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presents

the Annotated Popular Edition of

A LOOKING GLASS for LONDON and ENGLAND

By Robert Greene
and Thomas Lodge

Written c. 1590

Earliest Extant Edition: 1594

Featuring complete and easy-to-read annotations.

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A LOOKING GLASS FOR LONDON AND ENGLAND

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DRAMATIS PERSONAE.

Royal Characters of Ninivie (Nineveh):

Rasni, King of Ninivie.

Remilia, sister to Rasni.

King of Cilicia.

King of Crete.

King of Paphlagonia.

Alvida, wife to the King of Paphlagonia.

Other Characters of Ninivie:

Thrasybulus, a young gentleman, reduced to poverty.

Alcon, a poor man.

Samia, wife to Alcon.

Radagon, his son, and minion of Rasni.

Clesiphon, his son.

Usurer.

Judge.

Lawyer.

Smith.

Smith's Wife.

Adam, his apprentice.

1st Ruffian.

2nd Ruffian.

1st Searcher.

2nd Searcher.

A Man in devil's attire.

Other Characters, Supernatural and Otherwise:

Oseas, a Prophet.

Jonas, a Prophet.

An Angel.

An Evil Angel.

Governor of Joppa.

Master of a Ship.

INTRODUCTION to the PLAY.

A Looking Glass for London and England is an entertaining and satisfying play, despite its strained moralizing, warning the members of its audience to reform their wicked ways before the imminent Judgment Day arrives.

The delightfulness of the play is due largely to the sheer variety of elements incorporated by the authors, Robert Greene and Thomas Lodge: we find within the drama's bounds an extensive portrait of a dissolute Assyrian king and his court, a recounting of the biblical story of Jonah, and a series of comic interludes featuring low-brow characters who, though ostensibly of Middle-Eastern origin, are thoroughly English.

In addition, you may wish to note the extensive use of special effects demanded by the script's stage directions, including a whale belching Jonah forth onto the stage. Throw in some supernatural slayings and incest, and - who can resist such a work?

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 has been reinstated.

NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors refers to the notes supplied by these scholars for their editions of this play. Their works are cited fully below.

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

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.

Ladies, Magi, Merchants, Sailors, Lords, Attendants, etc.

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

3. Collins, J. Churton. *The Plays and Poems of Robert Greene*. Oxford: The Clarendon Press, 1905.

4. Dyce, Rev. Alexander. *The Dramatic and Poetical Works of Robert Greene and George Peele*. London: George Routledge and Sons: 1874.

5. Dickinson, Thomas H., ed. *Robert Greene*. London: T. Fisher Unwin, 1909?

6. Lockyer, Sr., Herbert, general editor. *Nelson's Illustrated Bible Dictionary*. Nashville: Thomas Nelson Publishers, 1986.

7. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.

NOTES.

A. Inspiration for *A Looking Glass*.

A weird genre of 16th century English letters was what we might call Admonition Literature: these were tracts that warned their English readers to reform their ways, before it was too late, and the Lord arrived and sentenced them to hell forever. One example was 1573's *A Larum Bell for London, with a Caveat or Warning to England*, written by one John Carr, "citizen of London".

It was an earlier monograph from 1565, however, that may have provided the inspiration for Robert Greene and Thomas Lodge to write *A Looking Glass*, William Birch's *A Warning to England, Let London Begin to Repent their Iniquity, and Flie from their Sin*.

The tome is a brief one, clocking in at barely 700 words; but Birch's publication contains the following fascinating, and perhaps not coincidental, verse (spelling modernized, and emphasis added):

*But that happy city **Ninivie**, among all the rest,
They heard **Jonas** his preaching when he came thither:
Repenting straight ways, and of **GOD** they were blessed,
A goodly **mirror to LONDON**, if they would consider.*

B. Publishing History and Authorship.

A Looking Glass for London and England was first published in a 1594 quarto, then reprinted in 1598, 1602 and 1617.

The quartos attribute authorship to both **Robert Greene** and **Thomas Lodge**. There appears to be no consensus regarding who is responsible for which parts of the play.

We may note that in 1584, Lodge published a work in which he inveighed against predatory lending practices, so that it seems likely he had a heavy hand in writing the early scenes involving the Usurer; similarly, Lodge was an experienced international traveler, so it is thought that he wrote some of the passages containing extended sea-faring language.

On the other hand, identifiable Greene-isms are sprinkled throughout the play, indicating Greene's contributions were significant as well.

It seems unlikely that a definitive accounting of responsibilities will be forthcoming anytime soon.

C. Historical Setting of *A Looking Glass*.

Although *A Looking Glass* can in no way be said to constitute an historical drama, we provide here a brief summary of the actual events that form the background to our play.

The **Assyrian Empire** was birthed in the 12th century B.C. by Tiglath-Pileser I. A brief period of great international power was followed by a lengthier intermission of decline, after which fortunes revived under the leadership of a number of strong kings, including Ashurnasirpal (ruled 884-860 B.C.) and his son Shalmaneser III.

The Jewish homelands, in the meantime, were operating in this period as two distinct nations, **Judah** to the south, and **Israel** to the north. The great **King Jeroboam II**, a natural military leader, reigned in Israel for 41 years (793-753 B.C.), during which time he successfully expanded the boundaries

of Israel, which reached their greatest extent since the days of David and Solomon.

The 8th century B.C. in Israel was marked largely by economic and moral decline. It was during Jeroboam's rule that the biblical prophets **Hosea**, **Jonah** and **Amos** were active (the first two have major roles in our play), warning the Jews (in vain) to reform their sinful ways.

Israel's situation became increasingly precarious after Jeroboam's death; threatened by an increasingly aggressive Assyria, led now by **Tiglath-Pileser III** (745-727), and its kings butting heads with the leaders of other nations, including King Ahaz of Judah, Israel found itself being forced to pay tribute to Assyria.

Starting in 723 B.C., the Israeli **King Hoshea** refused to pay any more tribute. Israel was subsequently attacked by the new Assyrian Emperor, **Shalmaneser V** (727-722); after a long siege, the Israeli capital of **Samaria** was captured in 722. It was at this time that the Jews were first famously dispersed, as the Assyrians deported 27,000 Hebrews permanently away from their homeland, settling them in various parts of the empire.

Unsurprisingly, Greene and Lodge play fast and loose with the Bible's history. We find a fictional Assyrian King Rasni having conquered Israel, and capturing the real Israeli King Jeroboam, though the latter had died several years before the actual Assyrian siege of Samaria. There is no mention of the kingdom of Judah in the play.

Information in this note was adapted from *Nelson's Illustrated Bible Dictionary*, Thomas Nelson Publishers (1986).⁶

D. Uncovering A Looking Glass' Biblical Source.

Elizabethan authors had several options to choose from when quoting from the Bible. In comparing the texts from each version of the **Book of Jonah** (usually written **Jonas** in this period), we find that 16th century Bibles can be separated into two groups; within each group, the language of Jonah is nearly identical:

Group 1 Bibles: the **Coverdale** (1535), **Matthew** (1537) and **Great** (1539) Bibles; and

Group 2 Bibles: the **Geneva** (1561) and **Bishop's** (1568) Bibles.

Our authors clearly adapted language for the play's Jonas scenes from the first group of Bibles listed above; for example, the **Group 1** Bibles tell us that Jonah went *under the hatches* of the ship to Tarsus (Jonah 1:5), and in the play the Master of the ship relates that Jonas *did under hatches lie*; the **Group 2** Bibles, however, state that Jonah had *gone down into the sides of the ship*.

One more example will suffice: the **Group 1** Bibles relate that the Angel of the Lord asked Jonah in 4:4, "*Art thou so angry?*", the question appearing identically in Act V.iii.47 of our play. In the Group 2 Bibles, on the other hand, the question is printed as, "*Dost thou well to be angry?*"

Identifying which of the three **Group 1** Bibles was used by our authors is beyond the scope of our work. We can note that, as a historical matter, the **Coverdale** and **Matthew** Bibles were given *permission* to be distributed, but the **Great** Bible was the first to be *authorized* by the government for public use. The **Great** Bible was the version found most frequently in English churches, where volumes were famously chained to the pulpits: this version was hence also known as the **Chained Bible**.

We include in the annotations to the play various citations from the **Great Bible's Book of Jonah**, in order to give the reader the joy of discovering how closely the author of the Jonas scenes followed the Book's text; there is something pleasurable in picturing in our mind's eye either Robert Greene or Thomas Lodge sitting at a table, penning the play, with a copy of the **Great** (or **Coverdale** or **Matthew**) Bible opened in front of him to the **Book of Jonah**.

E. A Literary Discovery: The Source of Rasni's Name.

In *A Looking Glass*, the name of the Emperor of Assyria is **Rasni**. Since there appears to be no discussion from the play's commentators over the centuries regarding the source of this name, it has likely been assumed by all interested parties that the authors simply made up this name, perhaps for its slightly exotic ring.

However, a search of the Early English Online Database reveals that the name **Rasni** appears one other time in literature in the 16th century before it was used by the authors of our play: the location? the **Bishop's Bible** of 1568!

The **Bishop's Bible** seems to have been one of the primary sources for Biblical allusions and spelling by Elizabethan dramatists (though it was not the primary version used by Greene and Lodge for this play; see Note D above). George Peele's drama *David and Bethsabe*, for example, borrowed extensively from the **Bishop's Bible** in his retelling of the story of King David.

When one opens the cover of the **Bishop's Bible**, the very first thing one finds after the title page is 6 pages of genealogical diagrams with explanatory notes. Nestled in on the extreme right-hand edge of the third of these pages is a flowchart of Assyrian kings; and appearing in the second bubble is the name of **Rasni**.

This seems to be more than coincidence, and so we may reasonably posit that this is from where Greene or Lodge discovered, and then borrowed, the name of the Assyrian King.

F. Spelling of Proper Names in Our Edition.

It is the policy of our website to generally employ modern spelling in our plays, except in certain situations in which a quarto's original spelling of a word suggests a different pronunciation of that word; for example, where a 16th century edition of a play prints *shew* for *show* (two words with distinct pronunciations), we too will print *shew*. Our goal is to provide the reader with an opportunity to experience to a mild degree the language of the original text without burdening the reader with spelling that is so archaic as to drive him or her away from reading our plays.

In our edition of *A Looking Glass*, some of the spellings of otherwise familiar names will feel odd to the modern reader; we summarize the major examples here:

1. Nineveh (modern) vs. Ninivie (old): the name of the famous Assyrian capital was not typically spelled **Nineveh** in the 16th century; rather, we find in this period that **Ninive** and **Ninivie** were more common. The authors of *A Looking Glass* employed **Ninivie**, whose spelling suggests it was pronounced "NI-ni-vee", and so this is the spelling we employ.

Please note that we will use the spelling **Ninivie** when referring to the city in the play, but **Nineveh** when referring to the historical city.

2. Jonah (modern) vs. Jonas (old): similarly, Jonah's name was mostly spelled with an -s (**Jonas**) rather than an -h (**Jonah**) in the 16th century, and it is **Jonas** that we find in *A Looking Glass*, so we follow suit here as well (the great 16th century exception to this spelling is the **Geneva** Bible, in which **Jonah** is employed).

Please note that we will use the spelling **Jonas** when referring to the character in the play, but **Jonah** when referring to the historical Jonah, or citing from the Book of Jonah in the Bible.

3. Hosea (modern) vs. Oseas (old): the Group 1 Bibles (**Coverdale**, **Matthew** and **Great**) all spell the prophet's name **Oseas**; as we have determined in Note D above, one of these Bibles was the source used by our authors, and it is this spelling which our authors, and consequently we, adopt.

The **Geneva** Bible spells the prophet's name **Hosea**, and the **Bishop's Osea**.

G. Scene Breaks, Settings, and Stage Directions.

A Looking Glass for London and England 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 *A Looking Glass* into Acts and Scenes, or provide settings or asides. Act and scene breaks, settings and asides have been adapted primarily from Dickinson.⁵

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 Dickinson and Dyce.⁴

A LOOKING-GLASS FOR LONDON AND ENGLAND

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Earliest Extant Edition: 1594

ACT I.

SCENE I.

The Palace of Rasni in Ninivie (Nineveh).

*Enter Rasni, with the Kings of Cilicia, Crete and
Paphlagonia, from the overthrow of Jeroboam,
King of Jerusalem.*

Our Play's Setting: *A Looking Glass* takes place largely in the ancient Mesopotamian city of **Nineveh**, which sat on the Tigris River, near the city of Mosul in modern-day Iraq. Nineveh was the capital of the Assyrian Empire, which at its peak ruled over half-a-million square miles of territory.²⁹

In the late 16th century, the most common spelling of the name of Assyria's capital was **Ninivie**, followed by **Ninive**, then **Niniveh**. Our authors employed the most common form, **Ninivie**, which was likely pronounced *NI-ni-vee*, and we too have chosen to publish the play here with the original spelling.

When the Israeli king Hoshea refused to pay tribute to Assyria in 723 B.C., the Assyrian King Shalmaneser V (727-722 B.C.) attacked the Israeli capital of Samaria, which finally fell in 722, by which time Shalmaneser had been succeeded by Sargon II. The Assyrians then famously resettled thousands of conquered Israelites around the empire.⁶

The Bible suggests that God had permitted the Assyrians to conquer Israel as a means to punish its citizens for their wicked behaviour;⁶ the authors of *A Looking Glass* similarly use events of the play as a means to admonish the citizens of London to reform their evil ways, before God does to England what He did to Israel.

As a historical matter, *A Looking Glass* is completely a work of fiction. The authors have notably incorporated the well-known story of the prophet Jonah, which further places the time-frame of the play in the 8th century B.C.⁶

Entering Characters: **Rasni** styles himself the King of Ninivie, but he really is the emperor of the entire Assyrian Empire. Rasni's realm is comprised of numerous smaller kingdoms controlled by the Assyrians. Some of the deputy kings of Assyria enter the stage with Rasni.

Rasni is in a celebratory mood, as he has conquered Israel, overthrowing its ruler Jeroboam, and is just now returning home along with the subject kings who fought by

		his side. Jeroboam is Jeroboam II, who ruled Israel from 793-753 B.C. Jeroboam was a successful conqueror in his own right, and during his reign Israel enjoyed some economic prosperity, but below the surface, Israel suffered from a number of troubling trends: the poor were oppressed, the administrative state and legal system were corrupt, and religious observance had fallen off. ⁶
1	Rasni. So <u>pace ye on</u> , triumphant warriors;	It was in this period that the prophets Hosea, Amos and Jonah preached, futilely warning their countrymen to reform their sinful ways. Jonah (called Jonas) and Hosea (called Oseas) figure prominently in our play.
2	Make <u>Venus' léman</u> , armed in all his pomp, <u>Bash</u> at the brightness of your <u>hardy looks</u> ;	1-8: Rasni praises his deputy kings, who had participated with him in the overthrow of Jeroboam and the capture of Israel. <i>pace ye on</i> = "proceed, all of you": <i>ye</i> is the plural form of <i>you</i> . 2-3: "cause Mars (the god of war), even when he appears in all his majesty, and fully accoutered for war, to be embarrassed (<i>bash</i>) when he compares himself to you in your bold appearances (<i>hardy looks</i>) ² ."
4	For you, the <u>viceroys and the cavaliers</u> , That <u>wait on</u> Rasni's royal mightiness:	<i>Venus' leman</i> = Venus' lover, referring to Mars: though married to the crippled smith-god Vulcan, <i>Venus</i> famously and openly carried on an affair with Mars. The interesting word <i>leman</i> (which is stressed on its first syllable) is not a French borrowing, but rather a descendent of the Middle-English word <i>leof-man</i> . According to the OED, the word could be pronounced either as <i>lee-man</i> or <i>lemon</i> . ¹ = vice- or deputy-kings. = Dyce ⁴ emends to <i>are</i> . = knights. ¹ = attend.
6	Boast, petty kings, and glory in your fates,	6-8: Rasni's deputy kings should be proud that they have been lucky enough to have risen so high in stature as to be the associates of the great Rasni.
8	That <u>stars</u> have made your fortunes climb so high, To give attend on Rasni's excellence.	The ebulliently boastful Rasni follows the tradition set by Christopher Marlowe's Tamburlaine of the self-glorifying and exaggeratedly confident stage-conqueror and emperor. <i>line 7</i> : common reference to the role played by the <i>stars</i> in determining the fortunes of all individuals.
10	Am I not he that rules great Ninivie, <u>Rounded</u> with <u>Lycus'</u> silver-flowing streams?	10: <i>Rounded</i> = surrounded. <i>Lycus</i> = a river of Assyria that flows into the Tigris a little south of Nineveh; Nineveh is actually on the Tigris, and is not surrounded by the Lycus. ⁷
12	Whose city-large <u>diametri</u> contains, <u>Even</u> three days' journey's length from wall to wall;	11-12: Nineveh is so large that it takes three days to walk the length of its diameter, from the wall on one side of the city to the wall on its opposite side; from Jonah 3:3: " <i>Ninive was a great city unto God, namely, of three days journey</i> " (all Bible citations are from the <i>Great Bible</i> of 1539; spelling is modernized). We may note that most Bible commentators believe that the Bible's phrase <i>three days journey</i> refers to the length of time it took to traverse the city's circumference, not its diameter, a <i>three day's journey</i> being about 60 miles (one 17th century commentator, Matthew Poole, thought that this distance referred to the length of Jonas' trip to reach

		Nineveh). ³⁰ <i>diametri</i> = the authors employ the Latin word for <i>diameter</i> , or perhaps it is simply an error for <i>diameter's</i> common 16th century spelling, <i>diametre</i> . Nineveh's wall is thought to have been in reality of elliptical shape, about three miles long and one-and-a-half miles wide, giving it a perimeter of about eight miles. ⁶ <i>Even</i> = disyllable words with a medial <i>v</i> were usually pronounced in a single syllable, the <i>v</i> essentially omitted: <i>E'en</i> .
	Two <u>hundreth</u> gates carved out of <u>burnished</u> brass,	13: <i>Two hundreth</i> = two hundred; the use of <i>hundreth</i> for <i>hundred</i> was still common in the late 16th century, <i>burnished</i> = polished.
14	As glorious as the <u>portal</u> of the sun;	= gate; Rasni refers to the gate through which the sun-god passes to bear the sun across the sky each day.
	And, <u>for to deck</u> <u>Heaven's battlements</u> with pride,	15: <i>for to</i> = in order to, ¹ ie. so as to. <i>deck</i> = adorn. <i>Heaven's battlements</i> = the vault of the sky; ¹ <i>battlements</i> properly are fortified parapets atop castles and forts. ¹ <i>Heaven's</i> = generally a monosyllable, as here: <i>Hea'n</i> .
16	Six hundreth towers that <u>topless</u> touch the clouds. This city is the footstool of your king;	= literally or seemingly without top. ¹ 17: meaning that Nineveh is under Rasni's sole and complete control.
18	A hundreth lords do honour at my feet; My <u>sceptre</u> <u>straineth</u> both the <u>parallels</u> :	19: figuratively and hyperbolically, Rasni's empire stretches across all the lands between the Tropics of Cancer and Capricorn (<i>both the parallels</i>). <i>sceptre</i> = the king's rod of authority, hence meaning "authority" or "rule". ¹ <i>straineth</i> = controls, or perhaps stretches over, as would a fabric. ¹ <i>both the parallels</i> = <i>parallels</i> normally refers to the earth's lines of latitude (those drawn on a map in an east-west direction), ¹ but the use of <i>both</i> suggests a specific reference to the earth's Tropics of Cancer and Capricorn.
20	And now t' enlarge the <u>highness</u> of my power,	= extent, reach.
22	I have made <u>Judea's</u> monarch flee the <u>field</u> , And beat proud <u>Jeroboam</u> from his <u>holds</u> ,	21-22: Rasni has conquered Israel (<i>Judea</i>); <i>Jeroboam</i> has four syllables: <i>JE-ro-bo-am</i> . <i>field</i> = ie. battlefield. <i>holds</i> = fortresses.
	Winning from <u>Cadës</u> to <u>Samaria</u> .	23: <i>Cades</i> = according to Sugden, ⁷ <i>Cades</i> is the ancient city of <i>Kadesh-Naphtali</i> , mentioned in Judges, and whose location is uncertain, perhaps resting on the western shore of the Sea of Galilee. ⁸ <i>Samaria</i> = the capital city of the kingdom of Israel.
24	Great <u>Jewry's</u> God, that <u>foiled</u> <u>stout</u> <u>Benhadad</u> , Could not <u>rebat</u> the <u>strength</u> that Rasni brought;	24-25: the God of the Jews, who had defeated (<i>foiled</i>) the King of Syria (or Damascus), the arrogant (<i>stout</i>) Ben-Hadad, could not repulse (<i>rebat</i>) the army (<i>strength</i>) of Rasni. <i>Jewry</i> = common term for the Jewish people collectively. <i>stout</i> = could mean valiant or proud. ¹ <i>Benhadad</i> = there were several kings of Syria of this

26 For be he God in Heaven, yet, viceroys, know,
 Rasni is god on earth, and none but he.

28 **K. of Cilicia.** If lovely shape, feature by nature's skill

30 Passing in beauty fair Endymion's,
 That Luna wrapt within her snowy breasts,

32 Or that sweet boy that wrought bright Venus' bane,
 Transformed unto a purple hyacinth;

34 If beauty nonpareil in excellence,
 May make a king match with the gods in gree,

36 Rasni is god on earth, and none but he.

38 **K. of Crete.** If martial looks, wrapt in a cloud of wars,
 More fierce than Mars' lighteneth fro his eyes,
 40 Sparkling revenge and dire disparagement;

name; **Ben-Hadad II** had successfully raided the Jewish homelands for several years until Israel's King Ahab (ruled 873-853 B.C.) finally defeated him in battle and even captured him; the Syrian king's son and successor, **Ben-Hadad III**, was also defeated in three battles by the Israelite King Joash (ruled 798-782).⁶

= ie. "even if He is".

29ff: the attending kings engage in a round robin of nauseating flattery.

Cilicia = a land in south-eastern Asia Minor, sitting on the north-east corner of the Mediterranean Sea, and famously isolated and protected by the Taurus Mountains on its northern fringes. The Assyrians did in fact control Cilicia at the time of our play.⁹

line 29: "if gorgeous appearance, formed by a skillful nature"; objects formed naturally, ie. "by nature", were often contrasted with those things created by man, ie. "art".

30-31: ie. surpassing (*passing*) in attractiveness the comely Endymion, whom Luna loved".

Endymion (stressed on its second syllable: *en-DY-mi-on*) was a handsome shepherd-prince beloved by the moon-goddess **Luna**. The deity granted Endymion's wish to be gifted with eternal youth and immortality, so that he could spend the rest of time in perpetual slumber. Every night the moon-goddess visited Endymion in his bed in a cave on Mount Latmus in Caria.¹⁰

32-33: allusion to the beautiful mortal Adonis (*that sweet boy*), whom Venus loved desperately. 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 (more often identified in this period as *hyacinths*).

wrought bright Venus' bane = "who brought about Venus' woe".¹

= unparalleled, unrivaled.

= equal to. = degree, rank.

36: the last line of the King of Cilicia's speech matches that of Rasni at line 27 above; the King has also employed a rhyming couplet to finish off his speech.

38: **Crete** = the large Greek island in the Mediterranean Sea, south of the mainland of Greece. Crete was never part of any Assyrian Empire.

38-40: the King of Crete describes the warlike (*martial*) looks flashing from Rasni's eyes as fiercer than those of the god of war Mars; the emperor's military bearing also forecasts revenge on and dreadful disgrace or dishonour (*dire disparagement*)¹ to his enemies.

Mars = line 39 is unmetrical, so Dyce emends **Mars'** to **Mavors'**, *Mavors* being an alternate appellation for *Mars*; Dyce felt secure making this change, since *Mavors* appears later in the play as well.¹

If doughty deeds more haughty than any done,
 42 Sealed with the smile of Fortune and of Fate,
 Matchless to manage lance and curtal-axe;
 44 If such high actions, graced with victories,
 May make a king match with the gods in gree,
 46 Rasni is god on earth, and none but he.

48 **K. of Paph.** If Pallas' wealth –

50 **Rasni.** Viceroy, enough; peace, Paphlagon, no more.

See where's my sister, fair Remilia,

52 Fairer than was the virgin Dania
That waits on Venus with a golden show;

54 She that hath stol'n the wealth of Rasni's looks,
 And tied his thoughts within her lovely locks,

56 She that is loved, and love unto your king,
 See where she comes to gratulate my fame.

58 *Enter Radagon, with Remilia (sister to Rasni),*
 60 *Alvida (wife to the King of Paphlagonia),*
and Ladies, bringing a globe seated on a ship.

62 **Remil.** Victorious monarch, second unto Jove,

fro = from; most editors emend *fro* to *from*, but *fro* is a distinct word, according to the OED.

= noble.¹ = noble or lofty;¹ *haughty* is usually emended to *haught* for the sake of the meter.

42: both personified *Fortune* and *Fate* bring success to Rasni's actions.

43: none can match Rasni in his ability to wield either a *lance* or *curtal-ax*, a type of heavy, slashing sword.¹

45-46: the last two lines of the King of Crete's panegyric to Rasni match those spoken by the King of Cilicia above at lines 35-36.

48: the King of Paphlagonia barely can begin his speech before he is stopped by Rasni.

Paphlagonia = ancient district in north-central Anatolia, on the coast of the Black Sea. At its height, the Assyrian Empire did in fact extend to the southern shore of the Black Sea.

Pallas = common appellation for Athena, the goddess of wisdom.

50f: with the impending entrance of his attractive sister Remilia, Rasni interrupts the King of Paphlagonia.

peace = quiet.

= ie. there is. = beautiful.

52-53: Remilia is more beautiful than the mythological maiden *Danae* (here spelled *Dania*), 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 visited Danae disguised as a shower of gold (hence *golden show*, ie. spectacle of gold), which impregnated her.

line 53: this line's suggestion that Danae *waits on Venus* seems backward: Dyce approves an earlier commentator's suggested emendation of line 53 to "That Venus waits on with a golden shower", ie. Venus, as the goddess of love, metaphorically promoted the union of Jupiter and Danae, via the shower of gold.

That (line 53) = who.

54: figuratively, Rasni cannot take his eyes off his sister.

55: Rasni's thoughts are metaphorically entangled in Remilia's hair, ie. he cannot stop thinking about her.

= ie. by Rasni. = ie. and also loves.

= here. = salute.

Entering Characters: *Radagon* is one of Rasni's favourite advisors. *Remilia* is Rasni's beautiful sister. *Alvida* is the Queen of Paphlagonia. As the pinnacle of Mesopotamia's royalty, Remilia is attended by various regional queens and noblewomen.

The entering noblewomen bring with them a gift for the victorious emperor.

63-64: the only beings superior to Rasni are the major gods.

64	<u>Mars</u> upon earth, and <u>Neptune</u> on the seas,	Note how Remilia names three gods which she identifies with the three distinct regions of the universe: Jove , who rules the skies, is the king of the gods; Mars , the god of war, is superior on earth, and Neptune controls the seas.
	Whose frown <u>stroys</u> all the ocean with a calm,	65-67: Remilia describes the fantastic powers possessed by Rasni (though line 65 appears at first glance to be describing Neptune). line 65: Rasni can calm rough seas with a stern look. stroys = strews, an alternate form; ¹ editors normally emend stroys to strows , the more common alternate 16th century form of strews .
66	Whose smile draws <u>Flora</u> to <u>display her pride</u> ,	66: a smile from Rasni leads Flora, the goddess of spring, to cover the land with flowers (display her pride).
	Whose eye holds <u>wanton Venus</u> at a gaze,	67: even the lascivious (wanton) goddess of love Venus cannot take her eyes off of Rasni. at a gaze = phrase used normally to describe a deer staring in bewilderment. ¹
68	Rasni, the <u>regent</u> of great Ninivie;	= ruler. ²
70	For thou hast <u>foiled</u> proud Jeroboām's force,	= defeated.
	And, like the <u>mustering</u> breath of <u>Aeölus</u> ,	70: poetically, "and like the wind". mustering = collected, gathered. ¹ Aeolus = god of all the winds.
	That overturns <u>the pines of Lebanon</u> ,	= the era's literature usually (and frequently) referred to the famous and great <i>cedar</i> trees of Lebanon ; our authors have chosen to go with the one-syllable word pin es instead.
72	Hast scattered Jewry and her <u>upstart grooms</u> ,	72: reference to the Assyrians' resettlement of thousands of Jews of Israel across the empire after conquering that nation in 722 B.C. upstart = newly arrived or risen in prominence. grooms = low fellows.
	Winning from Cadēs to Samaria; –	73: an accidental repetition of line 23 above, a good indication of at least some corruption in the printer's copy of the play.
74	Remilia greets thee with a kind <u>salute</u> ,	= kiss. ¹
76	And, for a present to thy mightiness,	= ie. enfolded.
78	Gives thee a globe <u>folded</u> within a ship,	
	As king on earth and lord of all the seas,	
80	With such a welcome unto Ninivie	
	As may thy sister's humble love <u>afford</u> .	= provide.
82	Rasni. Sister! the title fits not thy degree;	81: ie. the title "sister" is not sufficiently lofty for her rank.
	A higher state of honour shall be thine.	
84	The lovely <u>trull</u> that Mercury <u>entrapped</u>	83-87: Remilia is more beautiful than both whoever it is that Mercury was in love with (lines 83-84), whoever Apollo was in love with (line 85), and Semele (line 86), though lines 85 and 86 seem to be describing the same maiden.
	Within the curious pleasure of his tongue,	83-84: the reference, otherwise obscure, seems likely to be the same one Greene had made in his play <i>Orlando Furioso</i> , in which the playwright described his heroine as " <i>Fairer than was the nymph of Mercury</i> ". In that play, it was clear from the context that the lady in question was the

86 And she that bashed the sun-god with her eyes,
Fair Semele, the choice of Venus' maids,
Were not so beauteous as Remilia.

88 Then, sweeting, "sister" shall not serve the turn,

But Rasni's wife, his léman and his love:

90 Thou shalt, like Juno, wed thyself to Jove,

And fold me in the riches of thy fair;
92 Remilia shall be Rasni's paramour.
For why, if I be Mars for warlike deeds,

goddess Chloris, whom Mercury loved.

The allusion is from the 57th verse of Canto XV of the great Italian epic poem, Lodovico Ariosto's *Orlando Furioso*, in which Mercury is described as so smitten with the nymph Chloris (the Greek goddess of flowers), that he stole a net from the smith-god Vulcan (who had made and used this net to capture his wife Venus and Mars in bed together), and caught Chloris with it (hence line 83's *entrapped*, perhaps).

trull = girl.¹

line 84 = the line is unclear: the literature of the era usually described the use of one's *tongue* with *pleasure* to make vivid the delight one derived from speaking.

85-86: the mythology is thoroughly confused here:

line 85 = alludes to a maiden who caught the attention of Apollo, the *sun-god*; in Greene's *Friar Bacon and Friar Bungee*, there is an explicit reference to the story of the maiden Clytie (thus perhaps line 85's *she*), whose love for Apollo was unreciprocated; desperate, she laid out, naked, in the open for nine consecutive days, her face always following the sun, until she was turned into a heliotrope, which is the name for any flower, like a sunflower, which turns continuously to follow the sun.

bashed = dismayed, daunted, or abashed.¹

line 86 = this line, on the other hand, alludes to *Semele*, a lass who was loved by Jove, not Apollo.

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.

the choice...maids = a made-up detail. Robert Greene seems to have been the king of fabricating and altering mythological facts when it suited him.

88: *sweeting* = a term of endearment. Both *sweetheart* and *sweeting* were used as far back as about 1300 A.D.¹

"sister"...turn = "the appellation *sister* will just not do".

= lover.

90: a loaded line: Rasni proposes to marry his sister; he justifies this incestuous suggestion by identifying the two of them with the king and queen of the gods, Jove and Juno, who were not only husband and wife, but also brother and sister.

91: "and wrap me in the sumptuousness of your beauty (*fair*)."

93-94: now Rasni connects himself to the war god *Mars*

94	And thou bright <u>Venus</u> for thy clear aspéct,	and his sister to the goddess of beauty Venus : the two deities carried on an infamous affair. For why = because. for = ie. "for my". for thy clear aspect = "for your bright or shining face or appearance"; there is some wordplay here, as line 64 alludes also to Venus as a planet, which appears so brightly in the sky; aspect was an astrological term, referring to the relative position of celestial bodies in the sky. ¹
96	Why should not from our loins issue a son That might be lord of royal sovereignty, Of twenty worlds, <u>if twenty worlds might be</u> ?	= ie. "if there in fact were twenty worlds?"
98	What say'st, Remilia, <u>art</u> thou Rasni's wife?	= ie. "wilt thou be".
100	Remil. My heart doth swell with favour of thy thoughts; The love of Rasni maketh me as proud	
102	As Juno when she wore <u>Heaven's diadem</u> . Thy sister <u>born</u> was <u>for</u> thy wife, my love:	= the crown of Heaven. = ie. was born to be.
104	Had I the riches nature locketh up <u>To deck her darling beauty</u> when she smiles,	= ie. "to adorn Rasni".
106	Rasni <u>should prank him</u> in the pride of all.	= "would adorn or decorate himself". ¹ Interestingly, the use of prank as both a noun and verb to refer to a practical joke or to play a practical joke can be traced to the early 16th century.
108	Rasni. Remilia's love is far more <u>either</u> prized Than Jeroboām's or the world's <u>subdue</u> . –	108-9: Rasni values Remilia's love more than he does the subjugation of Jeroboam, or even that of the world. either = Dyce and Dickinson ⁵ both emend either to richer . subdue = conquering, a noun. ¹
110	<u>Lordings</u> , I'll have my wedding sumptuous, Made glorious with the treasures of the world:	= "my lords" or "gentlemen". ¹
112	I'll fetch from <u>Albia</u> shelves of <u>margarites</u> ,	112: Albia = early name for Great Britain, usually written Albion . margarites = pearls. The 1st-2nd century A.D. Roman historian Suetonius wrote of the pearls Caesar found in Britain.
	And strip the Indies of their diamonds,	113: allusion to the fabulous mineral wealth of the western hemisphere.
114	And <u>Tyre</u> shall yield me tribute of her gold,	= great Phoenician city located on an island just off the Mediterranean shore of southern Lebanon. Sugden notes that Tyre was subject to sieges by the Assyrians, but was not conquered until the arrival of Alexander the Great in 332 B.C. The reference to Tyre's mineral wealth seems to be the authors' invention.
116	To make Remilia's wedding glorious. I'll send for all the <u>damosel</u> queens that live Within the reach of Rasni's government,	116-8: Rasni will honour Remilia by collecting all the unmarried (damosel) ¹ queens in the empire to serve as her personal attendants or maids-of-honour; damosel should probably be emended to damsel (an equally common alternate form) for the sake of the meter.
118	To wait as hand-maids on Remilia,	
	That her attendant train may <u>pass</u> the <u>troop</u>	119-120: so that the glory and honour of Remilia's maids-of-

120	That gloried Venus at her wedding-day.	honour will surpass (<i>pass</i>) those of the maids-of-honour who attended Venus' marriage to Vulcan. This detail relating to Venus' wedding is another invention of the authors. <i>troop</i> = group. crew.
122	K. of Crete. <u>Oh</u> my Lord, not sister to thy love!	= the quartos vary in their spelling of the exclamation O , or oh ; we follow the 1594 quarto in each case. = deed.
124	'Tis incest and too foul a <u>fact</u> for kings; Nature allows no limits to such lust.	
126	Radag. Presumptuous viceroy, dar'st thou <u>check</u> thy lord, Or <u>twit</u> him with the laws that nature loves?	= rebuke. ² 127: "or criticize (<i>twit</i>) him with your speculation as to what laws of nature I should follow?" = ie. and hence not obligated to follow the laws of nature. <i>above</i> = beyond. = everything Rasni wants is inherently, by virtue of his position, lawful.
128	Is not great Rasni <u>above nature's reach</u> , God upon earth, and <u>all his will is law</u> ?	= mark Rasni's moral excellence with an open stain.
130	K. of Crete. Oh, flatter not, for hateful is his choice,	
132	And sister's love will <u>blemish all his worth</u> .	= cast into darkness, ie. prevent. = accounted, considered.
134	Radag. Doth not the brightness of his majesty <u>Shadow</u> his deeds from being <u>counted</u> faults?	= the quartos print <i>within</i> here, emended by Dyce as shown. = application of or ability to exercise logic.
136	Rasni. Well hast thou answered <u>with him</u> , Radagon;	
138	I like thee for thy learnèd <u>sophistry</u> . –	= ie. "King of Crete" (vocative). = reproves. = the modern equivalent might be "get packing", ie. "depart or prepare to depart from here".
140	But <u>thou of Crete</u> , that <u>countercheck'st</u> thy king, <u>Pack hence</u> in exile, [and give] Radagon the crown! –	141: "you, Radagon, be the ruler of the King of Crete's land". <i>Be thee</i> = <i>be thou</i> would be the proper 16th century usage here; editors normally emend <i>thee</i> to <i>thou</i> .
	<u>Be thee</u> viceregent of his royalty,	
142	And fail me not in what my thoughts may please,	142: Rasni warns Radagon not to challenge or contradict him in any way.
144	For from a beggar have I brought thee up, And graced thee with the honour of a crown. –	143-4: we learn that it was only through Rasni's personal interest and intervention that Radagon, who had been raised in poverty, was brought into the court and promoted to his present position.
	Ye <u>quondam king</u> , what, <u>feed ye on delays</u> ?	145: <i>quondam</i> = former or ex-king. <i>feed ye on delays</i> = "what are you waiting for", ie. "why are you still here?"
146	K. of Crete. <u>Better no</u> king than viceroy under him,	= ie. "it is better to not be a".
148	<u>That</u> hath no virtue to maintain his crown.	= who.
150	[Exit King of Crete.]	
152	Rasni. Remilia, what fair dames be those that wait Attendant on thy matchless royalty?	152-3: Rasni asks Remilia to identify her attractive attendants.
154	Remil. 'Tis <u>Alvida</u> , the fair wife to the King of Paphlagonia.	= <i>Alvida</i> is always stressed on its first syllable: <i>AL-vi-da</i> .
156	Rasni. <u>Trust</u> me, she is <u>fair</u> : – <u>th'ast</u> , Paphlagon, a jewel,	= believe. = beautiful. = "thou hast", ie. "you have".

158	To <u>fold</u> thee in so bright a sweeting's arms.	= enfold.
160	Radag. Like you her, my lord?	
162	Rasni. What if I do, Radagon?	
164	Radag. Why, then she is yours, my lord; for marriage Makes no exception, where Rasni doth command.	
166	K. of Paph. Ill dost thou counsel him to fancy wives.	167: the King of Paphlagonia censures Radagon for re- commending to the emperor that he openly admire other men's wives.
168		
	Radag. Wife or not wife, whatso he likes is his.	
170		
	Rasni. Well answered, Radagon; <u>thou art for me</u> : <u>Feed thou mine humour</u> , and be <u>still</u> a king. –	= ie. "you are my kind of guy." = ie. "tell me (always) what I want to hear". = always.
172	Lords, go in triumph of my happy loves,	
174	And, <u>for to</u> feast us after all our <u>broils</u> , Frolic and revel it in Ninivie.	= in order to. = battles.
176	<u>Whatsoever</u> befitteth your conceited thoughts,	176: "do anything you can imagine doing". Whatsoever = emended to Whate'er by Dyce for the sake of the meter.
	<u>Or</u> good or ill, love or not love, my boys,	= either.
178	In love, or what may satisfy your lust, Act it, my lords, for no man dare say no.	178-9: as if it were not clear before, Rasni's instructions solidify him as a man without the slightest moral compass.
180	<i>Divisum imperium cum Jove nunc teneo.</i>	180: Latin: "I now share a divided empire with Jove." Rasni has adapted a verse appearing in Suetonius' <i>The Lives of the Caesars</i> , in which the historian tells the story of the celebrated poet Virgil secretly placing over the gates of the palace of the Emperor Augustus a distich, which bore the words, "Nocte pluit tota, redeunt spectacula mane: Divisum imperium cum Jove Caesar habet." Translated, "All night it rained, with morn the sports appear, Caesar and Jove between them rule the year." ¹¹
182	[Exeunt.]	
	ACT I, SCENE II.	
	<i>A Public Place in Ninivie.</i>	
	<i>Enter, brought in by an Angel, Oseas, the Prophet, and set down over the stage in a throne.</i>	Entering Characters: The prophet Oseas , escorted by an Angel of the Lord, is lowered onto the stage by means of a crane. Oseas is the Greek name for the prophet Hosea , who lived in the eighth century B.C. (and so contemporaneously with the events of the play), and was the ostensible author of the Old Testament book which bears his name. <i>Nelson's Illustrated Bible Dictionary</i> ⁶ notes that Hosea was active during the years of Israel's "moral decline" (p. 492), and was likely a witness to the fall of Samaria in 722 B.C.

1 **Angel.** Amaze not, man of God, if in the spirit

2 Thou'rt brought from Jewry unto Ninivie;

4 So was Elias wrapt within a storm,
And set upon Mount Carmel by the Lord:

6 For thou hast preached long to the stubborn Jews,
Whose flinty hearts have felt no sweet remorse,
8 But lightly valuing all the threats of God,
Have still persévered in their wickedness.

10 Lo, I have brought thee unto Ninivie,
The rich and royal city of the world,
Pampered in wealth, and overgrown with pride,
12 As Sodom and Gomorrah full of sin.

14 The Lord looks down, and cannot see one good,
Not one that covets to obey His will;
But wicked all, from cradle to the crutch.
16 Note, then, Oseas, all their grievous sins,
And see the wrath of God that pays revenge;
18 And when the ripeness of their sin is full,
And thou hast written all their wicked through,
20 I'll carry thee to Jewry back again,
And seat thee in the great Jerusalem;
22 There shalt thou publish in her open streets
That God sends down His hateful wrath for sin
24 On such as never heard His prophets speak:

26 Much more will He inflict a world of plagues
On such as hear the sweetness of His voice,
And yet obey not what His prophets speak.
28 Sit thee, Oseas, pondering in the spirit

1: **Amaze not** = "be not amazed".

man of God = meaning Oseas, who speaks the word of God.

in the spirit = ie. not corporeally.

= "thou art", ie. "you are". = ie. Israel.

3-4: the Angel improperly conflates two distinct stories told about the prophet **Elias** (the Greek form of *Elijah*).

In 1 Kings 18, Elias foretold of a drought that God inflicted on Israel because King Ahab had built a temple to the pagan god Baal in Samaria. God instructed Elias to gather all the nation's prophets and meet Ahab in a contest at **Mount Carmel** (a mountain range located on the northern Mediterranean coast of Israel) to see whose god was stronger. Each side first prepared a sacrifice to its god, and then challenged its god to set the sacrifice on fire. Ahab's priests failed to incite their pagan gods to set the works afire, but Elias' God did so, even after Elias had drenched the sacrifice in water first to eliminate any suspicion of fraud on his part.

Elias' life on earth did not end with him dying like an ordinary mortal, but instead, as described in 2 Kings 2, he was transported to Heaven in a whirlwind (**storm**).¹

5-8: chapters 4-14 of the Book of Hosea are comprised of Hosea's condemnations of the sister nations Israel and Judea for their immorality and worship of false gods.

6-8: the sinful Jews ignored God's warnings, proclaimed through Oseas.

persevered = normally stressed on its second syllable, as here.

= behold.

12: the Angel mentions the two famous cities proverbially cited for their wickedness; the twin cities were consumed by fire as punishment for their immorality.

= ie. "even one", "a single example of".

= ie. "not one individual". = seeks, desires.

= a delightfully alliterative clause describing the entirety of the population, from infants to the elderly.

= recorded, chronicled.¹ = ie. wickedness. = completely.¹

Dickinson emends **through** to **thoughts**.

= proclaim. = public.

24: "on those people (meaning the Ninevites) who had never had the opportunity to hear God's word before."

= afflictions.¹

30	The mightiness of these <u>fond</u> people's sins.	= foolish.
32	Oseas. The will of the Lord be done!	
	[Exit Angel.]	Oseas Visits Ninivie: the entire structure of Oseas' role in the play is a bit awkward: Oseas' warnings to the Jews to reform their ways were ignored, leading to the fall of Israel to the Assyrians; now, Oseas has been brought to the capital of his fellow-countrymen's captors in order to see first-hand how sinfully the Assyrians live. Oseas will remain present on the stage for almost the entire remainder of the play, and at the conclusion of each scene will break the fourth wall to warn his 16th century London audience to beware they do not find themselves in the same situation as the Israelites and Ninevites did.
34	<i>Enter Adam and a crew of Ruffians, to go to drink.</i>	Entering Characters: Adam is a blacksmith; his Ruffian friends are unnamed. Having opened with a scene comprised of Ninivie's highest ranking individuals, the play turns now to present a scene of society's meanest elements. Elizabethan drama often alternated between scenes which portrayed the extreme opposite ranks of society. Note that although Adam and his companions are ostensibly citizens of ancient Ninivie, they are in reality thoroughly English in language and custom. We may further observe that the quarto's identification of the speakers in the scenes involving this lowest rung of society is thoroughly confused. Adam , for example, is identified variously as Clown , Smith and Adam . Luckily, the context of the speeches generally makes the identity of the different speakers clear. We have assigned the lines which show friendship and curiosity towards Adam to the 2nd Ruffian , but those of cantankerous and unpleasant nature to the 1st Ruffian .
36	2nd. Ruffian. Come on, smith, thou shalt be one of	
38	the crew, because thou knowest where the best ale in	37-38: one of the crew = ie. "one of the gang" or "one of us". Note that the lowest members of society generally speak in prose, being denied the dignity of verse.
40	the town is.	
42	Adam. Come on, <u>in faith</u> , my <u>colts</u> ; I have left my master <u>striking of a heat</u> , and <u>stole</u> away because I would keep you company.	41-43: Adam walked off his job, leaving his employer in the middle of his work, in order to go drinking. in faith = truly. colts = the OED defines colt as "a lively or spirited person" (def. 2b). striking of a heat = hammering heated iron. ¹ stole = sneaked.
44		
46	1st Ruf. Why, what, shall we have this <u>paltry</u> smith with us?	= contemptible: ¹ the 1st Ruffian is not pleased to admit Adam into the company.
48	Adam. "Paltry smith"! why, you <u>incarnative knave</u> ,	48-160 (below): these lines are mutilated, and hence incomplete, in the original quarto of 1594; the deficiencies are generally supplied from the later quartos. = "villain in bodily form": incarnative is a malapropism for incarnate . ¹
	<u>what</u> are you that you speak <u>petty treason</u> against the	49: what = who.

50	smith's trade?	<i>petty treason</i> = technically, the crime of murder committed against one to whom an obligation of fidelity is owed, as to a husband or master. ¹
52	<i>1st Ruf.</i> Why, slave, I am a <u>gentleman</u> of Ninivie.	= hardly: the appellation of <i>gentleman</i> was assigned to those members of English society who had risen to a level of good fortune which permitted them to avoid having to perform manual labour to get by.
54	<i>Adam.</i> A gentleman! good sir, I remember you well,	54-69: Adam's entire speech is dedicated to insulting the memory of the 1st Ruffian's father.
56	and all your <u>progenitors</u> : your father <u>bare office</u> in our town; <u>an honest man he was</u> , and in great discredit in	= ancestors, ie. family. = held an official position. = ironically spoken.
58	the parish, for they bestowed two squires' livings on him, the one was on working-days, and then he kept the town stage, and on holidays they made him the	57-60: <i>they bestowed...the church</i> = the church officials had appointed two jobs to the 1st Ruffian's father: the first was as maintainer of the <i>town stage</i> , perhaps referring to the scaffold on which executions took place, ¹ and the second was dog-whipper, to clear the church of canines before services.
60	<u>sexton's man</u> , for he whipped dogs out of the church.	<i>sexton's man</i> = the 1st Ruffian's father served under the <i>sexton</i> , the man responsible for maintaining the church and its property. ¹
62	Alas, sir, your father, – why, sir, methinks I see the gentleman still: a <u>proper</u> youth he was, faith, aged	= handsome.
64	some <u>four</u> and ten; his beard rat's colour, half black,	63: <i>four</i> = emended by Dyce to <i>forty</i> . The correct number depends on whether the father's age is meant to apply to what comes beforehand (him being <i>a proper youth</i>) or with the description that follows.
66	half white; <u>his nose was in the highest degree of noses</u> , it was <u>nose autem glorificam</u> , <u>so set with rubies</u> that	63-64: <i>his beard...white</i> = the middle-aged father wore a salt-and-pepper shaded beard. = the Ruffian's father possessed the noblest of noses.
68	after his death it should have been nailed up in <u>Copper-smiths-hall</u> for a monument. Well, sir, I was	65: <i>nose autem glorificam</i> = Adam puns on the opening words of the antiphon for the Mass of Maundy Thursday, which begins with the words " <i>Nos Autem Gloriam</i> " ("But it behooves us to glory"), slightly mangling the Latin as he does so. ³² Greene had used exactly the same joke in his play <i>Friar Bacon and Friar Bungay</i> . <i>so set with rubies</i> = ie. so red from heavy drinking.
70	<u>beholding</u> to your good father, for he was the first man that ever instructed me in the <u>mystery of a pot of ale</u> .	64: Greene, through Adam, awkwardly borrows another joke from <i>Friar Bacon</i> : <i>Copper-smith's Hall</i> would be the name used to describe a building owned by a guild of copper workers, but there was no such guild in London; the joke depends on the red colour of copper, which would correspond to the father's red nose. The pun worked better in <i>Friar Bacon</i> , where <i>Copper-smith's Hall</i> simultaneously parodied not only the name of an ersatz guild, but also the name <i>Brazen-Nose Hall</i> , a hall and school at Oxford University (<i>brazen</i> = brass). = beholden, obliged. 69: <i>mystery...ale</i> = description of the art of drinking as if its practitioners possessed some esoteric knowledge. <i>pot</i> = normal vessel from which ale was drunk.

72 **2nd Ruf.** Well said, smith; that crossed him over the thumbs.

74 **1st Ruf.** Villain, were it not that we go to be merry, my rapier should presently quit thy opprobrious terms.

76 **Adam.** O Peter, Peter, put up thy sword, I prithee

78 heartily, into thy scabbard; hold in your rapier; for though I have not a long reacher, I have a short hitter.

80 – Nay then, gentlemen, stay me, for my choler begins to rise against him; for mark the words, "a paltry smith"! O horrible sentence! thou hast in these words, I will stand to it, libelled against all the sound horses,

84 whole horses, sore horses, coursers, curtals, jades,

cuts, hackneys and mares: whereupon, my friend, in

86 their defence, I give thee this curse, – [thou] shalt not be worth a horse of thine own this seven year.

88 **2nd Ruf.** I prithee, smith, is your occupation so excellent?

90 **Adam.** "A paltry smith"! Why, I'll stand to it, a smith is lord of the four elements; for our iron is made of the

94 earth, our bellows blow out air, our floor holds fire, and our forge water. Nay, sir, we read in the Chronicles that there was a god of our occupation.

96 **2nd Ruf.** Ay, but he was a cuckold.

98 **Adam.** That was the reason, sir, he called your father

100 cousin. "Paltry smith"! why, in this one word thou hast

71-72: **crossed...thumbs** = expression meaning "reproved him", ie. "put him in his place".¹

75: **rapier** = small, light, pointed sword worn by gentlemen, used for thrusting rather than slashing.^{1,2}
presently quit = "at once repay (you for)".
opprobrious terms = injurious or dishonourable words.¹

77: **Peter** = perhaps the name of the 1st Ruffian.
put up = return.
77-78: **I prithee heartily** = "I ask you sincerely"; **prithee**, meaning "please", is an abbreviation for "(I) pray thee".

79: **a long reacher** = a long weapon, like a sword.
a short hitter = a short weapon, ie. a club, or perhaps Adam means his fist.

= "restrain me". = ire, wrath; Adam is beginning to lose his easy composure.
= "make note of": Adam suddenly recalls the 1st Ruffian's insult of line 45 above.
= expression.
= "I hold the opinion". = healthy.

84: **whole** = free of disease.¹
sore = painful or diseased.¹
coursers = spirited horses.¹³
curtals = horses with their tails cut short.
jades = tired, worn-out horses.

85: **cuts** = labouring horses, the name perhaps derived from their being castrated or their tails cut.¹³
hackneys = general riding horses.¹

86-87: **thou shalt...year** = ie. for seven years, the Ruffian shall not have enough money to even buy a horse.

= "I hold the opinion that".

= Adam alludes to a core tenet of Medieval cosmology, to wit, that all matter is made up of **four elements**, air, earth, fire and water.

= the history books.
= ie. the Greek god Hephaestus, or Roman Vulcan.

98: the Ruffian knows his mythology: the famously crippled Vulcan was married to the goddess of love Venus, who cheated on him repeatedly and shamelessly.

100-1: **he called...cousin** = Vulcan could call the Ruffian's father "kin". Adam is suggesting the Ruffian's father was a bastard.
cousin = generic name for one's relatives.

101: **one word** = ie. one phrase.

102	<u>defaced their</u> worshipful occupation.	= libeled, discredited. ¹ = ie. the blacksmiths'.
104	2nd Ruf. As how?	
106	Adam. <u>Marry</u> , sir, I will stand to it, that a smith in his kind is a <u>physician, a surgeon and a barber</u> . For let a	= a common oath.
108	horse take a cold, or be troubled with the <u>bots</u> , and	= given that in the 16th century, the terms doctor and surgeon were rather interchangeable, and that it was barbers who performed actual surgery, the distinction between the terms here is not sharp. In the 1540's, London's barbers and surgeons even joined together to form the United Company of Barber Surgeons in order to increase their political influence. ¹⁴
110	we <u>straight</u> give him a potion or a <u>purgation</u> , in such physical manner that he <u>mends straight</u> : if he have	= a stomach worm or fly larva affecting horses. ^{1,2} = right away. = ie. a laxative or enema. = gets better immediately.
	outward diseases, as the <u>spavin</u> , <u>splent</u> , <u>ringbone</u> ,	111: spavin = a hard bony tumour occurring below a horse's knee. ¹ splent = ie. splint: a tumour that develops on a horse's metacarpal, or "shin", bone. ¹ ringbone = inflammation of a horse's pastern bone (a bone near the hoof). ¹
112	<u>windgall</u> or <u>fashion</u> , or, sir, a <u>galled back</u> , we let him	112: windgall = a soft tumour occurring above a horse's fetlock (another bone near the hoof). ¹ fashion = more commonly called farcy, or glanders, a disease characterized by ulcers in and mucousy discharge from the nostrils, as well as swelling in the jaw. ^{1,13} a galled back = a back sore from chafing, ¹ 112-3: let him blood = drain a volume of blood from the horse; blood-letting was an ancient method for treating a variety of ailments.
	blood and <u>clap a plaster to him</u> <u>with a pestilence</u> , that	113: clap a plaster to him = slap a plaster on the horse; a plaster treatment involved covering the affected part of an ailing patient with a dressing smeared with a medicinal substance of some kind. ¹ with a pestilence = a phrase of intensification, used to indicate an aggressive course of action. sometimes meaning "so as to vex or trouble one excessively". ¹
114	mends him <u>with a very vengeance</u> : now, if his mane	= with a vengeance was another phrase employed as an intensifier, meaning "to a great degree". ¹ = ie. so as to become unruly.
116	grow <u>out of order</u> , and he have any rebellious hairs, we straight to our shears and trim him with what cut it please us, <u>pick his ears</u> , and make him <u>neat</u> . <u>Marry</u> ,	117: pick his ears = ie. clean and make trim and neat the horse's ears; there was an instrument in this era called an "ear-pick", or "ear-picker", whose use was analogous to that of a "toothpick". Marry = an oath.
118	indeed, sir, we are <u>slovens</u> <u>for one thing</u> ; we never use any <u>musk-balls</u> to wash him with, and the reason is,	118: slovens = negligent or untidy persons (here, with respect to the care of horses). ¹ for one thing = "in only one respect".
120	sir, because he can woo without kissing.	118-120: we never...kissing = there is no reason to wash a horse, since, unlike a human, a horse does not need the advantage of cleanliness to find a mate!

122 **2nd Ruf.** Well, sirrah, leave off these praises of a
smith, and bring us to the best ale in the town.

124 **Adam.** Now, sir, I have a feat above all the smiths in
126 Ninivie; for, sir, I am a philosopher that can dispute
of the nature of ale; for mark you, sir, a pot of ale
128 consists of four parts, – imprimis the ale, the toast,
the ginger, and the nutmeg.

130 **2nd Ruf.** Excellent!

132 **Adam.** The ale is a restorative, bread is a binder: mark
134 you, sir, two excellent points in physic; the ginger, oh,
ware of that! the philosophers have written of the
136 nature of ginger, 'tis expulsive in two degrees; you
shall hear the sentence of Galen,

138 *"It will make a man belch, cough, and fart,
And is a great comfort to the heart," –*

140 a proper posy, I promise you; but now to the noble
virtue of the nutmeg; it is, saith one ballad (I think an
142 English Roman was the author,) an underlayer to the
144 brains, for when the ale gives a buffet to the head, oh
the nutmeg! that keeps him for [a] while in temper.

Thus you see the description of the virtue of a pot of
148 ale; now, sir, to put my physical precepts in practice,
follow me: but afore I step any further –

150 **2nd Ruf.** What's the matter now?

152 **Adam.** Why, seeing I have provided the ale, who is
154 the purveyor for the wenches? for, masters, take this
of me, a cup of ale without a wench, why, alas, 'tis

musk-balls = a ball of soap scented with **musk**, a prized glandular secretion of the musk-deer, used in perfumes.¹

122: **sirrah** = common form of address between the lower classes.
leave off = ie. cease with.
= ie. a skill that is better than that of.
= technical term meaning "engage in formal philosophical debate".
= note, observe.

128: **imprimis** = first, a Latin word often used to introduce a list.
the toast = bread was often added to English drinks to act as a sop.
129: **ginger / nutmeg** = English drinks were often spiced.
The era's literature suggests ale could even be brewed with ginger, nutmeg and cinnamon.

= ie. restores good health. = ie. causes constipation.
= medicine.
= ie. beware.

136: **expulsive** = ie. expulsive, meaning "causing to expel", another malapropism from Adam; the smith will explain in a moment.
degrees = ways, manners.¹

137: **sentence** = authoritative opinion.¹
Galen = famous 2nd century A.D. Roman physician, whose writings on medicine were still considered definitive well into the Middle Ages.

= "an excellent poem".

144: **English Roman** = perhaps a Briton or Roman who lived in the period of Roman occupation of England, (c. 50-410 A.D.), though there is not much point in trying to create order out of Adam's nonsense.
an underlayer = a support or base.¹
= ie. causes the head to hurt from over-drinking.
buffet = blow.
146: Adam describes nutmeg as a curative, or prophylactic, for a hangover.
= medical maxims.¹ = ie. into.
= before.

= provider of. = ie. girls. = "gentlemen".
154-5: **take this of me** = "take it from me".

156	like an egg without salt, or a red-herring without mustard!	
158		
160	2nd Ruf. Lead us to the ale; we'll have wenches enough, <u>I warrant thee</u> .	= "I assure you" or "I guarantee it".
162		
		[<i>Exeunt.</i>]
164	Oseas. <u>Iniquity</u> seeks out companions <u>still</u> ,	164-171 (below): Oseas' Speech: our ever-present prophet Oseas, watching all the on-stage action, will follow the conclusion of each scene with an exhortation to his English audience, warning its denizens to mend their immoral ways, or face the consequences from God. Note that Oseas usually orates in rhyming couplets.
	And mortal men are armèd to do ill.	
166	London, look on, this matter <u>nips thee near</u> :	164: vice (Iniquity) always (still) looks for companions, ie. people to do its (or his) bidding; with Iniquity , Oseas alludes to the old morality plays, which usually featured a character named Vice, or Iniquity, who led individuals to behave badly.
	<u>Leave off</u> thy riot, pride, and <u>sumptuous cheer</u> ;	165: humans are equipped to act immorally, ie. such behaviour is innate. = ie. "affects you directly."
168	Spend less at <u>board</u> , and <u>spare not at the door</u> ,	167: Leave off = cease. riot = dissolute lifestyle. ¹ sumptuous cheer = extravagant behaviour, though cheer could refer to food and drink. ¹
	But aid the infant, and relieve the poor;	= food, meals, entertainment. ¹ = ie. "do not be stingy in alleviating the suffering of those needy individuals who knock on your door".
170	Else seeking mercy, being merciless, Thou be adjudged to endless <u>heaviness</u> .	170-1: "otherwise, since you yourself are without mercy, you will be condemned to perpetual sorrow (heaviness)".
	<u>ACT I, SCENE III.</u>	
	<i>At the Usurer's.</i>	
	<i>Enter the Usurer, Thrasybulus (a young gentleman), and Alcon (a poor man).</i>	Entering Characters: the Usurer is a money-lender. In the 16th century, the lending of money was legal, with the interest rate capped by statute at 10%, but since earning interest on money was generally frowned upon by the church, stage money-lenders were invariably Jewish (hence the Jewish protagonists of Christopher Marlowe's <i>The Jew of Malta</i> and Shakespeare's <i>The Merchant of Venice</i>). You may wish to note that in our play, there is, to our authors' credit, but a single possible reference to the religious affiliation of the Usurer, and even that is only glancing. Thrasybulus and Alcon are clients of the Usurer, which is to say they have borrowed money from the gentleman. The two men have arrived simultaneously to settle their debts with the Usurer.
1	Usurer. Come on, I am every day troubled with these	
2	needy <u>companions</u> : – what news with you? what wind	2: companions = fellows, a contemptuous term.

4	brings you hither?	Stage money-lenders usually looked upon their fellow man with scorn, only acting in a friendly and generous manner with those whom they saw as potential clients.
6	Thrasy. Sir, I hope, how far soever you make it off, you remember, <u>too well for me</u> , that this is the day wherein I should pay you money that I <u>took up of</u> you	An important legal consideration in 16th century money-lending was that borrowers were required, as today, to put up collateral for the value of the money borrowed. However, if the borrower forfeited on the loan, the lender was entitled to receive possession of the entire security, even if the monetary value of the security surpassed that of the loan.
8	<u>alate</u> in a commodity.	Thus it was to the benefit of the lender to see his clients fail to repay their loans. = Thrasybulus naturally would prefer the Usurer had completely forgotten about him. = ie. borrowed from.
10	Alcon. And, sir, <u>sir-reverence of</u> your manhood and	8: alate = recently. in a commodity = the nature of Thrasybulus' loan was a common one in the period, though unusual today. The loan was partially in the form of cash, and partially in the form of a tangible product which he expected to sell to raise additional cash.
12	<u>gentry</u> , I have brought <u>home</u> such money as you lent me.	= "with apologies to"; the usual expression is "saving your reverence". ¹ = status as a gentleman. = ie. back.
14	Usurer. You, young gentleman, is my money ready?	
16	Thrasy. Truly, sir, this time was so short, the	16-21: Thrasybulus does not have the Usurer's money. 16-17: the commodity was so bad = the product Thrasybulus had borrowed was unsellable.
18	commodity so bad, and the promise of friends so broken, that <u>I could not provide it against the day</u> ;	17-18: the promise of friends so broken = Thrasybulus' friends backed out of their promises to purchase the product included in the loan taken by Thrasybulus. = "I was unable to raise the required money in anticipation of (<i>against</i>) the loan's due date."
20	<u>wherefore</u> I am come to <u>entreat</u> you to <u>stand my friend</u> ,	19: wherefore = for which reason. ¹ entreat = beg, ask. stand my friend = ie. "act the part of my friend".
22	and to favour me with a <u>longer time</u> , and I will make you sufficient <u>consideration</u> .	= ie. an extension on the loan. = compensation, remuneration. ¹
24	Usurer. <u>Is the wind in that door?</u> If <u>thou</u> hast my	23: Is the...door = ie. "so that is the way things stand" thou = till this moment, the Usurer has spoken politely to his guests, addressing them with the formal you ; but now, the Usurer drops the veneer of respect as he switches pronouns to the informal thou , signaling his contempt for his clients.
26	money, so it is: I will not defer a day, an hour, a minute, but <u>take the forfeit of the bond</u> .	= ie. take possession of Thrasybulus' security.
	Thrasy. I pray <u>you</u> , sir, consider that my loss was	= Thrasybulus, needing a favour from the Usurer, continues to address him with the respectful you ; you may wish to note

28 great by the commodity I took up: you know, sir,
 30 I borrowed of you forty pounds, whereof I had ten
 pounds in money, and thirty pounds in lute-strings,
 which when I came to sell again, I could get but five
 32 pounds for them, so had I, sir, but fifteen pounds for
 my forty. In consideration of this ill bargain, I pray
 34 you, sir, give me a month longer.

36 **Usurer.** I answered thee afore, not a minute; what
 have I to do how thy bargain proved? I have thy hand
 38 set to my book that thou receivedst forty pounds of me
 in money.

40
 42 **Thrasy.** Ay, sir, it was your device that, to colour the
 statute, but your conscience knows what I had.

44 **Alcon.** [To Thrasybulus] Friend, thou speakest
 Hebrew to him when thou talkest to him of conscience;

46 for he hath as much conscience about the forfeit of
 48 an obligation, as my blind mare, God bless her, hath
 over a manger of oats.

50 **Thrasy.** Then there is no favour, sir?

how the speakers (the Usurer on the one hand, and his guests on the other) in this scene switch back and forth between pronouns, using **you** when they wish to signal a minimum level of formality, and **thou** when they open up to reveal the scorn they have for their interlocutor(s).

= ie. relative to. = borrowed.

= ie. the total value of the loan was 40 pounds.

= the product by which Thrasybulus had hoped to raise cash is an absurd one. A **lute** is an early guitar.

32-33: **so had I ...forty** = ie. Thrasybulus had borrowed an amount equivalent to 40 pounds, but in the end ended up with only 15. Note that Elizabethan characters often traded in English currency, even when they ostensibly lived in foreign locations, or as here in a far-away land at a time when England did not even exist!

= before. = ie. a minute more.

37: **proved** = ie. turned out.

37-39: **I have...money** = Thrasybulus' signature appears in the Usurer's account book, testifying to his having received the loan fully in cash.

of me = "from me".

41-42: **it was your...statute** = the Usurer arranged for the language of the contract or bond (**statute**) to be inconsistent with the actual nature of the loan, to Thrasybulus' great disadvantage.

device = contrivance.

Thrasybulus and the Usurer agreed that the loan would be comprised of a set of lute strings valued at 30 pounds (though in reality probably worth much less than that); their contract, however, states unambiguously that the loan was comprised entirely of cash, much to Thrasybulus' disadvantage. In addition, as we will see below, Thrasybulus has put up his farm as security against the loan. The harsh terms reflect what must have been a desperate need on the part of Thrasybulus for money.

your conscience...I had = ie. the Usurer is fully aware of the true nature of the loan, even if he dissembles now, feigning ignorance of the facts.

44-45: "the Usurer won't understand anything you say if you try to discuss the concept of conscience with him", ie. the money-lender possesses no conscience. Though not very common, the expression "it is Hebrew to me" was used alternatively with "it is Greek to me" as a way to describe unintelligible speech.

thou = the two borrowers will address each other by the familiar **thou**, as was normal for the lesser classes.

= regarding.

= a debt.

52	Usurer. Come to-morrow to me, and see how I will use thee.	= "treat you", ie. badly.
54		
56	Thrasy. No, <u>covetous caterpillar</u> , know that I have made extreme <u>shift</u> rather than I would fall into the hands of such a <u>ravening</u> panther: and therefore here is	55: covetous = avaricious. caterpillar = common opprobrious term for one who is a parasite to, and hence preys on, society. ¹ 55-57: I have...panther = Thrasybulus announces that he has already gone to extreme measures (shift) to ensure that he does not fall into the clutches of the Usurer, ie. lose everything he owns to the money-lender. ravening = ravenous, hence greedy.
58	thy money, and deliver me the <u>recognisance</u> of my lands.	= a document establishing a debt; ¹ Thrasybulus is asking for the Usurer to turn the bond over to him, as an act signifying acceptance that the debt has been paid.
60		
62	[<i>Thrasybulus offers money.</i>]	61: stage direction added by editor.
64	Usurer. [<i>Aside</i>] What a <u>spite</u> is this! – hath <u>sped</u> of his crowns! If he had <u>missed but</u> one half-hour, what a <u>goodly</u> farm had I gotten for forty pounds! Well,	63: a spite = an outrage. ¹ 63-64: hath sped...crowns = "he has succeeded (sped) in raising the cash he owes me!" 64: missed but = ie. been late by even just. 64-65: what a...pounds = the line reveals that Thrasybulus had put up his farm, which was presumably worth considerably more than 40 pounds, as security for the loan. Had Thrasybulus failed to pay back the loan, the Usurer would have taken possession of Thrasybulus' property, all for the price of the 40 pounds he had lent him. a goodly = an excellent or sizeable. ¹
66	tis my cursed fortune. Oh, have I no <u>shift</u> to make him forfeit his recognisance?	= expedient. ¹
68		
70	Thrasy. Come, sir, will you <u>dispatch</u> , and <u>tell</u> your money?	= ie. hurry up and settle the business. = count.
72	[<i>It strikes four o'clock.</i>]	
74	Usurer. [<i>Aside</i>] <u>Stay</u> , what is this <u>a'clock</u> ? Four: –	= "wait a moment". = o'clock was not in common usage until the 18th century. = the Usurer checks the language of the mortgage.
76	<u>let me see</u> – "to be paid between the hours of three and four in the afternoon": this goes right for me. –	
78	You, sir, hear you not the clock, and have you not a <u>counterpane</u> of your obligation? The <u>hour</u> is past, it	78: counterpane = copy or duplicate; the modern term is <i>counterpart</i> . ^{1,4,13} hour = time, ie. deadline.
80	was to be paid between three and four; and now the clock hath <u>strooken</u> four: I will <u>receive none</u> , I'll	80: strooken = stricken, or struck, a common alternate form. reieve none = ie. accept no money. = insist on. ¹
82	<u>stand to</u> the forfeit of the recognisance.	
84	Thrasy. Why, sir, I hope you do but jest; why, 'tis but four, and will you <u>for</u> a minute take forfeit of my bond? If it were so, sir, I was here before four.	= over, for the sake of.
86	Usurer. Why didst thou not <u>tender</u> thy money then? if	= offer.

88 I offer thee injury, take the law of me, complain to the
 judge: I will receive no money.

90 **Alcon.** Well, sir, I hope you will stand my good
 master for my cow. I borrowed thirty shillings on her,
 92 and for that I have paid you eighteen-pence a week,
 94 and for her meat you have had her milk, and I tell you,
 sir, she gives a goodly sup: now, sir, here is your
 96 money.

98 **Usurer.** Hang, beggarly knave! comest to me for a
 cow? did I not bind her bought and sold for a penny,
 100 and was not thy day to have paid yesterday? Thou
 gettest no cow at my hand.

102 **Alcon.** No cow, sir! alas, that word "no cow" goes as
 104 cold to my heart as a draught of small drink in a frosty
 morning! "No cow," sir! why, alas, alas, Master
 106 Usurer, what shall become of me, my wife, and my
 poor child?

108 **Usurer.** Thou getst no cow of me, knave! I cannot
 110 stand prating with you; I must be gone.

112 **Alcon.** Nay, but hear you, Master Usurer: "no cow!"
 Why, sir, here's your thirty shillings: I have paid you
 114 eighteen-pence a week, and therefore there is reason I
 should have my cow.

116 **Usurer.** What pratest thou? have I not answered thee,
 118 thy day is broken?

120 **Alcon.** Why, sir, alas, my cow is a commonwealth
 to me! for first, sir, she allows me, my wife, and son,
 122 for to banquet ourselves withal, butter, cheese, whey,
 curds, cream, sod-milk, raw-milk, sour-milk, sweet-
 milk, and butter-milk: besides, sir, she saved me every
 year a penny in almanacs, for she was as good to me as
 126 a prognostication; if she had but set up her tail, and

= "appeal to the law"; the modern equivalent might be, "so
 sue me".
 = accept.

91-92: **you will stand...cow** = ie. "you will act the part of
 a good patron and return legal possession of my cow to
 me."
 = ie. using the cow as collateral.
 93: ie. as interest.
 = in place of.
 = drink;¹ the quartos print **soap** here, emended by Dyce.

= "from me."

= phrase.
 = "a quaff of weak ale".¹

= from.
 = ie. hang around here chattering to no purpose.¹

= listen.

= "you failed to keep your appointed day (to repay me)".
 = a state or community,¹ ie. "everything".

122: **for to** = in order to.
banquet = ie. banquet; the use of this alternate form was
 fading out by the late 16th century.
withal = with.
whey = the watery part of the milk left over from cheese-
 making.

123: **curds** = "A soft, white substance formed when milk
 coagulates" (OED def. 1a).
sod-milk = milk which has been boiled.¹
raw-milk = fresh or unpasteurized milk.¹
sour milk = fermented, and hence spoiled, milk.
 123-4: **sweet milk** = milk possessing its naturally sweet
 flavour.¹

= the sour milk left over "after butter has been churned out
 from cream" (OED def. 1a).
 = popular annual publications which provided, in addition to
 much else, meteorological forecasts.
 = prediction or forecast (of upcoming weather).¹ = raised.

128	have galloped about the <u>mead</u> , my little boy was able to say, "Oh, father, there will be a storm"; her very tail was a calendar to me: and now to lose my cow! alas, Master Usurer, take pity upon me!	= meadow.
130		
132	Usurer. I have other matters to talk on; farewell, fellows.	
134		
136	Thrasyl. Why, but, thou <u>covetous churl</u> , wilt thou not receive thy money, and deliver me my recognisance?	= greedy villain.
138	Usurer. I'll deliver thee none; if I have wronged thee, seek thy <u>mends</u> at the law.	= remedy.
140		
142	[Exit.]	
144	Thrasyl. And so I will, insatiable peasant.	
146	Alcon. And, sir, rather than I will <u>put up this word</u> "no cow," <u>I will lay my wife's best gown to pawn</u> . I	= tolerate. = utterance, phrase. = ie. Alcon will pawn his wife's best outfit to raise money to hire a lawyer. wive's = ie. wife's, a common alternate form; everywhere we find wive's in the play should be understood as wife's .
148	tell you, sir, when the slave uttered this word "no cow," it struck to my heart, for my wife shall never have <u>one so fit for her turn</u> again; for, indeed, sir, she is a	= "a gown which so well serves her purpose", ie. is so satisfactory for her. = ie. twattling-strings (perhaps a malapropism), referring to the anal sphincter. ¹
150	woman that hath her <u>twiddling-strings</u> broke.	
152	Thrasyl. What meanest thou by that, fellow?	
154	Alcon. Marry, sir, <u>sir-reverence of your manhood</u> , she breaks wind behind; and indeed, sir, when she sat milking of her cow and let a fart, my other cows would start at the noise, and kick down the milk and away; but this cow, sir, the gentlest cow! my wife might <u>blow whilst</u> she burst: and having such good conditions, shall the Usurer come upon me with "no cow"? Nay, sir, before I <u>pocket up</u> this word "no cow," my wife's gown goes to the lawyer: why, alas, sir, 'tis as ill a word to me as "no crown" to a king!	= "pardon me for saying this". = continue to pass wind until. ¹ = swallow or accept meekly or without responding to.
156		
158		
160		
162		
164	Thrasyl. Well, fellow, go with me, and I'll help thee to a lawyer.	
166		
168	Alcon. Marry, and I will, sir. No cow! well, the world <u>goes hard</u> .	= ie. is a difficult or unpleasant place.
170		
172	[Exeunt.]	
174	Oseas. Where hateful usury Is counted husbandry; Where merciless men rob the poor, And the needy are thrust out of door;	174: is considered good business or economy. ¹

Where gain is held for conscience,
 178 And men's pleasure is all on pence;

 Where young gentlemen forfeit their lands,
 180 Through riot, into the usurer's hands;

 Where poverty is despised, and pity banished,
 182 And mercy indeed utterly vanished:
 Where men esteem more of money than of God,
 184 Let that land look to feel his wrathful rod:
 For there is no sin more odious in His sight
 186 Than where usury defrauds the poor of his right.
 London, take heed, these sins abound in thee;
 188 The poor complain, the widows wrongèd be;
 The gentlemen by subtlety are spoiled;
 190 The ploughmen lose the crop for which they toiled:
 Sin reigns in thee, O London, every hour:
 192 Repent, and tempt not thus the heavenly power.

END OF ACT I.

177: where men seek profit instead of behaving justly.
for = in place of.
 = derived entirely from accumulating money.

179-180: reference to the unhappy English practice by which men of means borrowed money on their property in order to live extravagantly and dissolutely (such as by purchasing expensive and fashionable clothing and gambling), only to lose all to the money-lender when they cannot pay off their debts.

riot = debauchery, dissolute living.

= ie. the poor are scorned.

= ie. oft-referred-to instrument of punishment.

= "deception are brought to ruin."

= farmers, usually of the peasant class.¹

= to *tempt* is defined as "put to the test", but there is a sense of "provoke" attached to it.

173-192: the reader may wish to note that the lines of this speech of Oseas depart frequently from pure iambic rhythm, being interspersed with dactyls (trisyllabic feet, each one stressed on the first syllable only); for example, consider lines 179-180:

WHERE young *GEN-tle-men* *FOR-feit* their *LANDS*,
 through *RI-ot*, *IN-to* the *U-sur-er's* *HANDS*.

ACT II.

SCENE I.

The Palace of Rasni.

*Enter Remilia, with Alvida and a train of Ladies,
in all royalty.*

1 **Remil.** Fair queens, yet handmaids unto Rasni's love,

2 Tell me, is not my state as glorious
As Juno's pomp, when tired with Heaven's despoil,
4 Clad in her vestments spotted all with stars,
She crossed the silver path unto her Jove?

6 Is not Remilia far more beauteous,
Riched with the pride of nature's excellence,
8 Than Venus in the brightest of her shine?
My hairs, surpass they not Apollo's locks?

10 Are not my tresses curlèd with such art
As Love delights to hide him in their fair?

12 Doth not mine eyne shine like the morning lamp

That tells Aurora when her love will come?

Entering Characters: **Remilia**, we remember, is King Rasni's sister, and now his lover. **Alvida** is the similarly attractive wife of the King of Paphlagonia.

In good Renaissance fashion, Remilia is attended by the wives of high-ranking noblemen of the Empire.

train = retinue.

in all royalty = attired in all their magnificence.

1: though queens in their own right, the Ladies of Remilia's retinue still serve her (she being **Rasni's love**) as her personal attendants. In the Renaissance, it was a considered an honour for a land's highest-ranking women to be asked to serve on the staff of the supreme monarchess.

Dyce assumes Remilia is addressing Alvida alone here, and so he emends **queens** and **handmaids** to the singular **queen** and **handmaid**.

2-5: Remilia compares herself to Juno, the queen of the gods, who, dressed (**Clad**) in her finest, visits her husband and brother **Jove**. We note one more time the close association Rasni and Remilia repeatedly draw between the sibling-spouse relation of the rulers of the heavens (Jove and Juno) and the rulers of Assyria (Rasni and Remilia).

state = royal splendour.¹

tired with Heaven's despoil = attired in the plunder (**despoil**, suggesting the choicest accessories available) of the heavens.

line 5: a 1590 work by George Peele also refers to the "**silver path**" (which he identifies with "**the milk-white way**", or Milky-Way galaxy) "**that in Olympus, leads to Jove's high court.**"

7: ie. enriched with natural beauty and accomplishment.

= the beardless Apollo was noted for his flowing golden hair.

= locks of hair. = skill.

11: that the playful and cherubic god-child Cupid (**Love**) enjoys frolicking in the beauty (**fair**) of Remilia's hair.

him = ie. himself.

12: **eyne** = eyes; Dyce prefers the 1598 quarto's **eye**.
the morning lamp = ie. the rising sun.

13: **Aurora**, the goddess of the dawn, lived in Oceanus, or the ocean; her lover was Tithonis, a Trojan prince. Aurora was said to spend her nights with Tithonis, before rising to bring morning to the world. The suggestion that Aurora looks ahead to the morning for the arrival of **her love** has it backwards, for it is in the night-time that she gets to sleep with Tithonis.

14	Have I not stol'n the beauty of the heavens, And placed it on the feature of my face?	
16	Can any goddess <u>make compare</u> with me, Or <u>match her with</u> the fair Remilia?	= ie. compare. = ie. equal; her = herself.
18		
20	Alvida. The beauties that proud <u>Paris</u> saw <u>fro</u> Troy, <u>Mustering</u> in <u>Ida</u> for the <u>golden ball</u> , Were not so gorgeous as Remilia.	19-20: Alvida alludes to the famous myth known as "The Judgment of Paris": the Trojan prince Paris was selected by the three goddesses Juno, Venus and Minerva to decide which of them was the most beautiful. The winner was to receive a golden ball . Paris decided on Venus, and was rewarded with possession of the Spartan queen Helen, leading directly to the Trojan War. The story took place on Mt. Ida in Asia Minor, where Paris was a shepherd. fro (line 19) = from, ie. "(when he was) away from"; ³ Dyce emends fro to the 1598 quarto's from . mustering = gathering.
22	Remil. <u>I have tricked my trammels up</u> with richest <u>balm</u> ,	23-27: Remilia interestingly admits that she needs the assistance of cosmetics to achieve her perfect appearance. I have = likely pronounced I've . tricked my trammels up = adorned my hair (trammels = locks of hair). ¹ balm = fragrant oil. ¹
24	And made my perfumes of the purest <u>myrrh</u> : The <u>precious drugs</u> that Aegypt's wealth affords,	= aromatic resin produced by the tree of the same name, used in perfumes. ¹ 25: the most expensive (precious) ¹ drugs that wealthy Egypt can provide; drugs was a generic term for chemicals of all types, including dyes. ¹
26	The costly <u>paintings</u> fetched from <u>curious Tyre</u> , Have mended in my face what nature missed. Am I not the earth's wonder in my looks?	26: paintings = cosmetics. ¹ curious Tyre = "skilled Tyre", ¹ referring to the skillful craftsmen of Tyre . This is already the play's second reference to the great Phoenician seaport. 27: a confession that Remilia's face is not perfect.
30	Alvida. The wonder of the earth, and pride of Heaven.	
32	Remil. Look, Alvida, a hair stands not amiss; For women's locks are <u>trammels</u> of <u>conceit</u> ,	33: a play on words: trammels means both (1) locks of hair, and (2) nets. Thus, a woman's hair is both (1) a point of pride or vanity (conceit), ¹ and (2) a trap for those who are attracted to her (with entangle , line 34 makes this point).
34	Which do entangle <u>Love</u> for all his <u>wiles</u> .	34: Cupid (often referred to simply as Love) was known to be a trickster, even shooting other gods with his golden arrows just to cause them to fall hopelessly in love. wiles = tricks or deceits. ¹ Note that line 34 essentially repeats the point made at line 11 above.
36	Alvida. Madam, unless you <u>coy it</u> <u>trick and trim</u> ,	36-43: Alvida advises Remilia not to throw herself at Rasni. coy it = act coy, ie. play hard to get. trick and trim = synonyms for "cleverly" or "neatly". ¹

	And play the <u>civil wanton</u> <u>ere</u> you <u>yield</u> ,	37: civil wanton = well-behaved, or good and sober, ⁴ flirt. ere = before. yield = submit, ie. "give over your body".
38	Smiting disdain of pleasures with your tongue,	38: ie. verbally checking Rasni's advances (more literally, perhaps, "striking a blow for the scorning of sexual desire by verbally condemning it").
40	<u>Patting</u> your princely Rasni on the cheek When he presumes to kiss without consent, You <u>mar the market</u> : <u>beauty naught avails</u> :	= ie. slapping. 41: by giving herself over to Rasni too readily, Remilia is making courting more difficult for other beautiful women: thanks to Remilia's submissiveness, men will expect all women to behave like her, which means a woman will have a harder time getting a man to woo her properly if she refuses to sleep with him right away; he can instead be expected to quickly abandon her for another, more willing, target. mar the market = a commercial expression, suggesting that one who is using unfair business practices is harming another's ability to engage in trade. beauty naught avails = ie. being beautiful will no longer be enough to help a woman to attract a man through traditional courting.
42	You must be proud; for <u>pleasures hardly got</u>	= ie. sex. = won only with great effort.
44	Are sweet if once attained.	
46	Remil. Fair Alvida, Thy counsel makes Remilia <u>passing</u> wise.	45ff: surprisingly, Remilia is receptive to Alvida's advice. = exceedingly.
48	Suppose that thou wert Rasni's mightiness, And I Remilia, <u>prince</u> of excellence.	47-48: Remilia asks Alvida to role-play with her: Alvida will act the part of Rasni, so that Remilia can practice playing hard-to-get. line 47 : ie. "pretend you are Rasni". prince = could be applied to a female sovereign. ¹
50	Alvida. "I would be master then of love and thee."	50-68: the quotation marks indicate the acted lines spoken by the ladies in their assumed roles. 50: officiously, "I want to have you, ie. be your lover."
52	Remil. "'of love and me!' Proud and disdainful king,	= a goddess, meaning herself.
54	Dar'st thou presume to touch <u>a deity</u> ,	
56	Before she grace thee with a yielding smile?"	
58	Alvida. "Tut, my Remilia, be not thou so coy; Say nay, and take it."	57: a common expression: she may say "no", but she means "yes". ³
60	Remil. "Careless and unkind! Talks Rasni to Remilia in such <u>sort</u>	= a manner.
62	As if I did enjoy a human form? Look on thy love, behold <u>mine eyes divine</u> ,	61: Remilia continues to imagine herself to be a goddess. = "my goddess' eyes".
	And dar'st thou <u>twit</u> me with <u>a woman's fault</u> ?	63: Remilia pretends to be indignant: how dare "Rasni" censure (twit) her for not giving up her body to him so easily? a woman's fault = contemporary literature uses this expression to refer to women's natural inclination to be loose.

64	Ah Rasni, thou art rash to judge of me. I tell thee, <u>Flora</u> oft hath wooed my lips, 66 To lend a rose to beautify her spring; The sea-nymphs fetch their <u>lilies</u> from my cheeks: 68 Then thou unkind!" – and <u>hereon</u> would I weep. 70 <i>Alvida</i> . And here would Alvida resign her charge; For were I but in thought th' Assyrian king, 72 I needs must <u>quite</u> thy tears with kisses sweet, And crave a pardon with a <u>friendly touch</u> : 74 You know it, madam, <u>though I teach it not</u> , The touch I mean, you smile <u>whenas you think it</u> . 76 78 <i>Remil</i> . How <u>am I</u> pleased to hear thy <u>pretty prate</u> , According to the humour of my mind! – Ah, <u>nymphs</u> , who <u>fairer</u> than Remilia? 80 The gentle winds have wooed me with their sighs, The frowning air hath cleared when I did smile; 82 And when I <u>tract</u> upon the tender grass, Love, that makes warm the centre of the earth, 84 Lift up his <u>crest</u> to kiss Remilia's foot; Juno <u>still</u> entertains her amorous Jove 86 With <u>new delights</u> , for fear he look on me; The <u>phoenix</u> ' feathers are become my fan, 88 For I am beauty's <u>phoenix</u> in this world. Shut close <u>these curtains straight</u> , and <u>shadow me</u> ,	 65-66: <i>Flora</i> , the goddess of spring, borrows the red for her flowers from Remilia's lips. = the flower as a metaphor for whiteness: a pale skin was considered most beautiful in Elizabethan England. In pairing <i>rose</i> and <i>lilies</i> , our authors follow the tradition of pairing the hues red and white in praising a woman's beauty. = ie. immediately following this; ¹ Remilia steps out of character. 70: "and at this point I must give up my play-acting." Since the next step in the "scene" would require Alvida (as Rasni) to physically soothe the queen, a verbal description of the ensuing "stage directions" will have to suffice. 71-73: "if I am going to continue pretending to be Rasni, then it would be necessary for me to repay (<i>quite</i> , ie. respond to) your tears with kisses, and beg for your forgiveness with a caress (<i>friendly touch</i>)." = ie. "though I cannot demonstrate what I am describing". = ie. "when you think about it." = ie. "I am". = shrewd or smart utterances. ¹ 78: Alvida's advice corresponds exactly to what Remilia herself was thinking. 79: <i>nymph</i> = maidens; ¹ Remilia addresses her attendants. <i>fairer</i> = ie. "is prettier". 81: when Remilia smiles, the clouds disappear. = tread. ¹ 84: Remilia seems to suggest that Love raises his head to kiss her foot, but <i>crest</i> could refer to a ridge of the earth doing the same. The syntax is unclear. 85-93: Remilia describes herself as irresistible even to the gods. 85-86: Juno continuously (<i>still</i>) works to keep her husband Jove's attention and affection, in order to prevent him from looking at Remilia, which would without doubt cause him to fall in love with her: Jove was a notorious adulterer, always on the prowl for <i>new delights</i> . = the <i>phoenix</i> was the well-known bird which lived for 500 years before being consumed by fire, after which it would rise from the ashes in a youthful state, and live its life all over again. = paragon, epitome; Remilia puns nicely on <i>phoenix</i> . 89: <i>these curtains</i> = Remilia refers to the flaps of the tent into which the ladies are shortly to disappear, but also implicitly to the curtains at the back of the stage. <i>straight</i> = at once. <i>shadow me</i> = "cast me in shade or darkness".
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90	For fear Apollo <u>spy</u> me in his walks, And <u>scorn</u> all eyes, to see Remilia's eyes.	= sees. = ie. "comes to disdain all other women who look on him".
92	Nymphs, <u>eunuchs</u> , sing, for <u>Mavors</u> draweth <u>nigh</u> :	92: eunuchs = Remilia appears to be attended by castrated guards as well; the quartos printed knancks here, which is universally emended as shown. Mavors = alternate name for Mars; the name Mavors was created by the process of epenthesis, or the insertion of an unetymological consonant or vowel. ¹ nigh = near.
	Hide me in <u>closure</u> , let him long to look:	93: ie. "keep me hidden from Mars, which will increase his yearning to see me." The OED curiously cites this line in its definition of closure as an "entrenchment, fortress, fort" (def. 2).
94	For were a goddess fairer than am I, <u>I'll scale</u> the heavens to pull her from the place.	94-95: Remilia would climb (scale) the heavens to pull down any goddess who was more beautiful than she is. I'll = "I would". ⁴
96	[<i>They draw the curtains, and music plays.</i>]	97: Remilia's attendants close the curtains located near the back of the stage, concealing the ladies from the audience.
98	Alvida. Believe me, though she say that she is fairest,	99-100: Alvida gets in a parting comment to the audience before she too disappears behind the curtain.
100	<u>I think my penny silver by her leave.</u>	100: I think...silver = a common expression: Alvida thinks the silver in her penny is of better quality than that possessed by everyone else, ie. she believes in the superiority of her own beauty. ³ by her leave = ie. "if Remilia will give me permission to say so." English pennies were coined in silver until the 17th century. ¹⁵
102	<i>Enter Rasni and Radagon, with Lords <u>in pomp</u>, who make a <u>ward</u> about Rasni;</i>	= dressed and accoutered in all their splendour. = "guard", suggesting the entering men are crowding around the emperor.
104	<i>with them the <u>Magi</u> in great pomp.</i>	= magicians, originally early (6th century B.C.) Persian priests; magi is the plural form of magus . ¹
106	Rasni. Magi, for love of Rasni, by your <u>art</u> , By magic <u>frame</u> an <u>arbour</u> <u>out of hand</u> ,	= skill or cunning. 107: frame = create, make. arbour = a bower or shaded enclosure formed by a small stand of trees. ¹ out of hand = at once, without delay. ¹
108	For fair Remilia to <u>disport her</u> in.	= amuse herself. ¹
110	Meanwhile, I will bethink me on further pomp.	109: Rasni will figure out a way he can appear before Remilia that is even more magnificent and glorious than he already is. Dyce proposes to emend the line's imperfect meter as follows: " <i>Meanwhile, on further pomp I will bethink me.</i> "
	[<i>Exit Rasni.</i>]	
112	[<i>The Magi with their rods beat the ground,</i>	
114	<i>and from under the same rises a <u>brave</u> arbour;</i>	113-4: Elizabethan authors made frequent use of their stages' trap-doors, through which objects could be raised and made

116	<i>Rasni returns in another suit, while the trumpets sound.]</i>	to "supernaturally" appear before the audience. brave = excellent, quality.
118	Rasni. Blest be <u>ye</u> , men of art, that grace me thus,	19: Rasni is pleased by the work of his Magi. ye = plural form of you .
120	And blessèd be this day where <u>Hymen</u> <u>hies</u> To join in union pride of Heaven and earth!	120-1: Rasni announces that today is his and Remilia's wedding day. Hymen = the Roman god of marriage ceremonies. hies = hurries.
122	<i>Lightning and thunder, <u>wherewith</u> Remilia is <u>strooken</u>.</i>	= by which. ¹ = stricken, a common alternate form.
124	What <u>wondrous</u> threatening noise is this I hear?	= astonishing, extraordinary.
126	What flashing lightnings trouble our delights?	
128	When I draw near Remilia's royal tent, I waking dream of sorrow and mishap.	128: ie. "I feel like I am dreaming of sorrow and misfortune, though I am awake".
130	Radag. <u>Dread</u> not, O king, at <u>ordinary chance</u> ; These are but common <u>exhalations</u> ,	= fear, feel terror. ¹ = normal or not-unusual occurrences. 131-2: These are...earth = many celestial phenomena, such as meteors and comets, were believed to form out of ignited vapours (exhalations) which had been drawn from the earth (line 132).
132	Drawn from the earth, in substance hot and dry, Or moist and thick, or meteors <u>combust</u> , Matters and causes <u>incident</u> to time, Enkindled in <u>the fiery region</u> first.	132-3: in substance...thick = Radagon, scrambling to explain away what they all just saw, muddles his cosmology: the earth and the various layers above it (see the note at line 135 below) could be described in terms of their temperature and moisture content: earth was considered "cold and dry", water "cold and wet", the layer of air above the earth "hot and wet", and the layer of fire above that "hot and dry". = ie. combusted, burnt or consumed by fire. ¹ 134: events and reasons which are perfectly natural (inci- dent). ¹ 135: an allusion to a Medieval conception of the atmosphere, in which earth was thought to be surrounded by a layer of air, above which existed a layer of fire (the fiery region). Radagon suggests that atmospheric phenomena such as meteors originated in that region of fire. We may note that contemporary literature suggested that such occurrences actually originated in the highest level of the airy layer.
136	Tut, be not now a <u>Roman augurer</u> : Approach the tent, look on Remilia.	136: ie. "do not read anything into this lightning strike." Roman augurer = Roman priests were expert in making predictions based on their readings of natural phenomena, including the flight paths of birds and observation of the organs of slaughtered beasts.
138	Rasni. Thou hast <u>confirmed my doubts</u> , kind Radagon. —	= ie. "reassured me": Rasni feels better already!
140	Now <u>ope</u> , <u>ye</u> <u>folds</u> , where <u>queen of favour</u> sits,	140: ope = ie. open, a poetic and monosyllabic form. ye = plural form of you .

142 Carrying a net within her curlèd locks,
Wherein the Graces are entangled oft;

144 Ope like th' imperial gates where Phoebus sits,
Whenas he means to woo his Clytia. –

146 Nocturnal cares, ye blemishers of bliss,
Cloud not mine eyes whilst I behold her face. –
Remilia, my delight! – she answereth not.

148
150 [He draws the curtains,
and finds her stroken black with thunder.]

152 How pale! as if bereaved in fatal meads,

The balmy breath hath left her bosom quite:
154 My Hesperus by cloudy death is blent. –

[To Attendants] Villains, away, fetch syrups of the Ind,

folds = ie. the folds of the tent behind which the corpse of Remilia rests.

queen of favour = queen of beauty.⁴

141-2: the imagery of line 34 above is repeated: when a person possesses a desirable characteristic, that quality, personified in a deity, can be said to become *entangled* in the person's hair, which is like a *net* (a tool used to trap small animals, such as birds, or enclose larger prey during a hunt).

the Graces = three minor sister goddesses, representing grace, charm, and beauty.

oft = ie. often.

143-4: the folds of the tent should part, says Rasni, as do the gates of the heavens through which the sun-god *Phoebus* passes when he wants to court *Clytia* (actually, the usual Elizabethan image is of Phoebus passing through these gates when he is ready to bear the sun across the sky).

Whenas = when.

Clytia = nymph beloved by the sun-god. When he abandoned her, she mourned for his loss, and was transformed for her trouble into a flower, called a heliotrope, which always turned to face the sun.^{1,16}

145-6: in this unusual apostrophe, Rasni addresses those anxieties (*cares*) which keep a man up at night (hence they mar, or *blemish*, one's peace of mind), asking them not to bring despair (ie. *cloud his eyes*) when he turns his eyes on what is left of Remilia.

149-150: we may assume the effect here was intended to shock (and delight) the audience as much as it does Rasni.

stroken = this was actually the most commonly spelled form of *stricken* in the 1590's, followed by *strooken*, then *strucken*.

152: *How pale!* = a strange utterance, considering the stage direction has just indicated that Remilia has been stricken *black*. It is possible that Rasni is describing his own ashen features, or perhaps he is using *pale's* meaning of "feeble" or "without vigour", or perhaps "lusterless", to describe either Remilia or how he feels at the moment.

as if...meads = literally, "as if snatched away (*bereaved*) from here and placed into a death-dealing meadow." The rare expression *fatal mead* was used to describe an outdoor location where an individual met his or her doom.

153: poetically, "she breathes no more."

154: *My Hesperus* = *Hesperus* here refers to the bright "evening star" Venus, whose light has been obscured by the clouds, a metaphorical description of Remilia's having died.

cloudy = gloomy, "darkened by misfortune" (OED, def. 6a), but with a punning literal sense as well, in reference to Hesperus.

blent = destroyed.¹

155-8: Rasni's emotions get the best of him: he orders that a large and expensive offering be made to the gods to bring

156	Fetch <u>balsomo</u> , the kind <u>preserve</u> of life,	back his sister. Villains = the emperor's impatience is belied by his addressing his attendants by this term. syrups = sweet liquids used for medicinal purposes. ¹ the Ind = India. ¹
158	Fetch wine of Greece, fetch oils, fetch herbs, fetch all, To <u>fetch</u> her life, or I will faint and die.	156: balsamo = ie. balsam , an oily "resinous medicinal preparation" (OED, balsam , def. 2a). preserve = ie. preserver. ¹ = retrieve.
160	[<i>They bring in all these, and offer; <u>naught prevails</u>.</i>]	= nothing works.
162	Herbs, oils of Ind, alas, there naught <u>prevails</u> !	= avails. ⁴
164	Shut are the day-bright eyes that made me see; Locked are <u>the gems of joy</u> in dens of death.	= again, Remilia's eyes; note the line's handsome double-alliteration.
	Yet triumph I on <u>Fate</u> , and he on her:	165: just as Rasni has mastered personified Fate , so Fate has conquered Remilia.
166	Malicious mistress of inconstancy,	166-7: Rasni curses the goddess Fate.
168	Damned be thy name, that hast obscured my joy. –	
170	Kings, viceroys, princes, <u>rear</u> a royal tomb For my Remilia; bear her from my sight, Whilst I in tears weep for Remilia.	= raise.
172	[<i>They bear Remilia's body out.</i>]	
174	Radag. What maketh Rasni moody? loss of one? As if no more were left so fair as she.	174-5: "why are you so gloomy? Is it the loss of just one person? As if there no existed no other women as beautiful as Remilia was?"
176	Behold <u>a dainty minion</u> <u>for the nonce</u> , –	176: "take a look (right in front of you) at the pretty and delicate lady (a dainty minion) ¹³ (who is available) just for this occasion (for the nonce)."
178	Fair Alvida, the Paphlagonian queen: Woo her, and <u>leave</u> this weeping for the dead.	= ie. leave off, cease.
180	Rasni. What, woo <u>my subject's</u> wife that honoureth me!	= ie. the King of Paphlagonia's.
182	Radag. Tut, kings this <u>meum, tuum</u> should not know:	= Latin: literally "mine yours" (pronounced ME-um TU-um), usually written meun et tuum (mine and yours), a shorthand way of making a distinction regarding the ownership of private property: ¹ Rasni should not be so obliging or scrupulous as to insist on the sole right of the King of Paphlagonia to enjoy his wife.
184	Is she not fair? is not her husband <u>hence</u> ? <u>Hold</u> , take her <u>at</u> the hands of Radagon;	= gone from here. 184: Hold = word used when offering something to another, usually money. at = ie. from.
186	A pretty <u>peat</u> to drive your <u>mourn</u> away.	= sweetheart, darling. ^{1,2} = sorrow. ¹
188	Rasni. She smiles on me, I see she is mine own. – Wilt thou be Rasni's royal paramour?	187-8: it certainly did not take long for Rasni to put Remilia out of his mind!
190	Radag. She, blushing, yields consent. – [<i>to Alvida</i>] <u>Make no dispute</u> : The king is sad, and must be <u>gladdened straight</u> ;	190: Make no dispute = "do not argue, ie. resist." = cheered up. = immediately.

192	Let Paphlagonian king go mourn meanwhile.	192: ie. "let your husband be the one who must sorrow for a while."
194	<i>[Thrusts Rasni and Alvida out; and so they all exeunt.]</i>	194: Radagon, increasingly bolder, shoos the royal pair off the stage.
196	Oseas. Pride hath his judgment: London, look about;	= to only act piously (without meaning it).
198	"Tis not enough <u>in show to be devout</u> .	= ie. Oseas himself. = ie. not to the Jews, but to the English.
198	A fury now from Heaven to lands unknown	
	Hath made <u>the prophet</u> speak, <u>not to his own</u> .	
200	<u>Fly, wantons</u> , fly this pride and <u>vain attire</u> ,	200: Fly = flee from. wantons = ie. "you people of loose morals". vain attire = habit of dressing sumptuously. The quarto of 1594 begins the line, <i>The wantons fly</i> , while the 1598 quarto reads, <i>Flie, wanton, flie</i> . We accept Dyce's emendation.
	The seals to set your tender hearts on fire.	
202	Be faithful in the <u>promise</u> you have <u>passed</u> ,	= ie. wedding vows. = pledged, made. ¹
	Else God will <u>plague</u> and punish at the last.	= "afflict (you)".
204	When lust is hid in shroud of wretched life,	
	When craft doth dwell in bed of married wife,	205: when a woman schemes to cheat on her husband.
206	<u>Mark but</u> the prophets, we that shortly <u>shows</u> ,	= ie. pay attention to. = ie. will demonstrate.
	After death, expect for many woes.	207: a prediction of punishment in the after-life. Dyce suggests there is some corruption in this passage; Collins ³ proposes emending line 206's <i>prophets</i> to <i>prophet</i> , and <i>we</i> to <i>he</i> .
 <u>ACT II, SCENE II.</u>		
<i>A Court of Justice in Ninivie.</i>		
 <i>Enter Alcon and Thrasybulus, with their Lawyer.</i>		
1	Thrasy. I need not, sir, <u>discourse</u> unto you the duty	= recount, recite.
2	of lawyers in <u>tendering</u> the right cause of their clients,	= looking after.
	nor the conscience you are tied unto by higher	3-4: nor...command = a lawyer is also bound to honestly help his client because God expects him to.
4	command: therefore <u>suffice</u> , the Usurer hath done	= ie. "let it suffice for me to say only".
	me wrong; you know the case; and, good sir, I have	5-6: I have...fees = it has caused Thrasybulus some hardship to raise the cash to pay the lawyer for his services today.
6	strained myself to give you your fees.	
8	Lawyer. Sir, if I should any way neglect so manifest a	8-9: so manifest a truth = so clear a case.
	truth, I <u>were to</u> be accused of <u>open perjury</u> , for the case	9: were to = would be.
10	is <u>evident</u> .	open perjury = ie. transparently offering false testimony. = obvious, ie. the facts clearly favour Thrasybulus.
12	Alcon. And truly, sir, for my case, if you help me	
	not for my matter, why, sir, I and my wife are quite	
14	<u>undone</u> ; I <u>want</u> my <u>mease</u> of milk when I go to my	14: undone = ruined.
	work, and my boy his bread and butter when he goes	14-16: I want...school = Alcon's family is missing

16	to school. Master Lawyer, pity me, for surely, sir,	the benefits of owning a cow since he had to forfeit possession of it to the Usurer. <i>want</i> = miss, lack. <i>mease</i> = mess, ie. portion, serving. ¹
	<u>I was fain</u> to lay my <u>wive's</u> best <u>gown</u> to pawn for	17: <i>I was fain</i> = "I was compelled", ie. he had no choice but. ¹ 17-18: <i>to lay...fees</i> = Alcon had to pawn his wife's best gown to raise the cash to pay the lawyer. The expression <i>lay to pawn</i> was common. <i>wive's</i> = means "wife's" everywhere in this scene. <i>gown</i> = loose and flowing upper garment worn for everyday use. ¹
18	your fees: when I looked upon <u>it</u> , sir, and saw how handsomely it was <u>daubed</u> with <u>statute-lace</u> , and what	= ie. the gown. 19: <i>daubed</i> = decorated, usually suggesting tastelessly. ¹ <i>statute-lace</i> = lace made according to the law which defined an article's permissible material and dimensions. ¹⁷ Elizabethan sumptuary laws strictly governed how the English could dress, based on their social status.
20	a <u>fair mockado cape</u> it had, and then thought how	20: <i>fair</i> = lovely. <i>mockado</i> = wool which resembled velvet, ¹ hence "mock velvet". ³ <i>cape</i> = usually referring to a cloak with a hood, perhaps here meaning just a hood. ¹
22	handsomely it became my wife, – truly, sir, my heart is made of butter, it melts at the least persecution, – I	
24	fell on weeping; but when I thought on the words the Usurer gave me, "no cow," then, sir, I would have	
26	stript her <u>into</u> her <u>smock</u> , but I would make him deliver my cow <u>ere</u> I had done: therefore, good Master	= unto, ie. down to. ⁴ = undergarments. = before. = act the part of.
28	Lawyer, <u>stand</u> my friend.	
30	Lawyer. Trust me, <u>father</u> , I will do for thee as much as for myself.	= Alcon appears to be somewhat older than the lawyer.
32	Alcon. Are you married, sir?	
34	Lawyer. Ay, <u>marry</u> , <u>am I</u> , father.	= common oath. = ie. "I am".
36	Alcon. Then <u>good's benison</u> <u>light on</u> you and your	36: <i>good's benison</i> = God's blessing. The use of the euphemistic <i>good</i> for <i>God</i> seems to have been more common in Middle English. ¹ <i>light on</i> = descend on, ie. be bestowed upon.
38	good wife, and <u>send her</u> that she be never troubled with my wife's disease.	= ie. grant.
40	Lawyer. Why, what's thy wife's disease?	
42	Alcon. Truly, sir, she hath two <u>open</u> faults, and one <u>privy</u> fault. Sir, the first is, she is too eloquent for a	= public, well-known. = private, ie. known only to Alcon.
44	poor man, and <u>hath her words of art</u> , for she will call	= possesses a good vocabulary of words attendant to a particular field, ie. technical terms. ¹
46	me rascal, rogue, <u>runagate</u> , <u>varlet</u> , <u>vagabond</u> , slave, knave: why, alas, sir, and these be but <u>holiday-terms</u> ,	= runaway or wanderer. ¹ = knave, low person = idle loafer. ¹ = words she uses on holidays, ie. her less offensive or hurtful names. ¹

	but if you heard her <u>working-day words</u> , in faith, sir,	= ie. terms she uses on ordinary days, her day-to-day names. ¹
48	they be <u>rattlers like thunder</u> , sir; for after the dew	= ie. words that rattle like thunder". ¹
50	follows a storm, for then am I sure either to be well	
52	<u>buffeted</u> , my face scratched, or my head broken: and	= beaten.
54	therefore, good Master Lawyer, on my knees I ask it,	
56	let me not go home again to my wife with this word	= ie. both cursing and beating Alcon.
58	"no cow"; for then she will exercise <u>her two faults</u>	
60	upon me with all extremity.	
62	Lawyer. Fear not, man. But what is thy wive's privy	
64	fault?	
66	Alcon. Truly, sir, that's a thing of nothing; alas, she,	= as earlier, "pardon me for saying so".
	indeed, <u>sir-reverence of your mastership</u> , doth use to	= villain or wretch. ¹
	break wind in her sleep. – oh, sir, here comes the	
	Judge, and the old <u>caitiff</u> the Usurer.	= ie. the Judge is accompanied by various clerks, etc.
	<i>Enter the Judge, <u>attended</u>, and the Usurer.</i>	
	Usurer. Sir, <u>here is forty angels for you</u> , and if at any	= the Usurer bribes the Judge; angels are gold coins bearing the image of the archangel Michael killing the dragon of Revelation 12:7.
		A survey of contemporary literature indicates that, like today, the singular form here is (and not here are) was used to signal the offer or handing over of money, regardless of the sum involved.
68	time <u>you want</u> a <u>hundreth</u> pound or two, 'tis ready at	= ie. "you want to borrow". = hundred.
70	your command, or the feeding of three or four fat	68-69: or the feeding...bullocks = feeding could mean "fattening", ¹ but the line is obscure.
72	bullocks: whereas these needy slaves can reward with	69-70: these needy...a knee = the Usurer, indicating Alcon and Thrasybulus, observes that the pair are good for nothing beyond performing acts of deference, ie. they have nothing of value to offer him.
74	nothing but <u>a cap and a knee</u> ; and therefore, I pray you	a cap and a knee = removing one's hat and bending one's knee (as signs of respect for one's betters).
76	sir, favour my case.	
78	Judge. Fear not, sir, I'll do what I can for you.	= "are you doing".
80	Usurer. What, Master Lawyer, what <u>make you</u> here?	= happens.
82	mine adversary for these clients?	80-81: He is...himself = commonly quoted admonition that a smart man acts for his own benefit.
84	Lawyer. So it <u>chanceth</u> now, sir.	= do not wish to be.
86	Usurer. I know you know the old proverb, "He is not	= lawsuit.
88	wise that is not wise for himself": I <u>would not be</u>	= Dyce emends and to or .
	disgraced in this <u>action</u> ; therefore, here is twenty	= ineffectively, ie. in a manner unhelpful to his clients. ¹
	angels; say nothing in the matter, <u>and</u> what you say,	86: Let me alone = the sense is, "do not worry about it", or "I will take care of it".
	say <u>to no purpose</u> , for the Judge is my friend.	fit your purpose = ie. "act in a way that will be to your advantage."
	Lawyer. <u>Let me alone</u> , I'll <u>fit your purpose</u> .	
	Judge. Come, where are these fellows that are the	

90	plaintiffs? what can they say against <u>this honest citizen</u> our neighbour, a man of good <u>report</u> amongst all men?	= ie. the Usurer. = reputation.
92	Alcon. Truly, Master Judge, he is a man much spoken of; marry, every man's cries are against him, and	
94	especially we; and therefore I think we have brought our Lawyer to touch him with as much law as will	
96	fetch <u>his</u> lands and my cow <u>with a pestilence</u> .	= ie. Thrasybulus'. = an intensifier.
98	Thrasy. Sir, I am the other plaintiff, and this is my counsellor: I beseech your honour be favourable to me	
100	in <u>equity</u> .	= natural justice.
102	Judge. Oh, <u>Signor Mizaldo</u> , what can you say in this gentleman's behalf?	= the name of the Lawyer.
104	Lawyer. Faith, sir, as yet little good. – [<i>To Thrasybulus</i>]	
106	Sir, tell you your own case to the Judge, for I have so many matters in my head, that	
108	I have almost forgotten it.	
110	Thrasy. <u>Is the wind in that door?</u> Why then, my lord, thus. I <u>took upon</u> this cursed Usurer, for so I may well	= ie. "so that is the way things are?" = ie. borrowed from; Dyce emends upon to the 1598 quarto's up of . = call. = "a quantity of goods worth". ¹
112	<u>term</u> him, <u>a commodity of</u> forty pounds, whereof I received ten pound in money, and thirty pound in lute-	
114	strings, whereof I could <u>by great friendship</u> make but	= Thrasybulus is bitterly ironic: those who promised to buy his lute-strings let him down.
	five pounds: for the <u>assurance</u> of this bad commodity I	115-6: for the...recognisance = Thrasybulus mortgaged his land as a security for the loan. assurance = evidence or proof of a transfer of property, a legal term. ¹ When a man provided a financial guarantee against his pledge to perform some act, he was said to have bound the security in recognisance .
116	bound him my land in recognisance: I came <u>at my day</u> , and <u>tendered</u> him his money, and he would not take it:	= ie. on the day specified by the contract to pay off the loan. = offered.
118	for the <u>redress</u> of my <u>open wrong</u> I crave but justice.	= remedy. = plain and obvious injustice.
120	Judge. What say you to this, sir?	
122	Usurer. That first he <u>had</u> no lute-strings <u>of</u> me; for, look you, sir, I have <u>his own hand to my book</u> for the	= received. = from. = Thrasybulus' signature in his account book.
124	receipt of forty pound.	
126	Thrasy. That was, sir, but a <u>device</u> of him to colour the statute.	126: Thrasybulus argues that the Usurer, who is claiming that the loan was entirely in cash, has falsified the actual facts: the loan was actually comprised mostly of the worthless commodity (the lute strings) itself. device = trick. 126-7: colour the statute = misrepresent the true nature of the loan instrument (statute).
128	Judge. Well, he hath thine own <u>hand</u> , and we can	129-130: he hath...in law = Thrasybulus' signature (hand) is sufficient proof that the loan, as far as the law is

		concerned, was fully in cash.
130	crave no more in law. – [<i>To the Usurer</i>] But now, sir, he says his money was <u>tendered</u> at the day and hour.	130-1: <i>But now...hour</i> = having dispensed with the issue regarding the nature of the loan, the Judge now addresses whether Thrasybulus did in fact offer to pay back the loan within the time specified in the contract. <i>tendered</i> = offered.
132	<i>Usurer.</i> This is <u>manifest contrary</u> , sir, and <u>on that</u> I	133: <i>manifest contrary</i> = patently the opposite (to the actual facts). <i>on that</i> = ie. "on that issue". = testify. = the Usurer presents the contract to the Judge. = ie. struck.
134	will <u>depose</u> ; for here is the <u>obligation</u> , "to be paid between three and four in the afternoon," and the clock	
136	<u>strook</u> four before he offered it, and the words be	
138	"between three and four," therefore to be tendered before four.	
140	<i>Thrasy.</i> Sir, I was there before four, and he held me with <u>brabbling</u> till the clock strook, and then for the	140-1: <i>he held...brabbling</i> = the Usurer kept Thrasybulus occupied with his quibbling or quarreling (<i>brabbling</i>) ¹ about the details of the repayment. = ie. fact of being late by one minute. = ie. "I have paid you". = ie. "for the purpose of keeping my land." <i>patrimony</i> = inheritance. ¹
142	<u>breach of a minute</u> he refused my money, and kept the recognisance of my land for so small a trifle. – Good	
144	Signor Mizaldo, speak what is law; <u>you have</u> your fee, you have heard what the case is, and therefore do me	
146	justice and right: I am a young gentleman, and speak <u>for my patrimony</u> .	
148	<i>Lawyer.</i> Faith, sir, <u>the case is altered</u> ; you told me it	149-152: the Lawyer accuses Thrasybulus of having failed to tell him the true facts, and so basically withdraws from the case. Thrasybulus, no longer deserving of legal remedy now that the real facts of the case have come to light, will have to beg the Judge for mercy. <i>the case is altered</i> = the situation has changed (due to new evidence), a legal expression.
150	before in another manner: the law goes quite against you, and therefore you must plead to the Judge for	
152	favour.	
154	<i>Thrasy.</i> [<i>Aside</i>] O execrable bribery!	
156	<i>Alcon.</i> Faith, Sir Judge, I pray you let me be the gentleman's counsellor, for I can say thus much in his	156-7: <i>I pray...counsellor</i> = with the Lawyer stepping down, Alcon offers to act as Thrasybulus' attorney, taking up the case on his behalf.
158	defence, that the Usurer's clock is the swiftest clock in all the town: 'tis, sir, like a woman's tongue, it goes	159-160: <i>it goes...the time</i> = ie. it is a half-hour fast.
160	ever half-an-hour before the time; for when we were gone from him, other clocks in the town strook four.	
162	<i>Judge.</i> <u>Hold</u> thy prating, fellow: – [<i>To Thrasybulus</i>]	= stop.
164	and you, young gentleman, this is my <u>ward</u> : look better another time both to your bargains and to the payments;	164: <i>ward</i> = award, ie. decision. ¹ 164-5: <i>look better...payments</i> = in the future, Thrasybulus must be more careful when negotiating his contracts, as well as regarding making his payments in a timely manner.
166	for I must <u>give flat sentence</u> against you, that, for default of tendering the money <u>between the hours</u> , you	= ie. rule completely.
168	have forfeited your recognisance, and he to have the land.	= ie. of 3 and 4, as required by the bond.

170	Thrasy. [<i>Aside</i>] O inspeakable injustice!	
172	Alcon. [<i>Aside</i>] O monstrous, miserable, <u>moth-eaten</u>	= antiquated. ¹
174	Judge!	
176	Judge. Now you, fellow, what have you to say for	176ff: having dispensed with Thrasybulus' case, the Judge
178	your matter?	turns his attention to that of Alcon.
180	Alcon. Master Lawyer, I laid my wive's gown to pawn	= "get on with this business."
182	for your fees: I pray you, <u>to this gear</u> .	= ie. "I forgot the details of your case".
184	Lawyer. Alas, poor man, <u>thy matter is out of my head</u> ,	
186	and therefore, I pray thee, tell it thyself.	185: "I wager (hold) my cap against a noble", a noble
188	Alcon. <u>I hold my cap to a noble</u> , that the Usurer hath	being an English gold coin worth 6 shillings 8 pence.
190	given him some gold, and he, <u>chawing</u> it in his mouth,	= chewing, a common alternate form.
192	hath got <u>the</u> toothache that he cannot speak.	= ie. such a.
194	Judge. Well, sirrah, <u>I must be short</u> , and therefore say	= "I must be quick about this", ie. "I have little time".
196	on.	
198	Alcon. Master Judge, I borrowed <u>of</u> this man thirty	= from.
200	shillings, for which I left him in pawn my good cow;	= ie. "I would pay him".
202	the bargain was, <u>he should have</u> eighteen-pence a	= interest.
204	week, and the cow's milk for <u>usury</u> : now, sir, as soon	196: him = ie. to him.
206	as I had gotten the money, I brought it <u>him</u> , and broke	196-7: broke but a day = was late by only a day.
208	but a day, and for that he refused his money, and keeps	= pronounced judgment: since Alcon has just testified that
210	my cow, sir.	he violated the terms of his contract, he must pay the
212	Judge. Why, thou hast <u>given sentence</u> against thyself,	penalty.
214	for in breaking thy day thou hast lost thy cow.	
216	Alcon. Master Lawyer, now for my ten shillings.	203: Alcon asks the lawyer to do his part, and speak on
218	Lawyer. Faith, poor man, thy case is so bad, I shall	Alcon's behalf, since he has been paid his fee.
220	but speak against thee.	205-6: I shall...thee = ie. "that if I do say anything, I would
222	Alcon. 'Twere good, then, I should have my ten	have to argue against you."
224	shillings again.	208-9: in that case, says Alcon, he should get his money
226	Lawyer. 'Tis my fee, fellow, for coming: wouldst thou	back.
228	have me come for nothing?	
230	Alcon. Why, then, <u>am I like</u> to go home, not only with	= "I am likely"
232	no cow, but no gown: this <u>gear</u> goes hard.	= business.
234	Judge. Well, you have heard what favour I can <u>shew</u>	= show, a common alternate form.
236	you: I must do justice. – Come, Master Mizaldo, – and	
238	you, sir, go home with me to dinner.	
240	Alcon. Why, but, Master Judge, no cow! – and,	
242	Master Lawyer, no gown!	
244	Then must I <u>clean run out</u> of the town.	= entirely clear out.

224	[<i>Exeunt Judge, Attended, Lawyer, and Usurer.</i>]	225: only the two miserable plaintiffs remain onstage.
226	<u>How cheer you, gentleman?</u> you cry "no lands" too;	= ie. "how do you feel?" = ie. Thrasybulus.
228	the Judge hath made you a knight <u>for</u> a gentleman,	= in place of.
	hath dubbed you <u>Sir John Lack-land</u> .	239: allusion to King John I (ruled 1199-1216 A.D.), who was famously nicknamed Lackland because he received no continental lands on the death of his father Henry II (the English at this time still possessed extensive dominions in what is now France). ¹⁸
230	Thrasy. O miserable time, <u>wherein</u> gold is <u>above</u>	= during which, in which. ¹ = ie. valued above.
232	God!	
234	Alcon. Fear not, man; I have yet a <u>fetch</u> to get thy	= stratagem, scheme.
236	lands and my cow again, for I have a son in <u>the court</u> ,	= ie. the king's court.
238	that is either a king or a king's <u>fellow</u> , and to him will	= companion.
	I go and complain <u>on</u> the Judge and the Usurer both.	= about.
240	Thrasy. And I will go with thee, and <u>entreat</u> him for	= appeal to.
242	my case.	
244	Alcon. But how shall I go home to my wife, when I	
	shall have nothing to say unto her but "no cow"? alas,	= ie. her penchant for cursing and beating Alcon.
246	sir, <u>my wife's faults</u> will fall upon me!	
248	Thrasy. Fear not; let's go; I'll <u>quiet</u> her, <u>shalt</u> see.	= pacify, mollify. = ie. "you shall".
250	[<i>Exeunt.</i>]	
252	Oseas. <u>Fly</u> , judges, fly corruption in your court;	= flee.
	The judge of truth hath <u>made</u> your judgment <u>short</u> .	= found, judged. = lacking, inadequate. ²
254	Look so to judge, that at the <u>latter day</u>	= ie. Judgment day.
	Ye be not judged with those that <u>wend astray</u> .	= ie. strayed from the path of righteousness.
256	Who passeth judgment for his private gain,	254-5: any judge who dispenses "justice" in a manner which primarily benefits himself can be expected to be punished in the afterlife.
258	He well may judge he is adjudged to pain.	251-5: note Oseas' intense repetition of the word judge and its derivatives.
 <u>ACT II, SCENE III.</u>		
<i>A Street near the King's Palace.</i>		
 <i>Enter Adam and the crew of Ruffians drunk.</i>		
1	Adam. Farewell, gentle <u>tapster</u> . – <u>Masters</u> , as good ale	1ff: throughout this scene, Adam never really comprehends that he is no longer inside the tavern. tapster = the individual who pours the ale. Masters = common term of address for one's fellows.
2	as ever was tapped; <u>look to your feet</u> , for the ale is	= ie. "watch your step".
4	strong. – Well, farewell, gentle tapster.	

	1st Ruf. [to 2nd Ruf.] Why, <u>sirrah slave</u> , by Heaven's	5ff: the 1st Ruffian, who we remember from Act I.ii is of impatient temper, argues with the 2nd Ruffian over a woman. sirrah slave = sirrah was a common form of address amongst equals of the lesser classes, but with the addition of slave , 1st Ruffian insults his fellow.
6	maker, thinkest thou the wench loves thee best because she laughed <u>on</u> thee? give me but such another word,	= with.
8	and I will throw the pot at thy head.	
10	Adam. Spill no drink, spill no drink, the ale is good: I'll tell you what, ale is ale, and so I'll commend me to	10-12: Adam plays the peacemaker.
12	you with hearty commendations. – Farewell, gentle tapster.	
14		
16	2nd Ruf. Why, <u>wherefore</u> , peasant, <u>scornst thou that</u>	= for what reason. = ie. "do you sneer over the fact that".
18	the wench should love me? look but on her, and I'll thrust my dagger in thy bosom.	
20	1st Ruf. Well, sirrah, well, <u>th'art as th'art</u> , and <u>so</u> I'll take thee.	= "you are what you are". = ie. "in that fashion or form".
22	2nd Ruf. Why, what am I?	
24	1st Ruf. Why, what thou <u>wilt</u> ; a slave.	= will be.
26	2nd Ruf. Then take that, villain, and learn how thou <u>use</u> me another time.	= treat.
28		
30	[Stabs 1st Ruffian.]	
32	1st Ruf. Oh, I am slain!	
34	[Dies.]	
36	2nd Ruf. <u>That's all one to me</u> , I care not. Now will I <u>in</u> to my wench, and call for <u>a fresh pot</u> .	= "it's all the same to me", a common expression. = ie. go in. = ie. of ale.
38	[Exit: followed by all except Adam.]	
40	Adam. Nay, but hear ye, take me with ye, for the ale is ale. – <u>Cut a fresh toast</u> , tapster, fill me a pot; here is	= to be used as a sop.
42	money, I am no beggar, I'll follow thee as long as the ale lasts. – <u>A pestilence on the blocks for me</u> , for I	= "damn these blocks": Adam stumbles over something in his path, almost falling. blocks = Gosse ²⁸ suggests the reference is to the dead Ruffian, Adam calling him by the 16th century version of "blockhead"; Adam, however, doesn't trip over the body until line 47.
44	might have had a fall: well, if we shall have no ale, I'll sit me down: and so farewell, gentle tapster.	
46		
48	[Here he falls over the dead man.]	
50	Enter Rasni, Alvida, the King of Cilicia, Lords, and Attendants.	

52	Rasni. What slaughtered wretch lies <u>bleeding here his last</u> , So near the royal palace of the king?	= ie. bleeding to death; the usual expression was to "breathe one's last".
54	Search out if any one <u>be biding nigh</u> , That can <u>discourse the manner of</u> his death. –	= remains nearby. = ie. recount the events leading to. Rasni's lords begin a search of the vicinity for a witness.
56	Seat thee, fair Alvida, the <u>fair of fairs</u> ; Let not the <u>object once</u> offend thine eyes.	= ie. most beautiful of the beautiful. 57: object = sight; the quartos print otriect here, emended by Dyce to object . once = under any circumstance. ¹
58	1st Lord. Here's <u>one</u> sits here asleep, my lord.	= ie. someone who.
60	Rasni. Wake him, and make inquiry of this thing.	
62	1st Lord. <u>Sirrah</u> , you! hearest thou, fellow?	= acceptable form of address to an inferior.
64	Adam. If you will fill a fresh pot, here's a penny, or 66 else farewell, gentle tapster.	
68	1st Lord. He is drunk, my lord.	
70	Rasni. We'll <u>sport with</u> him, that Alvida may laugh.	= make merry with, ie. play a joke on.
72	1st Lord. Sirrah, thou fellow, thou must come to the 74 king.	
76	Adam. I will not do a stroke of work to-day, for the 78 ale is good ale, and you can ask but a penny for a pot, no more by the statute.	76-77: you can...statute = Collins observes that while contemporary literature confirms that a pot of ale typically cost a penny in the 16th century, an actual legislative measure setting the price of ale was not passed until after James I ascended the throne in 1603.
80	1st Lord. Villain, here's the king; thou must come to 82 him.	
84	Adam. The king come to an ale-house! – Tapster, fill 86 me three pots. – Where's the king? is this he? – Give me your hand, sir: as good ale as ever was tapped; you shall drink <u>while your skin crack</u> .	= "until your skin bursts."
88	Rasni. But hearest thou, fellow, who killed this man?	
90	Adam. I'll tell you, sir, – if you did taste of the ale, – 92 all Ninivie hath not such a cup of ale, it <u>flowers</u> in the cup, sir; <u>by my troth</u> , I spent eleven pence, beside three <u>aces</u> of ginger –	= froths. ¹ = truly. = roots; as noted earlier, ginger was a favourite spice to add to ale.
94	Rasni. Answer me, knave, to my question, how came 96 this man slain?	
	Adam. Slain! why [the] ale is strong ale, 'tis <u>huffcap</u> ; I	= a strong and heady ale; ¹ to quote Dyce, the term was derived from the fact that such a potent ale "inspired those who drank it to set their caps in a huffing manner", ie, it gave courage to its consumers.

98	warrant you, 'twill make a man well. – Tapster, ho! for the king a cup of ale and a fresh toast; here's two <u>aces</u> more.	= assure. = roots (of ginger).
100		
102	Alvida. Why, good fellow, the king talks not of drink; he would have thee tell him how this man came dead.	
104		
106	Adam. Dead! nay, I think I am alive yet, and will drink a full pot <u>ere</u> night: [<i>To Alvida</i>] but hear ye, if ye be the <u>wench</u> that filled us drink, why, so, do your <u>office</u> , and give us a fresh pot; or if you be the tapster's wife, why, so, wash the glass clean.	106: ere = before. 106-9: but hear ye...clean = Adam mistakes the Queen of Paphlagonia for the tavern's server. = lass. = job.
108		
110		
112	Alvida. He is so drunk, my lord, there is no talking with him.	
114	Adam. Drunk! nay, then, wench, I am not drunk: thou'rt shitten <u>quean</u> to call me drunk; I tell thee I am not drunk, I am a smith, I.	= "you are a contemptible whore".
116		
118	<i>Enter the Smith.</i>	Entering Character: the Smith is Adam's master.
120	1st Lord. Sir, here comes one perhaps that can tell.	
122	Smith. God save you, master.	
124	Rasni. Smith, canst thou tell me how this man came dead?	
126	Smith. May it please your highness, my man here and a crew of them went to the ale-house, and came out so drunk that one of them killed another; and now, sir, I <u>am fain</u> to leave my shop, and come to fetch him home.	= "am obliged", ie. have been forced under the circumstances.
128		
130		
132	Rasni. Some of you carry away the dead body: drunken men must have their <u>fits</u> ; and, sirrah smith, hence with thy man.	= paroxysms or periods of incoherence. = ie. "get your apprentice out of here."
134		
136	Smith. Sirrah, you, rise, come go with me.	
138	Adam. If we shall have a pot of ale, let's have it; here's money; <u>hold</u> , tapster, take my purse.	= word used to accompany the offer of money.
140		
142	Smith. Come, then, with me, the pot stands full in the house.	141-2: the pot...house = ie. "I have a full pot of ale at home."
144	Adam. <u>I am for you</u> , let's go, thou'rt an honest tapster: we'll drink six pots ere we part.	= "I am with you", ie. "I am your man". Adam will repeat this expression twice more in the play's penultimate scene.
146		
148	<i>[Exeunt Smith, Adam; and Attendants with the dead body.]</i>	148: the era's dramatists always had to provide for the removal of dead bodies from the stage, since there was no forward curtain which could close to allow for shuffling of scenery between scenes.
150	Rasni. Beauteous, more bright than beauty in mine eyes,	

	Tell me, fair <u>sweeting</u> , want'st thou anything	= sweetheart.
152	Contained within <u>the threefold circle of the world</u> ,	152: perhaps referring to three of the five "lesser circles" of the earth (the Arctic and Antarctic Circles, the Tropics of Cancer and Capricorn, and the equator).
	That may make Alvida live <u>full content</u> ?	= ie. fully contented.
154	<i>Alvida.</i> Nothing, my lord; for all my thoughts are pleased,	
156	Whenas mine eye surfeits with Rasni's sight.	156: "when my vision is filled or satiated with seeing you."
158	<i>Enter the King of Paphlagonia malcontent.</i>	Entering Character: the <i>King of Paphlagonia</i> may skulk or storm or show agitation as he enters Rasni's court.
160	<i>Rasni.</i> Look how thy husband haunts our royal <u>courts</u> , How <u>still</u> his sight breeds melancholy storms.	= Dyce needlessly emends <i>courts</i> to <i>court</i> : plural <i>courts</i> was sometimes used in this manner. = always, continuously.
162	Oh, Alvida, <u>I am passing passionate</u> ,	162: <i>I am</i> = pronounce as <i>I'm</i> . <i>passing passionate</i> = exceedingly emotional; the 1594 quarto prints <i>passion passionate</i> , which Dyce replaces with 1598's version as shown.
	And vexed with wrath and anger to the death! Mars, when he held fair Venus on his knee, And saw the limping <u>smith</u> come from his forge, Had not more deeper furrows in his brow Than Rasni hath to see this Paphlagon.	164-7: as he did in the play's opening scene, Rasni indirectly identifies himself with Mars, whom he describes as annoyed at being interrupted in his love-making with Venus by the approach of the latter's crippled husband Vulcan (the <i>smith</i>). 166-7: <i>Had not...Rasni hath</i> = ie. "was not angrier than Rasni is".
168	<i>Alvida.</i> <u>Content thee</u> , sweet, I'll <u>salve</u> thy sorrow <u>straight</u> ;	= relax. = alleviate. ² = at once.
170	Rest but the ease of all thy thoughts on me, And if I make not Rasni <u>blithe</u> again,	170: ie. "you may calm yourself by focusing your thoughts all on me". = merry; note Alvida's switching between speaking to the emperor in the second and third persons.
172	Then say that women's <u>fancies</u> have no <u>shifts</u> .	172: the sense is, "then you may say that women's imaginations (<i>fancies</i>) are incapable of devising strategies (<i>shifts</i>) to accomplish their aims;" Alvida has a plan.
174	<i>K. of Paph.</i> Sham'st thou not, Rasni, though thou be'st a king, To shroud adultery in thy royal seat?	175: the sense is that Rasni is in some way excusing or minimizing his sin by assuming that he, as the supreme ruler, is by definition incapable of doing anything immoral.
176	Art thou arch-ruler of great Ninivie, Who shouldst excel in virtue as in state,	177: "who should be the epitome of virtue just as he is the paragon of magnificence and splendour."
178	And wrong'st <u>thy friend</u> by <u>keeping back</u> his wife? Have I not battled in thy troops <u>full oft</u> ,	= ie. "me". = detaining, holding back (for his own use). ¹ = on many occasions.
180	'Gainst Aegypt, Jewry, and proud <u>Babylon</u> ,	= a historical error: Rasni would not have fought any battles against Babylon, since Assyria had subjugated the city by 1100 B.C., more than two centuries before the events of our play.
	<u>Spending</u> my blood to <u>purchase thy renown</u> , And is the <u>guerdon</u> of my chivalry Ended in this abusing of my wife?	= spilling. = "acquire or gain fame (for you)". = reward.

184	Restore her <u>me</u> , or I will <u>from</u> thy courts, And make discourse of thy adulterous deeds.	= ie. "to me". = ie. go from. 185: the King threatens to report Rasni's actions to a wider audience.
186		
188	Rasni. Why, take her, Paphlagon, <u>exclaim not</u> , man; For I do <u>prize</u> mine honour more than love. – Fair Alvida, go with thy husband home.	= "do not make an outcry". ¹ = value.
190		
192	Alvida. How dare I go, shamed with so <u>deep</u> misdeed? Revenge will broil within my husband's breast, And when he hath me in the court at home, Then Alvida shall feel revenge for all.	= ie. "great a". 192-4: Alvida claims to worry that her husband will be so resentful of her behaviour that he will vent his wrath on her once they have returned to the privacy of their own home.
196	Rasni. What say'st thou, King of Paphlagon, to this? Thou hear'st the doubt thy wife doth stand upon. If she hath <u>done amiss</u> , it is my fault; I <u>prithe</u> , pardon and forget [it] all.	= transgressed. = "please", "I ask of you".
200		
202	K. of Paph. If that I meant not, Rasni, to forgive, And quite forget the <u>follies</u> that are past, I would not <u>vouch</u> her presence in my court; But she shall be my queen, my love, my life, And Alvida unto her Paphlagon, And loved, and more belovèd than before.	201: "If I had no intention of forgiving you". = unwise actions, instances demonstrating lack of good judgment. ¹ = allow, deign to permit. ¹
208	Rasni. What say'st thou, Alvida, to this?	
210	Alvida. That, will he swear <u>it</u> to my lord the king, And in a full carouse of Greekish wine 212 <u>Drink</u> down the malice of his deep revenge, I will go home and love him new again.	= ie. to forgive and forget. = "and in a pull of a full cup of Greek wine". = ie. (1) literally drink the wine, and (2) metaphorically "swallow" his ill feelings towards her.
214		
216	Rasni. What answers Paphlagon?	
218	K. of Paph. That what she hath requested, I will do.	
220	Alvida. [To Attendant] Go, <u>damosel</u> , [and] fetch me that sweet wine That stands within my closet on the shelf; 222 Pour it into a <u>standing-bowl</u> of gold, But, <u>on thy life</u> , <u>taste not</u> before the king: 224 Make haste.	= form of address for a female attendant. ¹ = a bowl with a stem and base. ¹ 223: on thy life = "at the risk of losing your life": this sounds hyperbolic, but the warning is literally true! taste not = ie. "do not taste the wine".
226	[Exit Female Attendant.]	
228	Why is great Rasni melancholy thus? If promise be not kept, hate all for me.	229: perhaps, "if I do not keep my promise, you can hate everyone because of me."
230		
232	[Wine brought in by Female Attendant.]	
234	Here is the wine, my lord: first make <u>him</u> swear.	= ie. Alvida's husband, the King of Paphlagonia; Alvida insists her husband be the first one to drink the wine.
236	[The King of Paphlagonia takes the bowl.]	

	K. of Paph. <u>By</u> Ninivie's great gods, and Ninivie's great king,	237: an oath: by = "I swear on".
238	My thoughts shall never be to <u>wrong</u> my wife!	= do wrong against, injure.
240	And <u>thereon</u> here's a full carouse to her.	= on that.
	[Drinks.]	
242		
244	Alvida. And thereon, Rasni, here's a kiss for thee; Now may'st thou freely <u>fold thine Alvida</u> .	= ie. "embrace me."
246	K. of Paph. Oh, I am dead! obstructions of my breath!	
	The poison is of <u>wondrous sharp</u> effect.	= astonishingly severe or acute. ¹
248	Cursèd be all adulterous <u>queans</u> , say I!	= whores.
250	And cursing so, poor Paphlagon doth die.	
	[Dies.]	
252		
254	Alvida. Now, have I not <u>salved</u> the sorrows of my lord?	= soothed, alleviated.
256	Have I not rid a rival of thy loves? What say'st thou, Rasni, to thy paramour?	
258	Rasni. That for this deed I'll <u>deck</u> my Alvida	= adorn.
	In <u>sendal</u> and in costly <u>sussapine</u> ,	256: sendal = a thin rich silk. ¹ sussapine = usually assumed to be an error for gossampine , a cottony fiber produced from the shrub or tree of the same name. ¹
	Bordered with pearl and <u>India diamond</u> .	= India was often mentioned by the period's dramatists for the richness of its jewels and precious metals.
260	I'll cause great <u>Aeöl</u> <u>perfume</u> all his winds	= ie. Aeolus, god of the winds. = ie. to perfume.
	With richest <u>myrrh</u> and <u>curious</u> <u>ambergreece</u> .	259: myrrh = aromatic resin produced by the tree of the same name, used in perfumes. ¹ curious = exquisite. ¹ ambergreece = ie. ambergris, an aromatic secretion of the sperm whale. ¹
262	Come, lovely <u>minion</u> , <u>paragon</u> for fair,	= lover. = epitome or model of beauty.
264	Come, follow me, sweet goddess of mine eye, And taste the pleasures Rasni will provide.	
266	[Exeunt.]	
268	Oseas. Where whoredom reigns, there murder follows <u>fast</u> ,	266: fast = right behind it.
	<u>As</u> falling leaves before the winter blast.	= like.
270	A wicked <u>life</u> , <u>trained up</u> in endless crime,	= ie. person. = brought up, raised.
272	Hath no regard unto <u>the latter time</u> ,	269: is not concerned about Judgment Day (the latter time).
	When <u>lechers</u> shall be punished for their lust,	= excessively lewd men. ¹
	When princes <u>plagued</u> because they are unjust.	= will be punished.
274	<u>Foresee in time</u> , the warning bell doth toll;	= ie. "prepare yourselves before it is too late".
	<u>Subdue the flesh</u> by prayer to save the soul:	= ie. "bring your lust under control".
276	London, behold the cause of <u>others' wrack</u> ,	= the ruin or destruction of the play's characters.
	And see the sword of justice at thy back:	
278	Defer not off, to-morrow is too late;	
	By night <u>He</u> comes perhaps to judge thy <u>state</u> .	= the Lord. = condition or situation.

END OF ACT II.

ACT III.

SCENE I.

Somewhere in Israel.

Enter Jonas.

1 **Jonas.** From forth the depth of my imprisoned soul
2 Steal you, my sighs, [to] testify my pain;
Convey on wings of mine immortal tone,
4 My zealous prayers unto the starry throne.

Ah, merciful and just, thou dreadful God!
6 Where is thine arm to lay revengeful strokes
Upon the heads of our rebellious race?
8 Lo, Israel, once that flourished like the vine,
Is barren laid; the beautiful increase
10 Is wholly blent, and irreligious zeal
Encampeth there where virtue was enthroned:

12 Alas, the while the widow wants relief,

The fatherless is wronged by naked need,
14 Devotion sleeps in cinders of contempt,

Hypocrisy infects the holy priest!
16 Ay me, for this! woe me, for these misdeeds!
Alone I walk to think upon the world,

18 And sigh to see thy prophets so contemned,

Scene I: the Book of Jonah does not specify where Jonah was when he was approached by the Angel of the Lord to travel to Nineveh, noting only that after being given this instruction, Jonah "*went down*" or "*gat him down*" (depending on the translation) to Joppa.

Entering Character: Jonas is a prophet of God. The real Jonas (Jonah) lived in the 8th century B.C., and his story is told in the Bible's Book of Jonah. Our playwrights generally follow the outline of Jonah's travels on the sea and ultimately to Nineveh.⁶

The prophet's name was spelled **Jonas** in the 16th century, not being altered to **Jonah** regularly until the 1610's. We find **Jonas** in all the pre-King James Bibles (1611), except for the 1561 *Geneva Bible*, the first to employ the modern spelling of **Jonah**.

1f: Jonas bemoans the immorality of his fellow Jews, as well as the loss of Israel to their enemies.

1-4: Jonas apostrophizes to his *sighs*, which he invites to escape (*steal*) from deep within himself, and fly to Heaven where they may communicate their agony to God, who sits on His *starry*, or celestial, *throne*.

testify = bear witness to.

mine immortal tone = perhaps referring to the sound of his eternal soul.

= inspiring dread or awe.

9-10: *the beautiful...blent* = Israel's fruitful agricultural production (*increase*) has been spoiled (*blent*).¹

10: *irreligious zeal* = devotion to godless or impious things.

11: sits now on the supreme seat formerly occupied by *virtue*.

12: note line 12's nice alliteration.

Alas = spelling was haphazard in the pre-modern era, but the quarto's spelling of *alas* as *ah-lasse* here and elsewhere in the play seems particularly strained. While exceedingly rare, though, there are other 16th examples of *alas* appearing as *ahlasse*.

the while = ie. all the while.

wants = needs, requires.

13: orphans suffer from undisguised poverty.

= piety has been lost, having been mixed in with the ashes of flaming scorn for religion.
= corrupts.

17: perhaps, "in order to ponder the condition of humanity".

18-19: the Jewish people regularly ignore the prophets'

	Alas, condemned by cursèd Israel!	warnings to reform, actually pouring scorn upon the messengers of God.
20	Yet, Jonas, <u>rest content</u> , 'tis Israel's sin	= be satisfied to know.
22	That causeth this; then muse no more thereon, But pray amends, and mend thy own amiss.	22: "but pray for improvement among the Jewish people, and put right your own faults and transgressions."
24	[<i>An Angel appears to Jonas.</i>]	Entering Character: the <i>Angel</i> descends from the sky.
26	Angel. <u>Amithai's son, I charge thee muse no more:</u>	26: <i>Amithai's son</i> = Jonah 1:1 identifies <i>Amithai</i> as the father of Jonah. <i>I charge...no more</i> = "I command you to cease sitting there pondering."
	<u>I AM</u> hath power to <u>pardon and correct</u> ;	27: <i>I AM</i> = elliptical self-identifying moniker for God; e.g., John 8:58: " <i>Jesus said unto them, 'Verily, verily I say unto you, before Abraham was, I am.'</i> " <i>pardon and correct</i> = forgive and punish (sin).
28	<u>To thee pertains</u> to do the Lord's command. Go <u>girt thy loins</u> , and <u>haste thee quickly hence</u> ;	= ie. "it is your responsibility". 29: <i>girt thy loins</i> = literally, "tie your robe about your waste", but used figuratively to mean, "prepare to engage in some strenuous work". <i>haste thee...hence</i> = "leave here right away."
30	To Ninivie, that mighty city, <u>wend</u> ,	= "make your way."
32	And say this message from the Lord of hosts, Preach unto them <u>these tidings</u> from thy God; – "Behold, thy wickedness <u>hath tempted me</u> ,	= another Biblical appellation for God. = "this message". = to "tempt" God is to "test" God, by seeing how much immorality one can get away with. ¹
34	And piercèd through the <u>nine-fold orbs of Heaven</u> : Repent, or else thy judgment is at hand."	34: literally suggesting that the degenerate behaviour of the Ninivites has penetrated or travelled through the universe (so as to be perceived by God). <i>nine-fold orbs of Heaven</i> = allusion to the traditional Ptolemaic conception of the universe in which the earth, sitting in the universe's center, is surrounded by a series of concentric, crystalline spheres, each (but one) containing a planet (the moon and sun were accounted planets), and one containing all the stars. The spheres rotated around the earth, giving the heavenly bodies the illusion of revolving around the earth.
36		
38	[<i>This said, the Angel vanishes.</i>]	
40	Jonas. Prostrate I lie before the Lord of hosts, With humble ears <u>intending</u> his <u>behest</u> : Ah, honoured be Jehovah's great command!	= listening to (OED, <i>intend</i> , verb, def.10a). = injunction.
42	Then Jonas must to Ninivie <u>repair</u> , Commanded <u>as</u> the prophet of the Lord.	= go, travel. = in the role of.
44	Great dangers on this journey do await, But <u>dangers none</u> where heavens direct the course.	= ie. "there exists no danger".
46	<u>What should I deem</u> ? I see, yea, sighing see, How Israel sin[s], <u>yet knows the way of truth</u> ,	= "how else am I to consider or conclude what I am to do?" = ie. despite the fact that the Jewish people are fully aware of God's commandments.

48	And thereby grows the <u>byword</u> of the world.	48: Israel has become the world's proverbial example (by-word) for immoral and impious behaviour.
50	How, then, should God in judgment be so strict 'Gainst those who never heard or knew his power, To threaten utter ruin of them all?	49-51: on the other hand, how strict can Jonas expect God to be with those people (meaning the Ninivites) who are sinful but do not know Him?
52	Should I report this judgment of my God, I should incite them more to follow sin,	52-54: Jonas sees a flaw in God's plan for him: if it were to be known that God punished his own people, then why should any gentiles pay attention to what God has to say to them? If anything, Jonas' moralizing will only incite his listeners to sin even more so.
54	And <u>publish</u> to the world my country's blame.	publish = proclaim.
	It may not be, my conscience tells me – no.	55: Jonas starts to think that maybe he should not accept this assignment after all.
56	Ah, Jonas, wilt thou prove <u>rebellious</u> then?	= ie. against God, by refusing his command. Notice that Jonas has slipped into speaking to himself in the second person.
	Consider, ere thou <u>fall</u> , what <u>error</u> is.	57: to himself: "you better think about what it means to go up against God, before you fall from His grace (for disobeying Him)." error = possessing false beliefs, or the act of making a mistake in judgment; ¹ in the first sense, error was frequently counterpoised with truth , ie. God's truth.
58	My mind <u>misgives</u> : to <u>Joppa</u> will I flee,	58: misgives = is filled with doubt or foreboding. ¹ Joppa = a port-city on the eastern coast of the Mediterranean Sea. Now known as Jaffa, Joppa served as Jerusalem's seaport.
	And for a while to <u>Tharsus</u> <u>shape my course</u> ,	59: Tharsus = ie. Tarsus, a wealthy city just a few miles inland from the Mediterranean coast of the region known as Cilicia, which was located in the north-east corner of the Mediterranean, in south-east Asia Minor. shape my course = steer, travel (by sea), a nautical term. ¹
60	Until the Lord <u>unfret</u> his angry brows.	60: ie. until God's anger dissipates. unfret = smooths; ¹ literature of the day frequently alluded to the furrows that appear on the brow of an irate person.
62	<i>Enter certain Merchants of <u>Tharsus</u>, a Master, and some Sailors.</i>	62ff (below): the scene subtly changes to Joppa , Entering Characters: the Master is the captain of a ship now in the port-city of Joppa. The Merchants will be seeking passage to their home of Tarsus (Tharsus).
64	Master. Come on, <u>brave</u> merchants; now the wind doth serve,	65: brave = fine. doth serve = is favourable, ie. is blowing in the right direction - offshore - for sailing. ¹
66	And sweetly blows a <u>gale</u> at <u>west-south-west</u> , <u>Our yards across</u> , our <u>anchor's on the pike</u> ,	= breeze ² or strong wind. ¹ = ie. blowing off-shore. 67: in essence, the ship is ready to sail. Our yards across = the yard is in a perpendicular position relative to the center-line of the ship; a nautical expression. ¹ yard = a slender length of timber slung horizontally at its center from a mast; from the yard a square sail is slung or

68 What, shall we hence, and take this merry gale?

70 **1st Merch.** Sailors, convey our budgets straight aboard,
And we will recompense your pains at last:

72 If once in safety we may Tharsus see,
Master, we'll feast these merry mates and thee.

74 **Master.** Meanwhile content yourselves with silly cates;

76 Our beds are boards, our feasts are full of mirth:
We use no pomp, we are the lords of sea;

78 When princes sweat in care, we swink of glee.

80 Orion's shoulders and the Pointers serve
To be our loadstars in the lingering night;

The beauties of Arcturus we behold;

82 And though the sailor is no bookman held,
He knows more art than ever bookmen read.

84 **1st Sailor.** By heavens, well said in honour of our trade!

86 Let's see the proudest scholar stir his course,
Or shift his tides, as silly sailors do;

88 Then will we yield them praise, else never none.

90 **1st Merch.** Well spoken, fellow, in thine own behalf.
But let us hence: wind tarries none, you wot,

hung.¹⁹

anchor's...pike = nautical expression describing a ship whose anchor's cable has been drawn in enough to cause the ship to sit directly above the anchor.^{1,17}

= depart. = ride, sail with.

= bags or pouches.¹

= "reward (you for) your efforts". = in the end, ultimately.¹

72: "once we are safely in Tharsus".

75-83: the Master extols the simple yet joyous lives of the mariners.

silly cates = humble victuals.¹

= ie. (mere) planks of wood. = meals, perhaps an ironic use.

= engage in no ceremony or pageant.

78: ie. "while monarchs live continuously in anxiety (**care**), we (metaphorically) drink (**swink**) up happiness."

Dyce suggests that **swink** here has its more common 16th century meaning of "labour" or "toil", but Greene uses **swink** in another of his works to mean "drink".

79-81: the Master identifies certain stars by which sailors navigate when they are sea.

Orion's shoulders = there are two stars which delineate the shoulders of the constellation **Orion** (the Hunter), Betelgeuse and Bellatrix, two of the brighter stars in the night-sky.²⁰

the Pointers = the two stars that comprise the outer part of the bowl of the Big Dipper, the famous sub-group of stars which sit within the constellation Ursa Major; the line formed by these two stars, when extended north, lead to, or **point** to, Polaris, the Northern Star.^{1,21}

loadstars = stars which act as guides.

lingering = ie. taking a long time to disappear.

= red giant star of the constellation Boötes, and one of the brightest stars in the night-sky.

= not accounted to be a scholar.

83: a sailor has more skills than any scholar ever studied.

= profession.

= ie. guide a ship on the sea; **stir** was an early alternate form of **steer**;

87: **shift his tides** = record the rise and fall of the tide.¹

silly sailors = ignorant sailors, used ironically.

88: ie. "only if a scholar can show he can do any of these things, would we praise him, but until that time, we will never do so." Note the last clause's double negative, a common feature of Elizabethan letters.

91: **hence** = depart.

wind tarries none = variation on the proverbial conceits that time and tide await no man.

wot = know.

92: once lost, **time** and **tide** can only with great difficulty (**hardly**) be retrieved or obtained.

Note the Merchant's rhyming couplet of lines 91-92; such couplets often signaled, as here, the utterance of a bit of proverbial wisdom.

= proceed. = port, harbour.

98: ie. "circumstances (**occasion**) are helping me out here!"

= intend.

= the port of Joppa.

= synonym for "ready".

112: **What not for money** = ie. "what cannot be obtained for money?"

silverlings = shekels, ancient silver coins.¹

115-6: compare to Jonah 1:3, in part: "*so he paid his fare*".

= ie. "take this money" = payment.

= bag (of belongings).

120-1: Dyce suggests a line is missing between these two.

= ie. God. = "assists you with everything you need."

125-6: Oseas censures Jonas for putting his own desires ahead of those of God.

new-inspired = freshly infused with communication from God.

line 126: and unite (ie. subsume) what God wants a prophet to do with his own wishes or ideas of what he will do.

127-8: Oseas lists various defects of character which prophets may wrongfully allow to take precedent over what they should be occupied with thinking about or doing.

promotion = personal advancement.

simony = the purchase of privilege, benefit, or sinecure from the church.

subtle craft = deceitful cunning.

129-131: the **shepherd** and **flock** are of course metaphors for a religious leader and his followers.

92 And tide and time let slip is hardly got.

94 **Master.** March to the haven, merchants; I follow you.

96 [Exeunt Merchants.]

98 **Jonas.** [Aside] Now doth occasion further my desires;
I find companions fit to aid my flight. –

100 Stay, sir, I pray, and hear a word or two.

102 **Master.** Say on, good friend, but briefly, if you please;
My passengers by this time are aboard.

104 **Jonas.** Whither pretend you to embark yourselves?

106 **Master.** To Tharsus, sir, and here in Joppa-haven
108 Our ship is prest and ready to depart.

110 **Jonas.** May I have passage for my money, then?

112 **Master.** What not for money? pay ten silverlings,
You are a welcome guest, if so you please.

114 **Jonas.** [Giving money]
116 Hold, take thy hire; I follow thee, my friend.

118 **Master.** Where is your budget? let me bear it, sir.

120 **Jonas.** To one in peace, who sail[s] as I do now,
Put trust in Him who succoureth every want.

122 [Exeunt.]

124 **Oseas.** When prophets, new-inspired, presume to force
126 And tie the power of Heaven to their conceits;

128 When fear, promotion, pride, or simony,
Ambition, subtle craft, their thoughts disguise,

Woe to the flock whereas the shepherd's foul!

130 For, lo, the Lord at unawares shall plague
 The careless guide, because his flocks do stray.
 132 The axe already to the tree is set:
 Beware to tempt the Lord, ye men of art.

ACT III, SCENE II.

A Public Place in Ninivie.

Enter Alcon, Thrasybulus, Samia, and Clesiphon.

1 **Clesiph.** Mother, some meat, or else I die for want.
 2

Samia. Ah little boy, how glad thy mother would
 4 Supply thy wants, but naked need denies!

Thy father's slender portion in this world
 6 By usury and false deceit is lost:
 No charity within this city bides;
 8 All for themselves, and none to help the poor.

10 **Clesiph.** Father, shall Clesiphon have no relief?

12 **Alcon.** Faith, my boy, I must be flat with thee, we

must feed upon proverbs now; as "Necessity hath no

14 law," "A churl's feast is better than none at all;" for
 other remedies have we none, except thy brother
 16 Radagon help us.

18 **Samia.** Is this thy slender care to help our child?

Hath nature armed thee to no more remorse?
 20 Ah, cruël man, unkind and pitiless! –
 Come, Clesiphon, my boy, I'll beg for thee.
 22

24 **Clesiph.** Oh, how my mother's mourning moveth me!

whereas...foul = where⁴ the religious leader has become morally corrupt.

= behold. = suddenly, without warning. = punish.
 = negligent shepherd. = ie. off the path of righteousness.
 132: a metaphor: "God is ready to strike you all down!"
 = cunning used for wicked purposes.¹

Entering Characters: *Alcon* and *Thrasybulus*, having lost their cases and their property (Act II.ii), try to figure out their next step.

Samia is Alcon's wife, *Clesiphon* their son, a young lad.

= food. = due to starvation (*want*).¹

= "absolute destitution prevents (me from helping you);"¹ the adjective *naked* can also be used to describe one who has been stripped of one's possessions.²

= meagre share, ie. trifling amount of possessions.
 = treacherous.¹
 = dwells or remains.¹

12: *Faith* = truly.

flat = plain-spoken, ie. truthful.

12-13: *we must...proverbs now* = ie. since they have no food.

13: *as* = ie. such as.

13-14: *Necessity hath no law* = extreme circumstances may excuse violations of the law.²² Originally a Latin proverb, *necessitas non habet legem*, which by 16th century commentators was attributed to St. Augustine of Hippo.

= peasant's.¹

15-16: *except...help us* = in a surprising twist, it turns out that Radagon, the minion of the Emperor Rasni, is the older son of Alcon and Samia.

18: insignificant, minimal; Samia berates Alcon for his failure to support his family.

19: isn't Alcon capable of more compassion (*remorse*)⁴ than he is showing?

= ie. moves Clesiphon to pity or compassion.

26	Alcon. Nay, you shall pay me interest for <u>getting</u> the boy, wife, before you <u>carry him hence</u> : alas, woman,	= begetting, ie. giving birth to. = ie. take him away.
	what can Alcon do more? I'll pluck the belly out of my	27-28: <i>I'll pluck...belly</i> = Alcon has this backwards: the usual phrase is, "to pluck the heart out of the belly": he means he would rip his heart out of his chest if it would help bring food to the table.
28	heart for thee, sweet Samia; be not so <u>waspyish</u> .	= spiteful. ¹
30	Samia. Ah <u>silly</u> man, I know thy <u>want</u> is great,	= foolish. = poverty.
32	And foolish I to crave where nothing is.	31: "and I am foolish to wish for anything we do not have."
34	<u>Haste</u> , Alcon, haste, make haste unto <u>our son</u> ;	= "hurry". = ie. Radagon.
36	Who, since he is in favour <u>of</u> the king,	= with.
	May help <u>this hapless gentleman</u> and us	= ie. Thrasybulus; <i>hapless</i> = unfortunate or destitute. ¹
	<u>For</u> to regain our <u>goods</u> from tyrant's hands.	= ie. to. = property.
	Thrasy. Have patience, Samia, wait your <u>weal</u> from Heaven:	37: <i>wait...Heaven</i> = ie. "trust in Providence to take care of you."
		<i>weal</i> = welfare, well-being. ¹
38	The gods have raised <u>your son</u> , I hope, for this,	= ie. Radagon.
40	To <u>succour</u> innocents in their distress. –	= assist.
42	<u>Lo</u> , <u>where</u> he comes from the imperial court;	= behold. = ie. here.
	Go, let us <u>prostrate us</u> before his feet.	= "throw ourselves down".
	Alcon. Nay, <u>by my troth</u> , I'll never ask my son's	= truly.
44	blessing; <u>che</u> <u>traw</u> , <u>cha</u> taught him his lesson to know	44: <i>che / cha</i> = rural regionalism for "I"; ³ as Dyce notes, there is no real reason for Alcon to suddenly and briefly slip into dialect for this single time in the play.
46	his father.	<i>traw</i> = am sure, believe. ¹
	<i>Enter Radagon, attended.</i>	
48	What, son Radagon! y' <u>faith</u> , boy, how <u>dost thee</u> ?	= ie. in faith, truly. = "are you doing".
50	Radag. Villain, disturb me not; I cannot stay.	
52	Alcon. Tut, son, I'll help you <u>of that disease</u> quickly,	= ie. "with or from that disease", the <i>disease</i> a metaphor for Radagon's wish to avoid interacting with his own family. Alcon goes on to comically describe his "medical" skills.
54	for I can hold thee: ask thy mother, knave, what	= skill. = relieve. ¹ = an impulse or fit. ¹
56	<u>cunning</u> I have to <u>ease</u> a woman when a <u>qualm</u> of	56: <i>stomach</i> = organ sometimes described as the seat of certain or all emotions; but by using <i>stomach</i> with <i>qualm</i> , Greene has punned on the latter word, which can also mean "nausea". ¹
58	kindness comes too near her <u>stomach</u> ; let me but clasp mine arms about her body, and say my prayers in her bosom, and she shall be healed presently.	56-58: <i>let me...presently</i> = all Alcon has to do is embrace his wife, and she will instantly be "cured" of her feeling of generosity!
60	Radag. Traitor unto my princely majesty,	Based on Radagon's response, it seems that Alcon reaches out to lay his hands on or embrace Radagon as he speaks this last line.
62	How dar'st thou lay thy hands upon a king?	

	<i>Samia.</i> No traitor, Radagon, but <u>true</u> is <u>he</u> :	= loyal. ¹ = ie. "he is."
64	What, hath <u>promotion</u> <u>blearèd</u> thus thine eye,	= advancement (in rank). = made bleary, so he cannot see clearly; the expression "to blear one's eyes" could also be used to suggest one has been deceived or hoodwinked. ¹
	To scorn thy father when he visits thee?	
66	Alas, my son, <u>behold</u> with <u>ruthful</u> eyes	= "look at (me)". = pitying.
	Thy parents robbed of all their worldly <u>weal</u>	= possessions.
68	By <u>subtle</u> means of <u>usury</u> and <u>guile</u> :	68: <i>subtle</i> = sly or treacherous. <i>usury</i> = lending money at interest. <i>guile</i> = deceit, trickery.
	The judge's ears are deaf and shut up <u>close</u> ;	= tightly, an adverb.
70	All mercy <u>sleeps</u> : then be thou in these <u>plunges</u>	= ie. "is dormant". = dire straits. ¹
	A <u>patron</u> to thy mother in her pains:	= a person of importance who uses his or her influence to assist another.
72	Behold thy brother almost dead <u>for food</u> :	= ie. for lack of food.
	Oh, <u>succour</u> us, <u>that first did succour thee</u> !	= help. = ie. by raising and educating Radagon.
74	<i>Radag.</i> What, succour me! <u>false</u> <u>callet</u> , <u>hence</u> , <u>avaunt</u> !	75: <i>false</i> = lying. <i>callet</i> = drab, ⁴ a term of abuse for a woman. ¹ <i>hence, avaunt</i> = synonyms for "get away!"
76	[<i>To Alcon</i>] Old <u>dotard</u> , <u>pack</u> ! <u>move</u> not my patience:	= ie. senile person. = "get going". = try or test. ¹
	I know you not; kings never look so low.	77: princes do not deign to acknowledge persons so far beneath them.
78	<i>Samia.</i> You know us not! Oh Radagon, you know	79-82: with great bitterness, Samia picks up on Radagon's hurtful "I know you not", and sarcastically repeats the word <i>know</i> (and its derivatives) multiple times in her speech.
80	That, knowing us, you know your parents then;	
	Thou know'st this womb first brought thee forth to light:	
82	I know these <u>paps</u> did <u>foster</u> thee, my son.	= breasts. = nourish.
84	<i>Alcon.</i> And I know he hath had many a piece of bread	84-85: Alcon follows Samia in sarcastically repeating the word <i>know</i> .
	and cheese <u>at</u> my hands, as <u>proud</u> as he is; that know I.	= from. = arrogant.
86	<i>Thrasy.</i> I <u>wait</u> no hope of succour in this place,	= anticipate. ¹
88	Where children hold their fathers in disgrace.	Note that lines 87-88 comprise a rhyming couplet; such rhyming couplets were often used to signal the speaking of a bit of wisdom or a summing up or final assessment of a situation.
90	<i>Radag.</i> Dare you enforce the <u>furrows</u> of revenge	90-91: poetically, "do you insist on provoking me?" Contemporary verse frequently alluded to the <i>furrowing</i> of one's forehead as a signal of rising fury.
	Within the brows of royal Radagon?	
92	Villain, <u>avaunt</u> ! <u>hence</u> , beggars, with your <u>brats</u> ! –	= child (<i>brats</i> should not be plural).
	Marshal, why whip you not these rogues away,	
94	That thus disturb our royal majesty?	
96	<i>Clesiph.</i> Mother, I see it is a wondrous thing,	96ff: curiously, Clesiphon's speeches will display a high degree of sophistication from this point forward; the contrast with the clearly child-like demeanor of his earlier speeches is a bit jarring.
	From <u>base estate</u> for to become a king;	= a low status.

98	For <u>why</u> , methink, my brother in these <u>fits</u>	= because. = attacks. ²
100	Hath got a kingdom, but hath lost his wits.	96-99: note again the use of a rhyming couplet (or rather a pair of them) to indicate the utterance of a bit of sententious wisdom.
102	Radag. Yet more contempt before my royalty? – [<i>To Attendants</i>] Slaves, fetch out tortures worse than <u>Tityus' plagues</u> ,	103: contemporary characters sometimes threatened, as here, to inflict punishments worse than any conceived of before, or more horrible than those that were imposed on certain notorious mythological characters. Tityus' plagues = ie. the punishments inflicted on Tityus; Tityus , a son of Jupiter, was a giant who, in return for insulting the goddess Diana, was chained somewhere in deep hell, where a vulture unceasingly gnawed on his liver. His prostrate body was said to cover nine acres.
104	And tear their tongues from their <u>blasphémous</u> heads.	= stressed on its second syllable.
106	Thrasy. I'll get me gone, though <u>woe-begone</u> with grief:	= distressed or afflicted; note the mild rhyming wordplay with get me gone and woe-begone .
108	No hope remains: – come, Alcon, let us <u>wend</u> .	= move on, depart. ¹
110	Radag. 'Twere best you did, for fear you catch <u>your bane</u> .	= ie. "your own destruction."
112	[<i>Exit Thrasybulus.</i>]	
114	Samia. [<i>To Radagon</i>] Nay, <u>traitor</u> , I will haunt thee to the death: <u>Ungracious</u> son, <u>untoward</u> , and <u>perverse</u> ,	= ie. Radagon has betrayed his own family. 115: Ungracious , untoward and perverse are all synonyms for wicked. ¹
116	I'll fill the heavens with echoes of thy pride, And ring in every ear <u>thy small regard</u> ,	116-7: Samia will cry out so that everyone will know of her son's haughtiness and arrogance. thy small regard = ie. what little concern Radagon has for his family.
118	<u>That</u> dost despise thy parents in their <u>wants</u> ;	= "you who". = destitution. ¹
120	And <u>breathing forth my soul</u> before thy feet, My curses <u>still</u> shall haunt thy <u>hateful</u> head, And <u>being dead</u> , my ghost shall thee pursue.	119-121: Samia hyperbolically suggests that (1) she is ready to drop dead right there in front of Radagon, (2) he will not be able to avoid hearing her curses, and (3) her ghost shall torment him. breathing...soul = ie. dying. still = always, forever. hateful = deserving of hate. being dead = ie. "once I am dead".
124	<i>Enter Rasni, attended on by his Magi and Kings.</i>	
126	Rasni. How now! what mean these outcries in our court, Where <u>naught</u> should <u>sound</u> but <u>harmonies of Heaven</u> ?	126: naught = nothing. sound = make noise. harmonies of Heaven = likely allusion to the harmonious music said to emanate from the multiple concentric crystalline spheres that were believed to comprise the known universe. See the note at Act III.i.34 above.
128	What maketh Radagon so <u>passionate</u> ?	= vehement, over-emotional. ²

130	<i>Samia.</i> Justice, O king, justice against my son!	
132	<i>Rasni.</i> Thy son! what son?	
134	<i>Samia.</i> This cursèd Radagon.	
136	<i>Radag.</i> Dread monarch, this is but a lunacy, Which grief and <u>want</u> hath brought the woman to. –	= poverty.
	[<i>To Samia</i>] What, doth this <u>passion</u> <u>hold</u> you every <u>moon</u> ?	137: Radagon alludes to the belief that changes in the moon's phases caused episodes of insanity. <i>passion</i> = affliction. ¹ <i>hold</i> = seize, take hold of. <i>moon</i> = cycle of the moon.
138	<i>Samia.</i> Oh, <u>politic</u> in sin and wickedness,	= crafty, self-serving. ²
140	Too impudent for to delude thy <u>prince</u> ! –	= Samia, leading into a speech directed at Rasni, expresses what is really a hope or expectation that Radagon's shameless disrespect will not deceive the emperor (<i>prince</i>).
142	Oh Rasni, this same womb first brought him forth: This is his father, worn with care and age, This is his brother, poor unhappy lad, And I his mother, though <u>contemned</u> by him. With tedious toil we got our little good,	= scorned.
146	And brought <u>him</u> up to school with <u>mickle charge</u> : Lord, how we <u>joyed</u> to see his <u>towardness</u> !	145: it is only through hard work that this family has earned a little wealth. = ie. Radagon. = great expense.
148	And to ourselves we oft in silence said, This youth when we are old may <u>succour</u> us.	= felt joy, a common verb. = aptitude and readiness (to learn). ¹
150	But now preferred and lifted up by thee, We quite destroyed by cursèd usury, He scorneth me, his father, and this child.	= take care of; in a pre-social-security era, the elderly depended on their descendants to care for them. 150: ie. "but now that you have advanced and promoted Radagon". 151: "having been ruined by damned borrowing".
154	<i>Clesiph.</i> He plays the serpent right, described in <u>Aesop's</u> tale, That sought the <u>foster's</u> death, that <u>lately</u> gave him life.	154-5: Radagon is as ungrateful as was the snake in one of <i>Aesop's</i> fables: one cold morning, a farmer found a snake frozen and stiff, and warmed the snake on his bosom to revive it; when the snake came to it, being a snake, bit the farmer, inflicting a fatal wound. <i>foster's</i> = <i>foster</i> is a shortened form for <i>forrester</i> . ¹ <i>lately</i> = recently, earlier.
156	<i>Alcon.</i> Nay, <u>an please your majesty-ship</u> , for proof he	157: <i>an please</i> = "if it pleases", a common formula of deference. <i>your majesty-ship</i> = a humorous combination of "your majesty" and "your worship"; this unique expression is likely a malapropism.
158	was my child, <u>search the parish-book</u> : the <u>clark</u> will	158: <i>search the parish-book</i> = "look in the parish register;" the local church's parish register would list all of the christenings that took place at that location. Interestingly, births were not recorded in this era. As a result, we can only approximate the birthdays of our favourite Elizabethan authors. ¹² Shakespeare, for example, is

swear it, his godfathers and godmothers can witness it:

160 it cost me forty pence in ale and cakes on the wives at
162 his christening. – Hence, proud king! thou shalt never
more have my blessing!

164 **Rasni.** [*Taking Radagon apart*]
Say sooth in secret, Radagon,
166 Is this thy father?

168 **Radag.** Mighty king, he is;
I blushing tell it to your majesty.

170 **Rasni.** Why dost thou, then, contemn him and his friends?

172 **Radag.** Because he is a base and abject swain,
174 My mother and her brat both beggarly,
Unmeet to be allied unto a king.

176 Should I, that look on Rasni's countenance,
And march amidst his royal equipage,

178 Embase myself to speak to such as they?

"Twere impious so to impair the love
180 That mighty Rasni bears to Radagon.

I would your grace would quit them from your sight,
182 That dare presume to look on Jove's compare.

184 **Rasni.** I like thy pride, I praise thy policy;
Such should they be that wait upon my court:
186 Let me alone to answer, Radagon. –
Villains, seditious traitors, as you be,
188 That scandalise the honour of a king,
Depart my court, you stales of impudence,

190 Unless you would be parted from your limbs!

Too base for to entitle fatherhood
192 To Rasni's friend, to Rasni's favourite.

194 **Radag.** Hence, begging scold! hence, caitiff clogged
with years!
On pain of death, revisit not the court.
196 Was I conceived by such a scurvy trull,
Or brought to light by such a lump of dirt?

198 Go, losel, trot it to the cart and spade!

only known to have been baptized on 26 April 1564: his
birthday is celebrated on 23 April only by convention.
clark = clerk.

159: **swear it** = ie. swear to it.

godfathers and godmothers = godparents were named at
a christening.

witness it = testify to it.

161: "away with you!"; there is likely a pause before
speaking this, as Rasni ignores Alcon and Samia.

= ie. "tell me truthfully, just between the two of us".

= scorn.

= low and despicable peasant.²

= possessing the qualities of beggars.¹

= unfit. = related to.¹ = meaning himself.

= face.

177: ie. "and walk amongst his (your) retinue".

equipage = stressed on its first syllable: **E-qui-page**.
= degrade, humiliate.¹

179-180: "to do so would profanely damage the way you
feel about me."

= "I wish you". = rid.²

= ie. "these people who". = equal.¹

= shrewdness, political prudence.^{1,2}

= the sense is, "I'll take care of this".

189: **stales** = term of abuse: **stale** usually was used to mean
"prostitute".¹

impudence = insolence, disrespect.¹

= wish to be separated.

191-2: "you are too mean or vulgar to possess a rightful
claim to the name of father to Radagon."

= quarrelsome woman.² = wretch. = weighed down.

= despicable whore.

= ie. born to, begotten by.

198: **losel** = worthless individual.¹

trot it = "hurry off to".¹

cart and spade = unclear reference; prostitutes were put

200 Thou art unmeet to look upon a king,
 Much less to be the father of a king.

202 **Alcon.** You may see, wife, what a goodly piece of
 work you have made: have I taught you arsmetry, as

204 additioni multiplicarum, the rule of three, and all for

the begetting of a boy, and to be banished for my
 206 labour? O pitiful hearing! – Come, Clesiphon, follow
 me.

208 **Clesiph.** Brother, beware: I oft have heard it told,
 210 That sons who do their fathers scorn, shall beg when
 they be old.

212 **Radag.** Hence, bastard boy, for fear you taste the whip!

214 [Exeunt Alcon and Clesiphon.]

216 **Samia.** Oh all you heavens, and you eternal powers,
 That sway the sword of justice in your hands
 218 (If mother's curses for her son's contempt
 May fill the balance of your fury full,)
 220 Pour down the tempest of your direful plagues
 Upon the head of cursèd Radagon!

222 [A flame of fire appears from beneath;
 224 and Radagon is swallowed.]

226 So you are just: now triumph, Samia!

228 [Exit Samia.]

230 **Rasni.** What exorcising charm, or hateful hag,
 Hath ravishèd the pride of my delight?

232 What tortuous planets, or malevolent

in ***carts*** which would be dragged around town for the
 purpose of putting them on humiliating public display.

= unworthy.

= arithmetic, an obsolete alternative form.¹ The era's authors
 were not above punning on the first syllable of this term, and
 is perhaps even here meant to be used for its humorous
 effect.

204: ***additioni multiplicarum*** = some humorous faux-Latin
 for "addition" and "multiplication".

the rule of three = the principle of proportions: given a
 specific ratio, and one of two numbers which comprise the
 same ratio, the other number may be found.

= bearing, giving birth to.

= efforts. = the sense is, "how miserable it is to hear this."

210: note that this proverbial-sounding line is heptametrical,
 containing 7 iambs, or 14 syllables.

Lines 209-210 also comprise a rhyming couplet, which is
 employed here to signal both the utterance of a bit of
 proverbial wisdom and the end of Clesiphon's part in the
 scene.

= wield.

= ie. to the fullest.

= terrible punishments or incidents of divine retribution.¹

223-4: once again, the stage's trap-door is engaged for the
 implementation of impressive special effects.

= Samia could speak these words with satisfaction or mock
 surprise.

230: ***exorcising charm*** = magic or enchantment that was
 capable of summoning a spirit.¹

hateful = deserving of hate.

= snatched away.² = ie. the king's minion, Radagon.

= The OED notes that the quarto's ***tortuous*** (which actually
 means winding or turning), is a mistake for ***tortious*** (which
 means injurious); the collocation's intended meaning, thus, is
 "injurious planets or stars", an allusion to the role of the
 alignment of heavenly bodies, as at one's birth, in

	Conspiring power, <u>repining destiny</u> ,	determining one's fortune.
234	Hath made the concave of the earth unclose,	= discontented fortune. ¹
	And <u>shut in ruptures</u> lovely Radagon?	234: poetically, "has caused the curved surface of the earth to open".
236	If I be lord commander of the clouds,	= enclosed in its fissures.
	King of the earth, and sovereign of the seas,	
238	What daring <u>Saturn</u> , from his fiery den,	= ie. god.
	Doth <u>dart</u> these furious flames amidst my court? –	= shoot or hurl. ²
240	I am not chief, there is more great then I:	240-1: at least for a moment, Rasni demonstrates some humility, recognizing that there may indeed exist a being more powerful than he!
	What, greater than <u>th' Assyrian Satrapos</u> ?	<i>th' Assyrian Satrapos</i> = the governor of Assyria, meaning himself; our authors invented the word <i>satrapos</i> as a variation of <i>satraps</i> , which is not exactly the right word here anyway, since its meaning is normally limited to describing a governor of a province (of Persia). ¹
242	It may not be, and yet I fear there is,	
	<u>That</u> hath <u>bereft</u> me of my Radagon.	= ie. "a greater power than". = robbed.
244	<i>1st Magus.</i> Monarch, and potentate of all our provinces.	245f: the Magus minimizes the incident, explaining that it was a naturally occurring phenomenon.
246	Muse not so much upon this <u>accident</u> ,	= occurrence. ²
	Which is indeed nothing miraculous.	
248	<u>The hill of Sicily</u> , dread sovereign,	248-251: the Magus suggests that the event they all just witnessed was no less natural than fire rising from a volcano, such as Mt. Aetna (<i>The hill of Sicily</i>).
	Sometime <u>on sudden</u> doth <u>evacuate</u>	= suddenly. = discharge, throw off. ¹
250	Whole <u>flakes of fire</u> , and spews out from below	= pieces of burning matter. ¹
	The smoky <u>brands</u> that <u>Vulcan's bellows drive</u> :	= torches, ie. fires. = the smithy, or workshop, of the smith-god Vulcan was said to have been located under Mt. Aetna.
		<i>Vulcan</i> = printed as <i>Vulues</i> in all the quartos, an obvious error emended by Dyce.
252	Whether by winds enclosed in the earth,	= a reference to the trapped vapours that were believed since ancient times to be the cause of earthquakes.
	Or fracture of the earth by river's force,	
254	Such <u>chances as was this</u> are often seen;	254: occurrences. = like this one.
	Whole cities sunk, whole countries drownèd quite.	
256	Then muse not at the loss of Radagon,	
	But frolic with the <u>dalliance</u> of your love.	= flirtation. ²
258	Let cloths of <u>purple</u> , set with studs of gold,	= colour reserved for royalty.
	Embellishèd with all the pride of earth,	
260	Be spread for Alvida to sit upon:	
	Then thou, like Mars courting the queen of love,	261: yet another reference to Mars' affair with Venus.
262	Mayst drive away this <u>melancholy fit</u> .	= spell of sorrow.
264	<i>Rasni.</i> <u>The proof</u> is good and philosophical;	= ie. "your argument or explanation".
	And more, thy counsel <u>plausible</u> and sweet. –	= agreeable, pleasing: the Magus has told Rasni what he wants to hear.
266	Come, lords, though Rasni <u>wants</u> his Radagon,	= misses. ¹
	Earth will repay him many Radagons,	= ie. there will be others just like Radagon to take his place.

268	And Alvida with pleasant <u>looks</u> revive The heart that <u>droops</u> for want of Radagon.	= ie. glances she directs at Rasni. = sags or sinks.
270		
272	[<i>Exeunt.</i>]	
274	Oseas. When disobedience reigneth in <u>the child</u> , And princes' ears by flattery be <u>beguiled</u> ; When laws do pass by favour, not by truth;	= allusion to Radagon. = charmed or deceived. ¹ 275: when laws are passed in order to bring benefits to specific persons or groups, rather than to promote justice.
276	When falsehood <u>swarmeth</u> both in old and youth;	276: ie. when people of all ages engage in lying and deceit. swarmeth = abounds.
	When gold is made a god to wrong the poor,	277: when people greedily seek to make money at the expense of the destitute. = stressed on its second syllable.
278	And charity <u>exiled</u> from rich men's door;	
280	When men by <u>wit</u> do <u>labour</u> to disprove The <u>plagues</u> for sin sent down by God above;	279-280: Oseas alludes to the Magus who persuaded Rasni that the fire sent by God to destroy Radagon was a natural event. wit = reason, intellect. ¹ labour = work, make an effort. plagues = punishments.
	<u>Where</u> great men's ears are stop[ped] to good advice,	= ie. "when great men are deaf to good advice"; Dyce emends Where to When so that the line's form parallels that of lines 275-7 above.
282	And apt to hear those tales that feed their vice;	282: when powerful men heed only that counsel which serves to excuse or spur immoral behaviour.
	Woe to the land! for from the East shall rise	283-8: Oseas warns his audience to be ready for Judgment Day, when the Lord will return to earth to punish the ungodly and reward the deserving.
284	<u>A Lamb of peace</u> , <u>the scourge of vanities</u> , The judge of truth, the patron of the just,	A Lamb of Peace = a phrase apparently invented by our authors. The Bible refers to Jesus as the "Lamb of God". the scourge of vanities = the punisher of idle and vain pursuits. ^{1,23}
286	Who soon will <u>lay presumption in the dust</u> , And give the humble poor their hearts' desire,	lay presumption...dust = overthrow pride. worldlings = those who are absorbed by worldly pursuits, ie. are not sufficiently concerned with spiritual matters.
288	And doom the <u>worldlings</u> to eternal fire:	
	Repent, all you that hear, for fear of plagues. O London, this and more <u>doth swarm</u> in thee! Repent, repent, <u>for why</u> the Lord doth see: With trembling pray, and <u>mend what is amiss</u> ; The sword of justice drawn already is.	= ie. aboundeth. = because. = "set right (your) faults", ie. "reform." ¹
290		
	ACT III, SCENE III.	
	<i>Within the Smith's House.</i>	
	<i>Enter Adam and the Smith's Wife.</i>	Entering Characters: <i>the Smith</i> is Adam's Master; <i>Adam</i> has been carrying on with <i>the Smith's Wife</i> .
1	Adam. Why, but <u>hear you</u> , mistress: you know a	1: hear you = listen.
2	woman's eyes are like a pair of <u>pattens</u> , fit to save	1-6: you know...your man = just as pattens could be

4	shoe-leather in summer, and to keep away the cold in winter; so you may like your husband with the one eye, because you are married, and me with the other,	worn for more than one purpose, so a woman may use her eyes to achieve more than one goal.
6	because I am your <u>man</u> . Alas, alas! think, mistress,	pattens = overshoes worn over regular shoes; according to the OED, one wore pattens to protect one's shoes when crossing over a wet or muddy surface; Adam, however, suggests that pattens could also be employed to (1) save wear and tear on one's shoes and (2) keep the feet warm in cold weather.
		man = ie. lover.
	what a thing love is: why, it is like to an <u>ostry-faggot</u> ,	= bundle of sticks used to light a fire in an inn or tavern.
		ostry = alternate form of hostry, or hostelry, a place in which food and entertainment can be found. ¹
8	that, once set on fire, is as <u>hardly</u> quenched as the bird crocodile driven out of her nest.	8: hardly = with great difficulty.
		8-9: as the...nest = a bit of nonsensical natural history. ³ Adam appears to be referring to the trochilus, the well-known small Egyptian bird that was thought to clean the teeth of its crocodile host. ¹ Dickinson, however, suggests bird crocodile simply refers to a young crocodile; bird could be used as a generic term for the young of an animal. ¹
10		
12	S's Wife. Why, Adam, cannot a woman <u>wink</u> but she must sleep? and can she not love but she must cry it out at the cross? Know, Adam, I love thee as myself,	11-13: cannot...the cross = ie. there is no reason the Wife cannot do one thing (love Adam) without doing another (having the affair be announced in public).
		wink = ie. close her eyes.
		12-13: cry it out...cross = "exclaim it loudly at the market-
		place"; the Wife, perhaps with some blasphemy, alludes to Matthew 27:46, in which it is written that the crucified Jesus "cried out with a loud voice <i>Eli, Eli, lama sabachthani, that is to say: My God, my God, why hast thou forsaken me?</i> "
		The Wife has altered the common expression used to refer to this verse (<i>cry out upon the cross</i>). The word cross could be used at this time to refer to a marketplace. ¹
14	now that we are <u>together</u> in secret.	= ie. carrying on adulterously.
16	Adam. Mistress, these words of yours are like to a <u>fox-tail</u> placed in a gentlewoman's fan, which, as it is	16-18: these words...life = the Wife's assurances have revived Adam's spirits. He compares the effect to the power of a bushy tail of a fox , which, when employed as part of a fan, revives the fainting user.
18	light, so it giveth life: Oh, these words are as sweet as	
	a lily! whereupon, offering a <u>borachio</u> of kisses to your	= a large Spanish bottle or bag used to hold wine. ¹
20	<u>unseemly personage</u> , I entertain you upon further acquaintance.	= indecent person. ¹
22		
24	S's Wife. Alas, my husband comes!	
26	Adam. Strike up the drum, And say no words but mum.	26: "and say nothing!"
28		
	<i>Enter the Smith.</i>	
30	Smith. <u>Sirrah</u> , you, and you, <u>huswife</u> , well taken together! I have long suspected you, and now I am	30: Sirrah = acceptable form of address for one's inferiors.
32	glad I have found you together.	huswife = housewife, a more common form.
		30-31: well taken together = "a propitious catching of the two of you together!"

34	Adam. Truly, sir, and I am glad that I may do you any way pleasure, either in helping you or my mistress.	
36		
38	Smith. Boy, <u>hear</u> , and, knave, you shall know <u>it straight</u> ; I will have you both before the magistrate, and there have you surely <u>punished</u> .	= listen. = ie. "how you can help me". = at once. = ie. for committing adultery.
40		
42	Adam. Why, then, master, you are jealous?	
44	Smith. Jealous, knave! how can I be <u>but</u> jealous, to see you ever so familiar together? Thou art not only content to drink away my goods, but to <u>abuse</u> my wife.	= ie. anything but. = misuse or take advantage of. ¹
46		
48	Adam. Two good qualities, drunkenness and lechery: but, master, are you jealous?	
50	Smith. Ay, knave, and thou shalt know it <u>ere I pass</u> ,	= normally meaning, "before I do anything else", but might also mean "before I die".
52	for I will <u>beswinge</u> thee <u>while this rope will hold</u> .	= thrash. ¹ = ie. "so long as this rope holds out;" the Smith intends to whip Adam.
54	S's Wife. My good husband, abuse him not, for he never <u>proffered</u> you any wrong.	= offered, ie. did.
56	Smith. Nay, whore, <u>thy part shall not be behind</u> .	= ie. "your turn (for punishment) shall not be lagging."
58	Adam. Why, suppose, master, I have offended you, is it lawful for the master to beat the servant for all offences?	58-60: the quick-witted Adam sets up his employer for a bit of sophistry.
60		
62	Smith. Ay, <u>marry</u> , <u>is it</u> , knave.	= a common oath. = ie. "it is".
64	Adam. Then, master, will I prove by logic, that seeing all sins are to receive <u>correction</u> , the master is to be corrected <u>of the man</u> . And, sir, <u>I pray you</u> , what greater sin is than jealousy? 'tis like a mad dog that <u>for</u> anger	= punishment. = "by his servant." = "I ask you". = out of; Adam's point is that jealousy drives a man to irrational behaviour.
68	bites himself: therefore that I may do my duty to you, good master, and to make a <u>white son</u> of you, I will so	= favourite or beloved boy; ¹ white was used as a term of endearment.
70	<u>beswinge</u> jealousy out of you, as you shall love me the better while you live.	= beat.
72		
74	Smith. What, beat thy master, knave?	
76	Adam. What, beat thy man, knave? and, ay, master, and double beat you, because you are <u>a man of credit</u> ;	= a man of good standing; Adam will beat the jealousy out of the Smith so that the latter's reputation will not be stained by the presence of this sin.
78	and therefore <u>have at you the fairest for forty pence</u> .	77: have at you = words used to signal an attack. the fairest for forty pence = perhaps, "the best beating that can be purchased for forty pence."
80	[Beats the Smith.]	
82	Smith. Alas, wife, help, help! my man kills me.	
	S's Wife. Nay, <u>even as you have baked, so brew</u> :	= expression meaning "you must continue as you began", or "you reap what you sow". ¹

84	jealousy must be driven out by <u>extremities</u> .	= extreme or violent measures. ¹
86	Adam. And that will I do, mistress.	
88	Smith. <u>Hold thy hand</u> , Adam; and not only I forgive and forget all, but I will give thee a good farm to live on.	= ie. "stop beating me".
92	Adam. Begone, peasant, out of the <u>compass</u> of my further wrath, for I am a <u>corrector</u> of vice; and at night I will bring <u>home</u> my mistress.	= bounds, ie. reach. = punisher. = ie. back home to the Smith.
96	Smith. Even when you please, good Adam.	
98	Adam. "When I please", – <u>mark</u> the words – 'tis a <u>lease-parol</u> , <u>to have and to hold</u> . Thou shalt be mine for ever: and so let's go to the ale-house.	98: mark = make a note of. 98-99: ' 'tis a...hold = a married man's possession of his wife is no better than a verbal lease of property (lease-parol , which may be contrasted with a written lease), ¹ which suggests the husband cannot claim to be the true owner of his wife. The familiar expression to have and to hold is borrowed from the Protestant marriage ceremony, appearing in the <i>The Book of the Common Prayer</i> .
102	[<i>Exeunt.</i>]	
104	Oseas. Where servants against masters do rebel, The <u>commonweal</u> may be <u>accounted</u> hell;	= body politic. ¹ = considered, regarded.
106	For if <u>the feet</u> <u>the head</u> shall hold in scorn, The city's <u>state</u> will fall and be <u>forlorn</u> .	106: "because if those on the lowest rung of society (the feet) hold those on top (the head) in contempt" = condition, well-being. = lost. ¹
108	This error, London, waiteth on thy state:	108: "this transgressing behaviour is part and parcel of your condition."
110	Servants, <u>amend</u> , and, masters, <u>leave</u> to hate; Let love abound, and virtue reign in all; So God will hold his hand, that threateneth <u>thrall</u> .	= ie. reform. = cease. 111: literally, "so that God will hold back the punishing hand that threatens to visit misery (thrall) ¹ upon you all," ie. "if you remedy your behaviour, God will defer punishing you as he has threatened to do."
END OF ACT III.		

ACT IV.

SCENE I.

Joppa.

Enter the Merchants of Tharsus, the Master of the Ship and some Sailors, wet from the sea; with them the Governor of Joppa.

1 **Gov.** What strange encounters met you on the sea,
2 That thus your bark is battered by the floods,
And you return thus sea-wracked as I see?

4 **1st Merch.** Most mighty Governor, the chance is strange,
6 The tidings full of wonder and amaze,
Which, better than we, our Master can report.

8 **Gov.** Master, discourse us all the accident.

10 **Master.** The fair Trionës with their glimmering light

12 Smiled at the foot of clear Boötes' wain,

14 And in the north, distinguishing the hours,
The loadstar of our course dispersed his clear;

When to the seas with blitheful western blasts

16 We sailed amain, and let the bowling fly.

18 Scarce had we gone ten leagues from sight of land,
But, lo, an host of black and sable clouds

Gan to eclipse Lucina's silver face;

Entering Characters: in Act III.i, the prophet Jonas took passage on a ship sailing for Tharsus; the ship, however, met a storm off-shore, and was forced back into port.

The **Master** is the captain of the ship.

= ship. = seas.²

= wrecked, a more common form.

= event was remarkable.²

= news, telling. = astonishment.²

= recount.

= tell. = event, incident.¹

11-14: poetically, the sky was clear.

Triones = collective name for the seven principle stars of the constellation Ursa Major.¹

12: **Boötes** is the large constellation known as the Herdsman; the familiar Big Dipper, a subset of stars that make up a part of Ursa Major, is adjacent to Boötes, and was known to the ancients as the Plough (**wain**). The Master waxes poetically, if not coherently, about the **Triones smiling at the wain**. There were a number of references in contemporary literature to the **wain** being driven by **Boötes**.

Boötes wain = the quartos print the nonsensical **Rootes a rain** here, emended as shown by Dyce.

13-14: the Master describes the North Star, Polaris, as dividing the night into its separate hours (line 13) and keeping a clear sky; note line 14's unusual use of **clear** as a noun.

north = the quartos print **wrath** here, emended as shown by Dyce.

loadstar = guiding star; **loadstar** was also another name for Polaris.¹

= gentle westerly breezes.

16: **amain** = at full speed.

bowling = ie. bolins, or bow-lines, which were ropes used to hold square sails taut against the wind.

= 30 English miles.¹

= behold. = a multitude. = synonym for "black".

19: poetically, "obscured the moon."

Gan = ie. began.

Lucina's = **Lucina** was an alternate appellation for Diana in her guise as goddess of the moon.²⁴

20	And, with a <u>hurling</u> noise from <u>forth</u> the south, A gust of wind did <u>rear the billows</u> up.	= violently rushing. ¹ = out of. = raise the waves.
22	Then <u>scantled</u> we our sails with speedy hands, And took our <u>drablers</u> from our <u>bonnets</u> <u>straight</u> ,	22-25: the mariners took down all their sails. <i>scantled</i> = shortened or took in. ¹ 23: <i>drablers</i> and <i>bonnets</i> are extra sections of canvas which may be attached to a proper sail for the purpose of catching more wind; ¹ it appears a drabler could also be attached to a bonnet: Captain John Smith's 1627 maritime dictionary (<i>A Sea Grammar</i>) mentions the expression " <i>lashing...the Drabler to the Bonnet.</i> " <i>straight</i> = right away.
24	And <u>severèd</u> our bonnets from <u>the courses</u> : <u>Our topsails</u> up, <u>we truss our spritsails</u> in;	= removed. = those sails attached to the lower yards, or spars, of a ship. ¹ 25ff: note how the Master adds drama to his tale by switching occasionally for a few lines at a time into the present tense. <i>Our topsails up</i> = the sailors rolled or bound up their upper sails; the term <i>topsail</i> was used specifically to describe the upper sail on a square-rigged ship. <i>we truss our spritsails in</i> = the sailors also furled and tied up (<i>trussed</i>) their <i>spritsails</i> ; the OED defines a <i>spritsail</i> as "a small, square sail attached to a yard slung under the bowsprit", which in turn was a "large spar or boom running out from the stem of a vessel."
26	But <u>vainly</u> strive <u>they that</u> resist the heavens.	= in vain, fruitlessly. = ie. those who.
28	For, lo, the waves <u>incense them</u> more and more, Mounting with hideous roarings from the depth; Our <u>bark</u> is battered by <u>encountering storms</u> ,	= become angrier. = ship. = ie. storms that were encountered; <i>encountering</i> is an adjective.
30	And <u>well-nigh</u> <u>stemmed</u> by breaking of the floods. The steersman, pale and <u>careful</u> , holds his <u>helm</u> ,	30: and nearly (<i>well-nigh</i>) smashed (<i>stemmed</i>) by the crashing waves. ¹ 31: the pilot, white with fear and anxious (<i>careful</i>), holds onto the tiller (<i>helm</i> , the handle by which he controls the rudder). ¹
32	Wherein the trust of life and safety lay: Till all at once (<u>a mortal tale to tell</u>)	= ie. the Master's story hurtles towards its deadly conclusion.
34	Our sails were split by <u>Bisa's bitter blast</u> .	= ie. alliteratively, "a sharp, dry north wind"; the term <i>bisa</i> (usually spelled <i>bise</i>) was properly used to describe a gale wind found in Switzerland and its immediate neighbours. ¹
36	Our rudder broke, and we <u>bereft</u> of hope. There might you see, with pale and ghastly looks, <u>The dead in thought</u> , and <u>doleful merchants lifts</u>	= deprived, stripped. ¹ 37: <i>The dead in thought</i> = those passengers who were too stunned to think. <i>doleful</i> = fraught with distress. ¹ <i>merchants lifts</i> = lack of agreement between subject and verb appears frequently in the era's quartos, as demonstrated here; modern editors often "correct" the verbs so as to not offend modern sensibilities.
38	Their eyes and hands unto their country's gods. The goods we cast in bowels of the sea,	39-40: the crew attempted to keep the ship from sinking by

40	A sacrifice to <u>swage</u> proud Neptune's ire.	tossing its cargo and payload overboard, an act which the Master compares to a religious sacrifice made to appease (swage) the fury of the god of the sea.
42	Only alone a man of Israel, A passenger, did <u>under hatches</u> lie, And slept secure, <u>when</u> we for <u>succour</u> prayed:	= below deck. = while. = assistance.
44	Him I awoke, and said, "Why slumberest thou? Arise, and pray, and call upon thy god;	
46	He will perhaps in pity look on us."	42-46: compare to Jonah 1:5-6 (words in bold-face were borrowed or closely adapted by the playwright): "... <i>But Jonas gat him under the hatches, where he laid him down and slumbered. So the Master of the ship came to him and said unto him, "why slumberest thou? Up, call upon thy God; if God (happily) will think upon us, that we perish not."</i>
48	Then cast we lots to know by whose <u>amiss</u> Our mischief came, <u>according to the guise</u> ;	47-48: the mariners cast lots to determine who was to blame for their ruin. The Bible makes a number of references to the casting of lots as a way to determine what course of action to take. ⁶ amiss = transgression. according to the guise = as is the custom.
	And, lo, the lot did unto Jonas fall,	47-49: compare to Jonah 1:7: "... <i>And so they cast lots, and the lot fell upon Jonas.</i> "
50	The Israelite of whom I told you last. Then question we his country and his name;	
52	Who answered us, "I am an Hebrew born, Who fear the Lord of Heaven who made the sea, And fled from him, for which we all are plagued:	52-57: Jonas knows that it is because he is disobeying God that He is punishing them all. 52-54: compare to Jonah 1:9-10: " <i>He answered them, 'I am an Hebrew, and I fear the Lord God of Heaven, which made both the sea and dry land'... (the sailors) knew that he was fled from the presence of the Lord.</i> "
56	So, to assuage the fury of my God, Take me and cast my <u>carcass</u> in the sea; Then shall this stormy wind and <u>billow</u> cease."	= body (not necessarily a dead one). ¹ = ie. waves.
58	The heavens they know, the Hebrew's god can tell, How loath we were to execute his will:	58-59: even Jonas' God knows how reluctant the mariners were to toss the prophet into the sea and to his certain death.
60	But when no oars nor labour might <u>suffice</u> ,	60: the sailors tried in vain to control the boat by rowing. suffice = ie. avail to save them. = unfortunate.
62	We heaved the <u>hapless</u> Jonas overboard. So ceased the storm, and calmèd all the sea, And we <u>by strength of oars</u> recovered shore.	= ie. by rowing, ie. without the assistance of sails. 58-63: compare to Jonah 1:13: " <i>Nevertheless (in context, indicating the sailors' desire to avoid sacrificing Jonas), the men assayed with rowing, to bring the ship to land.</i> "
64		= an astonishing mishap. = importance (in meaning).
66	Gov. <u>A wondrous chance</u> of mighty <u>consequence</u> !	
	Ist Merch. Ah, honoured be the god that wrought the same!	67ff: the ship's occupants, recognizing that it is the Hebrew God who was responsible both for raising the storm and then suddenly shutting it down, one after another transfer their allegiance to Jonas' God. 67: wrought the same = brought this about.
68	For we have vowed, that saw his wondrous works, To cast away profanèd paganism,	

70	And <u>count</u> the Hebrew's god the only god: To him this offering of the purest gold,	= account, ie. judge or reckon.
72	This <u>myrrh and cassia</u> , freely I do yield.	72: myrrh = an aromatic gum resin extracted from certain Arabian trees, used for perfumes and various rites. ^{1,6} cassia = the oil derived from a certain aromatic shrub, similar in flavour to cinnamon, mentioned in the Bible for its use in anointing. ^{1,6}
74	Master. And on his altar's <u>perfume</u> these <u>Turkey</u> cloths, This <u>gassampine</u> and gold, I'll sacrifice.	74: perfume = the sweet smoke of burning incense or the like; Dyce emends perfume to fume (the words were synonymous) for the meter's sake. Turkey = Turkish. = properly gossampine , a cloth made from the fibre of a shrub of the same name. ¹ Dickinson describes the material as "cotton cloth".
76	Ist Sailor. To him my heart and thoughts I will <u>addict</u> .	= bind or devote, as a disciple or follower. ¹
78	Then <u>suffer</u> us, most mighty Governor,	= permit.
80	Within your temples to do sacrifice.	67-79" compare to Jonah 1:16: "And the men feared the Lord exceedingly, doing sacrifices and making vows unto the Lord."
82	Gov. You men of Tharsus, follow me. Who sacrifice unto the God of Heaven Are welcome friends to Joppa's Governor.	81-83: the Governor's implicit identification of Jonas' God with his own suggests Joppa was controlled by the Jews, which appears to be historically accurate.
84		
86		
88	Oseas. If warnèd once, the <u>ethnics</u> thus repent, And <u>at the first</u> their <u>error</u> do lament, What senseless beasts, <u>devourèd</u> in their sin, Are they whom long persuasions cannot win!	87-90: Oseas contrasts the ignorant pagans, who, with a single demonstration of God's powers (at the first), gave up their own gods to follow Him, with those people - meaning the Jews and the English - who know God intimately, yet fail to heed his extended series of warnings! ethnics = pagans, those who are neither Jewish nor Christian. ¹ error = holding of mistaken religious beliefs, ie. worshipping the wrong god(s). devoured = consumed or engulfed. ¹
90		
92	Beware, ye western cities, – where the word Is daily preachèd, both at church and board, Where majesty the gospel doth maintain, Where preachers, for your good, themselves do <u>pain</u> , –	92: at board = during meals. ¹
94	To dally long and still protract the time;	= labour, strive.
96	<u>The Lord is just</u> , and you but dust and slime: <u>Presume not far</u> , delay not to amend; <u>Who suffereth long</u> , will punish in the end.	95: to delay and continuously (still) put off the time (for reforming). Line 95 concludes the clause begun at line 91, before the dash: Beware, ye western cities, To dally, etc. = God punishes those who deserve it. = "do not take things too much for granted". = ie. God, who has tolerated a great deal".
98	<u>Cast thy account</u> , O London, in this case,	= "sum up your accounts", a metaphor: "take an honest look at or stock of yourselves".
100	Then judge what cause thou hast to call for grace!	100: sarcastic: "then you will be in a position to decide whether or not you have the right to ask for God's favour!"

ACT IV, SCENE II.

A Beach.

Jonas is cast out of the Whale's belly upon the Stage.

1 **Jonas.** Lord of the light, thou maker of the world,
2 Behold, thy hands of mercy rears me up!

Lo, from the hideous bowels of this fish
4 Thou hast returned me to the wishèd air!
Lo, here, apparent witness of thy power,
6 The proud leviathan that scours the seas,
And from his nosthrils showers out stormy floods,

8 Whose back resists the tempest of the wind,
Whose presence makes the scaly troops to shake,

10 With humble stress of his broad-opened chaps,

Hath lent me harbour in the raging floods!
12 Thus, though my sin hath drawn me down to death,
Thy mercy hath restorèd me to life.
14 Bow ye, my knees; and you, my bashful eyes,
Weep so for grief as you to water would.
16 In trouble, Lord, I callèd unto thee;

Out of the belly of the deepest hell;
18 I cried, and thou didst hear my voice, O God!
"Tis thou hadst cast me down into the deep:

Scene II: the Bible (Jonah 2:10) states only that the fish "cast out Jonas again upon the dry land." No further geography is noted.

Entering Character: an opportunity for a wonderful bit of special effects, as a giant model of the fore-part of a whale may be represented to eject our reluctant prophet out of the beast's mouth.

Interestingly, nowhere in the Book of Jonah do any 16th century Bibles mention a whale; rather, they describe this most famous sea creature as a "*great fish*". It is in Matthew 12:40, however, that Jesus is quoted as saying that "*Jonas was three days and three nights in the whale's belly*". This Biblical identification of the fish with a whale goes back to the first English-language Bible, the Wycliffe translation of the 14th century.

1-28 (below): Jonas' opening speech is a prayer, made to God from shore after his rescue from the whale; the speech was inspired by Jonah 2, which is mostly comprised of Jonah's prayer from *inside* the whale's belly.

= ie. merciful hands. = raise; **hands** should probably be **hand**, as **hand of mercy** was the normal late 16th century expression.

= behold.

= desired.

= visible or conspicuous proof.¹

= term used to describe a generic sea monster.¹ = roams.¹

7: description of a whale's blowhole.

nosthrils = **nostril** was often spelled **nosthril**, which was presumably pronounced differently than **nostril**: the word **nostril** derives from the combination of the words **nose** and **thirl**, which meant "hole".¹

= ie. fish. = ie. tremble with fear.

10: "which humbly strain[ing] its wide-open jaws (**chaps**)" (Collins, p. 300). Dyce, however, wonders if **stress** should be emended to **stretch**.

= provided or granted. = seas.

16-28: our author's verse here tightly parallels Jonah 2:2-9, the latter which we print in its entirety after line 28.
= ie. "despair", but with **belly** also alluding to the whale.

= bottom of the sea.

20 The seas and floods did compass me about;
 I thought I had been cast from out thy sight;
 22 The weeds were wrapt about my wretched head;
 I went unto the bottom of the hills:
 24 But thou, O Lord my God, hast brought me up!
 On thee I thought whenas my soul did faint:
 26 My prayers did prease before thy mercy-seat.
 Then will I pay my vows unto the Lord,
 28 For why salvation cometh from his throne.

= swelling waters.¹ = surround.
 = out of; Jonas feared that God had given up on him.
 = "the seaweed was".
 = ie. sank. = ie. bottom of the sea; the clause literally refers to the foot of the mountains on the floor of the sea.³³
 = when. = lost courage.¹
 = press or plead.^{1,4} = ie. God's throne.¹
 = because

16-28: Jonas' Prayer: as a point of comparison, you may wish to compare Jonas' prayer in our play to the same prayer of the Great Bible's Jonah 2; spelling is modernized; text closely borrowed by Greene and Lodge is bold-faced, and the line number identified:

1. *And Jonas prayed unto the Lord his God, out of the fish's belly,*
2. and said, "***In my trouble I called unto the Lord*** (line 16), *and he heardest me: out of the belly of hell* (17) ***I cried, and thou heardest my voice*** (18).
3. ***Thou haddest cast me down deep*** in the midst of the sea (19), *and the flood compassed me about* (20): yea, all thy waves and rolls of water went over me,
4. ***I thought that I had been cast away out of thy sight*** (21): *but I will yet again look toward thy holy temple.*
5. *The waters compassed me, even to the very soul: the deep lay about me, and the weeds were wrapped about mine head* (22).
6. ***I went down to the bottom of the hills*** (23), *and was barred in with earth forever. But thou, O Lord my God, hast brought up my life* (24) *again out of corruption.*
7. ***When my soul fainted within me, I thought upon the Lord*** (25): *and my prayer came in unto thee, even into thy holy temple* (line 26 fully paraphrases this clause).
8. *They that hold of vain vanities, will forsake his mercy.*
9. *But I will do the sacrifice with the voice of thanksgiving, and will pay that I have vowed* (27): ***for why? salvation commeth of the Lord*** (28).

Interestingly, in the Bible, ***for why*** (meaning "why?") in verse 9 is a question; but in the quartos, ***for why*** is merged with the rest of the line, where it means "because".

30 [The Angel appears.]

32 **Angel.** Jonas, arise, get thee to Ninivie,
 And preach to them the preachings that I bad;
 34 Haste thee to see the will of Heaven performed.

= "go", an imperative.
 = ie. bade, meaning "commanded (you to make)".¹
 32-33: compare to Jonah 1:2, in which the Angel instructs Jonah to "***get thee to Ninive ...and preach unto them the preaching which I bade thee.***"

36 [The Angel departs.]

38 **Jonas.** Jehovah, I am prest to do thy will. –
 What coast is this, and where am I arrived?

= common name for God. = ready, prepare.
 39ff. the Angel has instructed Jonas to go to Ninivie, and he is instantly there!

40	Behold sweet <u>Lycus</u> streaming in his bounds, Bearing the walls of <u>haughty</u> Ninivie,	= a second erroneous mention of the Lycus as Ninivie's primary river. = proud.
42	<u>Whereas</u> three <u>hundred</u> <u>towers</u> do tempt the Heaven.	42: at Act I.i.16, Rasni asserted that Ninivie had 600 towers. Whereas = where. hundred = spelling even within 16th century quartos was inconsistent: the quartos spell hundred the modern way twice in the play, but employ hundreth three times. towers = the quartos print towns here, properly emended by Dyce to towers .
44	Fair are thy walls, pride of Assyria; But, lo, thy sins have <u>piercèd through the clouds</u> !	= ie. captured the attention of God.
46	Here will I enter boldly, since I know My God commands, whose power no power resists.	46: power is a monosyllable in each of its appearances in this line.
48	[Exit.]	
50	Oseas. You prophets, learn by Jonas how to live; Repent your sins, whilst he doth warning give.	
52	<u>Who</u> knows his master's will, and <u>doth</u> it not, Shall suffer <u>many stripes</u> , full well I <u>wot</u> .	= ie. "he who". = does. = ie. a good whipping. = know.
 <u>ACT IV, SCENE III.</u> <i>The Garden of Rasni's Palace.</i> <i>Enter Alvida in rich attire, and her Ladies, with the King of Cilicia,</i>		
1	Alvida. Ladies, go sit you down amidst this <u>bower</u> ,	= shady recess within the trees.
2	And let the eunuchs <u>play you all asleep</u> : Put garlands made of roses on your heads,	= ie. lull the Ladies to sleep with music.
4	And <u>play the wantons</u> whilst I talk a while.	= act like mischievous children; wanton is a term of endearment here.
6	1st Lady. Thou <u>beautiful</u> of all the world, we will.	= ie. most beautiful woman.
8	[Ladies enter the bower.]	
10	Alvida. King of Cilicia, kind and courteous, <u>Like to thyself</u> , because a lovely king,	= the sense is, "just being who you are".
12	Come, lay thee down upon thy mistress' knee, And I will sing and talk of love to thee.	
14	K. of Cilicia. Most gracious paragon of excellence, It fits not such an <u>abject prince</u> as I,	= lowly king.
16	To talk with Rasni's paramour and love.	
18	Alvida. To talk, sweet friend! Who would not talk with thee?	
20	Oh, be not coy! <u>art thou not only fair</u> ? Come, twine thine arms about this snow-white neck,	= "are you the only attractive one (here)?"
22	A love-nest for the great Assyrian king:	

	Blushing I tell thee, fair Cilician prince,	= the forward Alvida acts embarrassed to be throwing herself at the Cilician king.
24	None but thyself <u>can merit</u> such a <u>grace</u> .	= deserves. = favour.
26	K. of Cilicia. Madam, I hope you mean not for to mock me.	
28	Alvida. No, king, fair king, my meaning is to yoke thee. Hear me but sing of love, then by my sighs,	28: Alvida rhymes with the King's line 26.
30	My tears, my glancing looks, my <u>changed cheer</u> ,	= altered or altering moods.
32	Thou shalt perceive how I do hold thee dear.	30-31: note Alvida's rhyming couplet.
34	K. of Cilicia. Sing, madam, if you please, but love in jest.	
36	Alvida. Nay, I will love, and sigh at every <u>rest</u> .	= ie. pause in the song; Alvida again playfully rhymes with the King's last line.
	[Sings.]	
38	<i>Beauty, alas, where wast thou born,</i>	
40	<i>Thus to hold thyself in scorn?</i>	= when.
42	<i><u>Whenas</u> Beauty kissed to woo thee,</i>	= ruin.
44	<i>Thou by Beauty dost <u>undo</u> me:</i>	= expression expressing longing or disappointment. ¹
	<i><u>Heigh-ho</u>, despise me not!</i>	
46	<i>I and thou, <u>in sooth</u>, are one,</i>	= truly.
48	<i>Fairer thou, I fairer none:</i>	
50	<i><u>Wanton</u> thou, and wilt thou, wanton,</i>	= "you are a flirter".
52	<i>Yield a cruel heart <u>to plant on</u>?</i>	= ie. "upon which I may settle or implant myself".
54	<i>Do me right, and do me reason;</i>	
56	<i>Cruëlty is cursèd treason:</i>	
	<i>Heigh-ho, <u>I love</u>! heigh-ho, I love!</i>	= common expression for "I am in love!"
	<i>Heigh-ho, and yet he <u>eyes</u> me not!</i>	= looks on.
58	K. of Cilicia. Madam, your song is <u>passing passionate</u> .	= exceedingly emotional, filled with intense feeling.
60	Alvida. And wilt thou not, then, <u>pity my estate</u> ?	= "take pity on my condition"; note how from here through line 64, each of Alvida's responses rhymes with each of the King's preceding lines. The rhyming creates a distinct mood to Alvida's courting that is seemingly playful yet quite intense, as well as emphatically private between this king and queen.
62	K. of Cilicia. Ask love of them who pity may impart.	58: "you should ask for love only from those who have pity to bestow on you."
64	Alvida. I ask of thee, sweet; thou hast stole my heart.	
66	K. of Cilicia. Your love is fixèd on a greater king.	
68	Alvida. Tut, women's love it is a fickle thing. I love my Rasni for <u>my dignity</u> ,	= ie. "the high honour or social rank he confers on me"; but Dyce emends <i>my dignity</i> to <i>his dignity</i> , ie. "his high office". ¹
	I love Cilician king for his sweet eye;	65-83: note how Alvida continues the dialogue's rhyming scheme by addressing the King of Crete in rhyming couplets.
	I love my Rasni since he rules the world,	
	But more I love this kingly little world.	

70	[Embraces him.]	
72	How sweet he looks! Oh, were I <u>Cynthia's fere</u> ,	72-73: <i>were I...dear</i> = a second allusion in the play to the handsome shepherd-prince <i>Endymion</i> who was loved by the moon-goddess <i>Cynthia</i> . Alvida's point is that if she
74	And thou <u>Endymion</u> , I should hold thee dear:	were the companion or equal (<i>fere</i>) ⁴ of Cynthia, and the King of Cilicia were Endymion, she would try to seduce him, taking him away from the moon-goddess.
	Thus should mine arms be spread about thy neck,	
76	[Embraces his neck.]	
78	Thus would I kiss my love at every <u>beck</u> ;	= call or command. ²
80	[Kisses him.]	
82	Thus would I sigh to see thee sweetly sleep,	
84	And if thou wak'dst not soon, thus would I weep;	84: each <i>thus</i> represents a kiss which she bestows on the king.
	And thus, and thus, and thus: thus much I love thee.	
86	[Kisses him.]	
88	K. of Cilicia. <u>For</u> all these vows, <u>besorrow</u> me if I <u>prove you</u> :	88: <i>For</i> = despite. <i>besorrow</i> = curse; an alternate from of <i>beshrew</i> . <i>prove you</i> = put Alvida to the test; Dyce emends <i>you</i> to <i>ye</i> , assuming that the king intended to make a rhyme with Alvida's last line.
	My <u>faith</u> unto my king shall not be <u>falsed</u> .	= loyalty. = violated.
90	Alvida. Good Lord, how men are coy when they are craved!	91: <i>they are craved</i> = ie. "women desire them." Alvida suddenly ceases to rhyme, dramatically signaling a breaking off of her wooing, and a change in her mind.
92	K. of Cilicia. Madam, behold our king approacheth <u>nigh</u> .	= near.
94	Alvida. Thou art Endymion, then, no more: heigh-ho,	95ff: Alvida, her pride no doubt wounded, gives up her pursuit of the recalcitrant king.
96	for him I <u>die</u> !	= we may note that in this period, <i>die</i> was also used to refer to a sexual orgasm.
98	[Faints, pointing at the King of Cilicia.]	
100	Enter Rasni, with his Kings, Lords, and Magi.	
102	Rasni. What ails the centre of my happiness, <u>Whereon depends</u> the Heaven of my delight?	= on which hangs or is contingent. ¹
104	Thine eyes the <u>motors</u> to command <u>my world</u> ,	104: <i>motors</i> = driving force. <i>my world</i> = ie. Rasni's "normal or habitual sphere of interest:" (OED, <i>world</i> , def. 10), as in "you rock my world".
	Thy hands the <u>axier</u> to <u>maintain</u> my world,	= error for <i>axis</i> . ¹ = sustain or preserve in its current state. ¹
106	Thy smiles the <u>prime and spring-tide</u> of my world,	= synonyms for "spring-time".
108	Thy frowns the winter to afflict <u>the</u> world,	= Dyce likely correctly emends <i>the</i> to <i>my</i> .
110	[She rises as out of a trance.]	

112	Alvida. Ah feeble eyes, lift up and look on him! Is Rasni here? then <u>droop</u> no more, poor heart. –	= be despondent. ¹
114	Oh, how I fainted when I wanted thee!	
116	[<i>Embraces Rasni.</i>]	
118	How <u>fain</u> am I, now I may look on thee! How glorious is my Rasni, how divine! –	= glad, satisfied. ^{1,2}
120	Eunuchs, play hymns to praise his deity: He is my Jove, and I his Juno am.	
122	Rasni. Sun-bright as is <u>the eye</u> of summer's day,	123-5: briefly, Alvida is as bright as the sun (<i>the eye</i> , a common metaphor).
124	Whenas <u>he</u> suits <u>his pennons</u> all in gold	124: perhaps meaning, "when Jove adorns his pennants (<i>pennons</i>) in gold". The quartos seem corrupt here: (1) line 124 originally reads, " <i>When as he sutes Spenori all in gold</i> "; <i>Spenori</i> is of course nonsense, and its emendation to <i>his pennons</i> his Dyce's. (2) the reference to <i>he</i> in line 124 is also insufficiently clear, even as its connection to line 125 suggests that <i>he</i> is likely Jove. Is a line possibly missing here?
	To woo his <u>Leda</u> in a <u>swan</u> -like shape;	125: Jove notoriously seduced the maiden <i>Leda</i> while in the guise of a <i>swan</i> . Among the children conceived was the future Helen of Troy.
126	<u>Seemly</u> as <u>Galatea</u> for thy <u>white</u> ;	126: Alvida is as handsome or attractive (<i>seemly</i>) as was Galatea thanks to her pale, and hence attractive, skin (<i>white</i>). <i>Galatea</i> = mythological sea-nymph, whose name may be derived from the Greek word <i>galaktos</i> , meaning "milk-white". ²⁵
	Rose-coloured, <u>lily</u> , lovely, <u>wanton</u> , kind,	127: <i>lily</i> = ie. white, pale. The red and white hues of a woman's skin were frequently paired in Elizabethan verse's encomiums to the fairer sex. <i>wanton</i> = merry, carefree. ¹
128	Be thou the labyrinth to <u>tangle love</u> ,	= "entangle or trap my love".
130	Whilst I <u>command</u> the crown from Venus' <u>crest</u> , And pull <u>Orion's girdle</u> from his loins, <u>Enchased</u> with <u>carbuncles</u> and diämonds,	129-132: Rasni will seize (<i>command</i>) ¹ Venus' crown and Orion's jewel-encrusted belt (<i>girdle</i>) to give to Alvida. <i>crest</i> = ie. head. <i>Orion</i> was an attractive giant and son of Poseidon, or Neptune. Orion was said to have been killed by a scorpion (sent by the earth goddess Gaia) after he announced his intention to hunt down and slay all the beasts of the earth. ²⁶ It is as a hunter that Orion is imagined in the easily-recognized constellation named after him. ²⁶
132	To beautify fair Alvida, my love. –	<i>Enchased</i> = inlaid. <i>carbuncles</i> = large, fiery-red precious stones. ^{1,2}
134	Play, eunuchs, sing in honour of her name; Yet look not, slaves, upon her wooing <u>eyne</u> . For she is fair <u>Lucina</u> to your king,	= eyes. = second reference in the play to the moon-goddess.
136	But fierce <u>Medusa</u> to your baser eye.	136: ie. if the eunuchs dare glance at Alvida, they can expect

138 **Alvida.** What if I slept, where should my pillow be?

140 **Rasni.** Within my bosom, nymph, not on my knee:

Sleep, like the smiling purity of Heaven,
142 When mildest wind is loth to blend the peace;
Meanwhile thy balm shall from thy breath arise;

144 And while these closures of thy lamps be shut,

My soul may have his peace from fancy's war. –

146 This is my Morn, and I her Cephalus: –

Wake not too soon, sweet nymph, my love is won. –
148 [*To the Eunuchs*]
Caitiffs, why stay your strains? why tempt you me?

150
152 *Enter the Priests of the Sun,*
with mitres on their heads,
154 *carrying fire in their hands.*

154 **1st Priest.** All hail unto th' Assyrian deity!

156 **Rasni.** Priests, why presume you to disturb my peace?

158 **1st Priest.** Rasni, the Destinies disturb thy peace.

160 Behold, amidst the adyts of our gods,
Our mighty gods, the patrons of our war,
162 The ghosts of dead men howling walk about,
Crying "Ve, Ve, woe to this city, woe!"

164 The statutes of our gods are thrown down,

And streams of blood our altars do distain.

166 **Alvida.** [*Starting up*]

168 Alas, my lord, what tidings do I hear?
Shall I be slain?

170 **Rasni.** Who tempteth Alvida?

172 Go, break me up the brazen doors of dreams,

to suffer the consequences. **Medusa** was the famous monster of mythology: anyone who glanced at her was turned at once to stone.

= damsel, beautiful lady;¹ Rasni rhymes with Alvida's last line.

= sinlessness or innocence.¹

= ie. where. = disturb.¹

= Dyce emends **thy** to **my**. = ie. soothing agent.

144: poetically, "and while your eyes (**lamps**) are shut".

closures = those things which confine or enclose, ie. Alvida's eyelids.

147: "I can take a break from thinking about more martial subjects."

146: Rasni identifies Alvida with the goddess of the dawn Aurora (**Morn**), and himself with **Cephalus**, the man she was in love with. The deity carried the married Cephalus away to Syria where she seduced him.²⁴

= "miserable wretches (**caitiffs**)! Why aren't you singing? Why do you test me like this?"

= turbans or headdresses worn by priests.¹

= torches.

= dare.

= the three sister-goddesses who determined the length of human life, ie. the Fates.¹

= an **adyt** is the innermost, and most sacred, part of a temple.

= common alternate Renaissance form of **vae, vae**, Latin for "woe, woe"; editors normally correct this to **Vae, vae** (pronounced to rhyme with "why"). The pronunciation of **ve**, **ve** is unclear.

164: **statutes** = statues, a common alternate form.

thrown = Dyce suggests **thrown** is a disyllable:

THROW-en.

= discolour or defile.^{1,2}

167: Alvida awakens suddenly; Rasni believes she has been roused by a nightmare.

= news.

= makes trial of, ie. provokes or risks upsetting.

172: **break me up** = ie. break down; note the use of the grammatical construction known as the ethical dative, in which the superfluous **me** adds emphasis (and also helps fill

174 And bind me cursèd Morpheus in a chain,
 176 And fetter all the fancies of the night,
 Because they do disturb my Alvida.

[A hand from out a cloud threatens
 with a burning sword.]

180 **K. of Cilicia.** Behold, dread prince, a burning sword
 from Heaven,
 Which by a threatening arm is brandishèd!

182 **Rasni.** What, am I threatened, then, amidst my throne? –
 184 Sages, you Magi, speak; what meaneth this?

186 **Ist Magus.** These are but clammy exhalations,

Or retrograde conjunctions of the stars,

188 Or oppositions of the greater lights,

190 Or radiations finding matter fit,
 That in the starry sphere kindled be;

192 Matters betokening dangers to thy foes,
 But peace and honour to my lord the king.

194 **Rasni.** Then frolic, viceroys, kings and potentates;
 Drive all vain fancies from your feeble minds. –
 196 Priests, go and pray, whilst I prepare my feast,
 Where Alvida and I, in pearl and gold,
 198 Will quaff unto our nobles richest wine,
In spite of fortune, fate, or destiny.

[Exeunt.]

202 **Oseas.** Woe to the trains of women's foolish lust,
 204 In wedlock-rites that yield but little trust,

out the meter).

brazen = bronze.

= the god of dreams.

= chain up. = night's images, ie. dreams.

= flourished or displayed.¹

= wise men.

186-192: the Magus scrambles to find a natural explanation for what just happened, employing astronomical jargon as he unconvincingly tosses out various theories in rapid succession.

clammy exhalations = damp vapours,¹ from which atmospheric phenomena such as meteors were thought to arise.

187: ie. when two celestial bodies appear near each other (a **conjunction**) and moving from east to west (in **retrograde** fashion).¹ The two terms, **retrograde** and **conjunction**, were not typically used together.

188: when two stars appear diametrically opposite to each other in the sky.²⁷

189-190: "or the kindling of light rays present in the sphere comprised of stars."¹

radiations = the quartos all print **radiatrous**, emended as shown by Dyce.

sphere = a disyllable: **SPHE-er**.⁴

191-2: the Magus engages in the oldest prophet's trick in the book: the just-seen evil omen is a signal of the bad fortune which is to light upon his master's enemies, rather than on the Assyrians themselves.

betokening = signifying.¹

= "be merry". = deputy kings.

= profitless thoughts. = perhaps "weary".¹

198: ie. "will drink deeply of the richest wine to our nobles".
 = despite, in the face of.

= wiles, ie. schemes used to entrap men.

204: Oseas laments those marriage ceremonies which lead to suspicion of faithlessness between husband and wife.

	That vow to one, yet common be to all!	205: in which the bride promises to be faithful to her man, but then makes herself available to many.
206	Take warning, <u>wantons</u> ; <u>pride will have a fall</u> .	206: <i>wantons</i> = ie. "you people with loose morals". <i>pride will have a fall</i> = variation on the still-common expression, <i>pride comes before the fall</i> , which made its first appearance in the 1535 Coverdale Bible, Proverbs 29:23: " <i>After pride commeth a fall</i> ".
208	Woe to the land where warnings <u>profit naught</u> ! Who say that nature God's decrees hath wrought;	= benefit nobody, ie. are not heeded. 208: "those who argue that acts of God are actually natural occurrences".
210	Who build on fate, and leave the corner-stone, The God of gods, sweet Christ, the only one.	209-210: those who believe the courses of their lives are determined by fate, ignoring the foundation of our destinies, Jesus Christ.
212	If such <u>escapes</u> , O London, reign in thee, Repent, <u>for why</u> each sin shall punished be!	= transgressions, sins. ¹ = because.
214	Repent, amend, repent, <u>the hour is nigh</u> ! Defer not time! who knows when he shall die?	= ie. of judgment. = near.
Typographical Errors in Scene III: there are a number of bizarre and nonsensical errors in this scene that appeared not just in the original quarto, but were kept in the subsequent quartos. In line 126, where we printed <i>Galatea</i> , the original word was <i>Galbalcia</i> ; for <i>Orion</i> in line 120, we find <i>Onoris</i> in the quartos; for <i>Morn</i> in line 146, <i>Morane</i> ; and for <i>Caitiffs</i> in line 149, <i>Catnies</i> . All emendations are Dyce's.		
ACT IV, SCENE IV.		
<i>A Public Place in Ninivie.</i>		
<i>Enter one clad in Devil's attire.</i>		
1	Devil. Longer lives a merry man than <u>a sad</u> ; and	= ie. a man.
2	because I mean to <u>make myself pleasant</u> this night, I	= ie. a sad one.
	have <u>put myself into this attire</u> , <u>to make a clown afraid</u>	= "amuse myself".
		3: <i>put myself...attire</i> = ie. "dressed this way (ie. as the devil)".
4	that passeth this way: for <u>of late</u> there have appeared	<i>to make...afraid</i> = ie. "in order to frighten any rube".
6	many strange apparitions, to the great fear and terror	= recently.
8	of the citizens. – Oh, <u>here my young master comes</u> .	= ie. "here comes a young man."
	<i>Enter Adam and the Smith's Wife.</i>	
10	Adam. Fear not, mistress, I'll bring you safe <u>home</u> ; if	= ie. back to the Smith's house.
12	<u>my master frown</u> , then will I <u>stamp and stare</u> ; and if all	11: <i>my master</i> = ie. the Smith.
14	be not well then, why then to-morrow morn put out	<i>frown</i> = ie. disapproves.
	mine eyes <u>clean with forty pound</u> .	<i>stamp and stare</i> = ie. "be furious", a stock phrase.
		<i>stare</i> = glare.
		11-13: <i>and if...pound</i> = ie. "and if that does not put him in his place, then you can put out my eyes."
		<i>clean</i> = completely, a common adverb.

16 **S's Wife.** Oh, but, Adam, I am afraid to walk so late,
because of the spirits that appear in the city.

18 **Adam.** What, are you afraid of spirits? Armed as I am,
20 with ale and nutmegs, turn me loose to all the devils in
hell.

22 **S's Wife.** Alas, Adam, Adam! the devil, the devil!

24 **Adam.** The devil, mistress! fly you for your
26 safeguard;

[Exit Smith's Wife.]

28 let me alone; the devil and I will deal well enough, if
30 he have any honesty at all in him: I'll either win him
32 with a smooth tale, or else with a toast and a cup of
ale.

34 **Devil.** [Singing]
Oh, Oh, Oh, Oh, fain would I be,
36 If that my kingdom fulfilled I might see!
Oh, Oh, Oh, Oh!

38 **Adam.** Surely this is a merry devil, and I believe he is
40 one of Lucifer's minstrels; hath a sweet voice; now
42 surely, surely, he may sing to a pair of tongs and a
bagpipe.

44 **Devil.** Oh, thou art he that I seek for.

46 **Adam.** Spiritus santus! – Away from me, Satan! I
48 have nothing to do with thee.

Devil. Oh villain, thou art mine!

50 **Adam.** Nominus patrus! – I bless me from thee, and I
52 conjure thee to tell me who thou art!

with forty pound = this is the second time Adam has punctuated one of his vows with references to forty units of currency; see Act III.iii.77 above.

= run away.

= safety.

= the sense is, "I can handle this". = do business.¹

= ie. "win him over".

= ie. glib talk. = used as a sop.

= happy.

= the "devil" refers to his desire to bring more souls down to hell.

40: **minstrels** = employed musicians or singers.

40-42: **hath a...bagpipe** = with **hath a sweet voice**, Adam is ironic; he goes on to suggest that the devil's awful voice could appropriately be accompanied by (**he may sing to**) some similarly discordant musical instruments.

41: **a pair of tongs** = normally refers to the tool or instrument used for gripping; Greene used the expression in another of his works, in which he described **a pair of tongs** as a tool employed by blacksmiths. Shakespeare used the term in *Midsummer's Night Dream* ("I have a reasonable good ear in music. Let's have the tongs, and the bones.") in a sense suggesting tongs could be used as a comical musical instrument, and in fact, David and Ben Crystal, in their *Shakespeare's Words*,² suggest **a pair of tongs** might refer to a "type of simple metal musical instrument" (p. 455).

bagpipe = **bagpipes** was written in both the singular and plural forms in this period.

= Adam humorously mangles *spiritus sanctus*, which means "the Holy Ghost". Here and in line 51 below, we can see Adam trying to use expressions from the Trinitarian formula (*In Nomine Patris, et Filii, et Spiritus Sancti, Amen*, ie. "in the Name of the Father and of the Son, and of the Holy Spirit, Amen.") to protect himself from the devil.

51: **Nominus patrus** = another malapropism: **nomine patris** means "in the name of the father".

I bless me = Adam crosses himself.

54	Devil. I am the spirit of the dead man that was slain in thy company when we were drunk together at the <u>ale</u> .	= ie. alehouse.
56	Adam. <u>By my troth</u> , sir, <u>I cry you mercy</u> ; your face is	= truly. = "forgive me;" Adam does not recognize the supposed ghost of the 1st Ruffian, who was murdered in Act II.iii.
58	so changed that I had quite forgotten you: well, master devil, we have <u>tossed over</u> many a pot of ale together.	= quaffed.
60	Devil. And therefore must thou go with me to hell.	
62	Adam. [<i>Aside</i>] I have <u>a policy to shift him</u> , for I know	= a scheme to dispose of or escape the devil.
64	he comes out of a hot place, and <u>I know myself</u> , the	= ie. "I myself know that". ⁴
66	smith and the devil <u>hath a dry tooth in his head</u> : therefore will I leave him asleep and run my way.	= ie. "have a liking for alcohol." ¹
68	Devil. Come, art thou ready?	66: Adam hopes to get his companion drunk, to make it easier to escape his clutches.
70	Adam. Faith, sir, my old friend, and now <u>goodman</u> devil, you know you and I have been tossing many a	= a title of courtesy. ¹
72	good cup of ale: <u>your nose is grown very rich</u> : what say you, will you take a pot of ale now <u>at my hands</u> ?	= Greene was fond of alluding to the red noses of topers. = ie. "from me": Adam perhaps offers to buy the devil a drink.
74	Hell is like a smith's forge, full of water, and yet ever <u>athrust</u> .	= thirsty, ie. causing thirst; athrust is an archaic form of athirst .
76	Devil. No ale, villain; spirits cannot drink; come, get	
78	upon my back, that I may carry thee.	77-78: get upon...carry thee = another favourite image of Greene's, of a demon carrying his victim away on his back; Greene first borrowed the idea from Christopher Marlowe's <i>Doctor Faustus</i> ("B" version), in which the doctor's enemies are carried away on the backs of demons.
80	Adam. You know I am a smith, sir: let me look whether you be well shod or no; for if you <u>want</u> a	= lack, need.
82	shoe, <u>a remove</u> , or the <u>clinch</u> ing of a nail, I am at your command.	82: a remove = the shoeing of a horse with its old shoes, rather than new ones, after its hoof has been trimmed. ¹ clinch ing = securing. ¹
84	Devil. Thou hast never a shoe fit for me.	
86	Adam. Why, sir, we shoe horned beasts, as well as	
88	you, – [<i>Aside</i>] Oh good Lord! let me sit down and laugh; <u>hath never a cloven foot</u> : a devil, <u>quo</u> th <u>he</u> ! I'll	89: hath...foot = Adam observes that the "devil's" feet are human! quo th he = "says he."
90	use <i>Spiritus santus</i> nor <i>Nominus patrus</i> no more to him, I <u>warrant</u> you; I'll do more good upon him with	= assure.
92	my <u>cudgel</u> : now will I sit me down, and become justice of peace to the devil.	92: cudgel = club. 92-93: become...the devil = meaning Adam will act as judge and jury to his companion, and pass sentence on him.
94	Devil. Come, art thou ready?	
96	Adam. I am ready, and with this cudgel I will <u>conjure</u> thee.	= humorous for "beat".
98		
100	[<i>Beats him.</i>]	

102	Devil. Oh, hold thy hand! thou killest me, thou killest me!	
104		
106		[Exit.]
108	Adam. Then may I <u>count</u> myself, I think, a <u>tall</u> man, that am able to kill a devil. Now who dare <u>deal with</u> me in the parish? or what wench in Ninivie will not love me, when they say, "There goes he that beat the devil?"	= account, consider. = valiant. = grapple with: ¹ the sense seems to be, "challenge" or "go up against".
110		
112		[Exit.]
 <u>ACT IV, SCENE V.</u> <i>A Public Place near the Usurer's.</i> <i>Enter Thrasybulus, carrying an old cloak.</i>		
1	Thrasy. Loathed is the life that now enforced I lead;	1: Thrasybulus has been driven into a life of crime in order to support himself; Alcon and his family, as we shall momentarily see, are in the same predicament.
2	But since necessity will have it so, (Necessity it doth command the gods),	3: even the gods cannot avoid the "constraining power of circumstances" (OED, <i>necessity</i>).
4	Through <u>every coast and corner</u> now I <u>pry</u> ,	4: every coast and corner = common expression, a sort-of large-scale version of "every nook and cranny". pry = search.
	To <u>pilfer</u> what I can to buy me meat.	5ff: Thrasybulus and Alcon have been reduced to stealing (pilfering) items which they pawn to the Usurer, who gives them money with which they may purchase food.
6	Here have I got a cloak, not <u>over</u> old, Which will <u>afford</u> some little sustenance:	= too. = provide.
8	Now will I <u>to</u> the <u>broking</u> Usurer, To make exchange of <u>ware</u> for <u>ready coin</u> .	= ie. go to. = ie. pawnbroking. = merchandise. = cash.
10		Entering Characters: Alcon bears a purse and some articles of clothing with him onto the stage.
12	Alcon. Wife, bid the trumpets sound, a prize, a prize!	13-16: Alcon, holding up the purse, celebrates because he has successfully committed a pickpocketing. In this period, money was kept in a purse which was tied by a string to one's belt or other article of clothing. With his knife, Alcon cut the strings and made off with the victim's valuables.
14	<u>mark the posy</u> : I cut this from a new-married wife, by the help of a <u>horn-thumb</u> and a knife, – six shillings, four pence.	= "note my poem;" Alcon makes a rhyme. = a thimble, made of horn, worn on the thumb of a pick-pocket to protect it from the knife as the thief one-handedly cuts his victim's purse-strings. ¹
18	Samia. The better luck ours: but what have we here, <u>cast</u> apparel? <u>Come away</u> , man, the Usurer is <u>near</u> : this	= used, discarded. = ie. "come along". = close-by.
20	is <u>dead ware</u> , let it not <u>bide on our hands</u> .	= "unsellable stuff". ¹ = "remain in our possession": Samia

22	Thrasyl. [<i>Aside</i>] Here are my partners in my poverty, <u>Enforced</u> to seek their fortunes as I do:	wants to get rid of the stolen merchandise as quickly as possible, or perhaps she is just eager to get some money.
24	Alas, that few men should possess the wealth,	= compelled.
26	And many souls be forced to beg or steal! – Alcon, <u>well met</u> .	24-25: the modern complaint that affluence is concentrated in the few is not a new one. = ie. "I am glad to run into you."
28	Alcon. Fellow beggar, <u>whither</u> now?	= ie. "where are you going".
30	Thrasyl. To the Usurer, to get <u>gold on commodity</u> .	= it seems that Thrasylbulus will not only get cash in return for the booty he will give to the Usurer right now, but he expects to be able to borrow additional money based on his ability to steal future merchandise.
32	Alcon. And I to the same place, to get a vent for my	32-33: to get...villainy = to find an outlet or escape for his crime, ie. an alliterative and metaphorical way of describing his fencing of the stolen merchandise.
34	villainy. See where the old crust comes: let us <u>salute</u> him.	= greet.
36	<i>Enter Usurer.</i>	
38	God-speed, sir: may a man <u>abuse</u> your patience <u>upon</u> a pawn?	= take advantage of. = for, regarding.
40		
42	Usurer. Friend, let me see it.	
44	Alcon. <i>Ecce signum!</i> a fair <u>doublet and hose</u> , new-bought out of the pilferer's shop, [and] a handsome cloak.	43-45: Alcon presents the articles of clothing he has stolen. Ecce signum = "behold!", literally "behold the sign". ¹ doublet and hose = the basic male Elizabethan outfit: the hose were leg coverings or breeches, and the doublet a close-fitting jacket.
46		43-44: new-bought...shop = "newly-purchased from the thief's store"; a humorous metaphor for stealing.
48	Usurer. How were they gotten?	
50	Thrasyl. How catch the fishermen fish? Master, take them as you think them worth: we leave all to your conscience.	49-51: Thrasylbulus suggests the Usurer should not concern himself with how exactly he (Thrasylbulus) got possession of the goods. 49-51: take them...conscience = ie. Thrasylbulus asks the Usurer to give him as much money as he thinks the clothing is worth.
52		= promising or obliging. ¹
54	Usurer. Honest men, <u>toward</u> men, good men, my friends, <u>like to prove good members</u> , <u>use me</u> ,	54: like to...members = likely to prove to be fine citizens. use me = ie. "permit me to be of service to you".
56	command me; I will maintain your credits. There's money: now spend not your time in idleness; bring me <u>commodity</u> ; I have crowns for you: there is two	= merchandise.
58	shillings for thee, and six shillings for thee.	
60	<i>[Gives money.]</i>	
62	Alcon. <u>A bargain</u> . – Now, Samia, have at it for a new <u>smock</u> ! – Come, let us to the spring of the best liquor:	62: A bargain = ie. "we have a deal."
64	whilst this lasts, <u>trillill!</u>	62-63: have at it...smock = Samia may now buy some new clothing.

66 **Usurer.** Good fellows, proper fellows, my
 68 companions, farewell: I have a pot for you.
 70
 72 **Samia.** [*Aside*] If he could spare it.
 74
 76 *Enter Jonas.*
 78 **Jonas.** Repent, ye men of Ninivie, repent!
 80 The day of horror and of torment comes;
 82 When greedy hearts shall glutted be with fire,
 84 Whenas corruptions veiled shall be unmasked,
 86 When briberies shall be repaid with bane,
 88 When whoredoms shall be recompensed in hell,
 90 When riot shall with vigour be rewarded,
 92 Whenas neglect of truth, contempt of God,
 94 Disdain of poor men, fatherless, and sick,
 96 Shall be rewarded with a bitter plague.
 98 Repent, ye men of Ninivie, repent!
 100 The Lord hath spoke, and I do cry it out;
 102 There are as yet but forty days remaining,
 104 And then shall Ninivie be overthrown:
 106 Repent, ye men of Ninivie, repent!
 108 There are as yet but forty days remaining,
 110 And then shall Ninivie be overthrown.
 112
 114 [*Exit Jonas.*]
 116 **Usurer.** Confused in thought, oh, whither shall I wend?
 118
 120 [*Exit the Usurer.*]
 122 **Thrasy.** My conscience cries that I have done amiss.
 124
 126 [*Exit Thrasybulus.*]
 128 **Alcon.** Oh God of Heaven, 'gainst thee have I offended!
 130
 132 **Samia.** Ashamed of my misdeeds, where shall I hide me?
 134
 136 **Clesiph.** Father, methinks this word "repent" is good:
 138 He that punisheth disobedience
 140 Doth hold a scourge for every privy fault.
 142
 144 [*Exit Clesiphon with Alcon and Samia.*]
 146
 148 **Oseas.** Look, London, look; with inward eyes behold
 150 What lessons the events do here unfold.
 152 Sin grown to pride, to misery is thrall:
 154 The warning-bell is rung, beware to fall.
 156 Ye worldly men, whom wealth doth lift on high,
 158 Beware and fear, for worldly men must die.

smock = chemise or other lady's undergarment.
 63-64: **Come...lasts** = having given a portion of the money to his wife, Alcon plans to drink the remainder away.
trillil = sound used to represent the flowing of liquid.¹
 = presumably of ale.
 69: Samia is doubtful of the Usurer's willingness to give anything away for nothing.
 76: when hidden depravity will be revealed.
 = woe, destruction.²
 = illicit sex, adultery.¹ = repaid, ie. punished.
 = debauchery. = ie. punished.
 = when. = disregard.¹
 = children of single, and hence poor, mothers.
 = punishment.
 = demolished.
 87: Jonas repeats line 83.
 88-89: Jonas repeats lines 85-86; compare these lines to Jonah 3:4: "**There are yet xl** (40 in Roman numerals) **days and then shall Ninive be overthrown.**"
 = "to where shall I go?"
 = transgressed.
 106: ie. God.
 107: **scourge** = ie. instance of divine punishment.¹
privy fault = private or secret sins,¹ ie. those known only to God.
 = inner eyes, ie. a command to examine oneself honestly.
 = subject or captive,¹ ie. inevitably linked.
 = ie. fall from God's grace.¹
 = men of the world, ie. those fixated on material gain.

118	The time shall come, <u>where least suspect remains</u> , The sword shall <u>light upon</u> the wisest brains; The head that deems to overtop the sky, 120 Shall perish in his human policy.	= ie. when it is least expected. = land upon, ie. strike. 119: ie. the man who presumes to raise himself higher than his proper place in the world.
122	<u>Lo</u> , I have <u>said</u> , when I have said the truth, <u>When will is law</u> , when folly guideth youth, When <u>shew</u> of <u>zeal</u> is <u>pranked</u> in robes of zeal,	= behold. = spoken. = when laws are made to serve individuals, not justice. 123: briefly, when religious piety is feigned. <i>shew</i> = show. <i>zeal</i> = religious enthusiasm. <i>pranked</i> = dressed up.
124	When ministers <u>powl</u> the pride of commonweal, When law is made a <u>labyrinth</u> of strife,	124: when corrupt government officials plunder (<i>powl</i>) the body politic. <i>powl</i> = Collins and Dickinson both suggest "plunder"; the OED, however, cites this line under its definition of <i>powl</i> (<i>poll</i>) to mean "to remove the head or top of, ie. prune, as a tree." ¹ 125: ie. when law, instead of serving justice, is used to sow conflict: with <i>labyrinth</i> , Oseas suggests the legal system is too complex to serve justice.
126	When honour yields him friend to wicked life, When princes hear by others' ears their folly,	126: ie. when a man abandons the pursuit of honour in order to live sinfully. 127: when monarchs have to be told by others that they have acted foolishly.
128	When usury is most accounted holy, If these shall <u>hap</u> , as <u>would</u> to God they might not, 130 The plague is near: I speak, although I write not.	128: when predatory lending is worshipped. = occur. = ie. "I wish".
132	[Enter the Angel.]	Entering Character: Oseas' <i>Angel</i> returns to give the prophet his next assignment; presumably the Angel is lowered once again from above by the stage engine.
134	<i>Angel.</i> Oseas.	
136	<i>Oseas.</i> Lord?	
138	<i>Angel.</i> Now hath thine eyes perused these heinous sins, Hateful unto the mighty Lord of hosts. 140 The time is come, their sins are <u>waxen</u> ripe, And though the Lord forewarns, yet they repent not; 142 <u>Custom of sin</u> hath hardened all their hearts.	= grown. = ie. sinful behaviour which has been practiced to such an extent that it has become the norm. The quartos print <i>Custom of firm</i> here, emended by Dyce as shown.
144	Now comes revenge, armèd with mighty plagues, To punish all that live in Ninivie; For <u>God is just</u> , as He is merciful, 146 And doubtless plagues all such as scorn repent. Thou shalt not see the desolation 148 That falls unto these cursèd Ninivites, But shalt return to great Jerusalem, 150 And preach unto the people of thy God What mighty plagues <u>are incident to</u> sin, 152 Unless repentance mitigate His ire:	= ie. God visits punishment where it is deserved. 146: and He certainly shall punish all those who disdainfully refuse to repent. = are concomitant with, accompany.

	<u>Rapt</u> in the <u>spirit</u> , as thou wert hither brought,
154	I'll seat thee in Judea's provinces.
	Fear not, Oseas, then to preach the word.
156	
	Oseas. The will of the Lord be done!
158	
	<i>[Oseas is taken away by the Angel.]</i>
	END OF ACT IV.

153: rapt = "transported spiritually" (OED, <i>rapt</i> , adj., 2a).
spirit = a monosyllable: <i>spir't</i> .
154: the Angel will remove Oseas back to Palestine.

ACT V.

SCENE I.

The Palace of Rasni.

*Enter Rasni with his Kings, Magi, Lords,
and Attendants; Alvida and her Ladies;
to a banquet.*

1 **Rasni.** So, viceroys, you have pleased me passing well;
2 These curious cates are gracious in mine eye,
But these borachios of the richest wine
4 Make me to think how blithesome we will be. –

Seat thee, fair Juno, in the royal throne,
6 And I will serve thee to see thy face,

That, feeding on the beauty of thy looks,
8 My stomach and mine eyes may both be filled. –

Come, lordings, seat you, fellow-mates at feast,
10 And frolic, wags; this is a day of glee:

This banquet is for brightsome Alvida.

12 I'll have them skink my standing-bowls with wine,
And no man drink but quaff a whole carouse
14 Unto the health of beauteous Alvida:
For whoso riseth from this feast not drunk,
16 As I am Rasni, Ninivie's great king,
Shall die the death as traitor to myself,
18 For that he scorns the health of Alvida.

20 **K. of Cilicia.** That will I never do, my lord;
Therefore with favour, fortune to your grace,
22 Carouse unto the health of Alvida.

24 **Rasni.** Gramercy, lording, here I take thy pledge: –

And, Crete, to thee a bowl of Greekish wine,
26 Here to the health of Alvida.

28 **K. of Crete.** Let come, my lord. – Jack skinker, fill it full;

A pledge unto the health of heavenly Alvida.

= deputy kings. = exceedingly.

= fine or exquisite delicacies.

= large leather bags used in Spain to hold wine.¹

= merry.¹

= ie. Alvida.

= ie. in order to.

The line is unmetrical; Dyce suggests emending *thee*
to *see* to *thee but to see*.

7-8: note the brief dining metaphor. The suggestion is that
Rasni is "hungry" to look at his lover.

That = ie. so that.

= ie. lords. = companions.

= make merry, be joyful. = "boys". Rasni is in a playful
mood.

= bright-looking;¹ a bit of a mysterious word, whose precise
meaning has escaped lexicographers, despite its frequent
appearances in the era's plays.

= fill. = drinking bowls, each with a stem and a base.

= "and no man should drink without (*but*) fully draining the
contents of the bowl".

= because.

20ff: the guests will take turns drinking from the standing-
cup, which they pass around.

= "thanks". = toast.¹

= ie. King of Crete; our authors have forgotten that the King
of Crete had been exiled from the court in the play's opening
scene, due to his opposition to Rasni marrying his own
sister.

= generic appellation for the server: the names *Jack* and *Jill*
were commonly used to refer to male and female individual
"types".

29: note that line 26 is short, and 29 is long; Dyce suggests

30		that the printer accidentally placed the disyllabic attribute heavenly in line 29 instead of line 26.
32	Rasni. Vassals, attendant on our royal feasts, Drink you, I say, unto my lover's health: Let none that is in Rasni's royal court	
34	Go this night <u>safe and sober</u> to his bed.	34: sober , when used in collocation with safe in this era, usually referred to moderate or temperate behaviour generally, but Rasni employs it here in its more conventional modern meaning of "not drunk".
36		Entering Character: the fearless Adam enters the royal presence; no one questions how he slipped by the palace guards .
38	Adam. This way he is, and here will I speak with him.	
40	1st Lord. Fellow, <u>whither pressest thou</u> ?	= "to where are you going?" pressest = to press is to intrude or presumptuously advance. ¹
42	Adam. I press nobody, sir; I am going to speak with a friend of mine.	
44		
46	1st Lord. Why, slave, here is none but the king, and his viceroys.	
48	Adam. The king! marry, sir, he is the man I would speak <u>withal</u> .	= with.
50		
52	1st Lord. Why, callest him a friend of thine?	
54	Adam. Ay, <u>marry</u> , do I, sir; for if he be not my friend, I'll make him my friend, <u>ere he and I pass</u> .	= an oath. = the sense is, "before he and I do anything else", ie. "before we are finished here."
56	1st Lord. Away, <u>vassal</u> , begone! thou speak unto the king!	= slave, a term of abuse.
58		
60	Adam. Ay, marry, will I, sir; <u>and if</u> he were a king of velvet, I will talk to him.	= (even) if.
62	Rasni. What's the matter there? what noise is that?	
64	Adam. A <u>boon</u> , <u>my liege</u> , a boon, my liege!	= favour, request. = classic term of address to one's feudal master.
66	Rasni. What is it that great Rasni will not grant, This day, <u>unto the meanest</u> of his land,	= even to the lowest ranking person.
68	In honour of his beauteous Alvida? Come <u>hither</u> , <u>swain</u> ; what is it that thou <u>cravest</u> ?	= here. = "boy", or perhaps "peasant". = desirest.
70		
72	Adam. <u>Faith</u> , sir, nothing, but to speak a few <u>sentences</u> to your worship.	= truly. = ie. words.
74	Rasni. Say, what is it?	
76	Adam. I am sure, sir, you have heard of the spirits that walk in the city here.	
78		
80	Rasni. Ay, what of that?	

82	<i>Adam.</i> Truly, sir, I have an <u>oration</u> to tell you of one of them; and this it is. –	= story, though oration was used primarily to describe a more formal speech. ¹ 82: Adam pauses after speaking this line.
84	<i>Alvida.</i> Why goest not forward with thy tale?	
86	<i>Adam.</i> Faith, mistress, I feel an imperfection in my voice, a disease that often troubles me; but, alas, easily mended; a cup of ale or a cup of wine will serve the turn.	88-89: serve the turn = avail (to remedy the alleged trouble with his voice).
90	<i>Alvida.</i> Fill him a bowl, and let him <u>want no</u> drink.	= lack no, be without.
92	<i>Adam.</i> Oh, what a precious <u>word</u> was that, "And let him want no drink!"	= clause, sentence.
94		
96	[<i>Drink given to Adam.</i>]	
98	Well, sir, now I'll tell you forth my tale. Sir, as I was coming alongst the <u>port-rival</u> of Ninivie, there appeared to me a great devil, and as <u>hard-favoured</u> a devil as ever I saw; nay, sir, he was a cuckoldly devil,	= landing place, wharf. ¹ = ugly.
100		101-2: he was...head = Adam alludes to the common conceit that cuckolded husbands grew horns on their heads; Adam has actually invented a new adjective here (cuckoldly) which was borrowed by later writers.
102	for he had horns on his head. This devil, <u>mark you</u> now, presseth upon me, and, sir, indeed, I <u>charged</u> him with my <u>pike-staff</u> ; but when that would not <u>serve</u> ,	= ie. pay attention. = ie. attacked. = walking stick. ¹ = ie. do the job (of frightening off the devil).
104		
106	I came upon him with <i>Spiritus santus</i> , – why, it had been able to have put Lucifer out of his wits: when	105-6: I came...wits = Adam attempted to scare away his companion with religious incantation, which would have driven the head-devil of hell himself mad.
108	I saw my <u>charm</u> would not <u>serve</u> , I was in such a	= magic spell, incantation. = avail.
110	<u>perplexity</u> , that sixpenny-worth of <u>juniper</u> would not have made the place <u>sweet</u> again.	108: perplexity = ie. state of distress. ¹ 108-9: six-penny...sweet again = Adam makes the first of two implications that he had soiled himself. juniper = type of evergreen tree whose wood the era's literature frequently described as possessing a sweet odour.
112	<i>Alvida.</i> Why, fellow, wert thou so afraid?	
114	<i>Adam.</i> Oh, mistress, had you been there and seen, his very sight had made you <u>shift</u> a clean <u>smock</u> ! I	114: his very...smock = just seeing him would have obliged Alvida to need to change into (shift) a clean undergarment (smock)," because she too would have soiled herself.
116	promise you, <u>though</u> I <u>were</u> a man, and <u>counted</u> a <u>tall</u> fellow, yet my laundress called me <u>slovenly knave</u> the next day.	= ie. "even though". = ie. am. = considered. = brave. = "a filthy rogue".
118	<i>Rasni.</i> <u>A pleasant</u> slave. – Forward, <u>sirrah</u> , on with thy tale.	= an amusing. = acceptable form of address to an inferior.
120		

122	Adam. Faith, sir, but I remember <u>a word</u> that my mistress your bed-fellow spoke.	= an expression.
124	Rasni. What was that, fellow?	
126	Adam. Oh, sir, a word of comfort, a precious word –	
128	"And let him want no drink."	
130	Rasni. Her word is law; and thou shalt want no drink.	
132	[<i>Drink given to Adam.</i>]	
134	Adam. Then, sir, this devil came upon me, and would not be <u>persuaded</u> , but he <u>would needs</u> carry me to hell.	= dissuaded. = had no choice but to.
136	I <u>proffered</u> him a cup of ale, thinking, because he came <u>out of</u> so hot a place, that he was thirsty; but the devil	= offered.
138	was <u>not dry</u> , and therefore the more sorry was I. Well, there was no remedy but I must <u>with</u> him to hell: and	= ie. from.
140	at last I <u>cast mine eye aside</u> ; if you knew what I spied, you would laugh, sir; I looked from top to toe, and he	= ie. not thirsty.
142	had no cloven feet. Then I ruffled up my hair, and set my cap on the one side, and, sir, grew to be a justice of	= ie. go with.
144	peace to the devil: at last in a great <u>fume</u> , as I am very <u>choleric</u> , and sometimes so hot in my <u>fustian fumes</u>	= looked askant, ie. not directly at his companion.
146	that no man can <u>abide</u> within twenty yards of me, I start up, and so <u>bombasted</u> the devil, that, sir, he cried	142-3: <i>I ruffled...one side</i> = conventional acts signaling the assumption of bravado.
148	out and ran away.	= fury.
150	Alvida. This pleasant knave hath made me laugh my fill. – Rasni, now Alvida begins her <u>quaff</u> ,	145: <i>choleric</i> = prone to easily anger, short-tempered.
152	And drinks a full carouse unto her king.	<i>fustian fumes</i> = great fits of anger. ¹
154	Rasni. A pledge, my love, as hearty as great Jove Drunk when his Juno heaved a bowl to him. –	= remain or stand to be.
156	Frolic, my lord[s]; let all the <u>standards walk</u> , <u>Ply it</u> , till every man hath <u>ta'en his load</u> . –	= beat. ¹³
158	How now, sirrah, <u>how cheer?</u> <u>we have no words of you.</u>	= drink, carouse.
160	Adam. Truly, sir, I was in a <u>brown study</u> about my mistress.	155: a bit of mythological invention from Rasni.
162	Alvida. About me! for what?	= ie. "standing-bowls go around". ⁴
164	Adam. Truly, mistress, to think what a golden sentence you did speak: all the philosophers in the world could not have said more: – "What, come, let him want no drink." Oh, wise speech!	= "apply yourselves". ¹ = "drunk as much as he can." ¹
166		158: <i>how cheer?</i> = a friendly salutation: "how are you?" ¹
168		Dyce's emendation to <i>what cheer</i> is likely correct, since <i>how cheer</i> was only used in this period with a following pronoun, ie. "how cheer you?"
170	Alvida. [<i>To Attendants</i>] Villains, why <u>skink</u> you not unto this fellow?	<i>we have...of you</i> = Adam has gone silent.
		= state of musing. ¹
		= pour.

172	He makes me <u>blithe</u> and merry in my thoughts: Heard you not that the king hath given command,	= gay, synonym for <i>merry</i> .
174	That all be drunk this day within his court In quaffing to the health of Alvida?	
176		
178	[<i>Drink given to Adam.</i>]	
180	<i>Enter Jonas.</i>	
182	Jonas. Repent, repent, ye men of Ninivie, repent! The Lord hath <u>spoken</u> , and I do cry it out,	= usually emended to <i>spoke</i> , both to repair the meter, and to parallel line 221 below.
184	There are as yet but forty days remaining, And then shall Ninivie be overthrown: Repent, ye men of Ninivie, repent!	183-5: Jonas spoke these lines twice before in his speech at Act IV.v.73-89.
186	Rasni. What <u>fellow is</u> this, that thus disturbs our <u>feasts</u>	= should be pronounced <i>fellow's</i> . = usually emended to <i>feast</i> .
188	With outcries and <u>alarums</u> to repent?	= warnings. ¹
190	Adam. Oh sir, 'tis one <u>Goodman</u> Jonas, that is come from <u>Jericho</u> ; and surely I think he hath seen some	= a courteous title, though used by Adam ironically. = a town in Palestine, here meaning simply "Israel".
192	spirit <u>by the way</u> , and is <u>fallen out of his wits</u> , for he	= ie. "in the course of his journey". = gone mad.
194	never <u>leaves crying</u> night nor day. My master heard him, and he shut up his shop, gave me my <u>indenture</u> , and he and his wife do nothing but fast and pray.	193: <i>leaves crying</i> = ceases crying out, ie. preaching. 193-5: <i>My master...pray</i> = the Smith and his wife (Adam's paramour), having heard Jonas' warnings, have closed their blacksmith's shop, and, having released Adam from his apprenticeship, turned their attention fully to God. <i>indenture</i> = contract of apprenticeship, by which the master agrees to teach another a trade in return for getting his services for a specified term, usually measuring seven years. ¹
196		193-5: <i>My master...pray</i> = this last sentence alludes to Jonah 3:5: " <i>And the people of Ninive believed God, and proclaimed fasting, and arrayed themselves in sackcloth, as well the great and small of them.</i> "
198	Jonas. Repent, ye men of Ninivie, repent!	
200	Rasni. Come hither, fellow: <u>what</u> art, and from <u>whence</u> comest thou?	= who. = where.
202	Jonas. Rasni, I am a prophet of the Lord, Sent hither by the mighty God of hosts,	
204	To <u>cry</u> destruction to the Ninivites. O Ninivie, thou harlot of the world,	= proclaim, announce.
206	I <u>raise</u> thy neighbours <u>round about thy bounds</u> , To come and see thy filthiness and sin!	= rouse. ¹ = ie. in the suburbs of Ninivie.
208	Thus saith the Lord, the mighty God of hosts: Your king loves <u>chambering and wantonness</u> ;	= synonyms for lewdness or sexual promiscuity. ¹
210	Whoredom and <u>murther</u> do <u>distain</u> his court; He favoureth covetous and drunken men;	= murder, a common alternative form. = stain, defile.
212	Behold, <u>therefóre</u> , all like a strumpet foul, Thou shalt be judged, and punished for thy crime;	= stressed on its second syllable: <i>there-FORE</i> . ⁴
214	The foe shall <u>pierce</u> the gates with iron <u>ramps</u> , The fire shall quite consume thee from above,	= break through. = crowbars. ²⁸
216	The houses shall be burnt, the infants slain,	

218	And women shall behold their husbands die. Thine eldest sister is <u>Lamana</u> , And Sodom on thy right hand seated is.	218-9: figurative description of Ninivie as the companion-city of a pair of the most sinful cities in history. The problem is, there is no such name as Lamana . Lamana could easily be emended to Gomorrah , since Sodom and Gomorrah were usually paired together in the era's literature (as they are today). Collins, however, approves of an earlier commentator's suggested emendation of Lamana to Samaria , given what he calls Greene's penchant for "alliterating words in the first and second halves of his lines".
220	Repent, ye men of Ninivie, repent! The Lord hath spoke, and I do <u>cry it out</u> ,	= proclaim it.
222	There are as yet but forty days remaining, And then shall Ninivie be overthrown.	
224		
226	[Jonas offers to depart.]	225: Jonas starts from the stage.
228	Rasni. Stay, prophet, stay.	
230	Jonas. Disturb not him that sent me; Let me perform the message of the Lord.	
232	[Exit.]	
234	Rasni. My soul is buried in the hell of thoughts. – Ah, Alvida, I look on thee with shame! –	
236	My lords <u>on sudden</u> <u>fix their eyes on ground</u> , As if dismayed to look upon the heavens. –	= suddenly. = ie. lower their eyes in shame.
238	<u>Hence</u> , <u>Magi</u> , who have flattered me in sin!	= away. = plural form of <i>Magus</i> .
240	[Exeunt Magi.]	
242	Horror of mind, disturbance of my soul, Make me aghast for Ninivie's <u>mishap</u> .	= calamity. ²
244	Lords, see proclaimed, yea, see it <u>straight</u> proclaimed, That man and beast, the woman and her child,	= immediately.
246	For forty days in <u>sack and ashes</u> <u>fast</u> :	246: sack and ashes = traditional accoutrements of repentance: a mourner wore sack (usually referred to as sack-cloth), a coarse, bag-like garment, and covered himself with ashes . ⁶ We may note that contemporary literature also refers to repentant sinners <i>tumbling</i> or <i>sitting</i> in ashes, and even <i>eating</i> ashes. fast = abstain from food.
	Perhaps the Lord will <u>yield</u> , and pity us. –	245-6: compare to Jonah 3:7-8: "'And it was cried and commanded...by the king..., saying 'see that neither man or beast , ox or sheep taste ought at all: and that they neither feed nor drink water; ⁸ but put on sackcloth both man and beast.'"
248	<u>Bear hence</u> these wretched <u>blandishments</u> of sin,	= relent; adapted from Jonah 3:9: "Who can tell? God may turn and repent, and cease from his fierce wrath, that we perish not."
250	[Taking off his crown and robe.]	= "take away", "remove". = allures. ¹

252 And bring me sackcloth to attire your king:
 Away with pomp! my soul is full of woe. –
 254 In pity look on Ninivie, O God!

256 [Exeunt all except Alvida and Ladies.]

258 **Alvida.** Assailed with shame, with horror overborne,
 To sorrow sold, all guilty of our sin, –
 260 Come, ladies, come, let us prepare to pray.
 Alas, how dare we look on heavenly light,
 262 That have despised the maker of the same?
 How may we hope for mercy from above,
 264 That still despise[d] the warnings from above?
 Woe's me, my conscience is a heavy foe. –
 266 O patron of the poor oppressed with sin,
 Look, look on me, that now for pity crave!
 268 Assailed with shame, with horror overborne,
 To sorrow sold, all guilty of our sin,
 270 Come, ladies, come, let us prepare to pray.

272 [Exeunt.]

ACT V, SCENE II.

A Street near the Temple.

*Enter the Usurer,
 with a halter in one hand, a dagger in the other.*

1 **Usurer.** Groaning in conscience, burdened with my
 crimes,
 2 The hell of sorrow haunts me up and down.
Tread where I list, methinks the bleeding ghosts
 4 Of those whom my corruption brought to naught
 Do serve for stumbling-blocks before my steps;

6 The fatherless and widow wronged by me,

The poor oppressèd by my usury,
 8 Methinks I see their hands reared up to Heaven,
 To cry for vengeance of my covetousness.

10 Whereso I walk, all sigh and shun my way;
 Thus am I made a monster of the world:

= overcome.²

= continuously.

266: briefly, "Oh, God".

= ie. "who now begs for mercy!"

268-270: Alvida formulaically repeats the first three lines of her speech.

Entering Character: the **Usurer** has already heard, and taken to heart, the message of Jonas. Dickinson notes that the Usurer's entrance is reminiscent of that of a Hieronimo in *The Spanish Tragedy*, in which the hero also enters holding a rope and dagger.

However, at lines 23-24 below, we are told in a stage direction that an **Evil Angel** will tempt the moneylender with these instruments of torture. A director may choose to have the Evil Angel enter here, unseen by the Usurer, holding the rope and dagger instead.

3-5: the Usurer cannot walk anywhere without figuratively tripping over the ghosts of those whose lives his corrupt business practices have destroyed (**brought to naught**)¹, ie. he cannot drive them out of his mind.

Tread where I list = "walk or pace wherever I wish".

= orphan, or child left to be raised by a single-mother, who would certainly be poor, since women rarely worked for living wages in this era.

= raised.

= greed; **covetousness** is likely a trisyllable: COV-'tous-ness.

10-11: people avoid the Usurer wherever (**Whereso**) he goes.

all = the quartos print **I'll** here, which could make sense (the Usurer's embarrassment leads him to avoid meeting

12 Hell gapes for me, Heaven will not hold my soul. –

You mountains, shroud me from the God of truth:

14 Methinks I see Him sit to judge the earth;
See how he blots me out of the book of life!

16 Oh burden, more than Aetna, that I bear!

18 Cover me, hills, and shroud me from the Lord;
Swallow me, Lycus, shield me from the Lord.
20 In life no peace: each murmuring that I hear,
Methinks the sentence of damnation sounds,
"Die, reprobate, and hie thee hence to hell."

22
24 [The Evil Angel tempts him,
offering the knife and rope.]

26 What fiend is this that tempts me to the death?
What, is my death the harbour of my rest?
28 Then let me die: – what second charge is this?
Methinks I hear a voice amidst mine ears,
30 That bids me stay, and tells me that the Lord
Is merciful to those that do repent.
32 May I repent? – oh thou, my doubtful soul,
Thou mayst repent, the judge is merciful! –

other people), but Dyce's emendation to **all** is more likely correct in context, given the wording of the following line 11: the Usurer is the avoidee (ie. the one who is avoided) rather than the avoider.

= voraciously opens its mouth. = ie. accept.

13: Collins notes the similarity of the sentiment expressed in this line (together with that of line 17 below) with the following lines spoken by Doctor Faustus in Marlowe's play of the same name:

*Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of Heaven!*

The allusion is to:

(1) Hosea 10:8: "*then they shall say to the mountains, 'Cover us', and to the hills, 'Fall upon us'*"; and

(2) Revelation 6:16: "*and said to the hills and rocks, 'Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the lamb.'*"

15: **blots me out** = removes from by blotting over.¹

of the = should be emended to **o' the**, which is pronounced as a single slurred syllable, repairing the line's meter.

book of life = the register of the events of one's life, which is to be consulted on Judgment Day, each person to be rewarded or punished according to the information contained therein: see Philippians 4:3 and Revelation 20:12.

= greater than **Mt. Etna** in Sicily; likely allusion to Typhon, a terrible monster with one-hundred heads, who challenged the king of the gods Jupiter for the right to rule the cosmos. Jupiter killed him with a thunderbolt, and buried him under Mt. Etna.

17: the Usurer restates his entreaty of line 13 above.
= Ninivie's river.

21: **reprobate** = one who has been rejected by God, and is thus sentenced to eternal damnation.¹

hie thee hence = "hurry yourself from here".

23-24: the **Evil Angel** - a demon - wants the Usurer to kill himself, which would guarantee the damnation of his soul.

27: "the only safe haven (ie. escape) from my troubles?"
= command.

= commands or invites. = hold off (from killing himself).

34	Hence, <u>tools of wrath</u> , <u>stales</u> of temptation!	34: the Usurer, coming to a decision, rejects the instruments of death (<i>tools of wrath</i>) urged on him by the Evil Angel. <i>stales</i> = lures used to entrap one. ¹
36	For I will pray and sigh unto the Lord; In sackcloth will I sigh, and fasting pray: O Lord, in rigour look not on my sins!	37: the Usurer asks God not too examine his life too vigorously.
38	<i>[He sits down in <u>sackcloths</u>,</i>	39: the Usurer puts on his handily-available sackcloth here, or, more likely, he entered the stage already dressed in this material. <i>sackcloths</i> = sackcloth: the plural form appeared in several of the 16th century Bibles. Literature of the period sometimes described a penitent as <i>sitting in sackcloth and ashes</i> .
40	<i>his hands and eyes <u>reared</u> to Heaven.]</i>	= lifted.
42	<i>Enter Alvida with her Ladies, with <u>dispersed locks</u>,</i>	The Usurer's Salvation: Christopher Marlowe's Doctor Faustus faced a similar decision as to whether to accept God's mercy or not, a choice also presented to him by two opposing supernatural forces; unfortunately, the doctor could not bring himself to believe he could be saved, and was dragged down to hell for his lack of faith.
44	<i>and in sackcloth.</i>	= disheveled hair.
46	Alvida. Come, mournful dames, lay off your <u>brodered</u> locks, And on your shoulders spread dispersèd hairs:	45-46: an instruction for Alvida's attendants to let down and ruffle their elaborately adorned hair; the command seems superfluous, however, since the stage direction at line 42 indicates that the ladies entered the stage already <i>with dispersed locks</i> . <i>brodered</i> = ornamented with jewels and gold and such; <i>brodered</i> is an alternate form of <i>broidered</i> .
48	<u>Let voice of music cease</u> where sorrow dwells: Clothèd in sackcloths, sigh your sins with me; Bemoan your pride, bewail your lawless lusts;	= ie. let there be no singing or music played. 48: note the line's modest alliteration.
50	With fasting <u>mortify</u> your <u>pampered</u> loins:	49: "lament or grieve for your arrogance, mourn for your lecherous ways." 50: <i>mortify</i> = subjugate one's appetites through abstinence. ¹ <i>pampered</i> = overindulged. ¹
52	Oh, think upon the horror of your sins, Think, think with me, the <u>burthen</u> of your blames!	= burden, a common alternate form.
54	Woe to thy pomp, false beauty, fading flower, <u>Blasted</u> by age, by sickness, and by death!	53-54: they should never have wasted their time vainly admiring their own beauty, which inevitably fades away. <i>blasted</i> = withered.
56	Woe to our <u>painted cheeks</u> , our <u>curious oils</u> , Our rich <u>array</u> , that <u>fostered</u> us in sin!	= ie. faces covered with cosmetics. = exquisite balms. = attire. = encouraged. ¹
58	Woe to our idle thoughts, that wound our souls! Oh, <u>would</u> to God all nations might receive A good example by our grievous fall!	= ie. "I wish".
60	1st Lady. You that are planted there where pleasure dwells,	61-63: the 1st Lady curiously addresses the audience.
62	And thinks your <u>pomp</u> as great as Ninivie's, May <u>fall</u> <u>for</u> sin as Ninivie doth now.	= magnificence, showiness. = be overthrown. = "because of (your)".

64	Alvida. Mourn, mourn, <u>let moan be all your melody</u> ,	= "your songs should be those of lamentation".
66	And pray with me, and I will pray for all: –	
68	O Lord of Heaven, forgive us our misdeeds!	
70	Ladies. O Lord of Heaven, forgive us our misdeeds!	
72	Usurer. O Lord of light, forgive me my misdeeds!	
74	<i>Enter Rasni, with his Kings and Lords, in sackcloth.</i>	
76	K. of Cilicia. Be not so overcome with grief, O king, Lest you endanger <u>life</u> by sorrowing so.	= ie. "your own life".
78	Rasni. King of Cilicia, should I cease my grief, <u>Whereas</u> my <u>swarming</u> sins afflict my soul?	= considering. ¹ = abounding. ¹
80	Vain man, know this, my burthen greater is	
82	Than every private subject['s] in my land. My life hath been a loadstar unto them, To guide them in the labyrinth of blame:	82-83: all Assyrians have looked to the emperor to lead them by example - in this case, by bad example.
84	Thus I have taught them <u>for to do amiss</u> ;	= to perform evil deeds, to act in error. ¹
86	Then must I weep, my friend, for their amiss. The fall of Ninivie is <u>wrought</u> by me:	= brought on, caused.
88	I have <u>contemned</u> the warnings from above;	= scorned, hence ignored.
90	I have <u>upholden</u> incest, rape, and <u>spoil</u> ;	= supported. = plundering.
92	"Tis I that wrought the sin <u>must weep</u> the sin.	= who must weep for or over.
94	Oh, had I tears <u>like to</u> the silver streams That from <u>the Alpine mountains</u> sweetly stream, Or had I sighs, the treasures of remorse, As plentiful as <u>Aeölus hath blasts</u> ,	= ie. in volume matching. = ie. the Alps.
96	I then would <u>tempt</u> the heavens with my laments, And pierce <u>the throne of mercy</u> by my sighs!	= "the store of winds possessed by <i>Aeolus</i> , the god of the winds. = attract (the attention of). = God's throne.
98	K. of Cilicia. Heavens <u>are propitious</u> unto faithful prayers.	98: Providence responds mercifully to heart-felt prayers. are propitious = are merciful, respond favourably. ¹
100	Rasni. But after our repent, we must <u>lament</u> ,	= grieve or mourn deeply. ¹
102	Lest that a worser mischief doth befall. Oh, pray: perhaps the Lord will pity us. –	101: to ensure nothing worse happens to them.
104	Oh God of truth, both merciful and just, Behold repentant men, with piteous eyes!	
106	We <u>wail</u> the life that we have led before: O, pardon, Lord! O, pity Ninivie!	= bewail, ie. lament. ¹
108	All. O, pardon, Lord! O, pity Ninivie!	
110	Rasni. Let not the infants, <u>dallying</u> on the <u>teat</u> , For fathers' sins in judgment be oppressed!	110-1: allusion to God's threat, appearing multiple times in the Bible, to " <i>visit the sin of the fathers upon the children, unto the third and fourth generation of them that hate me</i> " (this from Exodus 20:5). dallying = lingering or toying. ¹ teat = the quartos print <i>tent</i> ; the emendation is Dyce's.
112	K. of Cilicia. Let not the <u>painful</u> mothers big with child,	= literally "full of pain", hence "suffering". ¹

114	The innocents, be punished for our sin!	
116	Rasni. O, pardon, Lord! O, pity Ninivie!	
118	All. O, pardon, Lord! O, pity Ninivie!	
120	Rasni. O Lord of Heaven, the virgins weep to thee! The <u>covetous man sorry for</u> his sin,	121: <i>covetous</i> = greedy, a trisyllable. <i>man sorry for</i> = the 1594 quarto prints <i>man sorie sorie for</i> here, the 1598 quarto <i>man sorie for</i> . Dyce prefers <i>man sore sorry for</i> ; <i>sore</i> means severely, and <i>covetous</i> , if Dyce's suggestion were adopted, would be a disyllable (<i>COV-'tous</i>).
122	The prince and poor, all pray before thy throne; And wilt thou, then, be <u>wroth</u> with Ninivie?	= incensed.
124	K. of Cilicia. <u>Give truce to</u> prayer, O king, and rest a space.	= "take a break from".
126	Rasni. Give truce to prayers, when times require <u>no</u> truce?	= ie. "that we take no".
128	No, princes, no. Let all our subjects <u>hie</u>	= hasten.
130	Unto our temples, where, on humbled knees, I will <u>expect</u> some mercy from above.	= await. ²
132	[<i>They all enter the temple.</i>]	
 <u>ACT V, SCENE III.</u>		
<i>Outside the City of Ninivie.</i>		
 <i>Enter Jonas.</i>		
	Entering Character: <i>Jonas</i> hopes to observe the destruction of Ninivie from a post outside the city.	
1	Jonas. This is the day <u>wherein</u> the Lord hath said	= in which.
2	That Ninivie shall quite be overthrown;	
	This is the day of horror and mishap,	
4	Fatal unto the cursèd Ninivites.	
	These stately towers shall in thy watery <u>bounds</u> ,	= ie. shores.
6	Swift-flowing <u>Lycus</u> , find their burials:	= Ninivie's river.
	These palaces, the pride of <u>Assur's</u> kings,	= the Assyrian people's. ⁶
8	Shall be the <u>bowers</u> of desolation,	= dwellings, residence. ¹
	<u>Whereas</u> the solitary bird shall sing,	= where.
10	And tigers train their young ones <u>to their nest</u> .	= ie. to find the nests of the birds
	O all ye nations bounded by the west,	
12	Ye happy isles where prophets do abound,	
	Ye cities famous in the western world,	
14	Make Ninivie a <u>precedent</u> for you!	= an example.
	<u>Leave</u> lewd desires, leave covetous delights,	= "put away".
16	<u>Fly</u> usury, let whoredom be exiled,	= flee, ie. stay away from.
	Lest you with Ninivie be overthrown. –	
18	Lo, how the sun's inflamèd torch prevails,	
	Scorching the parchèd furrows of the earth!	
20	Here will I sit me down, and fix mine eye Upon the ruins of <u>yon wretched town</u> ;	= ie. Ninivie.
22	And, <u>lo</u> , a pleasant shade, a spreading vine,	22-23: Jonas notices, and enters, a shady spot from which

	To shelter Jonas in this sunny heat! –	to witness the destruction of Ninivie. <i>lo</i> = behold. 23: there should be a long pause after Jonas speaks this line. 22-23: compare to Jonah 4:6: " <i>And the Lord God prepared a wild vine, which sprang up over Jonas, that he might have shadow above his head.</i> "
24	What means my God? the day is done and spent;	24-25: Jonas is puzzled, even disappointed, that Ninivie still stands. = amount to nothing. ¹ = angry.
26	Lord, shall my prophecy <u>be brought to naught</u> ?	
28	When falls the fire? when will the judge be <u>wroth</u> ?	
30	I pray thee, Lord, remember what I said, When I was yet within my country-land: Jehovah is too merciful, I fear. O, let me fly, before a prophet fault!	30: Jonas wants to get out of Ninivie to avoid the embarrassing accusation of having proclaimed false prophecies. = patience. ¹ 33: ie. God really prefers not to have to punish his people. <i>taking</i> = doling out.
32	For thou art merciful, the Lord my God, Full of compassion, and of <u>sufferance</u> , And dost repent in <u>taking</u> punishment. –	
34	<u>Why stays thy hand</u> ? O Lord, first take my life,	= figuratively, "why hold you back your hand?", ie. "why do you not commence meting out your punishment?"
36	Before my prophecy be brought to naught!	35: compare this line to line 25 above.
38	[A serpent devours the vine.]	37: compare to Jonah 4:7: " <i>The Lord ordained a worm, which smote the wild vine, so that it withered away.</i> " = pleasant.
40	Ah, He is wroth! behold, the <u>gladsome</u> vine, That did defend me from the sunny heat, Is withered quite, and swallowed by a serpent!	
42	Now furious <u>Phlegon</u> triumphs on my brows,	42: figuratively, "now the strong sun shines directly on my head". <i>Phlegon</i> = the name of one of the horses which pull the chariot of the sun-god Apollo as he bears the sun across the sky each day; from Ovid's <i>Metamorphoses</i> , Book 2:153-5. = "without courage".
44	And heat prevails, and I am <u>faint in heart</u> .	
46	<i>Enter the Angel.</i>	
48	Angel. Art thou so angry, Jonas? tell me why.	
50	Jonas. Jehovah, I with burning heat am <u>plunged</u> , And <u>shadowed</u> only by a <u>silly</u> vine; Behold, a serpent hath devourèd it:	52-69 (below): you may wish to note how tightly the author follows Jonah 4:8-11 in this part of the dialogue. = oppressed, distressed. ^{1,4} = shaded. = an insignificant. ¹
52	And lo, the sun, incensed by eastern wind, Afflicts me with <u>canicular aspéct</u> .	53: Jonas astrologically emphasizes the day's great heat. <i>canicular aspect</i> = ie. the dog days of summer; <i>canicular</i> refers to the rising of the dog-star Sirius, which takes place 11 August; <i>aspect</i> (stressed on its second syllable) refers to the relative positions of the heavenly bodies generally. ¹

54	<u>Would</u> God that I might die! for, well I <u>wot</u> ,	= "I wish to". = know.
56	"Twere better I were dead than <u>rest</u> alive.	= remain.
		52-55: compare to Jonah 4:8: " <i>And when the sun was up, God prepared a fervent east wind; and the sun beat over the head of Jonas, that he fainted again, and wished unto his soul, that he might die, and said, 'It is better for me to die, than to live.'</i> "
58	<i>Angel.</i> Jonas, art thou so angry for the vine?	
	<i>Jonas.</i> Yea, I am angry to the death, my God.	57-59: compare to Jonah 4:9: " <i>And God said to Jonas, 'Art thou so angry with the wild vine?' And he said, 'yea, I am very angry am I, even unto death.'</i> "
60	<i>Angel.</i> Thou hast compassion, Jonas, on a vine,	
62	On which thou never labour didst bestow;	62: "which you did nothing to nurture."
64	Thou never gav'st it life or power to grow, But <u>suddenly</u> it sprung, and <u>suddenly</u> died:	64: suddenly is a trisyllable in the first instance, a disyllable in the second: <i>SUD</i> - <i>nly</i> . 61-64: compare to Jonah 4:10: " <i>And the Lord said, 'thou hast compassion upon a wild vine, whereon thou bestowdest no labour, nor madest it grow which sprang up in one night and perished in another</i> .'" = we remember that God speaks to His prophets through the Angel.
	And should not <u>I</u> have great compassiön	
66	On Ninivie, the city of the world,	
68	Wherein there are a hundred thousand souls, And twenty thousand infants that <u>ne wot</u>	67-68: our author fixes the number of residents of Ninivie at 120,000; however, Jonah 4:11 actually asserts that 120,000 refers to the number of <i>infants</i> (who are too young to know their right hand from the left) live in the city, which suggests its population was over half-a-million. ³¹ One wonders if the playwright simply did not understand the verse, or deliberately simplified it, figuring no one in his audience would notice or even care about the error. ne wot = do not know.
	The right hand from the left, <u>beside much cattle</u> ?	= this conclusion to the chapter and the book seems an odd one: the historical commentaries on this verse observe that God is pointing out here that he bestows mercy on all of his creatures. 65-69: compare to Jonah 4:11: " <i>And should not I then have compassion upon Ninive, that great city, wherein there are above an C (one hundred) and xx (twenty) thousand persons, that know not their right hand from the left, besides much cattle?</i> "
70	Oh Jonas, look into their temples now,	
72	And see the true contrition of their king, The subjects' tears, the sinners' true remorse! Then from the Lord proclaim a <u>mercy-day</u> ,	= ie. day of mercy: a term apparently invented by our author, as it seems to be the only time it appeared in the era's literature; = merciful. = ie. ready to punish those who deserve it.
74	For he is <u>pitiful</u> as he is <u>just</u> .	
76	<i>Jonas.</i> I go, my God, to finish thy command.	
78	[Exit Angel.]	
80	Oh, who can <u>tell</u> the wonders of my God,	= ie. describe.

82	Or <u>talk</u> his praises with a fervent tongue? He <u>bringeth</u> down to hell, and lifts to Heaven;	= sufficiently proclaim. = ie. bringeth a man.
84	He <u>draws</u> the yoke of bondage from the just, And looks upon the <u>heathen</u> with <u>piteous</u> eyes:	= lifts, removes. 84: heathen = pagan, one who does not worship the Hebrew God; a likely monosyllable: <i>heath'n</i> . piteous = compassionate. ¹
86	To him all praise and honour be ascribed. Oh, who can tell the wonders of my God? He makes the infant to proclaim his truth,	86: Jonas repeats line 80.
88	The ass to speak to save the prophet's life,	87: perhaps an allusion to the baby Jesus.
90	The earth and sea to yield <u>increase</u> for man. Who can describe the <u>compass</u> of His power, Or <u>testify in terms</u> his endless might?	88: allusion to the story told in Numbers 22: Balak, the king of Moab, had sent for the prophet Balaam to come to his land and curse the Israelites; as Balaam began his journey, an invisible angel of the lord blocked his path, causing the donkey on which Balaam was riding to first turn off the road, then crush his foot along a wall, and finally fall to the ground, each incident after which Balaam savagely beat the beast; the angel then gave the donkey the gift of speech, and the donkey asked the stunned prophet why he was beating him; after which the angel revealed himself to the repentant Balaam. = commodities of sustenance, e.g. crops. ¹ = extent, range. ¹ = describe in words.
92	My <u>ravished sprite</u> , oh, <u>whither dost thou wend</u> ?	92: ravished sprite = enraptured spirit; sprite was a common monosyllabic form of spirit . whither...wend = ie. "where are you going?"
94	<u>Go</u> and proclaim the mercy of my God; Relieve the <u>careful-hearted</u> Ninivie;	= ie. "go back into Ninivie". = anxious.
96	And, as thou <u>wert</u> the messenger of death, Go bring glad tidings of <u>recovered</u> grace.	= ie. were (previously). = restored. ¹
98	[Exit.]	Greene and Lodge Modify Jonah 4: in the Bible, we are told that Jonah (1) learned that God would spare Nineveh, (2) became " <i>discontented and bitter</i> ", and (3) asked God to let him die, (4) at which point God asked him, "Art thou angry?", all before he left the city to find a spot from which he could see if God would follow through on his promise to destroy it (Jonah 3:10-4:4). But then some of the same things happened <i>after</i> Jonah left Nineveh, found a shady nook, and suffered from the heat - but with a pair of subtle differences: (1) in 4:8, Jonah asks to die in response to his vine dying, not to the failure of God to destroy Nineveh; after which (2) God asks Jonah if he is angry over the loss of his vine (" <i>Art thou so angry for the wild vine?</i> "), not because Nineveh was spared. Our authors conflated all of this, having Jonah ask to die only once, in response to God's forgiveness of the Ninivites, and having God ask him only once if he is angry, but over the sparing of Nineveh, not the destruction of the vine. Jonah's Weaknesses: Jonah's responses to the events of Jonah 4 are fascinating, as they reveal his very human failings, even after having been taught such a harsh lesson by God in the Book's first three chapters. The prophet is

ACT V, SCENE IV.

Within the City of Ninivie.

*Enter Adam, with a bottle of beer in one slop,
and a great piece of beef in another.*

- 1 **Adam.** Well, Goodman Jonas, I would you had never
- 2 come from Jewry to this country; you have made me
- 4 look like a lean rib of roast beef, or like the picture of
Lent painted upon a red-herring's cob. – Alas, masters,
- 6 we are commanded by the proclamation to fast and
pray! by my troth, I could prettily so-so away with
praying; but for fasting, why, 'tis so contrary to my
- 8 nature, that I had rather suffer a short hanging than a
long fasting. Mark me, the words be these, "Thou shalt
- 10 take no manner of food for so many days." I had as lief
he should have said, "Thou shalt hang thyself for so
- 12 many days." And yet, in faith, I need not find fault
- 14 with the proclamation, for I have a buttery and a
pantry and a kitchen about me; for proof, ecce signum!
this right slop is my pantry, behold a manchet [*Draws*
- 16 *it out*]; this place is my kitchen, for, lo, a piece of beef
[*Draws it out*], – oh, let me repeat that sweet word
- 18 again! "for, lo, a piece of beef." This is my buttery, for,
see, see, my friends, to my great joy, a bottle of beer
- 20 [*Draws it out*]. Thus, alas, I make shift to wear out this
fasting; I drive away the time. But there go searchers
- 22 about to seek if any man breaks the king's command.
Oh, here they be; in with your victuals, Adam.

angry that God has not wiped out the Ninevites, embarrassed over what people will think of him because his predictions were not consummated, and frustrated by the death of the vine and the heat of the day. His inability to put his faith completely in the Lord makes Jonah both more believable and relatable.

Entering character: **Adam** is wearing a pair of baggy hose, or breeches, known as **slops**; our ex-apprentice is hiding food in each individual leg, or **slop**, of his garment.¹

1-4: **Well...cob** = in this apostrophe, Adam addresses the absent prophet Jonas.

Goodman = a courteous title, used here slightly mockingly.

would = wish.

2: **Jewry** = Palestine, Israel.

2-4: **you have...cob** = Rasni's proclamation of a period of extended fasting has left Adam starving, and he is losing weight!

= image.

4: **Lent** = Christian period of fasting, falling between Ash Wednesday and shortly before Easter.

cob = head; a term used specifically with respect to a herring.^{1,3} As Dickinson notes, Adam's point is obscure.

4f: **Alas, masters...** = now Adam directly addresses the audience.

6-7: **prettily...praying** = Adam means he can manage to get by if necessary with a little praying, if he must!

prettily = fairly, moderately.¹

= ie. the words of the proclamation.

= should like just as much.²

11-12: **Thou shalt...days** = we may note that hanging was much more of an English concern than an Assyrian one.

= store-room.²

= "on my person." = "behold the sign".

15: **slop** = leg of his garment.¹

manchet = small circular loaf or roll of wheat bread,¹ or a high-quality white bread.³

= contrive.² = out-last.¹

= officers of the law who are searching for violators of Rasni's fasting requirement.

24		
26	[Puts them back into his slops.]	25: at this point, Adam drops into a praying posture.
28	Enter Two Searchers.	
30	1st Search. How <u>duly</u> the men of Ninivie keep the	= completely, fully. ¹
32	proclamation! how are they armed to repentance! We	
34	have searched through the whole city, and have not as	
36	yet found one that breaks the fast.	
38	2nd. Search. The sign of the more grace: – but <u>stay</u> ,	= hold on.
40	here sits one, methinks, at his prayers; let us see who it	
42	is.	
44	1st Search. 'Tis Adam, the smith's man. – How now,	
46	Adam?	
48	Adam. Trouble me not; "Thou shalt take no manner of	
50	food, but fast and pray."	
52	1st Search. How devoutly he sits at his <u>orisons</u> ! but	= prayers.
54	stay, methinks I feel a smell of some meat or bread	
56	about him.	
58	2nd Search. So thinks me too. – You, sirrah, what	
60	victuals have you about you?	
62	Adam. Victuals! Oh horrible blasphemy! Hinder me	= fit of anger.
64	not of my prayer, nor drive me not into a <u>choler</u> .	53: Victails = victuals, a not uncommon alternate form.
66	<u>Victails</u> ! why, <u>hardst</u> thou not the <u>sentence</u> , "Thou	hardst = common alternate form of hardest .
68	shalt take no food, but fast and pray"?	sentence = ie. the emperor's injunction.
70	2nd Search. Truth, so it should be; but, methinks, I	
72	smell meat about thee.	
74	Adam. About me, my friends! these words are actions	59-60: these words...case = the 2nd Searcher's last
76	in the case. About me! no, no, hang those gluttons that	comment is legally actionable; Adam feels he has been
78	cannot fast and pray.	slandered.
80	1st Search. Well, for all your words, we must search	
82	you.	
84	Adam. Search me! take heed what you do; my hose	66-67: my hose...castles = a parody of the still-familiar
86		conceit that "a man's home is his castle", ie. it is deserving of
88		privacy and freedom from unauthorized entry. The 16th
90		century version of the expression was, "a man's house is his
92		castle".
94	are my castles, 'tis burglary if you break <u>ope</u> a slop; no	= open.
96	officer must lift up <u>an iron hatch</u> ; take heed, my slops	= likely referring to the "gate" of Adam's metaphorical
98	are iron.	castle of line 67, perhaps specifically the portcullis, the
100		grated gate which could be lowered to block the entrance to
102		the castle grounds.
104	[They search Adam.]	
106	2nd Search. Oh villain! – see how he hath gotten	

74	<u>victails</u> , bread, beef, and beer, <u>where</u> the king	= victuals. = ie. when.
76	commanded upon pain of death none should eat for so many days, no, <u>not</u> the <u>sucking</u> infant!	= ie. not even. = nursing.
78	Adam. Alas, sir, this is nothing but a <i>modicum non</i>	78-79: modicum...daret = Adam's Latin is mangled. There was a proverb, <i>modicum non nocet</i> , which translates to "a little hurts not"; but having replaced <i>nocet</i> with <i>necet</i> (to kill), Adam's Latin translates roughly to " <i>May not a little (of the medicine) kill so that/as a doctor might have given it,</i> " ie. a suggestion that anything prescribed by a doctor was as likely to kill you as not; this apparent slight against the medical profession may have been deliberately and slyly injected by the author. (My thanks to Latin scholar Alison Parker for her assistance with this bit).
80	<i>necet ut medicus daret</i> ; why, sir, a bit to comfort my stomach.	79-80: a bit...stomach = ie. a bit of food taken only to settle Adam's upset stomach.
82	1st Search. Villain, thou shalt be hanged for it.	
84	Adam. These are your words, "I shall be hanged for it"; but first answer me to this question, how many	
86	days have we to fast <u>still</u> ?	= ie. remaining.
88	2nd Search. Five days.	88: a continuity error: the previous scene took place after the end of the prescribed 40-day period of fasting; this is why Jonas was disappointed to find God had forgiven the Ninivites, but now we have moved backwards in time by five days.
90	Adam. Five days! a long time: then I must be hanged?	
92	1st Search. Ay, marry, must thou.	
94	Adam. I am your man, I am for you, sir, for I had rather be hanged than abide so long a fast. What, five	
96	days! Come, <u>I'll untruss</u> . Is your <u>halter</u> , and the	96: I'll untruss = Adam will undo the points of his hose, in order to allow the officers to more easily recover his stash of food. "Points" are usually described as tagged laces, a way of fastening clothing together in the days before zippers. halter = noose.
98	gallows, the ladder, and all such <u>furniture</u> in readiness?	= equipment.
100	1st Search. I <u>warrant</u> thee, <u>shalt want</u> none of these.	= assure. = "you (or we) shall lack".
102	Adam. But <u>hear you</u> , must I be hanged?	= listen.
104	1st Search. Ay, marry.	
106	Adam. And for eating of meat. Then, friends, know ye <u>by these presents</u> , I will eat up all my meat, and drink	= "by the following words": a legal expression. ¹
108	up all my drink, for it shall never be said, I was hanged with an empty stomach.	
110	[Adam eats.]	110: stage direction added by editor.
112	1st Search. Come away, knave; wilt thou stand feeding now?	
114		

116 **Adam.** If you be so hasty, hang yourself an hour,
 while I come to you, for surely I will eat up my meat.

118 **2nd Search.** Come, let's draw him away perforce.

120 **Adam.** You say there is five days yet to fast; these are
 your words?

122 **2nd Search.** Ay, sir.

124 **Adam.** I am for you: come, let's away, and yet let me
 126 be put in the Chronicles.

128 [Exeunt.]

= until.⁴

= drag. = by force.

= the history books.

ACT V, SCENE V.

The Palace of Rasni.

*Enter Jonas, Rasni, Alvida, the King of Cilicia,
 and other Kings, royally attended.*

1 **Jonas.** Come, careful king, cast off thy mournful weeds,

2 Exchange thy cloudy looks to smoothèd smiles;
 Thy tears have pierced the piteous throne of grace,

4 Thy sighs, like incense pleasing to the Lord,
 Have been peace-offerings for thy former pride:
 6 Rejoice, and praise his name that gave thee peace. –
 And you, fair nymphs, ye lovely Ninivites,
 8 Since you have wept and fasted for the Lord,
 He graciously have tempered his revenge:

10 Beware henceforth to tempt him any more:
 Let not the niceness of your beauteous looks
 12 Engraft in you a high-presuming mind;

For those that climb he casteth to the ground,
 14 And they that humble be he lifts aloft.

16 **Rasni.** Lowly I bend, with awful bent of eye,
 Before the dread Jehovah, God of host[s],
 18 Despising all profane device of man.
 Those lustful lures, that whilom led awry

1: **careful** = anxious or solicitous.²
cast off = remove, change out of.
mournful weeds = mourning clothes.
 = gloomy countenance.

= ie. penetrated so as to reach God's ears.
piteous = merciful.
 = the quartos print **imence**, emended by Dyce as shown.
 = (expended) in place of. = arrogance.

= Dyce suggests **for** should actually be **fore**, ie. before.
 9: **have** = Dyce emends to **hath**.
tempered = mitigated, moderated.²
 = from this time onward.

11-12: "do not allow your physical attractiveness lead you
 into an arrogant state of mind."
engraft = implant (in one's mind).¹

= a metaphor for those who are overly-ambitious or proud.

16: Rasni bows down or prostrates himself (he **bends**),
 while simultaneously lowering his eyes to the ground.
awful = full of awe.
bent = direction; note the mild wordplay of **bend** and
bent.

= who despises. = impious or indecent inclinations.¹

19: **lures** = ie. attractive women to whom men are drawn.
whilom = once, previously.¹

20	My <u>wanton</u> eyes, shall wound my heart no more;	= lecherous.
	And she, whose youth in dalliance I abused,	21: Rasni took advantage of the youthful Alvida.
22	Shall now at last become my <u>wedlock-mate</u> . –	= wife: an interesting compound word apparently invented by our authors.
	Fair Alvida, look not so <u>wo-begone</u> ;	= distressed or grieved. ¹
24	If for thy sin thy sorrow do exceed,	24: "if you are overly-sad because of your sinful behaviour".
	Blessèd be thou; come, with a holy <u>band</u>	= bond.
26	Let's knit a knot to salve our former shame.	26: "let us get married, which would make good on our previous immoral relationship."
28	Alvida. With blushing looks, <u>betokening</u> my remorse,	= signifying.
	I <u>lowly</u> yield, my king, to thy <u>behest</u> ,	= humbly. = command.
30	<u>So as this man of God</u> shall think it good.	= ie. "so that" or "provided that". ¹ = ie. Jonas.
32	Jonas. Woman, amends may never come too late;	32: it is never too late to reform.
	A will to practice goodness, virtuous:	33: a desire to behave decently is virtuous.
34	The God of Heaven, when sinners do repent,	= ie. "than he does". = ie. righteous persons.
	Doth more rejoice <u>than</u> in ten thousand <u>just</u> .	= agreement, consent.
36		= ie. "announce our engagement".
38	Rasni. Then witness, holy prophet, our <u>accord</u> .	
40	Alvida. <u>Plight</u> in the presence of the Lord thy God.	
	Jonas. Blest may you be, <u>like to the flowering sheaves</u>	41: <u>like to</u> = ie. like. <u>flowering sheaves</u> = seemingly referring to grains blowing in a summer breeze (line 42); <u>sheaves</u> properly are bound bundles of cereal plants, which are created after they have been reaped. Once cut, they would not really <u>flower</u> .
42	That play with gentle winds in summer-tide;	
44	Like olive-branches let your children spread,	44: second allusion in the play to Lebanon's famous evergreen trees, usually identified as cedars; the first time too (Act I.i.71), the authors wrote <u>pinés</u> instead of <u>cedars</u> .
	And as the <u>pinés</u> in lofty Lebanon,	
	Or as the <u>kids</u> that feed on <u>Lepher</u> plains,	45: <u>kids</u> = young goats. <u>Lepher</u> = Sugden thinks this is a misprint for <u>Sepher</u> , a town in Upper Galilee.
46	So be the seed and offspring of your loins!	46: poetically, "so be your children and descendants!"
48	<i>Enter the Usurer, Thrasybulus, and Alcon.</i>	
50	Usurer. Come forth, my friends, whom <u>wittingly</u> I	= deliberately.
	wronged:	
	Before this man of God receive your due;	51-52: the Usurer will pay back the debt he owes Alcon and Thrasybulus.
52	Before our king I mean to <u>make my peace</u> . –	<u>make my peace</u> = effect his reconciliation with his victims. ¹
	Jonas, behold, in sign of my remorse,	
54	I here restore into these poor men's hands	
	Their goods which I unjustly have detained;	
56	And may the heavens so pardon my misdeeds	56-57: a kind of guarantee: the Usurer asks that God forgive him only to an extent that corresponds with his actual level of contrition.
	As I am penitent for my offence!	
58		= because of poverty. = stole.
60	Thrasy. And what <u>through want</u> from others I <u>purloined</u> ,	60-61: Thrasybulus gives the emperor the value of the goods
	Behold, O king, I <u>proffer fore</u> thy throne,	

62	To be restored to such as <u>owe</u> the same.	he has stolen, to be returned to his victims. <i>proffer</i> = offer. <i>fore</i> = before. <i>owe</i> = own. ⁴
64	Jonas. A virtuous deed, pleasing to God and man. <u>Would God</u> , all cities drownèd in like shame Would take example of these Ninivites.	= "I wish to God".
66		
68	Rasni. Such be the <u>fruits</u> of Ninivie's repent; And such for ever may our dealings be, That He that called us home in height of sin May smile to see our hearty penitence. – Viceroy, proclaim a fast unto the Lord; Let Israel's God be honoured in our land; Let all <u>occasion</u> of corruption die, For <u>who</u> shall <u>fault therein</u> shall suffer death – Bear witness, God, of my <u>unfeignèd zeal</u> . – Come, holy man, as thou shalt counsel me, My court and city shall reformèd be.	= results. = manifestation. ² = whoever. = ie. fail (<i>fault</i>) to follow these instructions. = genuine piety or devotion.
70		
72		
74		
76		
78	Jonas. <u>Wend</u> on in peace, and <u>prosecute this course</u> .	= go on. = pursue this course of action.
80		
82	[<i>Exeunt all except Jonas.</i>]	
84	You islanders, on whom the milder air Doth sweetly breathe the balm of kind <u>increase</u> ,	83-111 (below): Jonas wraps up the play with a final admonition to his English audience. 83-84: a temperate climate enables England to grow a bounty of crops. <i>increase</i> = yield. ¹
86	Whose lands are fattened with the dew of Heaven, And made more fruitful than <u>Actaeon plains</u> ;	= an obscure reference: Collins suggests that the word <i>Actaeon</i> is derived from the Greek word <i>Acte</i> , which refers to a piece of land jutting into a body of water, so that <i>Actaeon</i> cannot be identified with any particular place; Sugden proposes that <i>Actaeon</i> may be an allusion to <i>Actaeus</i> , the first king of Athens (hence meaning, "the fields of Attica"), but suggests there is no reason to consider them <i>fruitful</i> .
88	You whom delicious pleasures <u>dandle soft</u> , Whose eyes are blinded with security, <u>Unmask yourselves, cast error clean aside</u> .	= pamper gently. ² 88: who live their lives with a false sense of security. 89: <i>Unmask yourselves</i> = "reveal your true selves", ie. "examine yourselves honestly". <i>cast error clean aside</i> = abandon wrong-doing completely (<i>clean</i>).
90	O London, maiden of the mistress-isle, Wrapt in the folds and <u>swathing-clouts</u> of shame,	= ie. swaddling clothes, which were basically bandages wrapped around an infant's limbs to keep it from moving. ¹
92	In thee more sins than Ninivie contains! Contempt of God, <u>despite of reverend age</u> ,	= scorn for the elderly, to whom respect is due.
94	<u>Neglect</u> of law, desire to wrong the poor, Corruption, <u>whoredom</u> , drunkenness, and pride.	= disregard. = fornication. ¹
96	<u>Swoln</u> are thy <u>brows</u> with impudence and shame, O proud adulterous glory of the west!	= ie. swollen. = foreheads.

98 Thy neighbours burns, yet dost thou fear no fire;
 Thy preachers cry, yet dost thou stop thine ears;
 100 The larum rings, yet sleepest thou secure.
 London, awake, for fear the Lord do frown:
 102 I set a looking-glass before thine eyes.
 O, turn, O, turn, with weeping to the Lord,
 104 And think the prayers and virtues of thy queen

Defer the plague which otherwise would fall!
 106 Repent, O London! lest for thine offence,
Thy shepherd fail, whom mighty God preserve,

108 That she may bide the pillar of His church
 Against the storms of Romish Anti-Christ!

110 The hand of mercy overshade her head,
 And let all faithful subjects say, Amen!

112

FINIS

[*Exit.*]

= block up.

= alarm.

= mirror.

104-111: our play concludes with a brief but intensely
 flattering panegyric to England's Queen Elizabeth I.
think = know (it is only).

= ie. "Elizabeth can no longer protect you".

108-9: so that she may remain (*bide*) the rock of the true
 church (the Church of England), protecting it from the
 assaults of the Pope!

= protect.¹

= ie. Englishmen and women.

FOOTNOTES.

Footnotes in the text correspond as follows:

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