Mt. Ida; Paris eventually married Oenone, then abandoned her for Helen.

_153_ ie. Paris acted in a manner unbefitting that of a prince; Priamus, or Priam, was his father, the King of Troy. Forfat was an archaic form of forgot.
So I transformèd to this country shape,
Haunting these groves to work my master's will,
To plague the Palatine with jealousy,
And to conceive him with some deep extreme. –
Here comes the man unto his wonted walk.

Enter Orlando and Orgalio.

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

Org. I will, my lord.

[Exit Orgalio.]

Orlan. Fair queen of love, thou mistress of delight,
Thou gladsome lamp that wait'st on Phoebe's train,
Spreading thy kindness through the jarring orbs,
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
To droop, in view of Daphne's excellence;
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.
piping on a reed = playing his simple pipe made from a single reed.¹

= rural appearance.

158: and to cause Orlando desperation or to conceive of desperate measures.¹
= 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.³

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.
Sweet solitary groves, whereas the Nymphs
With pleasance laugh to see the Satyrs play.

Witness Orlando's faith unto his love.
Tread she these launds, kind Flora, boast thy pride.

Seek she for shades, spread cedars for her sake.
Fair Flora, make her couch amidst thy flowers.

Sweet crystal springs,
Wash ye with roses when she longs to drink.

Ah, thought, my Heaven! ah, Heaven, that knows my thought!

Smile, joy in her that my content hath wrought.

S's Man. [Aside]
The Heaven of love is but a pleasant hell,
Where none but foolish-wise imprisoned dwell.

Orlan. Orlando, what contrarious thoughts be these,
That flock with doubtful motions in thy mind? −

Heaven smiles, and trees do boast their summer pride.

What! Venus writes her triumphs here beside.

S's Man. [Aside]
Yet when thine eye hath seen, thy heart shall rue
The tragic chance that shortly shall ensue.

Orlan. [Reads]
"Angelica:" − ah, sweet and heavenly name,
Life to my life, and essence to my joy!
But, soft!
"This gordian knot together co-unites
Ah, Medor, partner in her peerless love."

Unkind, and will she bend her thoughts to change?

181-2: Greek woods were populated with nymphs and satyrs; the latter were a race of half-goat half-humans who possessed an exaggerated sexual appetite.
whereas = where.
pleasance = good humour.

184: Orlando asks the goddess of flowers Flora to cover the clearing (launds) where Angelica walks with flowers.
boast thy pride = "display that which you are proud of", ie. her flowers.

185: "if Angelica looks for shade (shades), provide her with cedar trees."
= "a place to rest or lay down".

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).

189: Orlando addresses his thoughts; note that Heaven in this line is, as usual, a monosyllable, with the v essentially omitted: Hea'n.

190: Orlando addresses his own smile, which should take pleasure (joy, a verb) in the happiness that Angelica has brought him.

wrought = worked, ie. brought about.

193-4: a common conceit: love is both pleasurable and torturous.
The utterance of a sententious bit of wisdom such as this was often signaled, as here, by its composition as a rhyming couplet.

196-7: Orlando is suddenly seized by a vague sense of doubt or suspicion.
motions = impulses.

= the trees are covered with leaves (demonstrating that all is indeed well in the world).

199: "in addition (beside), Venus engraves her victories here on the trees."

202: ie. sees the names of Angelica and Medor. = regret.

= occurrence.
Lines 202-3 comprise another rhyming couplet.

= "wait!"

209: Sacripant has interestingly re-used Angelica's allusion to the Gordian knot!

= direct. = ie. an exchange of lovers.
Her name, her writing! Foolish and unkind!

No name of hers, unless the brooks relent
To hear her name, and Rhodanus vouchsafe
To raise his moistened locks from out the reeds,
And flow with calm alongst his turning bounds:

= handwriting.

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 (relent = slacken) their pace on hearing her name.

\textit{Rhodanus} = 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 \textit{Pharsalia}, refers to the "swift Rhodanus".

\textit{vouchsafe} = deign, consent.

line 215: poetically, "to recede from flood stage".

\textit{moistened locks} = wet hair.

\textit{turning} = winding or sinuous.\(^1\)

= personification of the west wind.\(^7\)

218: \textit{dignities} = perhaps meaning "influence", an astrological term.

\textit{Ardenia woods} = ie. the forest of Arden.\(^6\)

While, as Collins notes, the \textit{Arden} 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 \textit{Orlando}: 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.

219: one more example of a delightfully alliterative line.

= because.\(^3\)

= combined, together.

224: \textit{I find her drift} = "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.

\textit{figuring} = representing.\(^1\)

\textit{a secret smile} = "in my private thoughts", as suggested by Alleyn's script, which prints \textit{a privy thought} here.

\textit{fancy} = love.

= "an excellent scheme!"

230: Orlando notices the hung-up poems.

232: \textit{Muses} = the nine sister-goddesses who, as protectresses of the arts, act as inspiration for artists of all types.
Framing their ditties in conceited lines,

Making a goddess, in despite of me,
That have no other but Angelica?

S's Man. [Aside]
Poor hapless man, these thoughts contain thy hell!

Orlan. [Reads]
"Angelica is lady of his heart,
Angelica is substance of his joy,
Angelica is medicine of his smart,
Angelica hath healèd his annoy."

Ah, false Angelica! — What, have we more?

[Reads another roundelay.]

"Let groves, let rocks, let woods, let watery springs,
The cedar, cypress, laurel, and the pine,
Joy in the notes of love that Medor sings
Of those sweet looks, Angelica, of thine.
Then, Medor, in Angelica take delight,
Early, at morn, at noon, at even, and night."

What, dares Medor court my Venus?
What may Orlando deem? —

Aetna, forsake the bounds of Sicily,
For now in me thy restless flames appear.

Refused, contemned, disdained! what worse than these? —
Orgalio!

Re-enter Orgalio.

Org. My lord?

Orlan. Boy, view these trees carvèd with true-love knots,
The inscription "Medor and Angelica;"
And read these verses hung up of their loves:
Now tell me, boy, what dost thou think?

Org. By my troth, my lord, I think Angelica is a woman.

Orlan. And what of that?

Org. Therefore unconstant, mutable, having their

masking = wandering.¹

233: forming their words into clever verse.
Framing = Alleyn's script prints Forming.

234-5: "creating a goddess of Angelica to spite Orlando, as if there were no other available women to elevates so?"
other = Alleyn's script prints goddess here.

= unfortunate.

242-5: note the poem's rhyme scheme of abab.

= for. = pain.
= distress, injury.²
= unfaithful.

251-6: note the second poem's rhyme scheme, ababcc.

= enjoy.

= evening, a monosyllable: e'en.
= perhaps a disyllable here: DAY-ers.

259: "how else am I supposed to interpret this?"
deem = judge, consider.

260-1: Orlando calls on the volcano Mt. Etna to leave its home in Sicily, for its heat and ferocity have relocated into Orlando's own breast.

= spurned.² = scorned. = ie. what could be.

= images of cords or ribbon tied in a knot to represent the union of lovers.¹
= should be pronounced in three syllables: Th' inscription.

= truly.

= unfaithful
loves hanging in their eyelids: that as they are got with a look, so they are lost again with a wink. – But here’s a shepherd; it may be he can tell us news.

[Sacripant’s Man approaches Orlando.]

Orlan. What messenger hath Atè sent abroad

With idle looks to listen my laments? –
Sirrah, who wrongèd happy nature so,
To spoil these trees with this Angelica? –
Yet in her name, Orlando, they are blest.

S’s Man. I am a shepherd-swain, thou wandering knight,
That watch my flocks, not one that follow love.

Orlan. As “follow love!” dar’st thou dispraise my Heaven,
Or once disgrace or prejudice her name?
Is not Angelica the queen of love.

Decked with the compound wreath of Adon’s flowers?

She is. Then speak, thou peasant, what is he
That dares attempt to court my queen of love,
Or I shall send thy soul to Charon’s charge.

S’s Man. Brave knight, since fear of death enforceth still
In greater minds submission and relent,

Know that this Medor, whose unhappy name
Is mixèd with the fair Angelica’s,
Is even that Medor that enjoys her love.
You cave bears witness of their kind content;
You meadows talk the actions of their joy;
Our shepherds in their songs of solace sing,
"Angelica doth none but Medor love."

Orlan. "Angelica doth none but Medor love!"

280: stage direction added by editor.
286: *Atè* = 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.7

abroad = out (into the world).

= fruitless, ie. ultimately unhelpful. = ie. listen to.

288: to Sacripant’s Man: “who was it who disgraced lucky nature in this way”.

289: ie. by carving her name onto the bark.

290: yet the trees are consecrated or fortunate by virtue of having Angelica’s name inscribed on them.

= ie. shepherd.

= pursue.1

= “disparage that which is my chief joy?”

= ie. “at once” or “on this occasion”.

= a substitute for Venus: see the next note.

298: “adorned (decked) with a wreath comprised of the flowers of *Adonis*?”

The reference seems to be to the beautiful mortal *Adonis* 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 *flowers*).


= Charon’s burden or responsibility, ie. Hades or hell.

*Charon* was the famous ferryman who transported departed souls across the underworld’s rivers and into Hades proper.

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.

*still* = always.

= unfortunate.

= usually a monosyllable, as here: *e’en*. = ie. that self-same.

308: “that cave over there is a witness to their loving contentment.”

= ie. talk of. = acts which give evidence of.

= recreation.1
Shall Medor, then, possess Orlando's love? —
Dainty and gladsome beams of my delight,

[Why feast your gleams on other lustful thoughts?]
Delicious brows, why smiles your Heaven for those
That, wandering, make you prove Orlando's foes?

Lend me your plaints, you sweet Arcadian nymphs.

That wont to wail your new-departed loves;
Thou weeping flood, leave Orpheus' wail for me;

And, Titan's nieces, gather all in one
Those fluent springs of your lamenting tears,
And let them flow along my faintful looks.

= ie. his girl.

315: Dainty and gladsome = synonyms for "pleasing" or "delightful".¹
   beams = ie. beams of sight from Angelica's eyes,¹ hence her "eyes".

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.² = ie. Medor.

318: ie. "who, as you wander with Medor, help you to establish who my enemies are?"⁵
   Dyce prefers to emend this line to have it conform with Alleyn's script:
   That, wounding you, prove poor Orlando's foes?

319: plaints = laments.
   Arcadian nymphs = semi-divine female maidens inhabiting Arcadia, 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.⁶

320: Orlando asks the nymphs to weep for him rather than for Orpheus.
   Thou weeping flood = perhaps, "with your flood of tears".

   Orpheus 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.

322: Orlando similarly asks the sisters known as the Heliades to cease weeping for their lost brother Phaeton, and cry for him instead.³

   The appellation Titan 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.¹²
   nieces = a word used here in error, since the sisters were Phoebus' daughters (Greene was always sloppy with his mythological allusions), unless nieces was being used in its archaic sense of "female relatives".¹
**S's Man.** [Aside]

Now is the fire, late smothered in suspect.

Kindled, and burns within his angry breast:

Now have I done the will of Sacripant.

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

Discourteous women, nature's fairest ill,
The woe of man, that first-created curse,
Base female sex, sprung from black Atè's loins,
Proud, disdainful, cruel, and unjust,
Whose words are shaded with enchanting wiles.

Worse than Medusa mateth all our minds;

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

For hell's no hell, comparèd to their hearts,
Too simple devils to conceal their arts;

Born to be plagues unto the thoughts of men,
Brought for eternal pestilence to the world.

*O feminile ingegno, de tutti mali sede,*
*Come ti volgi e muti facilmente,*
*Contrario oggetto proprio de la fede!*

*O infelice, o miser chi ti crede!*

---

**fluent** = flowing easily and abundantly.\(^1\)

**faintful looks** = ie. appearing ready to faint.\(^1\)

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."\(^13\) This Latin line is borrowed from the fourth Eclogue (entitled *Treating the Nature of Women*) of the Italian poet Baptista Mantuanus (1447-1516).

= rude.\(^1\) = 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.\(^1\)

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.\(^5\)

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

341: women's (fickle and deceitful) love causes more torment then 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 feminile ingegno, (egli dicea)*

(parentheses in original).
Here is William Stuart Rose’s early 19th century translation of the original four lines:

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

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:

\[
\text{Despiteous, proud, importunate, and lorn}
\]
\[
\text{Of love, of faith, of counsel, rash in deed,}
\]
\[
\text{With that, ungrateful, cruel and perverse,}
\]
\[
\text{And born to be the world’s eternal curse!}
\]

The quarto prints our lines 345-353 as follows:

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

Villain, what art thou that followest me?

\text{Org.} \quad \text{Alas, my lord, I am your servant, Orgalio.}

\text{Orlan.} \quad \text{No, villain, thou art Medor, that rann'st away with Angelica.}

\text{Org.} \quad \text{No, \text{ by my troth}, my lord, I am Orgalio; Ask all these people \text{ else}.}

\text{Orlan.} \quad \text{Art thou Orgalio? tell me where Medor is.}

\text{Org.} \quad \text{[Pointing to Sacripient's Servant]}

\text{My lord, look where he sits.}

\text{Orlan.} \quad \text{What, sits he here, and \text{ braves} me too?}

\text{S's Man.} \quad \text{No, truly, sir, I am not he.}

\text{Orlan.} \quad \text{Yes, villain.}

\quad \text{[Orlando draws the Servant in by the leg.]}\]

\text{Org.} \quad \text{Help, help, my Lord of Aquitain!}

\text{Enter the Duke of Aquitain and Soldiers.}

\text{Orlan.} \quad \text{O, my Lord of Aquitain, the Count Orlando is run}

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

\text{= truthfully.}

\text{= "if you do not believe me", for confirmation.\textsuperscript{1}}

\text{= defies.}

\text{= pulls. = off-stage.}

\textbf{Entering Characters:} Orlando’s French officers and soldiers come running on the stage.
mad, and *taking of* a shepherd by the heels, *rends him* as one would tear a lark! See where he comes, with a leg on his neck.

Re-enter Orlando with a leg.

*Orlan.* Villain, provide me *straight* a lion's skin,
Thou see'st I now am mighty *Hercules*;
Look where's my *massy* club upon my neck.

I must to hell,
To seek for Medor and Angelica,
Or else I die.
You that are the rest, get you quickly away;
Provide *ye* horses all of burnished gold,
Saddles of cork, because I'll have them *light*;

For Charlemagne the Great is up in arms,
And *Arthur* with a crew of Britons comes
To seek for Medor and Angelica.

*[So he beateth them all in before him, except Orgalio.]*

*Enter Marsilius.*

*Org.* [*To Marsilius*] Ah, my lord, Orlando −

*Marsil.* Orlando! what of Orlando?

*Org.* He, my lord, runs *madding* through the woods,
Like mad *Orestes* in his greatest rage.

Step but aside into the *bordering* grove,
There shall you see engraven on every tree
The *lawless* love of Medor and Angelica,
O, see, my lord, not *any shrub but bears*
The cursèd *stamp* that wrought the county's rage.

If thou be'st mighty King Marsilius,
For whom the county would *adventure* life,
Revenge it on the false Angelica.

Marsil. Trust me, Orgalio, Theseus in his rage
Did never more revenge his wronged Hippolytus
Than I will on the false Angelica.

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, −
I scorn to title her with daughter's name, −
Put her in rags, and, like some shepherdess,
Exile her from my kingdom presently.
Delay not, good Orgalio, see it done.

[Exit Orgalio.]

Enter a Soldier, with Mandricard disguised.

How now, my friend! what fellow hast thou there?

Sold. He says, my lord,
That he is servant unto Mandricard.

Marsil. To Mandricard!
It fits me not to sway the diadem,
Or rule the wealthy realms of Barbary,
To stain my thoughts with any cowardice. −
Thy master braved me to my teeth,
He backed the Prince of Cuba for my foe;
For which not he nor his shall scape my hands.

No, soldier, think me resolute as he.

Mand. It grieves me much that princes disagree.
Sith black repentance followeth afterward:
But leaving that, pardon me, gracious lord.

Marsil. For thou entreat'st, and newly art arrived,
And yet thy sword is not imbrued in blood,
Upon **conditions**, I will pardon thee, —
That thou shalt never tell thy master, Mandricard,
Nor any fellow-soldier of the camp,
That King Marsilius licensed thee depart:

He shall not think I am so much his friend,
That he or one of his shall scape my hand.

**Mand.** I swear, my lord, and vow to keep my word.

**Marsil.** Then take my **banderol** of red:

Mine, and none but mine, shall honour thee,
And safe conduct thee to Port Carthagene.

**Mand.** But say, my lord, if Mandricard were here,
What favour should he find, or life or death?

**Marsil.** I tell thee, friend, it fits not for a king
To prize his wrath before his courtesy.

Were Mandricard, the King of Mexico,
In prison here, and **craved but liberty**,
So little hate hangs in Marsilius' breast,
As one entreaty should quite race it out.
But this concerns not thee; therefore, farewell.

**Mand.** Thanks, and good fortune fall to such a king
As covets to be counted courteous.

[Exit Marsilius.]

**Blush,** Mandricard;
The honour of thy foe disgraceth thee;
Thou wrongest him that wisheth thee but well;
Thou bringest store of men from Mexico
To battle him that scorns to injure thee,

Pawning his colours for thy **warrantise**.
Back to thy ships, and hie thee to thy home;

**Bouge** not a foot to aid Prince Rodomont;
But friendly **gratulate** these favours found,
And meditate on naught but to be friends.

[Exit.]
SCENE V.

The Woods Near Marsilius’ Castle.

Enter Orlando attired like a madman.

Orlan. Woods, trees, leaves; leaves, trees, woods;

1: tria sequuntur tria. − Ho, Minerva! salve, good

morrow; how do you to-day? Tell me, sweet goddess,

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

will Jove send Mercury to Calypso, to let me go? will

Minerva = Roman goddess of arts and knowledge.²

salve = hail!

= the reference is to Book I of the Odyssey: the Trojan War

3: Morrow = the reference is to Book I of the Odyssey: the Trojan War

has ended, and Ulysses has been trying to get home, but has

has ended, and Ulysses has been trying to get home, but has

been detained by the goddess-nymph Calypso, who loved

been detained by the goddess-nymph Calypso, who loved

him, on her island of Ogygia for seven years. At the entreaty

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, county palatine, ne'er be so brag, though

you be Minerva. 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
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.¹

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.¹

buggered = penetrate sexually, usually referring to the fundament.

begotten = born.

fain = would like to.

galliard = a lively dance.¹

Enter Orgalio.

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

 Org. No, nor name thee.

 Org. Then God be with you.

 [Orgalio proffers to go in.]

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

 Org. No, by my troth.

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

 Org. Why, then, she shall be buried.

 Orlan. But my Angelica is dead.

 Org. Why, it may be so.

 Orlan. But she's dead and buried.

 Org. Ay, I think so.

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

 [Orlando beats him.]

 Org. What do you mean, my lord?

 Orlan. Why, shall I tell you that my love is dead, And can ye not weep for her?
Org. Yes, yes, my lord, I will.

Orlan. Well, do so, then. Orgalio.

Org. My lord?

Orlan. Angelica is dead.

[Orgalio cries.]

Ah, poor slave! so, cry no more now.

Org. Nay, I have quickly done.

Orlan. Orgalio.

Org. My lord?

Orlan. Medor's Angelica is dead.

[Orgalio cries, and Orlando beats him again.]

Org. Why do you beat me, my lord?

Orlan. Why, slave, wilt thou weep for Medor's Angelica? thou must laugh for her.

Org. Laugh! yes, I'll laugh all day, an you will.

Orlan. Orgalio.

Org. My lord?

Orlan. Medor's Angelica is dead.

Org. Ha, ha, ha, ha!

Orlan. So, 'tis well now.

Org. Nay, this is easier than the other was.

Orlan. Now away!

Seek the herb moly; for I must to hell, To seek for Medor and Angelica.

86: moly = a magic herb, which was given by Mercury to Ulysses in the Odyssey to protect him from the enchantress Circe.

86-87: I must...Angelica = Orlando repeats lines 390-1 of Scene IV.

to (line 86) = ie. go to.

= if.

88

Org. I know not the herb moly, 'faith.

Orlan. Come, I'll lead ye to it by the ears.

Org. 'Tis here, my lord, 'tis here.

Orlan. 'Tis indeed.
Now to Charon, bid him dress his boat,

For he had never such a passenger.

Org. Shall I tell him your name?

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

[Exit Orgalio.]

Enter Tom and Rafe (two clowns).

Tom. Sirrah Rafe, and thou'lt go with me, I'll let thee see the bravest madman that ever thou sawest.

Rafe. Sirrah Tom, I believe 'twas he that was at our town o' Sunday: I'll tell thee what he did, sirrah. He came to our house, when all our folks were gone to church, and there was nobody at home but I, and I was turning of the spit, and he comes in, and bad me fetch him some drink. Now, I went and fetched him some; and ere I came again, by my troth, he ran away with the roast meat, spit and all, and so we had nothing but porridge to dinner.

Tom. By my troth, that was brave: but, sirrah, he did so course the boys, last Sunday; and if ye call him 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.]

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

Tom. Madman, madman.

Rafe. Madman, madman.

Orlan. What say'st thou, villian?

[Orlando beats them.]

So, now you shall be both my soliders.

Tom. Your soldiers! we shall have a mad captain, then.
Orlan. You must fight against Medor.

Rafe. Yes, let me alone with him for a bloody nose.

Orlan. Come, then, and I will give you weapons straight.

[Exeunt.]

SCENE VI.
The Same: the Woods Near the Castle of Marsilius.

Enter Angelica, like a poor woman.

Angel. Thus causeless banished from thy native home,
Here sit, Angelica, and rest a while,
For to bewail the fortunes of thy love.

Enter Rodomont and Brandimart, with Soldiers.

Rodo. This way she went, and far she cannot be.

Brand. See where she is, my lord:
Speak as if you knew her not.

Rodo. Fair shepherdess, for so thy sitting seems,
Or nymph, for less thy beauty cannot be,
What, feed you sheep upon these downs?

Angel. Daughter I am unto a bordering swain,
That tend my flocks within these shady groves.

Rodo. Fond girl, thou liest; thou art Angelica.

Brand. Ay, thou art she that wronged the Palatine.

Angel. For I am known, albeit I am disguised,
Yet dare I turn the lie into thy throat,
Sith thou report’st I wronged the Palatine.

Brand. Nay, then, thou shalt be used according to thy deserts. — Come, bring her to our tents.

Rodo. But stay, what drum is this?

Enter Orlando with a drum; Orgalio; and Tom, Rafe, and other Clowns as Soldiers.
34: the mock soldiers are bearing spits to be used as swords and dripping pans (pans used to catch the juices dripping from roasting meat)\(^1\) as shields.

36: Brandimart is sarcastic.

fruits = ie. results.

39-40: a reference to the revolt of the city of Babylon against the Persian emperor Darius I (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' *Histories*, 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.

Darius is stressed on its second syllable: da-RI-us.

rebated = repulsed.

= "act like men". = "bet my head", ie. "my life".
= before.

45: note the line's rather silly alliteration.

= ie. "nor does any wise man know that either."
= had.
= before we arrived.

56-7: Rafe is sincere in worrying Orlando will beat him again.

*probatum est* = Latin: it has been proved.

*head-piece* = helmet; the men may wear cooking pots on their heads for helmets.

*anon* = shortly.

= Orlando notices Brandimart, Rodomont and Angelica.

= drive his sword through Angelica's torso, with obvious bawdy wordplay.

= to single combat, ie. a one-on-one fight.

= 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.
**Brand.** Frantic companion, lunatic and wood.

Get thee hence, or else I vow by Heaven,

Thy madness shall not privilege thy life.

**Orlan.** I tell thee, villain, Medor wronged me so,

Sith thou art come his champion to the field,

I'll learn thee know I am the Palatine.

**Org.** Look, my lord, here's one killed.

**Orlan.** Who killed him?

**Org.** You, my lord, I think.

**Orlan.** I! no, no, I see who killed him.

[**Goes to Angelica, and knows her not.**]

Come hither, gentle sir, whose prowess hath performed such an act: think not the courteous Palatine will hinder that thine honour hath achieved. — Orgalio, fetch me a sword, that presently this squire may be dubbed a knight.

**Angel.** [Aside]

Thanks, gentle fortune, that sends me such good hap.

Rather to die by him I love so dear,

Than live and see my lord thus lunatic.

**Org.** [Giving a sword] Here, my lord.

**Orlan.** If thou be'st come of Lancelot's worthy line, Welcome thou art.

Kneel down, Sir Knight; — rise up, Sir Knight; Here, take this sword, and hie thee to the fight.

[**Exit Angelica with the sword.**]

Now tell me, Orgalio, what dost thou think? will not this knight prove a valiant squire?

**Org.** He cannot choose, being of your making.

**Orlan.** But where's Angelica now?

**Org.** Faith, I cannot tell.
Orlan. Villain, find her out.

Or else the torments that Ixion feels,
The rolling stone, the tubs of the Belides —
Villain, wilt thou find her out?

Org. Alas, my lord, I know not where she is.

Orlan. Run to Charlemagne, spare for no cost;
Tell him, Orlando sent for Angelica.

Org. Faith, I'll fetch you such an Angelica as you never saw before.

[Exit Orgalio.]

Orlan. As though that Sagittarius in his pride
Could take brave Leda from stout Jupiter!

And yet, forsooth, Medor, base Medor durst

= ie. "find her".

123-4: an unfinished thought: "or else the eternal torments suffered by those famous victims of hell... (will be nothing compared to the pains I will inflict on you!)

Ixion = Ixion's father-in-law tried to extort Ixion's wedding presents from him, and in revenge Ixion invited the man to his home, wherein he caused his father-in-law to fall into a pit filled with fire; Ixion was pardoned by Jupiter, who invited him to a feast, but Ixion repaid his host by trying to seduce Jupiter's wife Juno. He was punished by being tied by his hands and feet to a wheel which forever spun around in the underworld.

Ixion is pronounced with the stress on the second syllable: ix-I-on.

The rolling stone = Sisyphus was a king of Corinth and a shady character; for any of a number of offenses (including attacking and killing travelers with a large stone), Sisyphus was condemned to eternally push an enormous block of marble up a hill, after which the block always slid or rolled back down the hill.

the tubs of the Belides = Danaus, the king of Argos, had 50 daughters (known as the Danaides, after their father; but Greene follows Ovid in calling the daughters the Belides, after their grandfather), whom he allowed to marry the 50 sons of his brother Aegyptus; suspecting his sons-in-law of plotting against him, Danaus ordered his daughters to slay their husbands on their wedding night; all but one did so. The Danaides' ultimate fate was to pour water into vessels (tubs) full of holes for all eternity.

In contemporary poetry, Belides was stressed on its first syllable, but the name is situated here to suggest the stress is on its second.

= "spend whatever money is necessary (to do this is as promptly as possible)."

132-3: Orgalio has a plan.

Faith = truly.

137-8: a mocking line: Orgalio has as great a chance to find Angelica as Sagittarius had to steal Jupiter's beloved Leda away from him. Another Greene invention.

Sagittarius = identified in Greek mythology as Chiron, a centaur, one of the famous race of half-horse half-humans. Zeus placed Chiron into the sky, where he became the constellation Sagittarius, the "archer".

pride = arrogance.
brave = wonderful.
stout = proud, firm, resolute.

Leda and Jupiter = Jupiter notoriously raped the maiden Leda while in the guise of a swan, leading to the birth of the future Helen of Troy.

= in truth. = dares.
Attempt to revivify Orlando of his love. —

Sirrah, you that are the messenger of Jove,

You that can sweep it through the milk-white path
That leads unto the senate-house of Mars,

Fetch me my shield tempered of purest steel,
My helm forged by the Cyclops for Anchises' son.

And see if I dare not combat for Angelica.

Re-enter Orgalio, with Tom dressed like Angelica.

Org. Come away, and take heed you laugh not.

Tom. No, I warrant you; but I think I had best go back and shave my beard.

Org. Tush, that will not be seen.

Tom. Well, you will give me the half-crown ye promised me?

Org. Doubt not of that, man.

Tom. Sirrah, didst not see me serve the fellow a fine trick, when we came over the market-place?

Org. Why, how was that?

Tom. Why, he comes to me and said, "Gentlewoman, wilt please you take a pint or a quart?" "No gentlewoman," said I, "but your friend and Dority."

140-2: Orlando addresses the messenger god Mercury, asking him to bring Orlando new weapons forged by the gods with which to do battle.

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. 

144: Orlando describes Mercury as capable of flying swiftly across.

145: the blacksmith god Vulcan employed members of the race of one-eyed giants known as Cyclops to work in his shop under Mt. Etna.

146: Orlando describes Mercury as capable of sweeping across the Milky Way galaxy, a trip which would lead him to the god of war's council chamber.

148: 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).

150: Orgalio warns Tom to play his role seriously.

152: 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).

158: 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).

160: 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).

162: 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).

164: 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).

166: 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).

168: 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).
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. 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.¹

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.¹ = splendidly.

198: Tom, marry, am I.

= 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.
Tom. Marry, sir, he is drinking a pint or a quart.

Orlan. Why, strumpet, worse than Mars his trothless love.

Falser than faithless Cressida!

Strumpet, thou shalt not scape.

Tom. Come, come, you do not use me like a gentlewomen: and if I be not for you, I am for another.

Orlan. Are you? that will I try.

[Beats him out, and exit, followed by Orgalio.]

SCENE VII.

India.

Enter the Twelve Peers of France, with drum and trumpets.

Ogier. Brave peers of France, sith we have passed the bounds,

Whereby the wrangling billows seeks for straits
To war with Tellus and her fruitful mines;

Sith we have furrowed through those wandering tides

206: Tom, perhaps growing fearful, tries to avoid answering Orlando.

= 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 Cressida and Troilus had pledged eternal love for each other, but then Cressida fell in love with, and promised herself to, the Greek commander Diomedes.

Falser = more faithless.

= ie. escape.

= treat.

= if.

= test.

Scene VII: the setting of the play becomes confused, as the characters begin to allude to their presence in India!

Entering Characters: Charlemagne's legendary leading knights, known collectively as the Twelve Peers, 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:

1. Ogier = a count. Ogier the Dane was not accounted among the original Twelve Peers, but was named as one of the peers in some later works.

2. Namus = Duke Naimes was Charlemagne's wisest advisor.

3. Oliver = unlike his friend Roland (ie. Orlando), who was recklessly bold, the great warrior Oliver, whose sword's name was Halteclere, was wise and cautious.

4. Turpin = actually the Archbishop of Rheims, Turpin was also a great fighter, slaying over 400 Saracens at the Battle of Rencesvals.

1: sith…bounds = "since we have crossed the boundaries (of France or the oceans)".

2-3: a poetic description of the stormy seas: "upon which (whereby) the clamorous (wrangling) waves seek a path to contend against the earth goddess Tellus and her rich mines."

Tellus = Roman equivalent of the Greek Gaia, the goddess of the earth itself.

4-5: Sith…seas = ie. poetically, "since we have ploughed
Of *Tyrrhene* seas, and made our *galleys* dance through the Mediterranean (*Tyrrhene*) Sea".  
*galleys* = single-decked vessels, propelled by both oars and sails.¹

6: ie. "on the tops (crests) of the waves (billows) of the northern seas".

*Hyperborean* = *Hyperborea* was the name used to describe a mythological utopian society located in the extreme north.¹⁴

7: that challenge (ie. encounter) the rivers of the east (*occident*).

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.

*clime* = region.  
*sought-to = visited.*¹  
*hurtful gold = gold* is detrimental because of its corrupting nature.

= avenge. = ie. Orlando; *lamp* = light or torch.  
= thrown into figurative darkness (ie. maddened) via.

13: poetically, "though he has lost his wits".  
14: "yet we love and honour Orlando as we did before."  
15: ie. "and since we might run into him".  
= "brought about his disgrace."

= dressed as pilgrims (see the next note at line 24 below).

24: *palmers = a palmer* 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.¹

*hard at hand = nearby.*

= ie. "dispel our uncertainty."

28: *Lordings, we greet you well.*  
= ie. military camp. = ie. king.  
= "who is he who*. = molest.¹  
= "one (in) whom". = mingle, exist together.¹

38-41: with Rodomont slain, Sacripant has turned on his
Wars on Marsilius, and, Rodomont being dead, 
Hath levied all his men, and traitor-like
Assails his lord and loving sovereign:

And Mandricard, who late hath been in arms
To prosecute revenge against Marsilius,
Is now through favours past become his friend.
Thus stands the state of matchless India.

Ogier. Palmer, I like thy brave and brief discourse;
And, couldst thou bring us to the prince's camp,
We would acknowledge friendship at thy hands.

Marsil. Ye stranger lords, why seek ye out Marsilius?

Oliver. In hope that he, whose empire is so large,
Will make both mind and monarchy agree.

Marsil. Whence are you, lords, and what request you here?

Namus. A question over-haughty for thy weed,
Fit for the king himself for to propound.

Mand. O, sir, know that under simple weeds

The gods have masked: then deem not with disdain
To answer to this palmer's question,
Whose coat includes perhaps as great as yours.

Ogier. [Aside to Peers]
Haughty their words, their persons full of state;
Though habit be but mean, their minds excel. −
Well, palmers, know
That princes are in India arrived,
Yea, even those western princely Peers of France
That through the world adventures undertake,
To find Orlando late incensed with rage.
Then, palmers, sith you know our styles and state.
Advise us where your king Marsilius is.

Marsil. Ye stranger lords, why seek ye out Marsilius?

Ogier. Palmer, I like thy brave and brief discourse;
And, couldst thou bring us to the prince's camp,
We would acknowledge friendship at thy hands.

Marsil. Whence are you, lords, and what request you here?

Namus. A question over-haughty for thy weed,
Fit for the king himself for to propound.

Mand. O, sir, know that under simple weeds
Marsil. Lordings of France, here is Marsilius,  
That bids you welcome into India,  
And will in person bring you to his camp.

[Marsilius removes disguise.]

Ogier. Marsilius! and thus disguised!

Marsil. Even Marsilius and thus disguised,  
But what request these princes at my hand?

Turp. We sue for law and justice at thy hand:  
We seek Angelica thy daughter out,  
That wanton maid, that hath eclipsed the joy  
Of royal France, and made Orlando mad.

Marsil. My daughter, lords! why, she's exiled;  
And her grieved father is content to lose  
The pleasance of his age to countenance law.

Oliver. Not only exile shall await Angelica,  
But death and bitter death shall follow her.  
Then yield us right, Marsilius, or our swords  
Shall make thee fear to wrong the Peers of France.

Marsil. Words cannot daunt me, princes, be assured;  
But law and justice shall overrule in this.  
And I will bury father's name and love.  
The hapless maid, banished from out my land,  
Wanders about in woods and ways unknown:  
Her, if ye find, with fury persecute;  
I now disdain the name to be her father.  
Lords of France, what would you more of me?

Ogier. Marsilius, we commend 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.

[Exeunt.]

SCENE VIII.  
The Same Woods.

Enter Orlando like a poet, and Orgalio.

Orlan. Orgalio,  
Is not my love like [to] those purple-coloured swans
That gallop by the coach of Cynthia?

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.3
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.1

10 Org. It is, my lord.

12 Orlan. Then go thy ways, and climb up to the clouds,

And tell Apollo that Orlando sits Making of verses for Angelica.

= 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 Deianira by shooting Nessus with a poisoned arrow. Nessus, in revenge, told Deianira 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 Deianira. 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.

= finely dressed.¹

= cross. = ancient city on the east bank of the Nile in Nubia in modern Sudan;¹ Meroe 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 hill in line 19 to isle.

= the OED guesses, "abounding in lakes or pools".

21: Orlando threatens to pull the lyre (an ancient precursor to the harp) out of Apollo's (the minstrel's) hands. 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 minstrel is Orpheus.

= Proserpine, 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).

24-25: Orgalio continues to humour his boss.

26

Enter a Fiddler.

34

Entering Character: the Fiddler is likely Tom. See the note at line 37 below.

37: Orgalio had paid Tom to impersonate Angelica back at Scene VI.148ff.

= how.

41-42: even with…hand = in a moment, ie. very quickly.¹

= "would deceive", ie. "are trying to kid".

= if. = ie. "tell me".

46: groat = a coin worth four pennies, proverbially referred to to indicate a paltry or insignificant amount or value.

pains = effort.

= a bit of merry music.
**Fiddler.** Why, he is mad still, is he not?

**Org.** No, no: come, play.

**Fiddler.** At which side doth he use to give his reward?

**Org.** Why, of any side.

**Fiddler.** Doth he not use to throw the chamberpot sometimes? 'Twould grieve me he should wet my fiddle-strings.

**Org.** Tush, I warrant thee.

[Fiddler plays and sings any odd toy, and Orlando wakes.]

**Orlan.** Who is this? Shan Cuttelero! Heartily welcome, Shan Cuttelero.

**Fiddler.** No, sir, you should have said "Shan the Fidideldero."

**Orlan.** What, hast thou brought me my sword?

[Takes away his fiddle.]

**Fiddler.** A sword! no, no, sir, that's my fiddle.

**Orlan.** But dost thou think the temper to be good? And will it hold

When thus and thus we Medor do assail?

[Strikes and beats him with the fiddle.]

**Fiddler.** Lord, sir, you'll break my living! — You told me your master was not mad.

**Orlan.** Tell me, why hast thou marred my sword? The pummel's well, the blade is curtalled short:

Villain, why hast thou made it so?

[Breaks the fiddle about his head.]

**Fiddler.** O Lord, sir, will you answer this?

[Exit Fiddler.]

Enter Melissa with a glass of wine.

**Orlan.** Orgalio, who is this?

62: *Tush* = common exclamation of disparagement.

*I warrant thee* = "I assure you (he will not do that)."

= any piece of light music.¹

= Shan is an Irish name, and like Shane, a variation of Sean;¹⁵ *Cuttelero* seems to be a playfully internationalized version of *cutter*, meaning a bully or cut-throat.¹ Collins suggests the Orlando's name for the Fiddler is akin to calling him "Jack the Cut-purse".

82: *pummel's* = the pummel, ie. pommel, is the knob at the end of the sword.¹

*curtalled* = curtailed, an alternate form, ie. cut.

89: *pummel's* = the pummel, ie. pommel, is the knob at the end of the sword.¹

= "take responsibility for", "compensate (me) for".

**Entering Character:** *Melissa* is a sorceress.
Org. Faith, my lord, some old witch, I think.

Melis. O, that my lord would but conceit my tale!

Then would I speak and hope to find redress.

Orlan. Fair Polyxena, the pride of Ilion.

Fear not Achilles' over-madding boy; Pyrrhus shall not, &c.

Souns, Orgalio, why sufferest thou this old trot to come so nigh me?

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

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

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

Orlan. What's here? The paltry bottle that Daríus quaffed?

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

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

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

107-9: Orlando addresses Melissa as if she were Polyxena, daughter of King Priam of Troy (Ilion). Pyrrhus, 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 altar (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.

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.

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

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.
What shews are these,  
That fill mine eyes with view of such regard  
As Heaven admires to see my slumbering dreams!

Skies are fulfilled with lamps of lasting joy,  
That boast the pride of haught Latona's son,  
He lighteneth all the candles of the night.

Mnemosyne hath kissed the kingly Jove,  
And entertained a feast within my brains,  
Making her daughter[s] solace on my brow.

Methinks, I feel how Cynthia tunes conceits  
Of sad repent, and melloweth those desires  
That frenzy scare had ripened in my head.

Atè, I'll kiss thy restless cheek a while,  
And suffer vile repent to bide control.

[Orlando lies down again.]

Melis. O vos Silvani, Satyri, Faunique, deoeque,  
Nymphoe Hamadryades, Dryades, Parcoequae potentes!  
O vos qui colitis lacusque locosque profundos,  
Infernusque domus et nigra palatia Ditis!  
Tuque Demogorgon, qui noctis fata gubernas,  
Qui regis infernum solium, coelumque, solumque!  
Exaudite preces, filiasque auferte micantes;

= ie. shows, a common alternate form.  
= ie. sights.¹  
= is astonished.

139-141: the heavens are lit with stars (lamps, candles of the night), which are in turn illuminated by the sun (ie. Apollo, the sun god, who was the son of the goddess Latona.  
haught = exalted.¹  
boast the pride = "display the glory" (Hayashi, p. 89, quoting W.W. Greg).  
He = Dyce emends He to Who, which he borrowed from Alleyn's script.

142-4: Orlando theorizes that his visions were inspired by the beneficent gods.  
Mnemosyne = goddess of words and memory, whose daughters (line 144) were the nine Muses, deities who acted as the protectresses of the arts, and often referred to as inspirers of artists.

The quarto prints the first word of line 142 as Nymosene, normally emended as here to Mnemosyne, which the era's poetry allows four syllables, perhaps, meh-NE-mo-syne.  
solace = a verb: "entertain (me)".¹

145-7: Orlando describes Cynthia (the personified moon goddess) as singing songs of repentance, which have dimished the mad ideas that had developed in his brain during his period of insanity.  
melloweth = tones down.¹  
frenzy scare had = "delirium had only just"; the quarto prints frenzies scares had, which most editors agree should be emended as shown, but frenzy's scares had is also a possible interpretation.

148: the goddess Atè, already mentioned multiple times, led individuals to do things which would bring harm to themselves.

149: "and put up with the feeling of wretched repentance as I await (bide) the return of sanity."  
control = restraint, the ability to manage and direct one's actions.

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.

153-162: Latin:  
"O, you Sylvan deities, Satyrs, Fauns and Goddesses, Nymphs, Wood-nymphs, Driadés and Mighty Fates, O you who dwell in lakes and deep places, Infernal homes, and the black palaces of Dis: And you, Demogorgon, who governs the Fates of the night, Who rule the underworld, and sun, and earth amid Heaven, Hear my prayers, leave your twinkling daughters.
In caput Orlandi celestes spargite lymphas,
Sprinkle, quis misere revocet rapta per umbras
Orandi infelix anima.

Sprinkle celestial waters on Orlando's head,
Sprinkle, that Orlando's unhappy soul,
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.

Sylvan = of the woods.
Satyrs / Fauns = Satyrs and Fauns were rural male deities combining features of both man and goat.
Nymphs = semi-divine female spirits that inhabited woods, streams, etc.
Driades = nymphs associated specifically with trees.
Dis = alternate name for Pluto, god of Hades.
Demogorgon...Fates = a particularly vicious demon of the underworld. Demogorgon was described in some 16th century works as being the master of the Fates.
twinkling daughters = ie. the stars.
cestial waters = ie. heavenly, and hence healing, waters.

[Then let music play before him, and so go forth.]

Orlan. What sights, what shews, what fearful shapes are these?
More dreadful than appeared to Hecuba
When fall of Troy was figured in her sleep!

Juno, methought, sent down from Heaven by Jove,
Came swiftly sweeping through the gloomy air;
And calling Fame, the Satyrs and the Nymphs,
She gave them vials full of heavenly dew.

With that, mounted on her parti-coloured coach,
Being drawn with peacocks proudly through the air,
She flew with Iris to the sphere of Jove.
What fearful thoughts arise upon this show! −
What desert grove is this? How thus disguised?
Where is Orgalio?

167-8: while pregnant with Paris, the Trojan queen Hecuba 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.
figured = imagined, saw in her mind, ie. dreamed.

= queen of the gods, and wife of Jupiter.

170-2: Alleyn's script provides some extra (and slightly modified) lines here:

[line 170] Came swiftly sweeping through the gloomy air;
And calling Iris, sent her straight abroad
To summon Fauns, the Satyrs, and the Nymphs,
The Dryadës, and all the demigods,
To secret council; [and, their parle past
[172] She gave them vials full of heavenly dew.

Iris = Juno's personal messenger goddess.
demigods = beings with one mortal and one divine parent.
their parle past = their conference having finished.

= multi. = chariot.
174: peacocks were sacred to Juno, and were often imagined to pull her chariot.
= vision.

177-8: Orlando wonders where he is, why he is dressed the way he is, and where his servant is: he has recovered
Org. Here, my lord.

Orlan. Sirrah, how came I thus disguised, like mad Orestes, quaintly thus disguised?

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

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

Melis. A Fury, sure, worse than Megaera was, that reft her son from trusty Pylades.

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

Melis. Time not affords to tell each circumstance:

But thrice hath Cynthia changed her hue.

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

Performing strange and ruthless strategems,
All for the love of fair Angelica,
Whom thou with Medor didst suppose played false.

But Sacripant had graven these roundelays,
To sting thee with infecting jealousy:

The swain that told thee of their oft converse,

Was servant unto County Sacripant;

And trust me, Orlando, Angelica,

Though true to thee, is banished from the court,

And Sacripant this day bids battle to Marsilius.

The armies ready are to give assail;

And on a hill that overpeers them both

Stand all the worthy matchless Peers of France,

Who are in quest to seek Orlando out.

his senses!

desert = deserted, uninhabited.

183: mad Orestes = see the note above at Scene IV.410.

quaintly = strangely or remarkably.

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.

187 = 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.

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) as it does so.

206 = wandered aimlessly. = Dyce assumes that launds was the intended word here, since launds was used together with groves at Scene IV.106-7.

209 = pity-deserving. = violent deeds.

209 = engraved, a monosyllable: gra'n.

= ie. infectious.

= shepherd. = frequent conversations or discourse.

= offers or challenges to battle, a common expression.

= attack.

= overlooks.

= ie. "find you."
Muse not at this, for I have told thee true.
I am she that cured thy disease.
Here take these weapons, given thee by the Fates,
And hie thee, county, to the battle straight.

Orlan. Thanks, sacred goddess, for thy helping hand.
Thither will I hie to be revenged.

[Exeunt.]

SCENE IX.

A Battlefield.

Alarums.

Enter Sacripant crowned,
and pursuing Marsilius and Mandricard.

Sacr. Viceroyds, you are dead:

For Sacripant, already crowned a king,

Heaves up his sword to have your diadems.

Marsil. Traitor, not dead, nor any whit dismayed;
For dear we prize the smallest drop of blood.

Enter Orlando, with a scarf before his face.

Orlan. [To Marsilius and Mandricard] Stay, princes,
Base not yourselves, to combat such a dog.

Mount on your courserds, follow those that fly,
And let your conquering swords be tainted in their bloods:
Pass ye, for him he shall be combated.

[Exeunt Marsilius and Mandricard.]

Sacr. Why, what art thou that brav'st me thus?

Orlan. I am, thou see'st, a mercenary soldier,
Homely [attired], yet of such haughty thoughts,
As naught can serve to quench th' aspiring thoughts, = nothing. = Dyce, assuming thoughts was accidentally copied by the printer from the previous line, emends thoughts to flames, which appears in Alleyn, and goes better with quench.

That burn as do the fires of Sicily. = ie. with such heat and violence as do the fires of Mt. Etna.

Unless I win that princely diadem, = ie. ill-fitting or ill-appearing.

That seems so ill upon thy coward's head.

Sacr. Coward!

To arms, Sir Boy! I will not brook these braves.

If Mars himself even from his fiery throne
Came armed with all his furnitures of war.

[They fight. Orlando overcomes Sacripant.]

O villain! thou hast slain a prince.

Orlan. Then mayst thou think that Mars himself came down,
To vail thy plumes and heave thee from thy pomp.

Proud that thou art, I reck not of thy gree.

But I will have the conquest of my sword,
Which is the glory of thy diadem.

Sacr. These words bewray thou art no base-born Moor.

But by descent sprung from some royal line:
Then freely tell me, what's thy name?

Orlan. Nay, first let me know thine.

Sacr. Then know that thou hast slain Prince Sacripant.

Orlan. Sacripant!

Then let me at thy dying day entreat,
By that some sphere wherein thy soul shall rest,
If Jove deny not passage to thy ghost,
Thou tell me
Whether thou wrong'dst Angelica or no?

Sacr. O, that's the sting that pricks my conscience!
O, that's the hell my thoughts abhor to think!

I tell thee, knight, for thou dost seem no less,
That I engraved the roundelayes on the trees,
And hung the schedules of poor Medor's love,

= cast down.² = toss, ie. overthrow. = vainglory.¹

39: "arrogant as you are, I do not care about your rank".

Proud that thou art = Dyce prefers Alleyn's Prove what thou art, meaning, "no matter what you claim to be", which may make more sense.

gree = ie. degree.

= 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.

=ie. "ask you".

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".

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.

= papers or parchments, ie. documents.
Intending so to breed debate
Between Orlando and Angelica:
O, thus I wronged Orlando and Angelica!
Now tell me, what shall I call thy name?

Orlan. Then dead is the fatal author of my ill.
Base villain, vassal, unworthy of a crown,
Know that the man that struck the fatal stroke,
Is Orlando, the County Palatine,
Whom fortune sent to quittance all my wrongs.
Thou foiled and slain, it now behoves me straight
To hie me fast to massacre thy men:
And so, farewell, thou devil in shape of man.

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

[Exit Orlando.]

Sacr. Hath Demogorgon, ruler of the Fates.

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

= 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.
straight = immediately.
= 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; it wasn't until the
Ending the scene of all my tragedy:

This day, this hour, this minute ends the days Of him that lived worthy old Nestor's age.

Phoebus, put on thy sable-suited wreath, Clad all thy spheres in dark and mourning weeds:

Parched be the earth, to drink up every spring: Let corn and trees be blasted from above; Heaven turn to brass, and earth to wedge of steel, The world to cinders. Mars, come thundering down, And never sheath thy swift-revenging sword, Till, like the deluge in Deucalion's days,

The highest mountains swim in streams of blood. Heaven, earth, men, beasts, and every living thing, Consume and end with County Sacripant!

Enter Marsilius, Mandricard, and the Twelve Peers, with Angelica.

Marsil. Fought is the field, and Sacripant is slain, With such a massacre of all his men, As Mars, descending in his purple robe, Vows with Bellona in whole heaps of blood To banquet all the demigods of war.

Mand. See, where he lies slaughtered without the camp, And by a simple swain, a mercenary, Who bravely took the combat to himself: Might I but know the man that did the deed, I would, my lord, eternize him with fame.

Ogier. Leaving the factious county to his death, Command, my lord, his body be conveyed mid-17th century that thread became more commonly used than threed.

86: dying Elizabethan stage-characters often compared their final moments to the conclusion of a stage tragedy, an always delightful self-reference.

87: Sacripant feels he deserves to have been permitted to live to be as old as Nestor, the famous and aged Greek warrior who took part in the Trojan War.

88-89: Sacripant asks the sun-god Phoebus to dress (clad) the universe in black mourning clothing (weeds).

sable-suited wreath = black garland of flowers, worn in mourning; sable-suited literally means "dressed in black".

spheres = 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.

90-98: since he himself must die, Sacripant calls for the entire earth, and every living thing on it, to be destroyed. = withered, ruined.

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 Deucalion, 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.

= burn.

96: the highest mountains were thought to be so high that their tops could be seen where the earth sank beneath them.

= outside. = ie. soldier's camp.

= unpretentious, of low birth. = rustic. = ie. upon.

= make him immortally famous.

= mutinous, dissenting. = ie. Sacripant.
Unto some place, as likes your highness best.
See, Marsilius, posting thorough Africa.

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

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

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

Angel. Father, if I may dare to call thee so,
And lords of France, come from the western seas,
In quest to find mighty Orlando out,
Yet, ere I die, let me have leave to say,
Angelica held ever in her thoughts
Most dear the love of County Palatine.

What wretch hath wronged us with suspect of lust,
I know not, I, nor can accuse the man;
But, by the heavens, whereto my soul shall fly,
Angelica did never wrong Orlando.

I speak not this as one that cares to live,
For why my thoughts are fully malcontent;

And I conjure you by your chivalry.

You quit Orlando's wrong upon Angelica.

Enter Orlando, with a scarf before his face.

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

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

= pleasures.
120: posting = riding swiftly.
thorough = i.e. 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.
= 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 reign, 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.

= i.e. suspicion.

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

= because.

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
To entertain the glory of her love.

Orlan. Frenchman, for so thy quaint array imports, Be thou a Peer, or be thou Charlemagne,

Or hadst thou Hector or Achilles' heart,

Or never-daunted thoughts of Hercules,

The greatest brave Transalpine France can brook, —

In saying that sacred Angelica

Did offer wrong unto the Palatine.

Yet, for I see my princess is abused

I dare the proudest of these western lords

To crack a blade in trial of her right.


Follower of fond-conceited Phaëton,

Know'st thou to whom thou speak'st?

induced by trickery (wiled)\(^1\) 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.

"elegant clothing (array) suggests (you to be)".

"even if you were"; note that the still-disguised Orlando uses the disdainful thou in addressing his fellow Frenchmen.

156: ie. "or if you possessed the courage of Hector or Achilles"; Hector and Achilles were the greatest warriors of the Trojan and Greek sides of the Trojan war respectively.

= who.

= "to your face", ie. openly, plainly.

160: ie. "the most offensive utterance of defiance (brave) a Frenchman can endure (brook)".

Transalpine = 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 Cis-alpine, meaning "this side of the Alps" (from the French point of view!) appearing here instead.

= because.

166-7: Orlando challenges any of the Peers to a duel.

these western lords = Orlando differentiates his foes from his own implied identity as an Indian or Moor.

in trial of her right = 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.

Mandricard thus suggests Orlando is taking on more than he can handle, practically seeking his own destruction.

fond-conceited = silly-minded.\(^4\)

Note line 170's pleasing alliteration.
Marsil. Brave soldier, for so much thy courage says.
These men are princes dipt within the blood
Of kings most royal, seated in the west,
Unfit t’accept a challenge at your hand:
Yet thanks that thou wouldst in thy lord’s defence
Fight for my daughter; but her guilt is known.
Angel. Ay, rest thee, soldier, Angelica is false.—
False, for she hath no trial of her right:
Soldier, let me die for the miss of all.
Wert thou as stout as was proud Theseus,
In vain thy blade should offer my defence;
For why these be the champions of the world,
Twelve Peers of France that never yet were foiled.
Orlan. How, madam, the Twelve Peers of France!
Why, let them be twelve devils of hell,
What I have said, [thereto] I’ll pawn my sword,
To seal it on the shield of him that dares,
Malgrado of his honour, combat me.
Oliver. Marry, sir, that dare I.
Orlan. Y’ar a welcome man, sir.
Turp. Chastise the groom, Oliver, and learn him know
We are not like the boys of Africa.
Orlan. [To Turpin] Hear you, sir?
You that so peremptorily bad him fight,
Prepare your weapons, for your turn is next:
’Tis not one champion that can discourage me.
Come, are ye ready?
[He fights first with one, and then with the other,
and overcomes them both.]
So, stand aside:—
And, madam, if my fortune last it out,
I’ll guard your person with Twelve Peers of France.
Ogier. [Aside]
O Ogier, how canst thou stand, and see a slave
Disgrace the house of France? — Sirrah, prepare you;
= ie. "suggests you are".
174-6: Marsilius kindly points out that according to the
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.
= ie. stand down. = disloyal.
181: perhaps spoken with bitterness: "because I do not get
any legitimate trial to determine my guilt or innocence."
182: Angelica projects a Christ-like image in her willingness
to die for the mistakes or misdeeds made by all who unfairly
condemned her.
miss = wrongdoing, sin.¹
= valiant. = one of the greatest of Greek mythological
heroes. = ie. be offered in.
= because. = ie. the Twelve Peers. = ie. greatest warriors. = defeated.
= an expression of disbelief; Orlando pretends not to recog-
nize his old companions.
= a monosyllable: de’ls.
190: Orlando will back up his words with his sword.
= despite (Malgrado) the fact that no Peer can with honour
meet him, because of his lower station, in single-combat.
= common oath.
= ie. "you are", an alternate form.
= "punish the low fellow". = "teach him to know".
= emphatically or confidently.¹ = "invited Oliver to fight
me".
207-8: Orlando fights and defeats, but does not wound or
kill, first Oliver, then Turpin.
= "good luck lasts".
= ie. "from the", implying "from all twelve of the".
= ie. stand aside, not take part in.
= proper form of address to one of lower rank.
For angry Nemesis sits on my sword
To be revenged.

Orlan. Well said, Frenchman! you have made a
goodly oration: but you had best to use your sword
better, lest I beswinge you.

[They fight a good while, and then breathe.]

Ogier. Howsoe'er disguised in base or Indian shape,
Ogier can well discern thee by thy blows;
For either thou art Orlando or the devil.

Orlan. [Taking off his scarf]
Then, to assure you that I am no devil,
Here's your friend and companion, Orlando.

Ogier. And none can be more glad than Ogier is,
That he hath found his cousin in his sense.

Oliver. Whenas I felt his blows upon my shield,
My teeth did chatter, and my thoughts conceived,
Who might this be, if not the Palatine.

Turp. So had I said, but that report did tell
My lord was troubled with a lunacy.

Orlan. So was I, lordings; but give me leave awhile,
Humbly as Mars did to his paramour,
[When as his godhead wronged her with suspect,]
So to submit to fair Angelica. –

Pardon thy lord, fair saint Angelica,
Whose love, stealing by steps into extremes,
Grew by suspicion to a causeless lunacy.
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.

Angel. O no, my lord, but pardon my amiss; For had not Orlando loved Angelica,

Ne'er had my lord fall'n into these extremes, Which we will parle private to ourselves.

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

Her dear Orlando, settled in his sense.

Orlan. Thanks, my sweet love. – But why stands the Prince of Africa,

And Mandricard the King of Mexico,
So deep in dumps, when all rejoice beside?

First know, my lord, I slaughtered Sacripant, I am the man that did the slave to death;

Who frankly there did make confessiôn,
That he engraved the roundelays on the trees,
And hung the schedules of poor Medor's love.

Intending by suspect to breed debate

Deeply 'twixt me and fair Angelica:
His hope had hap, but we had all the harm;

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

What saith my gracious lord to this?

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

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

Angel. o no, my lord, but pardon my amiss; For had not Orlando loved Angelica,
Ne'er had my lord fall'n into these extremes, Which we will parle private to ourselves.
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Frolic, be merry: we will hasten home,
So soon as King Marsilius will consent
To let his daughter wend with us to France.
Meanwhile we'll richly rig up all our fleet
More brave than was that gallant Grecian keel
That brought away the Colchian fleece of gold.
Our sails of sendal spread into the wind;
Our ropes and tacklings all of finest silk,
Fetched from the native looms of labouring worms,
The pride of Barbary, and the glorious wealth
That is transported by the western bounds;
Our stems cut out of gleaming ivory;
Our planks and sides framed out of cypress-wood.

That bears the name of Cyparissus' change.

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

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

[Exeunt.]
# FOOTNOTES.

Footnotes in the text correspond as follows: