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the Annotated Popular Edition of

# The SCOTTISH HISTORY of JAMES the FOURTH

By Robert Greene

Written c. 1590

Earliest Extant Edition: 1598

Featuring complete and easy-to-read annotations.

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# THE SCOTTISH HISTORY of JAMES THE FOURTH.

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## DRAMATIS PERSONAE.

### Scottish Characters:

*James, King of Scots.*

*Sir Bartram.*

*Sir Cuthbert Anderson.*

*Lady Anderson*, wife of Sir Cuthbert.

*Lord Douglas.*

*Lord Morton.*

*Lord Ross.*

*Bishop of St Andrews.*

*Bohan*, a tomb dweller.

*Slipper*, son of Bohan.

*Nano*, a dwarf, son of Bohan.

*Countess of Arran.*

*Ida*, daughter of the Countess.

*Ateukin*, a Parasite.

*Jaques*, a French Captain.

*Andrew.*

*A Lawyer.*

*A Merchant.*

*A Divine.*

### English Characters:

*King of England.*

*Dorothea*, Queen of Scots, and daughter of the King of England.

*Lord Eustace.*

*Lord Percy.*

*Samles.*

### Fanciful Character:

*Oberon*, King of Fairies.

Purveyor, Herald, Scout, Huntsmen, Soldiers,  
Revellers, etc.

Ladies, etc.

Antics, Fairies, etc.

## INTRODUCTION to the PLAY.

In writing *James the Fourth*, Robert Greene became one of the earliest English dramatists to adapt an Italian story to the Elizabethan stage, an approach for which Shakespeare himself was soon to become well known. We also have a tale which features a sharp contrast in the characters of the sexes, the leading women being virtuous, and most of the men wicked.

In fact, *James* stars not just one, but two paragons of moral perfection and purity, the Queen of Scotland and the Lady Ida. On the other hand, Greene has populated his play with males who practice many of the seven deadly sins: they are lechers, ambitious schemers and clowns; the primary exception to this point is the delightfully selfless and loyal dwarf Nano, a servant of the Scottish queen.

With its colourful cast of well-delineated characters (including a Scotsman who lives in a cemetery) and crisp dialogue, *James* is a fine play for any reader of Elizabethan drama to enjoy.

## OUR PLAY'S SOURCE

The text of this play was originally adapted from the 1876 edition of Greene's plays edited by Alexander Dyce, and was then carefully compared to the original 1598 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.
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, 1876.

5. Sanders, Norman, ed. *The Scottish History of James the Fourth*. London: Methuen & Co. LTD., 1970.

6. Melnikoff, Kirk. *The Scottish History of James IV (1588-1592)*. From *The Routledge Anthology of Early Modern Drama* (Jeremy Lopez, general ed.). Abingdon, Oxon: Routledge, 2020.

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

8. Skeat, Walter. *A Glossary of Tudor and Stuart Words*. Oxford: Clarendon Press, 1914.

9. Thorndyke, Ashley. *The Minor Elizabethan Drama, Vol. II, Pre-Shakespearean Comedies*. London: J.M. Dent & Sons Ltd., 1913.

## **NOTES.**

### **A. *James the Fourth*: Not a History Play.**

While Robert Greene's play, *The Scottish History of James the Fourth*, may be an entertaining and well written drama, a history play it is not. The plot, in fact, bears not the slightest resemblance to anything that ever happened to James IV, or any other Scottish king.

It has actually been long recognized that Greene lifted the story (that of a lusty king who marries a foreign princess, only to fall desperately in love with the daughter of one of his noble subjects) from a 1565 work entitled *Gli Hecatommithi*, a collection of 100 short stories written by the Italian poet and dramatist Giovanni Battista Giraldi (1504–1573).<sup>5</sup> Each tale is told by one of a group of ten gentlemen and ladies as they sail to France from Italy after the sack of Rome in 1527, which had been carried out by the riotous forces of Holy Roman Emperor Charles V.<sup>5,29</sup>

It has also been noted that individual stories from *Gli Hecatommithi* have served as the sources for Shakespeare's *Othello* and *Measure for Measure*.<sup>29</sup>

### **B. Choruses in *James the Fourth*.**

Robert Greene was fond of employing Elizabethan-style Greek Choruses in his plays. Several of his works feature distinct, named characters (as opposed to an actor identified simply as "Chorus") who appear and re-appear between Acts and Scenes in order to comment on the action for the benefit of the audience.

In *James*, Greene gives the role of the Chorus to two characters, a Scottish lord named Bohan, and the King of the Fairies Oberon (the same Oberon who plays so prominent a role in Shakespeare's *A Midsummer Night's Dream*).

Now here is the quandary that has stumped editors of this play over the centuries: in the 1598 quarto of *James*, the placement of most of the Choruses is so confused as to make no sense at all. In fact, immediately following the first act, the quarto prints 4 or so (depending on how one wants to break them up) different Choruses in succession! The question has always been, how should the Choruses be integrated into the rest of the play?

Most editors have punted the question, leaving in their editions of the play the Choruses in exactly the same places as they appear in the quarto, throwing their hands up in surrender over the issue.

But not Norman Sanders: Sanders, for his Revels Plays edition of *James* (published in 1970), seems to have put in a great deal of effort to determine which Choruses would most logically follow which scenes. For this edition of the play, your editor has decided to adopt Sanders' suggestions on this matter, and you will find that all the Choruses have been assigned a slot after a given scene.

Please consult the 1970 Revels Plays version of *James* if you wish to understand the logic of Sanders' decisions regarding the placement of the Choruses.

### **C. Rhyming Couplets and Dating.**

As in *Alphonsus, King of Aragon*, which is thought to be Robert Greene's first play, a very large fraction of *James the Fourth* is written in rhyming couplets. Such an old-fashioned style may suggest that *James* was one of the earlier plays written by Greene. Certainly, the two plays share a lot of words and phrases that seem to have been favoured by Greene.

It must be said, however, that efforts to definitively date Greene's five (or possibly six) plays, or to even approximate the order in which he wrote them, are ultimately fruitless. It has been noted that some of Greene's plays were clearly written in imitation of those of Christopher Marlowe and others, so that one may be persuaded by the argument that Greene's later plays would be those that were more original in conception.<sup>5</sup> This line of reasoning would suggest that *James* is a later play, rather an earlier one.

#### **D. Grammatical Fingernails on the Wall.**

A familiar feature of Elizabethan writing is the frequent failure of its authors to observe what we may think of as conventions of English writing: in the 16th century, for example, double negatives were acceptable and commonly employed [e.g., "*Was never no man in her book before.*" (Act III.i.92)] Another such common "error" is the failure of a verb to agree with the subject of a clause. In Robert Greene's *James the Fourth* we find an unusually large number of this type of "irritation" [e.g., "*The favouring winds invites us to depart.*" (Act I.i.72)]

Early editors, in reprints of old plays, frequently "corrected" these grammatical peculiarities wherever they occurred. We, however, leave these "errors" in place, following our normal guideline of publishing our plays as they appear in the quarto, generally only emending the text when necessary to give a passage sense.

#### **E. Random Scotticisms in James IV.**

An interesting decision made by our author Robert Greene was to incorporate Scotticisms – words of Scottish or northern dialect – into many of his characters' speeches. This feature is especially prevalent in the play's opening scene, in which the Scotsman Bohan repeatedly uses words such as *ganging* (meaning "going") and *gar* (meaning "make"), or substituting *sall* for *shall*, and *ay* for *I*.

The reader will note, however, that the frequency of the Scotticisms quickly diminishes as the play moves along. Perhaps Greene's intention was to unequivocally – and amusingly – establish the scene of the play (Scotland) for his London audience right off the bat, but once this was done, Greene allowed his characters to largely revert to standard English in order to make the play easier to follow.

The most entertaining feature of this quirky decision by Greene is the sheer inconsistency with which the characters use these Scotticisms. Even within a single speech, for example, Bohan can be found to use both *ay* and *I*.

#### **F. Difficulties in Interpretation of Lines.**

Students of Shakespeare will be familiar with the difficulty scholars regularly have in trying to interpret various lines and passages of his plays. The challenge is not unique to the works of the Bard. Any play of the era will contain lines that will leave a modern editor scratching his or her head in puzzlement.

Our play, *James the Fourth*, has been annotated by two different scholars in the last half century, first by Norman Sanders in 1970 as part of the Revels Plays series,<sup>5</sup> then by Kirk Melnikoff in the Routledge anthology of Elizabethan plays published in 2020.<sup>6</sup> In preparing this edition of *James* for ElizabethanDrama.org, your editor has been both amused to find how frequently Sanders and Melnikoff gloss individual passages *completely differently*.

A single example will suffice to make the point: in Act I, Scene i (lines 149-150), as Ida describes Cupid, the cherubic god of love, she says,

149 *The boy is blind, but when he will not spy,*  
150 *He hath a leaden foot and wings to fly.*

Sanders interprets "*when he will not spy*" to mean, "[when Cupid] does not wish to discover (someone)"; Sanders also emends line 150's *leaden foot* to *leaden shot*, noting that when one is shot by one of Cupid's leaden arrows, it "produce[s] aversion in the lover".

Melnikoff, however, glosses "*when he will not spy*" to mean "though he cannot see"; he also leaves *leaden foot* as is, but does not provide an interpretation of the second line.

In studying any editor's notes on a 16th century play, the reader may be well served to keep Churton Collins' dictum in mind: "the Elizabethan writers did not trouble themselves about exact accuracy of expression, but wrote *ad sensum*" (p. 357)<sup>3</sup>, which is to say, they were often concerned with providing a sense, rather than an exact point.

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

*The Scottish History of James the Fourth* was originally published in a 1598 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 suggestions of later editors. A director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1598 quarto does not divide *James* into Acts and Scenes, or provide settings or asides. Act and scene breaks and settings have been adopted from Dickinson.<sup>7</sup>

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

## INDUCTION.

Scotland.

Music playing within.

Enter after **Oberon** (King of Fairies),  
**Antics**, who dance about a tomb placed  
conveniently on the stage;  
out of which suddenly starts up, as they dance,  
**Bohan** (a Scot), attired like a ridstall man,  
from whom the Antics fly.

*Oberon remains.*

= offstage,

**Entering Characters:** **Oberon** is the King of the Fairies; first introduced into English literature in 1590 by Edmund Spenser in his famous, but unfinished, epic poem, *The Faerie Queene*, Oberon's most famous appearance was as a character in Shakespeare's *A Midsummer Night's Dream*.

A tomb sits on the stage; a troop of buffoonishly or grotesquely outfitted characters (**Antics**)<sup>8</sup> enter the stage and dance around the tomb, until, from either behind the tomb or out of the stage's trapdoor, there arises a Scotsman, **Bohan**. Bohan's appearance scares away the Antics, but not the brave King of the Fairies.

Bohan is wearing a short sword known as a **whinyard**.

**conveniently** = appropriately,<sup>1</sup> ie. to best advantage.

**ridstall man** = this appellation has mystified editors for centuries. Collins<sup>3</sup> approves of an early commentator who thought a **ridstall man** was a cleaner of stalls, or stables, hence implying that Bohan is dressed in a slovenly manner.

A more convincing interpretation, however, was made by Professor W.L. Renwick of Durham University, who suggested in 1934 that the intended term here is actually **Riddesdale man**, Riddesdale (modern Redesdale) being a valley in the English county of Northumberland, near the border with Scotland. According to Sanders<sup>5</sup> (who seconds this interpretation), a London audience would understand this region to be "wild and uncivilized" (p. 5), suggesting that Bohan should be dressed as a savage.

**fly** = flee.

1 **Bohan.** Ay say, what's thou?

4 **Ober.** Thy friend, Bohan.

4 **Bohan.** What wot I or reck I that? whay, guid man,

6 I reck no friend nor ay reck no foe; als ene to me.

Git thee ganging, and trouble not may whayet, or

1: "I say, who are you?" Bohan will begin the play by speaking with a heavily stereotypical Scottish vocabulary, but will frequently slip into and out of standard English as the mood strikes the author. The supposed Scotticisms which lace Bohan's speech are actually comprised of a mix of words of Scottish and Middle English descent.

5: **What wot...that** = "what know I or care I about that?"

**whay** = why; Bohan will pronounce many words which in standard English would rhyme with **my** in a supposed Scottish manner, so as to rhyme with **may**: e.g. **ay** for **I**, **may** for **my**, **thay** for **thy**, etc.

**guid** = good, another Scotticism, pronounced to rhyme with **squid**.

6: **I reck...no foe** = "I care neither about having friends nor enemies."

**als ene to me** = "all's the same to me;" **ene** = even.

7: **Git thee ganging** = "get going"; **gang** (to go) is a Germanic word, used in northern England and Scotland.<sup>1</sup>

**may whayet** = the editors generally assume this to mean

8 ay's gar thee recon me nene of thay friend, by the Mary

mass, sall I!

10 **Ober.** Why, angry Scot, I visit thee for love; then  
12 what moves thee to wrath?

14 **Bohan.** The deel a whit reck I thy love; for I know too  
well that true love took her flight twenty winter sence

16 to Heaven, whither till ay can, weel I wot, ay sal ne'er

find love: an thou lovest me, leave me to myself. But  
18 what were those puppets that hopped and skipped  
20 about me year-whayle?

22 **Ober.** My subjects.

24 **Bohan.** Thay subjects! whay, art thou a king?

26 **Ober.** I am.

28 **Bohan.** The deel thou art! whay, thou look'st not so  
30 big as the King of Clubs, nor so sharp as the King of  
32 Spades, nor so fain as the King o' Daymonds: be the  
mass, ay take thee to be the king of false hearts;  
therefore I rid thee away, or ay's so curry your  
kingdom that you's be glad to run to save your life.

34 **Ober.** Why, stoical Scot, do what thou dar'st to me:  
here is my breast, strike.

"my quiet"; Collins notes that **qu-** was sometimes substituted  
by **wh-** in northern English dialect, but not in Scottish.

8: **ay's gar** = "I'll make".<sup>4</sup>

**recon...friend** = "to consider me none your friend"

8-9: **by the Mary mass** = an oath, and variation of the  
much more common **by the mass**. The allusion is to a mass  
said in honour of the Virgin Mary.<sup>1</sup>

= shall.

= out of.

= provokes.

= ie. "not a bit (**whit**) do I care for your love;" **deel** = devil.

15: **took her flight** = ie. departed.

**twenty winter sence** = ie. twenty years ago.

**sence** = since.

16: **whither till ay can** = "to where until I can", ie. "until I  
arrive there".<sup>5</sup>

**weel I wot** = "well I know".

**ay sall ne'er** = "I shall never"; note how Bohan alternates  
easily between employing **I** and **ay**, its supposed Scottish  
equivalent.

= if. = alone.

= inferior performers.<sup>1</sup>

= imagined Scottish pronunciation for **yer-while**,<sup>4</sup> an  
alternate form of "erewhile", meaning "before" or  
"earlier".

= ie. thy.

**Lines 27-30 (below):** a 1621 work (John Taylor's *Taylor's*  
*motto Et habeo, et careo, et curo*) suggests that certain  
personalities may have been associated with each of the  
kings of a deck of cards: the King of Clubs was powerful  
and intimidating, the King of Spades was clever and  
intelligent, The King of Diamonds rich and wise, and the  
King of Hearts was beloved. Bohan may be referring to  
these individual traits here in this speech.

= ie. devil.

= mighty, powerful.<sup>1</sup> = keen, sharp-witted.<sup>1</sup>

= glad, well-pleased.<sup>1</sup> = by.

= ie. Oberon must be a treacherous or faithless sort.

= "advise you to be gone". = "I will so beat or thrash".<sup>1</sup>

= ie. "you will".<sup>6</sup>

= like a classical Stoic, Bohan lives in an austere manner,  
indifferent "to pleasure or pain" (OED, def. 2b).

35: Oberon dares Bohan to run his sword through him.



**Bohan.** Thou wilt not threap me, this whinyard has

38 garred many better men to lope than thou!

40 [Bohan tries to draw his sword.]

42 But how now! Gos sayds, what, will't not out? Whay,  
 44 thou witch, thou deel! Gad's fute, may whinyard!

46 **Ober.** Why, pull, man: but what an 'twere out, how  
 then?

48 **Bohan.** This, then, – thou weart best be gone first; for  
 50 ay! so lop thy limbs that thou's go with half a knave's  
 carcass to the deel.

52 **Ober.** Draw it out: now strike, fool, canst thou not?

54 **Bohan.** Bread ay gad, what deel is in me? Whay, tell  
 me, thou skipjack, what art thou?

56 **Ober.** Nay, first tell me what thou wast from thy birth,  
 58 what thou hast passed hitherto, why thou dwellest in a  
 tomb and leavest the world? and then I will release  
 60 thee of these bonds; before, not.

62 **Bohan.** And not before! then needs must, needs sall. I  
 was born a gentleman of the best blood in all Scotland,  
 64 except the king. When time brought me to age, and  
 death took my parents, I became a courtier; where,

66 though ay list not praise myself, ay engraved the  
 memory of Bohan on the skin-coat of some of them,

68 and revelled with the proudest.

70 **Ober.** But why, living in such reputation, didst thou  
 72 leave to be a courtier?

**Bohan.** Because my pride was vanity, my expense

74 loss, my reward fair words and large promises, and  
 my hopes spilt; for that after many years' service one  
 76 outran me; and what the deel should I then do there?

37: **threap** = act aggressively towards, challenge,<sup>4</sup> or  
 contradict.<sup>9</sup>

**whinyard** = name for a short sword.<sup>1</sup>

38: **garred** = made, caused, forced.<sup>1</sup>

**lope** = the OED cites this line in its definition of **lope** to  
 mean "run away",<sup>1</sup> but **lope** could also mean "leap up",<sup>1</sup> ie.  
 from being pricked by the sword.

= "God's sides", an oath. = ie. come out.

= "God's foot", an oath. = ie. my.

= "what if your sword were". = ie. what.

= ie. "it would be best for you to".

= I'll. = "thou will".

= devil.

= ie. "bread of God", an oath.

= whipper-snapper, impertinent fellow.<sup>1</sup> = who.

57-60: Oberon first wants to hear Bohan's life story.

= up till now.<sup>1</sup>

= ie. have abandoned living amongst other people.

= from.

= "what must be, shall (*sall*) be."

= ie. "I came of age".

= one who attends the royal court.

66: **ay list not** = "I do not wish to".

66-67: **ay engraved...of them** = Bohan has left some  
 memorable scars on his enemies in the court.

**skin-coat** = great 16th century term for one's skin.

68: Bohan also partied or made merry with the greatest peers  
 of the land.

= high esteem.<sup>1</sup>

= cease to be a courtier, ie. leave the court.

73: **my pride...vanity** = the sense is, **pride** was Bohan's  
 major failing or downfall, ie. it demanded that he leave the  
 court.

73-74: **my expense loss** = keeping up appearances at the  
 court became too expensive.

= ie. Bohan's reward for his many services to the king.

75: **hopes spilt** = expectations (of reward and recognition)  
 foiled.

75-76: **one outran me** = another member of the court

78 No, no; flattering knaves, that can cog and prate  
fastest, speed best in the court.

80 **Ober.** To what life didst thou then betake thee?

82 **Bohan.** I then changed the court for the country, and  
the wars for a wife: but I found the craft of swains

84 more vile than the knavery of courtiers, the charge of  
children more heavy than servants, and wives' tongues

86 worse than the wars itself; and therefore I gave o'er  
that, and went to the city to dwell; and there I kept a

88 great house with small cheer, but all was ne'er the  
near.

90

92 **Ober.** And why?

92 **Bohan.** Because, in seeking friends, I found table-

94 guests to eat me and my meat, my wive's gossips to

bewray the secrets of my heart, kindred to betray the

96 effect of my life: which when I noted, – the court ill,  
the country worse, and the city worst of all, – in good

98 time my wife died, – ay would she had died twenty

winter sooner, by the mass! – leaving my two sons to

100 the world, and shutting myself into this tomb, where, if  
I die, I am sure I am safe from wild beasts, but, whilst

102 I live, cannot be free from ill company. Besides, now I  
am sure, gif all my friends fail me, I sall have a grave

104 of mine own providing. This is all. Now, what art  
thou?

106

108 **Ober.** Oberon, King of Fairies, that loves thee because  
thou hatest the world; and, to gratulate thee, I brought

110 these antics to shew thee some sport in dancing, which  
thou hast loved well.

112 **Bohan.** Ha, ha, ha! thinkest thou those puppets can  
please me? whay, I have two sons, that with one

was promoted or advanced ahead of Bohan.

77-78: **flattering...court** = those scoundrels who can flatter, fawn (**cog**) and chatter to little purpose (**prate**) are the ones who succeed (**speed**) the best at court.<sup>1</sup> Collins prefers "lie" or "deceive" for **cog**, and Melnikoff<sup>6</sup> "boast" for **prate**.

80: ie. "so where did you go (or what did you do) next?"

= exchanged.

= the occupation of a farmer or rustic;<sup>1</sup> but Sanders sees a pun on **craft**, which also can mean "deceit".

= responsibility of caring for and raising.

= burdensome. = ie. than it was to manage.

86-87: **gave o'er that** = gave that up.

88: **small cheer** = modest board or table, ie. Bohan did not eat and drink sumptuously.

88-89: **all...near** = Bohan never got any closer to achieving his goal (of a satisfying life).<sup>1</sup>

93-94: **in seeking...meat** = those who claimed to be his friends were looking only for free meals.

**eat me** = prey upon me.

**meat** = food.

94-95: **my wive's...heart** = the friends (**gossips**) of Bohan's wife repeated everything they heard about him.

**wive's** = often used for **wife's** in the era.

**bewray** = reveal.<sup>1</sup>

95-96: **kindred...my life** = relatives also contributed to the hampering of Bohan's ability to lead a life of fulfillment (**effect**).<sup>1</sup>

**betray** = disappoint one's hopes of.<sup>1</sup>

96: **ill** = evil, ie. a bad place to reside or remain in.

= "I wish".

= Thorndyke<sup>9</sup> believes some language, perhaps announcing Bohan's decision to abandon the world, dropped out between the dash and **leaving**.

= a jab at Oberon.

= ie. if no one pays for a funeral or grave for Bohan when he dies.

**gif** = "if", an Old English word.<sup>1</sup>

= gratify or please.<sup>1</sup>

= ie. show, a common alternate form. = entertainment.

= inferior performers.<sup>1</sup>

114	Scottish jig <u>shall break the necks of thy antics</u> .	= Bohan presumably means that his boys can easily out-dance Oberon's Antics. The OED defines <b>break the neck of</b> as "to counteract the main force of", or in modern parlance, "to choke off".
116	<b>Ober.</b> That I would <u>fain</u> see.	= gladly.
118	<b>Bohan.</b> Why, thou shalt. – <u>How</u> , boys!	= ie. "ho", a common early spelling. <sup>4</sup>
120	<i>Enter Slipper and Nano.</i>	<b>Entering Characters:</b> <i>Slipper</i> and <i>Nano</i> are Bohan's two grown sons. Nano is a dwarf. The lads are prattling indistinctly at each other as they enter.
122	<u>Haud your clacks</u> , lads; <u>trattle not for thy life</u> , but	122: <b>Haud your clacks</b> = "hold your tongues", <sup>1</sup> ie. "stop your chattering". <sup>4</sup> <b>trattle...life</b> = "to preserve your lives, chatter ( <i>trattle</i> ) no more". <sup>1</sup>
124	gather up your legs, and dance me <u>forthwith</u> a jig worth the sight.	= at once, right now. <sup>1</sup>
126	<b>Slip.</b> Why, I must talk, <u>an</u> I die for't: <u>wherefore</u> was my tongue made?	126-7: Slipper begrudges the fact that he must keep quiet. <b>an</b> = "(even) if" (Melnikoff, p. 513). <b>wherefore</b> = why, ie. for what else.
128	<b>Bohan.</b> Prattle, <u>an</u> thou dar'st, <u>ene</u> word more, and <u>ay's</u>	= if. = one. = I'll.
130	<u>dab</u> this whinyard in thy <u>wemb</u> .	130: <b>dab</b> = prick or stick. <sup>1</sup> <b>wemb</b> = belly; an alternate spelling of <b>wame</b> , a Scottish and northern English word. <sup>1</sup>
132	<b>Ober.</b> Be quiet, Bohan. I'll strike him dumb, and his brother too; their talk shall not hinder our jig. – Fall to	
134	it; dance, I say, man!	
136	<b>Bohan.</b> Dance, <u>humer</u> , dance, ay <u>rid</u> thee.	136: <b>humer</b> = another bit of text that has ever stumped editors; Collins calls this "unintelligible", while modern editors emend <b>humer</b> to <b>hummer</b> , which the OED defines as "an energetic person" (def. 3a). <b>rid</b> = advise.
138	<i>[The two dance a jig <u>devised for the nonst</u>.]</i>	= the boys' jig is one choreographed expressly for this scene. <b>for the nonst</b> = ie. for the nonce, meaning "for the purpose" <sup>1,4</sup> or "for the occasion". <sup>9</sup>
140	Now get you to the wide world with more than my father gave me; that's <u>learning</u> enough both kinds,	140-3: the jig done, Bohan dismisses his boys. = education.
142	<u>knavery and honesty</u> ; and <u>that</u> I gave you, spend at pleasure.	142: <b>knavery and honesty</b> = Bohan has taught his boys to both cheat and be honest. <b>that</b> = ie. that which.
144	<b>Ober.</b> Nay, <u>for</u> their <u>sport</u> I will give them this gift:	= ie. in return for. = amusement.
146	to the dwarf I give a quick wit, <u>pretty of body</u> , and	146-7: <b>I give...service</b> = the line's parallelism is faulty: Thorndyke suggests emending <b>pretty</b> to <b>prettiness</b> . = "guarantee ( <i>awarrant</i> , a verb) <sup>1</sup> he will be hired to work for a monarch".
148	<u>awarrant his preferment to a prince's service</u> , where by	= greater-than-normal affection from others. = Oberon refers to Slipper as a blockhead. <sup>1</sup>
150	his wisdom he shall gain <u>more love than common</u> ; and to <u>loggerhead your son</u> I give a wandering life, and	
150	promise <u>he shall never lack</u> , and avow <u>that</u> , if in all	150: <b>he shall never lack</b> = Slipper shall never find himself

152	distresses he call upon me, to help him. Now let them go.	without the necessities of life, ie. be poor. 150-1: <i>and avow...help him</i> = the grammar is off; Dyce <sup>4</sup> omits <i>that</i> .
154	[ <i>Exeunt Slipper and Nano with courtesies.</i> ]	154: the boys bow to Oberon and their father as they exit. <i>courtesies</i> = bows. <sup>1</sup>
156	<b>Bohan.</b> Now, king, if thou be a king, I will show thee <u>whay</u> I hate the world <u>by demonstration</u> . In the year	= why. = with evidence or proof: Bohan means he will tell a story to Oberon which will explain why he hates the world.
158	fifteen hundred and twenty, was in Scotland a king,	158: our author, Robert Greene, was notoriously careless when it came to incorporating real-life facts into his plays: though this play purportedly is about Scotland's King James IV – at least based on the title – James IV had died in 1513 fighting the English at the Battle of Flodden. His son James V, just two years old at the time, inherited the crown. So, in 1520, the year of Bohan's story, the Scottish monarch was but seven years old.
	<u>over-ruled with parasites</u> , <u>misled by lust</u> , and many	159: <i>overruled with parasites</i> = James was dominated and controlled by flatterers and intriguers. <i>parasites</i> = common word used to describe sycophants, or those who obsequiously fawn on and feed off of their betters. <i>misled by lust</i> = his sexual desires drove him to unseemly behaviour.
		159-160: <i>many...now</i> = "too many details to relate this moment".
160	circumstances too long to trattle on now, much like our court of Scotland this day. That story have I set	160-1: <i>much like...this day</i> = Bohan suggests that nothing has changed in Scotland's royal court since 1520. 161-2: <i>set down</i> = written down.
162	down. <u>Gang</u> with me to the <u>gallery</u> , and I'll <u>shew</u> thee the same in action by <u>guid-fellows</u> of our country-men;	162-3: <i>Gang...country-men</i> = Bohan asks Oberon to sit or stand with him amongst or by the audience; from here, the pair can watch Oberon's story as it is acted out by affable Scotsmen.
164	and then, when thou see'st that, judge if any wise man would not leave the world if he could.	<i>Gang</i> = ie. go, walk. <i>gallery</i> = usually refers to the covered balconies which run along the interior circumference of the theatre. <sup>23</sup> <i>shew</i> = ie. show. <i>guid-fellows</i> = ie. goodfellows.
166		
168	<b>Ober.</b> That will I see: lead, and I'll follow thee.	
	[ <i>Exeunt.</i> ]	169: Oberon and Bohan exit to a location from which they can watch the play, but they will return to the stage at intervals to comment on the action and provide light entertainment, the latter in the form of dumb-shows and brief dances.
	<i>Laus Deo detur in eternum.</i>	171: Latin: "let God be praised forever"; this wording appears in the quarto between the stage direction <i>Exeunt</i> above and the stage direction immediately below ( <i>Enter the King</i> , etc.). It would not have been spoken on the stage.
	END OF INDUCTION.	

# ACT I.

## SCENE I.

*The Court at Edinburgh.*

*Enter the King of England, the King of Scots,  
Queen Dorothea, the Countess of Arran,  
Ida (her daughter), and Lords;  
with them Ateukin, aloof.*

**Entering Characters:** the *King of England* is never named. In line 158 in the Induction above, Bohan tells us the year is 1520, at which time Henry VIII was England's ruler.

Except in the title, the *King of Scotland* likewise is never named. The title suggests our king is *James IV*, but this James had been killed at Flodden in 1513, and his young son James V was king the year in which our play ostensibly takes place. For the sake of both clarity and brevity, the speaker of the lines of the King of Scotland will be identified as *K. James*, and in the notes he will be referred to as *James*.

*Dorothea* is the daughter of the King of England. The Scots and English have just entered a treaty of friendship, which was sealed by the marriage of Dorothea to James.

The *Countess of Arran* is a noble lady, her daughter *Ida*. The countess is identified in a later stage direction in the quarto as a widow.

*Ateukin* is a man of yet-unknown quality. He carefully stands out of view of the others as he attentively watches the goings-on on the stage. How he managed to enter the presence of this most royal assembly is never explained.

1 *K. James.* Brother of England, since our neighbouring  
land[s]

2 And near alliance doth invite our loves,  
3 The more I think upon our last accord,  
4 The more I grieve your sudden parting hence.

5 First, laws of friendship did confirm our peace,  
6 Now both the seal of faith and marriage-bed,  
The name of father, and the style of friend;

8 These force in me affection full confirmed;  
9 So that I grieve – and this my hearty grief  
10 The heavens record, the world may witness well –  
11 To lose your presence, who are now to me  
12 A father, brother, and a vowèd friend.

14 *K. of Eng.* Link all these lovely styles, good king, in one:  
15 And since thy grief exceeds in my depart,  
16 I leave my Dorothea to enjoy

Thy whole compact [of] loves and plighted vows.

18 Brother of Scotland, this is my joy, my life,

19 Her father's honour, and her country's hope,  
20 Her mother's comfort, and her husband's bliss:

1: *Brother* = stage kings typically referred to each other as *brother*.

*neighbouring* = ie. bordering.<sup>5</sup>  
= close, intimate. = "promote affection between us".  
= recent treaty, ie. the one James just signed.  
= ie. lament, sorrow for. = from here.

5-7: the warm feelings between the kings only reinforces the peace between the lands, as does the link between them by marriage, which means that James can now call the English king both father-in-law (*father*) and friend.

*style* = name or title.

10: modern two-syllable words containing a medial *v* are usually pronounced as monosyllables in Elizabethan verse, the *v* elided: e.g., *hea'ns* for *heavens*, *e'en* for *even*, etc.

= loving or amicable appellations.<sup>1</sup>

= abounds.<sup>1</sup> = ie. departure.

= *Dorothea* is always pronounced in four syllables:

*DO-ro-THE-a*.

17: ie. the entire marriage contract.

= ie. Dorothea; Thorndyke cites an earlier commentator who would contract *this is* to *this'* for the sake of the meter.

22	I tell thee, king, in loving of my <u>Doll</u> , Thou bind'st her father's heart, and all his friends, In bands of love that death cannot dissolve.	= nickname for Dorothy, or Dorothea, both of which spellings were employed in the 16th and 17th centuries.
24		
26	<b>K. James.</b> Nor can her father love her <u>like to me</u> , My life's light, and the comfort of my soul. – Fair Dorothea, that wast England's pride, Welcome to Scotland; and, in sign of love, <u>Lo</u> , I invest thee with the Scottish crown. – Nobles and ladies, <u>stoop</u> unto your queen, And trumpets sound, <u>that</u> heralds may proclaim Fair Dorothea peerless Queen of Scots.	= ie. "as much as I do".  = behold. = bow down. = ie. so that.
34	<b>All.</b> Long live and prosper our fair Queen of Scots!	
36	<i>[They install and crown her.]</i>	36: the nobles seat Dorothea on her throne ( <b>they install her</b> ), and, by crowning her, invest her officially as Queen of Scotland.
38	<b>Q. Dor.</b> Thanks to <u>the king of kings</u> for my <u>dignity</u> ; Thanks to my father, <u>that provides</u> so carefully; Thanks to <u>my lord and husband</u> for this honour; And thanks to all that love their king and me.	= ie. Christ. = rank (of queen). <sup>1</sup> = who made the arrangements (for the marriage). = ie. James.
42		
44	<b>All.</b> Long live fair Dorothea, our true queen!	
46	<b>K. of Eng.</b> Long shine <u>the sun of Scotland in her pride</u> , Her father's comfort, and fair Scotland's bride! – But, Dorothea, since I must depart, And leave thee <u>from</u> thy tender mother's <u>charge</u> , Let me advise my lovely daughter first What best befits her in a foreign land. Live, Doll, for many eyes shall look on thee,	= ie. Dorothea. = ie. "in all her glory".  = ie. separated from. = responsibility, care.
52	<u>With</u> care of honour and the present state;  For she that steps to height of majesty Is <u>even</u> the <u>mark</u> <u>whereat</u> the enemy aims:	51-54: the King of England's first bit of advice: Dorothea should tread carefully, for, she being at the pinnacle of society, many people will aim to tear her down and destroy her.  = the quarto prints <b>Have</b> here, emended by Dyce to <b>With</b> : otherwise, line 51's injunction to <b>live</b> makes no sense.  54: <b>even</b> = typically a monosyllable, as here: <i>e'en</i> . <b>mark</b> = target. <b>whereat</b> = at which.
56	Thy virtues shall be construed to vice,  Thine affable discourse to abject mind;  If coy, detracting tongues will call thee proud:	55-57: everything she says and does will be twisted into something censurable. 56: her pleasant conversation will be said to derive from a base or contemptible mind. 57: if she acts with modesty, her gossiping enemies will call her arrogant.
58	Be therefore wary in this <u>slippery state</u> ; Honour thy husband, love him as thy life, Make choice of friends, <u>as eagles of their young</u> , Who <u>soothe</u> no vice, who flatter not for gain,	= suggestive of an insecure position.  60-61: she should choose for her friends those individuals who will not encourage ( <b>soothe</b> ) <sup>2</sup> her to behave improperly, nor flatter her so as to gain advantages for themselves. <b>as eagles of their young</b> = previous editors have found no source for this suggestion that eagles "choose their young",

62 But love such friends as do the truth maintain.  
 64 Think on these lessons when thou art alone,  
 And thou shalt live in health when I am gone.

66 **Q. Dor.** I will engrave these precepts in my heart:  
 And as the wind with calmness woos you hence,

68 Even so I wish the heavens, in all mishaps,  
 70 May bless my father with continual grace.

**K. of Eng.** Then, son, farewell:  
 72 The favouring winds invites us to depart.

74 Long circumstance in taking princely leaves  
 Is more officious than conveniënt.

76 Brother of Scotland, love me in my child:  
 You greet me well, if so you will her good.

78 **K. James.** Then, lovely Doll, and all that favour me,  
 Attend to see our English friends at sea:  
 80 Let all their charge depend upon my purse:

82 They are our neighbours, by whose kind accord  
 We dare attempt the proudest potentate. –

84 Only, fair Countess, and your daughter, stay;  
 With you I have some other thing to say.

86 [Exeunt, in all royalty, the King of England,  
 88 Queen Dorothea and Lords.]

90 [Aside] So let them triumph that have cause to joy:  
 But, wretched king, thy nuptial knot is death,  
 Thy bride the breeder of thy country's ill;

92 For thy false heart, dissenting from thy hand,

94 Misled by love, hast made another choice,  
 Another choice, even when thou vow'd'st thy soul

ie. allow the weaker chicks to die for the benefit of the stronger ones (Sanders, p. 15).

= who support righteous behaviour.

= maxims.

67: Dorothea describes the **wind** which will bear her father's ship home as a clement one.

**hence** = from here.

= in all (unlucky) events, ie. no matter what happens.

**mishaps** = accidents or bad luck.<sup>1</sup>

= ie. James, as his son-in-law.

= the lack of agreement between subject and verb was common in Elizabethan writing, and especially common in this play.

73-74: the extensive ceremony which usually accompanies a monarch's official departure is more tolerated out of duty (**officious**)<sup>1</sup> than is really befitting (**convenient**)<sup>1</sup> to the occasion.

= through, ie. by loving, Dorothea.

= satisfy.<sup>2</sup> = "desire what is best for her."

= ie. who love.

79: ie. "accompany the king to the port to see him off."

80: James will personally pay for the expenses of the English entourage.

81-82: the sense is that, with the King of England as an ally, James will feel confident going up against even the greatest enemy.

83-84: James asks the Countess of Arran and her daughter Ida to remain behind.

= pomp, ceremony.

**Lines 89-110 (below):** in the following aside, James reveals his true ugly self: his marriage to the English princess, though initially entered into enthusiastically, will actually make him miserable, because he is now in love with another woman!

89: let those who have good reason to be happy celebrate.

= James addresses himself.

91: Dorothea will bring misery to Scotland.

92: a Shakespearesque line: James' heart, in falling for another, acts in discord with his hand, which he has just given in wedlock to the English princess.

96 To Dorothea, England's choicest pride:  
O, then thy wandering eyes bewitched thy heart!

Even in the chapel did thy fancy change,

98 When, perjured man, though fair Doll had thy hand,  
The Scottish Ida's beauty stale thy heart:

100 Yet fear and love have tied thy ready tongue  
From babbling forth the passions of thy mind,

102 Lest fearful silence have in subtle looks  
Bewrayed the treason of my new-vowed love.

104 Be fair and lovely, Doll; but here's the prize,  
That lodgeth here, and entered through mine eyes:

106 Yet, howso'er I love, I must be wise. –

Now, lovely Countess, what reward or grace  
108 May I employ on you for this your zeal,  
And humble honours, done us in our court,  
110 In entertainment of the English king?

112 **C. of Arran.** It was of duty, prince, that I have done;  
And what in favour may content me most,  
114 Is, that it please your grace to give me leave  
For to return unto my country-home.

116 **K. James.** But, lovely Ida, is your mind the same?

118 **Ida.** I count of court, my lord, as wise men do,  
120 'Tis fit for those that knows what 'longs thereto:

Each person to his place; the wise to art,

122 The cobbler to his clout, the swain to cart.

124 **K. James.** But, Ida, you are fair, and beauty shines,

96: it was James' traitorous eyes which, when they saw the other woman, caused his heart, as if by enchantment, to fall in love.

97: wow! James confesses that he fell head over heels for the other woman right in the middle of his wedding!  
***did thy fancy change*** = "did you exchange (***change***) the object of your love (***fancy***)".

= James is ***perjured*** because he vowed falsely to love his new bride.  
= ie. stole, an alternate 16th century form.

100-1: James' emotions are so strong, that he has been unable to express his love to Ida.

102-3: it is also possible that James' furtive glances at the new object of his love have been noticed by others; James describes those glances as possibly having treasonously betrayed (***Bewrayed***) him.

***Lest*** = often used, as here, to mean "unless", but Dyce emends ***lest*** to '***Less***'.<sup>3</sup>

= James refers to, and gestures towards, Ida.  
= ie. in his heart.

106: ***howso'er*** = ie. no matter how much.<sup>1</sup>

***I must be wise*** = James must not act too hastily or say anything to risk his position.

107-110: James has ostensibly kept the countess back to let her know he wishes to reward her for helping entertain the King of England.

***employ*** = bestow.<sup>1</sup>

= ie. out of.

113: ie. "and the favour I would really like from you".

= permission.

= ie. to.

= ie. "are you of the same mind?" Note that the king demonstrates great respect for his guests by addressing them with the formal ***you***, rather than ***thou***, which, as the king, he could acceptably use towards his inferiors.

119-120: like any sensible person, Ida recognizes that the court is for those who belong there.

***count of*** = account, reckon, consider.

***'longs*** = belongs.

= smart persons should pursue education and scholarship.

122: a mender of shoes should stick to his ***clout*** (a piece of leather used for mending)<sup>1</sup>, and the peasant or rustic (***swain***) to his cart.

124-5: Ida's beauty belongs in a court, the place where



126 And seemeth best, where pomp her pride refines.

128 *Ida.* If beauty, as I know there's none in me,  
Were sworn my love, and I his life should be,  
130 The farther from the court I were removed,  
The more, I think, of Heaven I were beloved.

132 *K. James.* And why?

134 *Ida.* Because the court is counted Venus' net,  
Where gifts and vows for stales are often set:

136 None, be she chaste as Vesta, but shall meet  
A curious tongue to charm her ears with sweet.

138 *K. James.* Why, *Ida*, then I see you set at naught  
140 The force of love.

142 *Ida.* In sooth, this is my thought,  
Most gracious king, – that they that little prove,  
144 Are mickle blest, from bitter sweets of love.

And weel I wot, I heard a shepherd sing,

146 That, like a bee, Love hath a little sting:  
He lurks in flowers, he percheth on the trees,  
148 He on kings' pillows bends his pretty knees;

150 The boy is blind, but when he will not spy,  
He hath a leaden foot and wings to fly:

majesty brings its magnificence (*pride*)<sup>1</sup> to its greatest expression.

*seemeth* = fits.

*refines* = purifies, distills.<sup>1</sup>

= ie. personified beauty's.

= by.

134-5: the court is like a snare (*net*) of love, where hunters (ie. lusty men) use decoys (*stales*), such as presents and promises, to catch their prey.

*counted* = "considered to be" or "regarded as".

*Venus'* = *Venus* was the goddess of love.

*net* = snare; a *net* could be used as a trap in which to catch small birds, for example.

*stales* = not only is there a metaphor in lines 134-5 with *net* and *stales*, but a pun as well, for *stales* has a second meaning of "loose women".<sup>1</sup>

136-7: no matter how honourably a woman behaves, she would find it impossible to avoid a man on the prowl, who will tempt her with flattering words spilling from his artful (*curious*) tongue.

*chaste as Vesta* = goddess of hearth and home, *Vesta* was one of the most important of the lesser Roman deities. In her temple was kept an eternal flame, tended by a group of maidens (the famous Vestal virgins). The requirement of chastity for the ladies was a strict one: transgressors were buried alive!

= account for little value, reckon to be unworthy of esteem.<sup>1</sup>

= truthfully.

143-4: *they that...of love* = those who can evade making a trial of (*little prove*) love are much (*mickle*) blessed, because they will avoid the bitterness love inevitably brings. The conceit that love brought one both pleasure and anguish was a common one.

= "well I know"; a jarring and random Scotticism, tossed into the speech for no particular reason.

146-8: *Love* is Cupid, the cherubic boy-god who causes others to fall hopelessly in love by shooting them with his arrows; note how the simile of line 146 cleverly continues into line 147, in which *he* could refer to either a bee or Cupid.

149: *The boy is blind* = Cupid was frequently imagined to be either literally blind or blindfolded, as a metaphor for the randomness with which love strikes.

149-150: *when he...to fly* = though Cupid cannot see, he walks with a soft step (*leaden foot*) and can *fly*; *Ida* is suggesting that Cupid can get around quite unobserved, and

152 Beshrow me yet, for all these strange effects,  
If I would like the lad that so infects.

154 **K. James.** [*Aside*]  
Rare wit, fair face, what heart could more desire?  
156 But Doll is fair and doth concern thee near:  
Let Doll be fair, she is won; but I must woo  
158 And win fair Ida; there's some choice in two. –  
But, Ida, thou art coy.

160 **Ida.** And why, dread king?

162 **K. James.** In that you will dispraise so sweet a thing  
164 As love. Had I my wish –

166 **Ida.** What then?

168 **K. James.** Then would I place  
His arrow here, his beauty in that face.

170 **Ida.** And were Apollo moved and ruled by me,

172 His wisdom should be yours, and mine his tree.

174 **K. James.** But here returns our train.

176 *Re-enter Queen Dorothea and Lords.*

hence love can strike unexpectedly.

Interestingly, Sanders prefers to emend *leaden foot* to *leaden shot*, which he would interpret to refer to the arrow of lead with which Cupid was known to strike an individual in order to cause him or her to *despise* another; in this interpretation, Ida's overall point of lines 149-150 is to hint to James that she does not return his amorous feelings.

We may note, as a point against Sander's emendation, that while *leaden foot* was a collocation found elsewhere in the literature of the late 16th century, *leaden shot* did not appear until the turn of the 17th century.

151-2: ie. "may I be cursed (*Beshrow me yet*) if I were to show any fondness for Cupid (*the lad*), who morally corrupts (*infects*)<sup>1</sup> others with exceptional effect".

= "exceptional intelligence", a common phrase. = beautiful.

= "touches you closely".

= a possible disyllable: *FA-er*. = ie. is *already* won.

= with two women, James has options.

= "you are being modest", suggesting "unresponsive".

= disparage.

= ie. Cupid's. = James gestures to Ida's heart.

171-2: *were Apollo...be yours* = a not-too-subtle rebuke: "if Apollo would do as I ask (be *ruled by me*), he would give you some of his wisdom".

*Apollo* = sometimes referred to in contemporary literature as the god of wisdom.

*moved* = provoked, or prompted to act.

= Ida indirectly alludes to the famous myth of **Daphne**, the beautiful maiden whom Apollo, love-smitten, chased in the woods, intending to "possess" her; Daphne's prayers to the gods to be saved were answered when they transformed her into a laurel tree.

Ida's point, then, is that she hopes, should things come to that pass, to be saved from anything inappropriate James might intend for her.

= retinue, party.

176: the company has already returned from seeing off the King of England. Note how the entire off-stage activity (the trip to the port; the embarkation and sailing of the English vessels; the crowd's return to the castle) all occurred in the same time it took only 90 lines of dialogue to take place on-stage between James and his guests. This technique, called Compression of Time, in which off-stage events were completed in an impossibly brief period of time compared to

178 Welcome, fair Doll!  
 How fares our father? is he shipped and gone?  
 180  
 182 **Q. Dor.** My royal father is both shipped and gone:  
 God and fair winds direct him to his home!  
 184  
 186 **K. James.** Amen, say I.  
 [Aside] Would thou wert with him too!  
 Then might I have a fitter time to woo. –  
 But, Countess,  
 188 You would be gone, therefore, farewell, –  
 Yet, Ida, if thou wilt, stay thou behind  
 190 To accompany my queen:  
  
 But if thou like the pleasures of the court, –  
 192 [Aside] Or if she liked me, though she left the court, –  
 What should I say? I know not what to say. –  
 194  
 [To Ida] You may depart: – and you, my courteous queen,  
Leave me a space; I have a weighty cause  
 196 To think upon: – [Aside] Ida, it nips me near;  
  
 It came from thence, I feel it burning here.  
 198  
 [Exeunt all except the King of Scots and Ateukin.]  
 200  
 Now am I free from sight of common eye,  
 202 Where to myself I may disclose the grief  
 That hath too great a part in mine affects.  
 204  
**Ateuk.** [Aside]  
 206 And now is my time by wiles and words to rise,  
  
Greater than those that think themselves more wise.  
 208  
  
 210 **K. James.** And first, fond king, thy honour doth engrave  
 Upon thy brows the drift of thy disgrace.

the time that has passed on-stage, helped speed along the plot, and was presumably imperceptible to the audience.

= ie. the King of England. = embarked.<sup>1</sup>

= if only.

= more suitable, ie. easier.

= wish to leave.

190: Sanders suggests that James is asking Ida to become a permanent part of the queen's retinue.

*To accompany* = pronounce as *T' accompany*.

193: James remains tongue-tied, unsure how to go about charming the aloof Ida.

= ie. "leave me alone for a little while;" *space* = time.

= the **weighty cause** James must think upon, ie. his love for Ida, pinches or bites him closely (*nips me near*).

= from there, ie. from Ida. = ie. in his heart.

199: the mysterious Ateukin, we remember, has been hiding in the chamber throughout the scene, observing the goings-on.

201: "now no one sees me": James thinks he is alone.

= a catch-all word, that can refer to James' passions, desires, feelings and lust.<sup>1</sup>

206: *now is* = pronounce as *now's*.

*wiles* = cunning or scheming.<sup>1</sup>

*to rise* = ie. begin his rise to power.

= ie. to a position greater.

**James' Soliloquy (lines 209-231 below):** we find here an excellent example of a common Elizabethan stage convention, in which a character, assuming he or she is alone, expresses out loud his or her thoughts, which will be heard by both the audience and any eavesdroppers who may be present.

You may wish to note the anguish in James' mind, tortured as he is by both (1) an awareness of his sinful lust, and (2) a lack of knowledge as to how to go about consummating his desire for Ida.

209-210: a common conceit, that James (or his *honour*), by acting with such obvious decadence, is carving the shame which results from his intentions (*drift*) onto his forehead (*brows*), making it plain for all to see.

*fond* = foolish.

212	Thy new-vowed love, in sight of God and men, Link[s] thee to Dorothea during life; For who more fair and virtuous than thy wife?	211-2: James has just made his wedding vows, witnessed by all, to Dorothea.
214	Deceitful <u>murtherer</u> of a quiet mind, Fond love, vile lust, that thus misleads us men	214-6: James blames <i>love</i> and <i>lust</i> for leading men, even those who just got married, to sinful behaviour.
216	To vow our faiths, and fall to sin again!	<b>Line 214:</b> love and lust destroy one's peace of mind. <i>murtherer</i> = throughout the quarto, <i>murther</i> (and its derivatives) is employed instead of <i>murder</i> ; <i>murther</i> , in fact, remained the more common form of the word until the late 17th century.
	But kings stoop not to every common thought:	217: an unclear point, but perhaps something like, "kings are above the common conceit that men's behaviour should be restricted by such trivial matters as wedding-vows."
218	Ida is fair and wise, fit for a king; And for fair Ida will I <u>hazard</u> life,	= "risk (my)".
220	<u>Venture</u> my kingdom, country, and my crown:  Such <u>fire</u> hath love to <u>burn</u> a kingdom <u>down</u> .	= risk.
		221: such passions as James is now suffering from are powerful enough to destroy a monarchy; note the metaphor with <i>fire</i> and <i>burn down</i> . Sanders sees an allusion here to the city of Troy, whose destruction can be said to have resulted from the passion of Helen and Paris.
222	<u>Say</u> Doll dislikes that I <u>estrangle my love</u> ; Am I obedient to a woman's look?	= suppose. = "withhold or alienate my love (from her)." <sup>1</sup>
224	Nay, say her father frown when he shall hear That I do hold fair Ida's love <u>so dear</u> ;	223: James is no slave to the displeasure of a woman!
226	Let father frown and fret, and fret and die,  <u>Nor</u> earth nor Heaven shall part my love and I. –	= affectionately, of such great value. <sup>1</sup>
228	<u>Yea, they shall part us</u> , but we first must meet,  And woo and win, and yet <u>the world not see't</u> . –	226: basically, his father-in-law can go to the devil for all James cares.
230	Yea, there's the wound, and wounded with that thought, So let me die, for <u>all my drift is naught</u> !	= neither.
232	<i>Ateuk.</i> [ <i>Coming forward</i> ] Most gracious and imperial majesty, –	= well, technically they will be parted – when one of them dies.
234	[ <i>Aside</i> ] A little flattery more were but too much.	= Ida must be pursued in secret.
236	<b>K. James.</b> Villain, <u>what</u> art thou	= "all my scheming (or talking) is in vain!"
238	That thus dar'st interrupt a prince's secrets?	
240	<i>Ateuk.</i> Dread king, <u>thy vassal</u> is a <u>man of art</u> ,  Who knows, by <u>constellation</u> of the stars,	235: Ateukin is careful not to overdo the obsequiousness.
		= who.
242	By <u>oppositions</u> and by <u>dire aspécts</u> , The things are past and those that are to come.	240: <i>thy vassal</i> = "your subject", ie. "I". <i>man of art</i> = scholar, but the expression also was used to refer to one specifically skilled in astrology.
		241-3: Ateukin claims to be an astrologer. <i>constellation</i> = (the) configuration. <sup>1</sup>
		242: <i>oppositions</i> = when two stars appear diametrically opposite to each other in the sky. <i>dire aspects</i> = <i>aspect(s)</i> (which is stressed on its second syllable) is an astrological term describing two planets in a

244	<b>K. James.</b> But where's thy <u>warrant</u> to approach my presence?	position to influence each other; the <b>aspect</b> is <b>dire</b> if it portends ill.
246	<b>Ateuk.</b> My zeal, and <u>ruth</u> to see <u>your grace's wrong</u> ,	= permission.
248	Make me <u>lament</u> I did <u>detract so long</u> .	= compassion or sorrow. <sup>1</sup> = "the injury done to you". = grieve. <sup>1</sup> = "forbear from approaching you for so long." <sup>4</sup>
250	<b>K. James.</b> If thou know'st thoughts, tell me, what mean I now?	
252	<b>Ateuk.</b> I'll <u>calculate</u> the cause Of those your highness' smiles, and tell your thoughts.	= predict, reckon: a term from astrology. <sup>1</sup>
254	<b>K. James.</b> But lest thou spend thy time in idleness,	= "but in order to prevent you from wasting time". <sup>1</sup>
256	And miss the matter that my mind aims at,	256: and guess incorrectly what James is thinking.
258	Tell me, What star was opposite when that was thought?	
260	[Strikes him on the ear.]	
262	<b>Ateuk.</b> 'Tis <u>inconvenient</u> , mighty potentate, Whose looks resembles Jove in majesty,	= unbecoming. <sup>2</sup>
264	To scorn the <u>sooth</u> of <u>science</u> with contempt. I see in those imperial looks of yours	= truthfulness. = knowledge gained from study. <sup>1</sup>
266	The whole discourse of love: <u>Saturn combust</u> ,	266-8: <b>Saturn...orb</b> = Saturn was in conjunction with Venus at James' birth.
268	<u>With direful looks</u> , at your <u>nativity</u> , Beheld fair Venus in her silver <u>orb</u> :	<b>Saturn combust</b> = an astrological term, <b>combust</b> was used to describe a planet that has fallen within 8.5° of the "body of the sun", and thus appears to be "extinguished by the sun's light" (OED). <b>With direful looks</b> = ie. the aspect, or relative positioning of Saturn and Venus, was one which foretells malevolent results. <sup>1</sup> <b>nativity</b> = birth. <b>orb</b> = sphere. <sup>1</sup> We may reference an essay, written by Johnstone Parr, which notes that such a negative <b>aspect</b> as Ateukin describes to the king actually portends, according to 16th century astrology, that James can <i>never</i> possess Ida; Ateukin will, however, convince the ignorant James that the opposite is being foretold! (Parr's essay appears in a 1953 work, <i>Tamburlaine's Malady, and Other Essays on Astrology in Elizabethan Drama</i> , which may be found on Archive.org.).
270	I know, by certain <u>axioms</u> I have <u>read</u> , Your grace's griefs, and further can express Her name that holds you thus in <u>fancy's bands</u> .	= maxims or principles. = studied. = love's bonds or grip.
272	<b>K. James.</b> Thou talkest wonders.	
274	<b>Ateuk.</b> <u>Naught</u> but truth, O king.	= nothing.
276	'Tis Ida is the mistress of your heart, Whose youth must take impression of <u>affects</u> ;	277-9: like small branches which cannot help but sag, a young mind – Ida's – is inevitably influenced by emotions ( <b>affects</b> ) <sup>1</sup> , and will give in to love ( <b>fancy</b> ). <b>followed well</b> = pursued attentively. <sup>1</sup>
278	For tender twigs will bow, and milder minds Will yield to <u>fancy</u> , be they <u>followed well</u> .	

280	<b>K. James.</b> What god art thou, <u>composed</u> in human shape,	= formed or fashioned.
282	Or bold <u>Trophonius</u> , to <u>decide our doubts</u> ? How know'st thou this?	282: <b>Trophonius</b> = a celebrated ancient Greek oracle, Trophonius, an architect, built the temple of Apollo at Delphi; after his death, Trophonius himself was deified and granted his own oracle. <sup>24</sup> <b>decide our doubts</b> = "resolve my uncertainties". Note that with <b>our</b> , James uses the royal "we".
284	<b>Ateuk.</b> Even as I know the <u>means</u>	= manner.
286	To <u>work</u> your grace's freedom and your love.	= bring about, consummate.
		<b>Lines 287-292 (below):</b> Ateukin claims to have no ulterior motive in his desire to help his king, as others of James' flatterers undoubtedly possess. As the reader will notice, it takes a special brand of weakness of character, as James has, to miss all the embarrassingly transparent flattery Ateukin is spewing forth, even as he persistently denies that he is engaging in any such flattery!
288	<u>Had I the mind</u> , as many courtiers have, To creep into your <u>bosom</u> for your <u>coin</u> ,  And beg rewards for every <u>cap and knee</u> ,	= ie. "had it been my intention". = heart. = ie. "seeking payment (for my services)".  = ie. act of obsequience. <b>cap and knee</b> = the removing of one's cap and kneeling or bowing before another, demonstrations of subservience to a superior.
290	I then would say, "If that your grace would <u>give</u> This lease, this manor, or this <u>patent sealed</u> ,	= grant, as a gift. = bestowal of a privilege or office, properly authorized, as evidenced by a seal. <sup>1</sup>
292	<u>For</u> this or that I would <u>effect your love</u> :"  <u>But Ateukin is no parasite</u> , O prince. I know your grace knows scholars are but poor; And therefore, as I blush to beg a fee, Your mightiness is so magnificent, You cannot choose but <u>cast some gift apart</u> , To ease my bashful need that cannot beg.	= ie. in return for. = "make your desire for Ida become a reality." = of course he is!  = "bestow some gift individually (to me)". 299: Ateukin has contrived to ask for a reward while claiming to be too embarrassed to do so!
300	As for <u>your love</u> , O, might I be employed, How faithfully would Ateukin <u>compass it</u> ! –	= ie. Ida. = bring it about, achieve it.
302	But princes rather trust a <u>smoothing tongue</u> Than men of art that can <u>accept the time</u> .	302-3: Ateukin, pretending to be momentarily crestfallen, suggests James will never listen to him: a king would rather pay attention to a flatterer ( <b>smoothing tongue</b> ) than a man of genuine skill and knowledge! <b>accept the time</b> = recognize the opportune moment (during which to perform some act that will achieve a desired outcome). <sup>1</sup>
304	<b>K. James.</b> Ateukin, – if <u>so</u> thy name, for so thou say'st, – Thine art appears in entrance of my love;	= ie. "that is (indeed)". 306: "you seem to have insight into my amorous feelings," or, "your apparent skill gains for you my admiration or favour." <sup>5</sup>

306	And, since I <u>deem</u> thy wisdom <u>matched with truth</u> ,	= judge. = is equal to Ateukin's loyalty or fidelity (to James). <sup>1,5</sup>
	I will <u>exalt</u> thee; and thyself alone	= raise, promote. <sup>2</sup>
308	Shalt be the agent to <u>dissolve</u> my grief.	= dissipate, bring an end to.
	<u>Sooth is, I love</u> , and Ida is my love;	= the truth is. = "I am in love".
310	But my new marriage <u>nips me near</u> , Ateukin,	= "pinches or bites me closely" (and hence distresses him).
	For Dorothea may not <u>brook th' abuse</u> .	= tolerate or put up with any such mistreatment.
312	<i>Ateuk.</i> These <u>lets</u> are but as <u>moaths</u> against the sun,	313: these obstacles ( <i>lets</i> ) are like motes ( <i>moaths</i> ) floating in the sunlight; which is to say, no obstacle at all.
314	<u>Yet not so great</u> ; like dust before the wind,	= in fact, they are even smaller than motes.
	<u>Yet not so light</u> . Tut, <u>pacify your grace</u> :	315: <i>Yet not so light</i> = this has it backwards: Ateukin should have said, "but lighter", ie. easily blown or brushed aside. <i>pacify your grace</i> = "calm yourself", or "be at peace".
316	You have the sword and sceptre in your hand;	
	You are the king, the state depends on you;	
318	Your will is law. <u>Say that the case were mine</u> :	= "suppose I were in charge of resolving this problem," or "suppose I was in the following situation."
	Were she my sister whom your highness loves,	= because.
320	She should consent, <u>for that</u> our lives, our goods,	= complains.
	Depend on you; and if your queen <u>repine</u> ,	= tolerate, stand.
322	Although my nature cannot <u>brook of</u> blood,	
	And scholars grieve to hear of murtherous deeds,	
324	But if the lamb should <u>let</u> the lion's way,	= block.
	By my advice the lamb should lose her life.	
326	Thus am I bold to speak unto your grace,	
	Who am too base to kiss your royal feet,	
328	For I am poor, nor have I land nor <u>rent</u> ,	= income. <sup>1</sup>
	Nor <u>countenance</u> here in court; but <u>for</u> my love,	= standing. <sup>1</sup> = ie. as for.
330	Your grace shall find <u>none such</u> within the realm.	= no other such person (who can serve James as well).
332	<i>K. James.</i> Wilt thou effect my love? shall she be mine?	
334	<i>Ateuk.</i> I'll gather <u>moly</u> , <u>crocus</u> , and the <u>earbs</u>	334: <i>moly</i> = a magic herb, which was given by Mercury to Ulysses in the <i>Odyssey</i> to protect him from the enchantress Circe. <i>crocus</i> = plant from which was derived saffron, a spice believed to possess certain medicinal properties, such as an ability to settle one's stomach and help one sleep. <i>earbs</i> = ie. herbs, a rare, but not unique, spelling, which suggests the <i>h</i> is silent. <sup>5</sup>
	That heals the wounds of body and the mind;	
336	I'll set out charms and spells; <u>naught else shall be left</u>	= "no strategy shall be left untried"; Dyce omits <i>else</i> for the sake of the meter.
	To tame the <u>wanton</u> if she shall rebel:	337: "to subjugate this refractory woman ( <i>wanton</i> ) <sup>1</sup> if she resists;" there is a falconry metaphor here, as an unmanageable, and hence <i>untamed</i> , hawk was called a <i>wanton</i> . <sup>1</sup>
338	Give me but <u>tokens</u> of your highness' trust.	= evidence.
340	<i>K. James.</i> Thou shalt have gold, honour, and wealth enough;	
	Win [thou] my love, and I will make thee great.	
342		

344	<b>Ateuk.</b> These words do make me rich, most noble prince; I am more proud of them than any wealth.	
346	Did not your grace suppose I flatter you, Believe me, I would boldly <u>publish</u> this; –	345-6: "it is only because you would think I am flattering you that I do not openly proclaim ( <b>publish</b> ) my feelings toward you."
348	Was never eye that saw a sweeter face, Nor never ear that heard a deeper wit: O God, how I am ravished in your worth!	347: ie. there has never been a man who has looked on a more charming countenance; Ateukin is referring to his own feelings of rapture on looking at James.
350	<b>K. James.</b> Ateukin, follow me; love must have <u>ease</u> .	= relief.
352	<b>Ateuk.</b> I'll kiss your highness' feet; <u>march</u> when you please.	= go forth.
354	[ <i>Exeunt.</i> ]	
 <u>CHORUS I.</u>		<b>The Choruses:</b> there are a number of short scenes, featuring Oberon and Bohan, interposed between certain Scenes and Acts of the play. As the pair are supposed to be watching the drama unfold when they are not on the stage, these brief Choruses allow the Scotsman and the King of the Fairies to comment on the action so far, as well as to present additional brief entertainments (including dances and didactic dumb-shows, which are brief, mute spectacles of on-stage action). In the quarto, the placement of several of Choruses is greatly confused; we adopt the placements proposed by Sanders; see Note B in the Introductory material at the top of this edition of the play.
 <i>Enter Bohan and Oberon.</i>		
1	<b>Ober.</b> Here see I good <u>fond</u> <u>actions</u> in thy <u>jig</u> ,	1-2: "the acting ( <b>actions</b> ) you have shown me so far in this show ( <b>jig</b> ) is good and foolish ( <b>fond</b> ), and also act as a fine way to portray ( <b>paint</b> ) the fickle ( <b>inconstant</b> ) nature of the world."
2	And means to <u>paint</u> the world's <u>inconstant</u> ways:	Some commentators suggest that line 2 refers to the pageant Oberon himself is about to present; see, e.g., Aydelotte. <sup>28</sup>
	But <u>turn thine ene</u> , see <u>what</u> I can command.	3: Oberon wants Bohan to see the spectacle he can summon. <b>turn thine ene</b> = "turn your eyes (in this direction)". <b>what</b> = the quarto prints <b>which for</b> here, emended to <b>what</b> by Dyce.
4		
6	<i>Enter two <u>battles</u>, strongly fighting, the one led by <u>Semiramis</u>, the other by <u>Staurobates</u>: she <u>flies</u>, and her crown is taken, and she hurt.</i>	5-8: two armies ( <b>battles</b> ) enter the stage and engage in a pitched battle! <b>Semiramis</b> was the wife of Ninus, the founder of Nineveh; after Ninus' death, his widow went on to become a queen of the Assyrian Empire in her own right, where she became particularly famous for her great building projects, including, it was thought, the walls of Babylon. Semiramis also greatly expanded her empire, even going so far as to attack India, where she was finally repelled by an army led by the King of India <b>Staurobates</b> . It was written in 16th century accounts that Semiramis was wounded in this battle, and was forced to flee to save her life. <b>flies</b> = flees.
8		



10 **Bohan.** What gars this din of mirk and baleful harm,

12 Where every wean is all betaint with blood?

14 **Ober.** This shews thee, Bohan, what is worldly pomp:  
Semiramis, the proud Assyrian queen,  
When Ninus died, did levy in her wars

16 Three millions of footmen to the fight,  
Five hundreth thousand horse, of armèd chars

18 A hundreth thousand more; yet in her pride  
Was hurt and conquered by Stabrobatès.  
20 Then what is pomp?

22 **Bohan.** I see thou art thine ene,

24 Thou bonny king, if princes fall from high:  
My fall is past, until I fall to die.  
Now mark my talk, and prosecute my jig.

26

[Exeunt.]

## ACT I, SCENE II.

*Public Place in Edinburgh.*

*Enter Slipper, Nano, and Andrew, with their bills,  
ready written, in their hands.*

10: "what makes or causes (*gars*)<sup>1</sup> this great noisiness (*din*), which is comprised of dark (*mirk*)<sup>1</sup> and destructive or wretched (*baleful*) mischief"; *mirk* could also mean obscure or hard to comprehend,<sup>1</sup> while Sanders assigns it a long-obsolete<sup>1</sup> meaning of "wicked".

= everyone. = tinged or bathed.<sup>1</sup>

= ie. the true worth of earthly show and ostentatiousness.

= draft, impress; the quarto prints *tene*, emended by Dyce to *levy*.

= infantry.

17: *hundreth* = ie. hundred: the use of *hundreth* for *hundred* was still common in the late 16th century.  
*horse* = cavalry.

*armed chars* = ie. armed chariots, perhaps made dangerous by attaching scythes to the wheels.

20: thus, what is the point of all that majesty and ceremony?

22: the line is unintelligible; *thine ene* appears in line 3 above, where it means "your eyes", so it has perhaps been reprinted here accidentally by the typographer. Sanders proposes changing *art* to *hast*, so as to give a meaning of, perhaps, "I see you are using your eyes", ie. Oberon's dumb-show demonstrates he recognizes the evil represented by the actions of arrogant kings.

= monarchs are toppled from their high positions, ie. thrones.

= downfall, ie. descent from his former great status.

= pay attention to. = perhaps "follow". = performance.

**Scene II:** in stark relief to the heavy-handed melodrama of the play's opening scene, Scene II presents us with some much-needed comic relief. Note how Ateukin plays the skilled straight man to Slipper and Nano and their foolishness.

The chronology of Bohan's story is not exactly clear. Because Bohan has claimed in the Prologue to be showing Oberon a play which demonstrates why he left the court, it would seem that the events of the play should have taken place in the past, before Bohan took refuge in the tomb; but a passage in this scene (lines 186-7) suggests that at the time of the events of our story, Bohan was already a well-known denizen of the graveyard!

**Entering Characters:** *Slipper* and *Nano* are brothers, and sons of Bohan, our Scotsman who lives in a tomb. Nano, we remember, is a dwarf. The boys are seeking employment,

1 **Andrew.** Stand back, sir; mine shall stand highest.

2

3 **Slip.** Come under mine arm, sir, or get a footstool; or

4 else, by the light of the moon, I must come to it.

6 **Nano.** Agree, my masters; every man to his height:  
though I stand lowest, I hope to get the best master.

8

9 **Andrew.** Ere I will stoop to a thistle, I will change

10 turns; as good luck comes on the right hand as the left:

11 here's for me.

12

13 **Slip.** And me.

14

15 **Nano.** And mine.

16

17 [They set up their bills.]

18

19 **Andrew.** But tell me, fellows, till better occasion

20 come, do you seek masters?

21

22 **Slip. and Nano.** We do.

23

24 **Andrew.** But what can you do worthy preferment?

25

26 **Nano.** Marry, I can smell a knave from a rat.

27

28 **Slip.** And I can lick a dish before a cat.

29

30 **Andrew.** And I can find two fools unsought, –

31 How like you that?

32 But, in earnest now, tell me: of what trades are you

33 two?

34

35 **Slip.** How mean you that, sir, of what trade? Marry,

and have prepared handwritten notices (*bills*) to post on a public billboard to advertise their availability. **Andrew**, a new character, also seeks a job.

1: Andrew wants to place his notice above those of the brothers.

3-4: Slipper, gaining position, reaches up so as to place his handbill in the highest location possible. He instructs Andrew to put his own notice below Slipper's (*Come under mine arm*), or, if Andrew wants to place his advertisement higher than Slipper's, he will need to get a *footstool* on which to stand in order to do so.

*by the light of the moon* = an oath.

*come to it* = Sanders suggests, "reach the best position" (p. 27).

6-7: Nano, being a dwarf, is naturally more philosophical about the matter.

*Agree* = ie. "do not fight over this".

*every man to his height* = ie. each person should place his bill according to his actual own height: a sentiment encouraging acceptance of one's limitations.

*I stand lowest* = ie. "I am the shortest", and also "my bill is in the lowest position".<sup>5</sup>

9-10: *Ere I...change turns* = ie. "before I demean myself by taking advice from or giving precedence to a dwarf, I will place my notice elsewhere." Andrew insultingly refers to Nano as a *thistle*, a small prickly plant),

= ie. side.

= ie. "here is a spot for me."

19-20: *till better...come* = "until your circumstances improve".

*masters* = employers.

= that deserves promotion or a position.

26: Nano may have just insulted Andrew.

*Marry* = a common oath, derived from the name of the Virgin Mary.

= ie. "whom I was not even searching for."

36	I'll tell you, I have many trades: the honest trade when	36-38: <b><i>I have...occasion</i></b> = we may remember that in lines 141-3 of the Induction, Bohan pointed out that he has taught his boys how to live both honestly and dishonestly.
	<u>I needs must</u> ; the <u>filching</u> trade when <u>time serves</u> ; the	= ie. "I must." = thieving. = it is the right time, ie. opportunity presents itself.
38	<u>cozening</u> trade as I find occasion. And I have more	= cheating, defrauding.
	qualities: <u>I cannot abide a full cup unkissed</u> , a fat	= <b><i>I cannot...unkissed</i></b> = Slipper cannot stand to leave a cup of ale undrunk.
40	capon uncarved, a full purse unpicked, nor a fool to	= ie. prove to be a judge.
	<u>prove a justice</u> as you do.	= idiot. <sup>2</sup>
42	<b>Andrew.</b> Why, <u>so</u> t, why call'st thou me fool?	= questioning. <sup>1</sup> = ie. persons who are wiser.
44	<b>Nano.</b> For <u>examining wiser</u> than thyself.	= Andrew's point may be that there are many people in Scotland who are questioning the authority of those in positions of higher rank than they themselves occupy; Nano picks up on Andrew's cynical theme.
46	<b>Andrew.</b> So doth many more than I in Scotland.	= power.
		= intelligence.
48	<b>Nano.</b> Yea, those are such as have more <u>authority</u>	
50	than <u>wit</u> , and more wealth than honesty.	= ie. beware of. = "you who".
52	<b>Slip.</b> This is my little brother with the great wit;	
	<u>ware</u> him! – But what canst thou do, tell me, <u>that</u>	= a gentleman needs done: Andrew is a fully-trained servant.
54	art so inquisitive of us?	
56	<b>Andrew.</b> Anything that <u>concerns a gentleman to do</u> ,	= ie. a shoemaker: <sup>5</sup> the shoemaker's trade was usually referred to in this period as the "gentle craft". <sup>1</sup>
	that can I do.	
58	<b>Slip.</b> So you are <u>of the gentle trade</u> ?	61: the humourless Andrew does not catch Slipper's joke, assuming the latter is simply confirming that his occupation is that of gentleman's gentleman.
60	<b>Andrew.</b> True.	= ie. someone who looks. = needs. = before he departs.
62	<b>Slip.</b> Then, gentle sir, leave us to ourselves, for here	
64	comes <u>one</u> as if he <u>would lack</u> a servant <u>ere he went</u> .	
66	[Andrew stands aside.]	
68	Enter Ateukin.	<b>Entering Character:</b> in lines 70-89 below, <b>Ateukin</b> speaks a monologue, congratulating himself on the success of his plan to reach the highest ranks in Scottish society.
70	<b>Ateuk.</b> Why, so, Ateukin, this <u>becomes</u> thee best,	= suits.
	Wealth, honour, ease, and <u>angels</u> in thy <u>chest</u> .	71: <b>angels</b> = English gold coins bearing the image of the archangel Michael slaying the dragon.
72	Now may I say, as many often sing,	<b>chest</b> = coffer, strong-box.
	"No fishing <u>to</u> the sea, nor service to a king."	73: a proverbial sentiment: there is no fishing which compares to ( <b>to</b> ) fishing in the sea, nor is there any job which compares with that of serving a king. <sup>4</sup>
74	Unto this high promotion doth belong	74-75: with this position will come enough wealth so that the greatest crowds will talk about him.
	Means to be talked of in the thickest throng.	
76	And first, to fit the <u>humours</u> of my <u>lord</u> ,	= whims. = ie. James.

78	Sweet <u>lays</u> and lines of love I must <u>record</u> ; And such sweet lines and <u>love-lays</u> I'll <u>indite</u> , As men may wish for, and <u>my liege</u> delight:	= (short) songs. = memorize or recall. <sup>1</sup> = love songs. = compose. = ie. James; the quarto prints <i>my leech</i> , emended to <i>my liege</i> by Dyce.
80	And next, a train of <u>gallants</u> at my heels,  That men may say, <u>the world doth run on wheels</u> ;	80: Ateukin expects to have a large retinue of fashionable gentlemen ( <i>gallants</i> ) following him around, a sure sign he has arrived.  = proverbial: the world runs smoothly or spins quickly, ie. events move on apace; according to later editors, the <i>men</i> referred to in line 81 are, in quoting the maxim, recognizing the prosperity that Ateukin is enjoying. <sup>5,6</sup>
82	For men of <u>art</u> , that <u>rise</u> by <u>indirection</u> To <u>honour</u> and the favour of their king,	= skill. = ie. rise in status and position. = devious means. <sup>2</sup> = ie. position of honour.
84	Must use all means to save what they have got, And win their favours whom they never knew.	84-85: a wise man knows how to both gain and hang onto the loyalty of other men.
86	If any <u>frown</u> to see my fortunes such, A man must bear a little, not too much.	= ie. disapprove. 87: a successful man must tolerate some resentment from others.
88	But, <u>in good time</u> , these bills portend, I think, That some good fellows do for service seek.	88-89: Ateukin notices the employment notices of Slipper and Nano on the wall before him. <i>in good time</i> = fortunately. <sup>1</sup>
90		<b>Slipper's Notice (lines 91-100 below):</b> Slipper's advertisement is full of delightful cheekiness, in which the young man presents his qualifications by putting forth the qualities least desirable in a servant!
92	[Reads] If any gentleman, <u>spiritual or temporal</u> , will <u>entertain out of his service</u> , a <u>young stripling</u> of the	= of a religious or civil nature, ie. clerical or civil.  = ie. hire. = youth; the OED defines <i>stripling</i> as one who is just passing from boyhood to manhood, so that Slipper, who in the next line asserts he is 30 years old, refers to himself as a <i>young stripling</i> with humorous irony.
94	<u>age of thirty years</u> , that can sleep <u>with the soundest</u> , <u>eat with the hungriest</u> , <u>work with the sickest</u> , <u>lie with</u>	= ie. as soundly as those who sleep the soundest. 94: <i>work with the sickest</i> = work as industriously as the sickest man – which is to say, not very much at all! <i>lie</i> = ie. tell lies.
96	<u>the loudest</u> , <u>face with the proudest</u> , <u>&amp;c.</u> , that can wait in a gentleman's chamber when his master is	= swagger with the most arrogant. = etc. 96-97: <i>wait in...mile off</i> = serve a master well so long as the latter is nowhere near to be found.
98	<u>a mile off</u> , <u>keep his stable when 'tis empty</u> , and his purse when 'tis full, and hath many qualities worse	= groom the horses as long as there are none that need grooming.
100	than all these, – let him write his name and go his way, and attendance shall be given.	
102	By my faith, a good servant: which is he?	
104	<i>Slip.</i> Truly, sir, that am I.	
106	<i>Ateuk.</i> And why dost thou write such a bill? Are all these qualities in thee?	

108	<b>Slip.</b> O Lord, ay, sir, and a great many more, some	109-110: <i>some better...poorer</i> = Slipper humorously alludes
110	better, some worse, some richer, some poorer. Why,	to the marriage ceremony of <i>England's Book of Common</i>
	sir, do you look so? do they not please you?	<i>Prayer</i> , which includes the still-well-known lines, " <i>for</i>
112		<i>better, for worse, for richer, for poorer...</i> ".
114	<b>Ateuk.</b> Truly, no, for they are <u>naught</u> , and so art thou:	= worthless.
	if thou hast no better qualities, <u>stand by</u> .	= stand aside.
116	<b>Slip.</b> O, sir, I tell the worst first; but, <u>and</u> you lack a	= if.
118	<u>man</u> , I am for you: I'll tell you the best qualities I have.	= servant.
120	<b>Ateuk.</b> Be brief, then.	
122	<b>Slip.</b> If you need me in your <u>chamber</u> , I can keep the	121: <i>chamber</i> = bedroom.
124	door at a whistle; in your kitchen, turn the spit, and	121-2: <i>keep the door at a whistle</i> = figuratively, stand
	lick the pan, and make the fire burn; but if in the	by the door and be ready to serve Ateukin at a moment's
	stable, –	notice; Skeat <sup>8</sup> remarks that the expression <i>keep the door</i>
		could also mean to "act the pander", so that the clause may
		have a secondary meaning of "find you a whore anytime you
		need one."
126	<b>Ateuk.</b> Yea, there would I use thee.	126: "yes, it is in the stable where I would employ you."
128	<b>Slip.</b> Why, <u>there you kill me</u> , there am I, and <u>turn me</u>	128: <i>there you kill me</i> = a unique use of this expression,
	to a horse and a wench, and I have no peer.	perhaps meaning "aha, you nailed it!", ie. "now you have
		identified my greatest strength". Dyce and Collins wonder if
		<i>kill me</i> is in error, and should actually read, <i>will me</i> .
		<i>turn me</i> = "leave me".
130	<b>Ateuk.</b> Art thou so good in <u>keeping</u> a horse? I pray	= grooming, tending.
132	thee, tell me how many good qualities hath a horse?	
134	<b>Slip.</b> Why, so, sir: a horse <u>hath</u> two properties of a	= ie. shares.
136	man, that is, a proud heart, and a hardy stomach; four	
	properties of a lion, a broad breast, a stiff <u>docket</u> , –	= the OED asserts <i>docket</i> is an alternate form of <i>dock</i> , or
		"tail" (specifically the fleshy part of the tail) <sup>1</sup> , but the
		modern editors remain unconvinced, and uncertain, as to the
		term's meaning. The OED is likely correct, as Greene has
		simply borrowed and slightly altered the phrase <i>stiff dock</i>
		from a 16th century book, as described in the note below at
		line 156.
138	<u>hold your nose</u> , master, – a wild countenance, and four	= expression and action used then, as now, to suggest
	good legs; nine properties of a fox, nine of a hare, nine	something smells.
140	of an ass, and ten of a woman.	
142	<b>Ateuk.</b> A woman! why, what properties of a woman	
	hath a horse?	
144	<b>Slip.</b> O, master, know you not that? <u>draw your tables</u> ,	= ie. "take out your notebook". <sup>4</sup>
146	and write <u>what wise</u> I speak.	= what manner, ie. what.
148	First, a merry countenance;	
	Second, a soft <u>pace</u> ;	= manner of walking.
148	Third, a broad forehead;	
	Fourth, broad buttocks;	
150	Fifth, <u>hard of ward</u> ;	= difficult to control. <sup>1</sup>
	Sixth, easy to leap upon;	

152	Seventh, good at long journey; Eighth, moving under a man;	151, 153: Slipper's sixth and eighth elements are humorously suggestive. = meaning "always chattering", when applied to a woman (Sanders, p. 33). = suggests "rebellling against any form of restraint". <sup>5</sup>
154	Ninth, <u>always busy with the mouth</u> ;	
156	Tenth, <u>ever chewing on the bridle</u> .	
158	<b>Ateuk.</b> Thou art a man for me: what's thy name?	
160	<b>Slip.</b> An ancient name, sir, <u>belonging</u> to the <u>chamber</u> and the night-gown: guess you that.	= ie. one that is connected to. = bedroom.
162	<b>Ateuk.</b> What's that? Slipper?	
164	<b>Slip.</b> By my faith, well guessed; and so 'tis indeed. You'll be my master?	
166	<b>Ateuk.</b> I mean so.	
168	<b>Slip.</b> [ <i>Pointing to Nano's bill</i> ] Read this first.	
170	<b>Ateuk.</b> [ <i>Reads</i> ] <i>Pleaseth it any gentleman to entertain a servant of more wit than <u>stature</u>, let them <u>subscribe</u>, and attendance shall be given.</i>	= height. = write down their name.
172		
174	What of this?	
176	<b>Slip.</b> He is my brother, sir; and we two were born together, must serve together, and will die together, though we be both hanged.	
178		
180	<b>Ateuk.</b> What's thy name?	
182	<b>Nano.</b> Nano.	
184	<b>Ateuk.</b> The <u>etymology</u> of which word is "a dwarf."	185: the OED confirms that the prefix <i>nano-</i> is derived from either Latin or Greek. <b>etymology</b> = meaning of a word's etymon, or root word. <sup>1</sup>
186	Are not thou <u>the old stoic's</u> son that dwells in his tomb?	= ie. Bohan's.
188		
190	<b>Slip. and Nano.</b> We are.	
192	<b>Ateuk.</b> Thou art welcome to me. Wilt thou give thyself wholly to be at my disposition?	191-2: <b>Wilt thou...disposition</b> = ie. "will you dedicate yourselves to serving me whole-heartedly?"
194	<b>Nano.</b> In all humility I submit myself.	

196	<b>Ateuk.</b> Then will I <u>deck</u> thee <u>princely</u> , instruct thee	196: <b>deck</b> = dress or adorn. <b>princely</b> = royally.
		196-7: <b>instruct thee courtly</b> = ie. "teach thee how to act in a courtly manner", that is, in a manner fit for the court.
198	courtly, and <u>present thee to the queen as my gift</u> ; art thou content?	197: <b>present...gift</b> = there is a long history of the presence of dwarfs, who were often presented as gifts, in the courts of Europe. <sup>25</sup>
		197-8: <b>art thou content</b> = ie. "is this satisfactory?"
200	<b>Nano.</b> Yes, and thank your honour too.	
202	<b>Slip.</b> Then welcome, brother, and <u>fellow</u> now.	= ie. fellow-servant of Ateukin.
204	<b>Andrew.</b> [ <i>Coming forward</i> ] May it please your honour to abase your eye so low as to look either	
206	on my bill or myself?	
208	<b>Ateuk.</b> <u>What</u> are you?	= who.
210	<b>Andrew.</b> By birth a gentleman; in profession a scholar; and one that knew your honour in <u>Edinborough</u> ,	= common 16th and 17th century form of <b>Edinburgh</b> .
212	before your worthiness called you to this reputation: <u>by me</u> , Andrew Snoord.	= Sanders emends <b>by me</b> to <b>by name</b> .
214	<b>Ateuk.</b> Andrew, I remember thee; follow me, and we will confer further, for my weighty affairs for the king <u>commands me to be brief at this time</u> . – Come on, Nano. – Slipper, follow.	= Ateukin has no time to remain here chatting any further.
	[ <i>Exeunt.</i> ]	
	<b>CHORUS II.</b>	
	<i>Enter Bohan and Oberon.</i>	
1	<b>Ober.</b> How should <u>these crafts</u> <u>withdraw thee</u> from the world!	= all this deceit. = ie. "cause thee to withdraw".
2	But look, my Bohan, <u>pomp allureth</u> .	= "how attractive is pageantry and ceremony."
4	<i>Enter <u>Cyrus</u>, Kings humbling themselves;</i>	= Cyrus the Great (c. 600-530 B.C.), founder of the first Persian Empire.
6	<i>Cyrus crowned by <u>Olive Pat</u>:</i>	= the reference is obscure; <sup>4</sup> Collins wonders if this is the name of the actor playing this role.
8	<i>at last dying, laid in a marble tomb</i>	
	<i>with this inscription:</i>	
10	<i>"Whoso thou be that passest,</i>	= someone. = ie. "pass by" or "pass this way".
12	<i>For I know <u>one</u> shall <u>pass</u>, – know I,</i>	= "pray thee", ie. ask.
14	<i>I am Cyrus of Persia, and I <u>prithe</u></i>	
	<i>Leave me not thus like a clod of clay</i>	= with which.
	<i><u>Wherewith</u> my body is coverèd."</i>	
	[ <i>All exeunt.</i> ]	
16	<i>Enter <u>the King</u> in great pomp, who reads it,</i>	= ie. Alexander the Great.

18	and <u>issueth</u> , crying, " <u>Ver meum</u> ."	18: <i>issueth</i> = emits (words). <i>Ver meum</i> = Latin for "my spring" (the season): the editors are generally befuddled by this, but suggest Alexander may be mumbling to himself about the ephemerality of life: several late 16th century works include proverbial-sounding expressions of woe, bemoaning the passing of youth, which begin with the words <i>my spring</i> , such as Edmund Spencer's 1579 <i>The Shepherd's Calendar</i> , in which we find " <i>my spring is spent</i> " and " <i>my spring be gone</i> " (Spencer's work was a common linguistic source for Elizabethan dramatists, who readily adopted numerous examples of his turns of phrase). Alexander, we may note, would have spoken Macedonian and Greek, not Latin.
		<b>Oberon's Dumb-Show:</b> Greene has adapted the description of Alexander the Great's visit to the tomb of Cyrus from Sir Thomas North's 1579 translation of <i>Plutarch's Lives</i> . Here is North's translation of the inscription of the tomb, followed by Alexander's reaction (spelling modernized; from the chapter entitled <i>The Life of Alexander the Great</i> ):  "O man, what so thou art, and whencesoever thou comest, for I know thou shalt come: I am Cyrus that conquered the empire of Persia, I pray thee envy me not for this little earth that covereth my body." These words pierced Alexander's heart, when he considered the uncertainty of worldly things.
20	<b>Bohan.</b> What meaneth this?	
22	<b>Ober.</b> Cyrus of Persia,	
	Mighty in life, within a marble grave	
24	Was laid to rot; whom Alexander once	
	Beheld entombed, and weeping did confess,	
26	Nothing in life could 'scape from wretchedness:	
	Why, then, boast men?	27: ie. why do men extol themselves, when they must all end up dead and buried?
28		= care.
30	<b>Bohan.</b> What <u>reck</u> I, then, of life,	= Dyce emends <i>tomb</i> to <i>home</i> , which would create a neater parallel with <i>wife</i> .
	Who makes the grave my <u>tomb</u> , the earth my wife?	
32	But mark me more.	
	[ <i>Exeunt.</i> ]	
	<b>ACT I, SCENE III.</b>	
	<i>Scotland, Sir Bartram's Castle.</i>	
	<i>Enter Sir Bartram, with Eustace, and others, <u>booted</u>.</i>	<b>Entering Characters:</b> <i>Sir Bartram</i> is a Scottish knight, and Eustace (a man, full name Richard Eustace) an English lord. Eustace lives in northern England, near the Scottish Borders, and has essentially just arrived to visit his old friend Bartram. The two enter the stage in their riding outfits, which include appropriate footwear (hence they are <i>booted</i> ).



1	<b>Bart.</b> But tell me, <u>lovely</u> Eustace, <u>as thou lov'st me</u> ,	1: <b>lovely</b> = kind, deserving affection or admiration. <sup>1</sup> <b>as thou lov'st me</b> = a formulaic expression simply recognizing the affection between the friends.
2	Among the many <u>pleasures we have passed</u> ,	= "good times we have shared over the years".
4	Which is the <u>rifest</u> in thy memory, To <u>draw thee over to</u> thine ancient friend?	= most prevalent. <sup>1</sup> = "lead you to visit".
6	<b>Eust.</b> What makes Sir Bartram thus inquisitive? Tell me, good knight, am I welcome or no?	
8	<b>Bart.</b> By sweet <u>Saint Andrew</u> and <u>may sale</u> I swear,	9: <b>Saint Andrew</b> = patron saint of Scotland. <b>may sale</b> = Scottish pronunciation for "my soul".
10	As welcome is my honest Dick to me As morning's sun, or as the <u>watery moon</u>	= the epithet <b>watery</b> refers to the moon's ability to affect the tides.
12	In <u>merkest</u> night, when we <u>the borders track</u> .	= ie. murkiest. = travel in the Borders, the wild and less-populated regions forming the border between England and Scotland.
14	I tell thee, Dick, <u>thy sight</u> hath cleared my thoughts Of many <u>baneful</u> troubles that there <u>wooned</u> :	= seeing thee. = pernicious, destructive. <sup>1</sup> = dwelt; <sup>4</sup> the verb <b>to won</b> , or <b>wone</b> , is an archaic word used in Scotland and northern England. <sup>1</sup>
	<u>Welcome</u> to Sir Bartram as his life!	= ie. "you are as welcome"; Dyce suggests emending the line's opening to <b>As welcome</b> to fill out the line's meter.
16	Tell me, <u>bonny</u> Dick: <u>hast</u> got a wife?	16: <b>bonny</b> = common Scottish epithet, meaning "excellent" or "good". <b>hast</b> = ie. "have you".
18	<b>Eust.</b> A wife! <u>God shield</u> , Sir Bartram, that were ill, To leave my wife and wander thus astray:	18: <b>God shield</b> = God forbid. <sup>1</sup> 18-19: <b>that were ill...astray</b> = it would be bad form for him to go travelling to Scotland, and leave his wife home alone, ie. no, Eustace is not married!
20	But time and good advice, <u>ere many years</u> ,	= before many more years pass.
22	May chance to make my fancy <u>bend</u> that way.	= point or be directed.
24	What news in Scotland? <u>therefore</u> came I <u>hither</u> , To see your country and to chat together.	= for that reason. <sup>2</sup> = to here.
	<b>Bart.</b> Why, man, our country's <u>blithe</u> , our king is well,	= merry. <sup>1,2</sup>
26	Our queen <u>so-so</u> , the nobles well, and worse And <u>weel</u> are they that were about the king,	26: <b>so-so</b> = this appears to be the earliest printed use of <b>so-so</b> to refer to a person's health. <sup>1</sup>
28	But better are the <u>country gentlemen</u> :	26-28: <b>the nobles...the king</b> = no two editors agree on the meaning, punctuation and wording of these lines. We reproduce the quarto's wording and punctuation, and assume the general meaning to be, "the nobles are well, especially those that were (but are no longer) attending James, and they are especially well if they can reside far away from the court on their country estates ( <b>country gentlemen</b> ); those who remain in court are worse." Several of the editors change the punctuation in line 26 to, " <b>the nobles well and worse</b> ". Dyce emends line's 27 <b>were</b> to <b>are</b> , suggesting the line is referring to Ateukin and his minions who presently surround the king, and are in his favour. <b>weel</b> = well.

30 And I may tell thee, Eustace, in our lives  
31 We old men never saw so wondrous change.

32 But leave this trattle, and tell me what news  
33 In lovely England with our honest friends?

34 **Eust.** The king, the court, and all our noble friends  
35 Are well; and God in mercy keep them so!  
36 The northren lords and ladies hereabouts,

37 That know I came to see your queen and court,  
38 Commend them to my honest friend Sir Bartram,  
39 And many others that I have not seen.  
40 Among the rest, the Countess Elinor,  
41 From Carlisle, where we merry oft have been,

42 Greets well my lord, and hath directed me,  
43 By message, this fair lady's face to see.

44 [Shows a portrait.]

45  
46  
47  
48 **Bart.** I tell thee, Eustace, lest mine old eyes daze,  
49 This is our Scottish moon and evening's pride;  
50 This is the blemish of your English bride.

51 Who sails by her are sure of wind at will;

52 Her face is dangerous, her sight is ill;

53 And yet, in sooth, sweet Dick, it may be said,  
54 The king hath folly, there's virtue in the maid.

55 **Eust.** But knows my friend this portrait? be advised.

56 **Bart.** Is it not Ida, the Countess of Arran's daughter's?

57 **Eust.** So was I told by Elinor of Carlisle:  
58 But tell me, lovely Bartram: is the maid  
59 Evil-inclined, misled, or concubine  
60 Unto the king or any other lord?

61 **Bart.** Should I be brief and true, then thus, my Dick:  
62 All England's grounds yields not a blither lass,

30: Bartram is referring to Scottish elders, and not to the  
younger Eustace.  
= "let us cease this idle talk".

= ie. the English king.

36: the nobility of England's northern counties, who live  
near the Scottish border.

**northren** = ie. northern, the 16th century's preferred  
form of the word.

= ie. "send their greetings".

= English city in the modern county of Cumbria in northern  
England, located just a few miles south of the Scottish  
border.

= "assigned to me the job".

**Lines 47-53 (below):** note how Sir Bartram has a difficult  
time describing the lady in the portrait consistently in either  
beneficent or malevolent terms.

= ie. unless. = ie. have become dazzled or bewildered.<sup>1</sup>

49: the lady in the portrait has cast a stain or blot on Queen  
Dorothea's situation, ie. is making life difficult for her.

50: a sailing metaphor: those who follow, or move in the  
orbit of, the pictured woman are certain to have good luck.

**sails by her** = a metaphorical application of the concept  
of reckoning the direction one should sail by following the  
stars.<sup>5</sup>

**wind at will** = favourable winds, a common expression.<sup>1</sup>

51: her face is so beautiful as to be dangerously alluring,<sup>6</sup>  
and adverse results come from seeing her (**her sight**).

= truth.

53: though James is foolish, the lady is virtuous, ie. not  
blameworthy.

= Sanders suggests, "think about it."

= malevolent.

= "if I were to be". = honest. = ie. "here is the situation".

65: England could not produce a more cheerful lady.

66	Nor Europe can <u>surpass</u> her for her gifts	= the quarto prints the nonsensical and unmetrical <b>art</b> here; the emendation to <b>surpass</b> is Dyce's.
	Of virtue, honour, beauty, and the rest:	
68	But our <u>fond</u> king, not knowing sin in lust,	= foolish.
	Makes love by endless means and precious gifts;	
70	And men that see it dare not say't, my friend,	70: no one has the courage to speak up against the king.
	But we may wish that it were otherwise.	
72	But I <u>rid</u> thee to <u>view the picture still</u> ,	72: <b>rid</b> = advise. <b>view the picture still</b> = "keep looking at the picture", ie. "do not see her in person"; <b>still</b> = ever, always.
	For by the person's sight there hangs some ill.	73: (as in line 51 above) adverse fortune attends anyone who sees Ida in person.
74		
	<b>Eust.</b> O, good Sir Bartram, you suspect I love	= ie. "I have fallen in love with".
76	(Then were I mad) he[r] whom I never saw.	= "in which case I would be insane".
	But, howsoe'er, I fear not enticings:	= "I am not afraid of her charms", ie. "of becoming attracted to her." <b>fear</b> = a possible disyllable here: <i>FE-er</i> ; or perhaps <b>enticings</b> is stressed on its initial syllable.
78	Desire will <u>give no place</u> unto a king:	78: to <b>give no place to</b> means "to refuse to give thought to", or "to ignore" or "reject": the literal meaning of the line thus does not really make sense. Eustace may be making the point that he would not let his own feelings get involved since it would be perilous to interfere with the king's pursuit of Ida. Sanders glosses the line to mean that "desire will not be denied even for a king" (p. 38), and Melnikoff, "desire will not be thwarted even by a king" (p. 526).
	I'll see her whom the world admires so much,	
80	That I may say with them, "There lives <u>none such</u> ."	= ie. "none like her."
82	<b>Bart.</b> Be Gad, and <u>sall</u> both see and talk with her;	= by God. = ie. "and (you) shall". <sup>4</sup>
	And, when <u>th' hast done</u> , whate'er her beauty be,	= "thou hast done", ie. "you have completed your assignment".
84	I'll <u>warrant</u> thee her virtues may compare	84-85: "I guarantee ( <b>warrant</b> ) you will find her good qualities are comparable to those of the finest woman ( <b>she</b> ) who attends the Queen of England.
	With the proudest <u>she</u> that waits upon your queen.	
86		
	<i>Enter Servant.</i>	<b>Entering Character:</b> the quarto does not include the entrance of the <b>Servant</b> , instead assigning line 89 to Bartram; all the editors adopt Dyce's adding of the Servant, and giving him line 89.
88		
	<b>Serv.</b> <u>My lady</u> entreats your worship in to supper.	= ie. Sir Bartram's wife.
90	<b>Bart.</b> <u>Guid</u> , bonny Dick, my wife will tell thee more:	= good.
92	Was never no man in her book before;	92: metaphorically, Ida has never yet been attracted or committed to any man. Note the line's use of a double negative, a common feature of 16th century writing.
	Be Gad, she's blithe, fair, <u>lewely</u> , bonny, <u>&amp;c.</u>	93: <b>lewely</b> = lovely (presumably), a supposed Scotticism. <sup>4</sup> <b>&amp;c.</b> = ie. etcetera; " <b>&amp;c.</b> " appears frequently in our old dramas, and is thought to indicate the text's instruction for
94		

		the actor to improvise a few words at a given point; here, the actors may chat as they exit the stage. <sup>5</sup>
	[Exeunt.]	
	<u>CHORUS III.</u>	
	<i>Enter Bohan and Oberon; to them a <u>round</u> of Fairies, or some pretty dance.</i>	= dance performed in a ring. <sup>1</sup>
1	<b>Bohan.</b> Be <u>Gad</u> , <u>gramercies</u> , little king, for this;	= by God. = thank you, from the French, <i>grand mercy</i> .
2	This sport is better in my exile life	2-3: the entertainment provided by Oberon for Bohan here
4	Than ever the deceitful <u>werld</u> could yield.	in his life of (self-imposed) exile is superior to anything he ever witnessed while living in the "real", and wicked, world.
		<i><b>werld</b></i> = a Scotticism, in which the vowel <i>e</i> should be sounded as in <i>bet</i> .
6	<b>Ober.</b> I tell thee, Bohan, Oberon is king	
	Of quiet, pleasure, profit, and content,	
8	Of wealth, of honour, and of all the world;	8: Oberon emphasizes his own freedom of action, in contrast to all other people, who are " <i>tied</i> " to <i>one</i> location or set of circumstances; <sup>5</sup> Dyce interestingly emends <i>one</i> to <i>me</i> , so that Oberon's point becomes to emphasize that he is the one in full of control of everyone and everything else.
	Tied to no place, – yet all are <u>tied</u> to <u>one</u> .	
10	Live thou <u>in</u> this life, exiled from world and men,	= omitted by Dyce for the sake of the meter.
	And I will shew thee wonders <u>ere</u> we part.	= before.
12	<b>Bohan.</b> Then mark my <u>story</u> , and the strange <u>doubts</u>	12: <i>story</i> = the quarto prints <i>stay</i> here, emended to the unmetrical <i>story</i> by Dyce; perhaps <i>tale</i> or <i>jig</i> would do better here.
		<i><b>doubts</b></i> = apprehensions or dangers; <sup>1</sup> Thorndyke would emend <i>doubts</i> to <i>debates</i> , meaning "strifes".
14	That follow flatterers, lust, and <u>lawless will</u> ,	= actions, or desire to take actions, contrary to (God's or human) law.
	And then say I have reason to forsake	
16	The world and all that are within the same.	= "let us go find cover in our shelter", ie. the balcony from which the pair are viewing the play.
	<u>Go shroud us in our harbour</u> , where we'll see	= Thorndyke proposes emending <i>pride</i> to <i>prize</i> .
18	The <u>pride</u> of folly, as it ought to be.	
	[Exeunt.]	
	END OF ACT I.	

## ACT II.

### SCENE I.

*Porch to the Castle of the Countess of Arran.*

*The Countess of Arran and Ida enter  
in their porch, sitting at work.  
A Servant attending.*

*A Song.*

1 *C. of Arran.* Fair Ida, might you choose the greatest good,  
2 Midst all the world in blessings that abound,  
Wherein, my daughter, should your liking be?

4 *Ida.* Not in delights, or pomp, or majesty.  
6

8 *C. of Arran.* And why?

10 *Ida.* Since these are means to draw the mind  
From perfect good, and make true judgment blind.

12 *C. of Arran.* Might you have wealth and fortune's  
richest store?

14 *Ida.* Yet would I, might I choose, be honest-poor;  
For she that sits at Fortune's feet a-low  
16 Is sure she shall not taste a further woe;

18 But those that prank on top of Fortune's ball  
Still fear a change, and, fearing, catch a fall.

20 *C. of Arran.* Tut, foolish maid, each one contemneth need.

22 *Ida.* Good reason why, they know not good indeed.

**Entering Characters:** the quarto's stage directions instruct the *Countess* and *Ida* to **enter** the stage, but Dyce neatly emends **enter** to **discovered**, meaning that the curtain is drawn to reveal the ladies already **sitting at work** on their porch.

**at work** = the ladies are busy with their embroidery.

= one or both of the actresses are instructed to sing any song of the director's choosing. It was typical for a printed play not to specify a tune to be sung.

1-3: "if you could select the most wonderful thing out of a world filled with exquisiteness, what would it please you to choose?"

**Wherein** = ie. in what thing.<sup>1</sup>

5: **Not in** = a grammatically correct response to the countess' query, **Wherein?**

**delights** = objects or activities that give one pleasure.

9-10: "because these are things that deflect us from concentrating on virtue, thus clouding our thinking."

12: **Might you have** = ie. "would you choose".

**store** = abundance; Sanders prefers "treasures", but according to the OED, this definition of **store** was long obsolete by the late 16th century.

= ie. "I would rather".

15-16: ie. when one's circumstances have hit rock-bottom, then things can never get any worse, ie. there is nowhere to go but up.

17-18: on the other hand, those at the pinnacle of success can only fear losing what they have, and, fearing, have their fears come true.

**prank** = prance about.<sup>1</sup>

**Fortune's ball** = in one of the era's most common metaphors, personified **Fortune** was imagined to spin a wheel (or, less frequently, as here, a **ball**), which raised the luck and circumstances of some individuals even as it lowered those of others.

**Still** = ever, continuously.

= "everyone scorns (ie. nobody wants) poverty."

22: ie. "there is good reason for this: no one recognizes what true good is." Ida equates indigence with virtue.

24	<b>C. of Arran.</b> Many, <u>marry</u> , then, on whom distress doth <u>lour</u> .	24: "there are many people on whom adversity does frown ( <u>lour</u> )." <u>marry</u> = an oath.
26	<b>Ida.</b> Yes, they that virtue <u>deem</u> an honest <u>dower</u> .	26: "indeed, (you refer to) those who judge ( <u>deem</u> ) virtue to be an honourable dowry or endowment ( <u>dower</u> )." <sup>1</sup>
	Madam, by right this world I may compare	<b>Lines 27-40 (below):</b> Ida explains her point with a lengthy analogy comparing God's works to the images she is presently sewing into her embroidery.
28	Unto my work, wherein with <u>heedful</u> care	27-28: <u>by right...work</u> = "I may rightfully compare the world to my embroidery".
30	The <u>heavenly workman</u> plants <u>with curious hand</u> , As I with needle <u>draw</u> , each thing on land	28-31: <u>wherein...list</u> = God (the <u>heavenly workman</u> , a common expression), with mindful ( <u>heedful</u> ) <sup>1</sup> care, painstakingly and expertly ( <u>with curious hand</u> ) creates on earth anything he wants ( <u>Even as he list</u> ), just as I depict ( <u>draw</u> ) anything I choose to sew into my embroidery."
	<u>Even as He list</u> : some men, <u>like to</u> the rose,	31-34: <u>some men...proceeds</u> = in this extended simile, Ida compares men to plants. <u>like to</u> = ie. like.
32	Are <u>fashioned fresh</u> ; some in their stalks do close,	= born untainted (by sin).
34	And, born, do <u>sudden</u> die; some are but weeds, And yet from them a secret good proceeds:	33: <u>sudden</u> = suddenly. 33-34: <u>some are...proceeds</u> = even the person of meanest birth or malevolent temperament ( <u>weeds</u> , metaphorically) may possess hidden goodness.
36	I with my needle, if I please, may <u>blot</u> The fairest rose within my <u>cambric plot</u> ; God with a <u>beck</u> can change each <u>worldly</u> thing,	= efface, undo. = linen. <sup>1</sup> = sketch or arrangement. <sup>1</sup> = (mere) gesture. = physical, existing on earth (in contrast to spiritual matters).
38	The poor to <u>rich</u> , the beggar to the king.	= the quarto prints <u>earth</u> here, which makes no sense; <u>rich</u> is Dyce's emendation, but Collins proposes <u>worth</u> , and Sanders <u>wealth</u> .
40	What, then, hath man wherein he well may boast, Since by a <u>beck</u> he lives, a <u>lour</u> is lost?	39-40: what right does any man have to be arrogant or proud, when God can grant or take away life with a nod ( <u>beck</u> ) or frown ( <u>lour</u> )?
42	<b>C. of Arran.</b> <u>Peace</u> , Ida, here are strangers <u>near at hand</u> .	= hush. = ie. nearby.
44	<i>Enter Eustace with letters.</i>	
46	<b>Eust.</b> Madam, <u>God speed</u> !	= common greeting.
48	<b>C. of Arran.</b> I thank you, gentle squire.	
50	<b>Eust.</b> The <u>country-Countess</u> of <u>Northumberland</u>	50: if Eustace is referring here to Lady Elinor (see line 61 below and Act I.iii.40-41 above), then Greene has placed her in the wrong county: Elinor is from Carlisle, the seat of Cumberland (modern Cumbria) County, and not <u>Northumberland</u> , which borders Cumberland (Cumbria) to its north-east. <u>country-Countess</u> = a noblewoman living as landed gentry, as opposed to one residing in the city.
	Doth greet you well; and hath requested me	

52	To bring these letters to your ladyship.	
54	[ <i>Eustace hands over the letters.</i> ]	54: Sander's emended stage direction.
56	<b>C. of Arran.</b> I thank her honour, and yourself, my friend.	
58	[ <i>She peruses them.</i> ]	
60	I see <u>she means you good, brave</u> gentleman. –	= perhaps, "the countess speaks well of you". = fine.
62	Daughter, the Lady Elinor salutes Yourself as well as me: then for her sake "Twere good you <u>entertained</u> that courtier well.	63: the countess basically asks Ida to leave modesty behind and enter conversation with their guest. <b>entertained</b> = welcome.
64		
66	<b>Ida.</b> As much <u>salute</u> as may <u>become</u> my sex, And he in virtue can <u>vouchsafe</u> to think, I yield him for the courteous countess' sake. –	65-67: Ida's greeting ( <b>salute</b> ) to Eustace must be modest enough (1) to be appropriate for ( <b>become</b> ) her gender, and (2) to prevent Eustace from thinking that the attention Ida bestows on him is done for any reason other than to fulfill the wishes of Lady Elinor. <b>vouchsafe</b> = permit.
68	Good sir, sit down: my mother here and I	
70	Count time misspent an endless <u>vanity</u> .	= frivolity; Ida's excessive focus on and referencing of her virtuous behaviour risks becoming tedious – though not to Eustace!
72	<b>Eust.</b> [ <i>Aside</i> ] Beyond <u>report</u> , the wit, the <u>fair</u> , the shape! –	72: Ida is even more amazing than her reputation ( <b>report</b> ) made her out to be! <b>fair</b> = beauty.
74	What work you here, fair mistress? may I see it?	73: Eustace asks to see Ida's needlework.
76	<b>Ida.</b> Good sir, look on: how like you this <u>compáct</u> ?	<b>Line 75ff (below):</b> Eustace is clearly attracted to Ida; what follows is a typical Elizabethan wooing scene. <sup>26</sup> The playful and intimate nature of this charming conversation is signaled by the couple's extensive employment of rhyming couplets.
78	<b>Eust.</b> Methinks in this I see true love in act: The <u>woodbines</u> with their leaves do sweetly spread, The roses blushing <u>prank them</u> in their red;	= composition, <sup>5</sup> referring to the scene depicted in Ida's embroidery. = vines, ivy. <sup>1</sup> = "prance about" or "are dressed brightly". <sup>1</sup>
80	No flower but boasts the beauties of the spring; This bird hath life indeed, <u>if it</u> could sing.	80: ie. the beauty of spring is reflected proudly by every flower in the needlework. = ie. as if it. <sup>6</sup>
82	<u>What means</u> , fair mistress, had you in this work?	82: Eustace wonders how Ida was able to create such an impressive work, but his phrasing ( <b>What means</b> , ie. by what means) is ambiguous.
84	<b>Ida.</b> My needle, sir.	84: Ida's answer is grammatically proper, responding to Eustace's ambiguous " <b>What means</b> ", even if it is not the answer Eustace was looking for.
86	<b>Eust.</b> In needles, then, there <u>lurks</u>	= some editors emend <b>lurks</b> to <b>lurk</b> so as to rhyme with <b>work</b> , since Eustace and Ida are speaking in rhyming couplets in this passage.
	Some hidden grace, I <u>deem</u> , beyond my <u>reach</u> .	= reckon. = ie. comprehension or understanding.

88 *Ida.* Not grace in them, good sir, but those that teach.

90

92 *Eust.* Say that your needle now were Cupid's sting, –  
[*Aside*] But, ah, her eye must be no less,  
In which is heaven and heavenliness,

94 In which the food of God is shut,

Whose powers the purest minds do glut!

96

98 *Ida.* What if it were?

100 *Eust.* Then see a wondrous thing;  
I fear me you would paint in Tereus' heart  
Affection in his power and chiefest parts.

102

104 *Ida.* Good Lord, sir, no! for hearts but prickèd soft  
Are wounded sore, for so I hear it oft.

106 *Eust.* What recks the wound, where but your happy eye  
May make him live whom Jove hath judged to die?

108

110 *Ida.* Should life and death within this needle lurk,  
I'll prick no hearts, I'll prick upon my work.

112 *Enter Ateukin and Slipper.*

89: ie. the **grace** is in *Ida*'s teachers, or in what the scene teaches.<sup>6</sup>

= suppose. = ie. arrow.

= **heaven** is a disyllable (*hea'n*), **heavenliness** a trisyllable (*hea'n-li-ness*).

94: **the food of God** = the grace or spirit of God, a common phrase.

**shut** = ie. contained.

95: the power of God fills the most virtuous minds.

100-1: an odd compliment: *Ida*'s skill is such that she could portray (**paint**) genuine love even into the heart of the mythological villain **Tereus**.

The allusion is to the gruesome story of Tereus, the king of Thrace, who violently raped **Philomena**, the sister of his wife **Procne**. Tereus cut out Philomena's tongue to keep her from telling anyone what happened, and kept her locked in a shed. Philomena famously weaved her story onto a cloth, which she then was able to pass on to a friend. When Procne, who had been told by Tereus that her sister was dead, learned the truth, she, in revenge, cooked and fed **Itys**, her son by Tereus, to Tereus. As Tereus, having discovered the subterfuge, chased the girls with murderous intent, the gods transformed them into birds – Philomena a nightingale, and Procne a swallow. (Humphries, 143-151).<sup>11</sup>

**power and chiefest parts** = the literal meaning here is obscure; in the 16th century, the expression **chiefest parts**, when applied to the human body, could refer to any or all of the important organs (e.g., "*heart, liver and brain*", from 1594), or to an expanded list of physical attributes, including the eyes, ears, etc.

**parts** = as at line 86 above, the editors disagree as to whether **parts** should be emended to **part** so as to rhyme with **heart**.

103-4: **hearts...sore** = even a slightly pierced heart can be grievously hurt. *Ida* alludes to the effects of Cupid's arrow.

106-7: who cares about a wound, when just a fortunate glance from you (**your happy eye**) can revive even the dying man.

**wound** = the quarto mysteriously prints **second** here, emended by Dyce to **wound**.

**Jove** = often used by poets, as perhaps here, to mean God,

110: some wordplay: the first **prick** means both "pierce" and "ply the needle", ie. stitch, the second, "stitch" alone.

**Entering Characters:** **Slipper** attends his new master **Ateukin**.



114	<b>C. of Arran.</b> Peace, Ida, I perceive the fox <u>at hand</u> .	114: the countess may recognize Ateukin as the king's foremost henchman. <b>at hand</b> = close by. 114ff: notice how the return to blank verse breaks the spell of intimacy suffusing the conversation between Eustace and Ida.
116	<b>Eust.</b> The fox! why, fetch your hounds, and chase him hence.	116: Eustace is being silly, but the countess takes his remark seriously.
118	<b>C. of Arran.</b> O, sir, these great men bark at small offence.	118: men of high rank are prickly when it comes to protecting their honour; an admonition not to do or say anything that could be construed even slightly as an insult.
	Come, will 't please you to enter, gentle sir?	119: the countess invites Eustace to enter her home.
120		
122	[ <i>They offer to go out.</i> ]	= ie. begin. = off-stage.
124	<b>Ateuk.</b> Stay, courteous ladies; favour me so much As to <u>discourse</u> a word or two <u>apart</u> .	= speak. = ie. alone.
126	<b>C. of Arran.</b> Good sir, my daughter learns this rule <u>of</u> me, To shun <u>resort</u> and strangers' company;	= from. = crowds, gatherings. <sup>1</sup>
128	For some are <u>shifting mates</u> that carry letters; Some, such as you, too good because our betters.	= deceitful fellows; <b>mates</b> is a contemptuous term. 129: a backhanded compliment: "some men should be avoided because they are our superiors."
130		
132	<b>Slip.</b> Now, <u>I pray you</u> , sir, <u>what akin</u> are you to a <u>pickerel</u> ?	= "please tell me". = "how are you similar to". = young pike, a fish. <sup>1</sup>
134	<b>Ateuk.</b> Why, knave?	
136	<b>Slip.</b> <u>By my troth</u> , sir, because I never knew a proper situation fellow of your <u>pitch</u> fitter to swallow a	136-8: "truly ( <b>By my troth</b> ), because I never knew a man of your stature ( <b>pitch</b> ) who was more apt to take the bait;" Slipper has recognized the insult in the countess' last comment, but suggests Ateukin is likely to have missed it. <b>a proper situation fellow</b> = another expression whose interpretation varies widely with the editors: Melnikoff's "a man in a good situation" (p. 29) is the most satisfactory. <b>swallow a gudgeon</b> = metaphorically, to be credulous or gullible; a <b>gudgeon</b> is a small fish used for bait. <sup>2</sup>
138	<u>gudgeon</u> .	
140	<b>Ateuk.</b> What meanest thou by this?	
142	<b>Slip.</b> "Shifting fellow," sir, – <u>these be thy words</u> ;	142ff: notice that each answer Slipper gives serves only to further increase Ateukin's confusion. <b>these be thy words</b> = ie. "with these words, she is describing you."
	"shifting fellow": this gentlewoman, I fear me, knew your bringing up.	
144		
146	<b>Ateuk.</b> How so?	143-4: <b>knew...bringing up</b> = "knows how you were raised."
148	<b>Slip.</b> Why, sir, your father was a miller, that could <u>shift for a peck of grist in a bushel</u> , and you[re] a	= "manage to steal a quarter of the corn-flour ( <b>grist</b> ) that he would ostensibly be grinding for his customers"; a <b>peck</b> is a measure of dry weight, equal to one-quarter of a <b>bushel</b> , which in turn is equivalent to eight gallons.

150	<u>fair-spoken</u> gentleman, that can <u>get</u> more land by a lie than an honest man <u>by his ready money</u> .	= well-spoken. = obtain. = with cash.
152	<i>Ateuk.</i> <u>Cative</u> , what sayest thou?	= wretch; alternate form of <i>caitiff</i> , the more common spelling.
154	<i>Slip.</i> I say, sir, that if she call you "shifting knave",	
156	you shall not <u>put her to the proof</u> .	156: "make a trial of her", ie. examine the countess as to the truth of the matter.
158	<i>Ateuk.</i> And why?	
160	<i>Slip.</i> Because, sir, living by your wit as you do, <u>shifting is your letters-patents: it were a hard matter</u>	161: <i>shifting...patents</i> = ie. "fraud is your stock-in-trade;" <i>letters patent</i> were public documents conferring property, title or some other privilege. <sup>1</sup> <i>it were a hard matter</i> = it would be difficult.
162	for me to get my dinner that day <u>wherein my master</u> had not <u>sold</u> a dozen <u>of devices</u> , a <u>case of cogs</u> , and a	= in which. = ie. Ateukin. 163: <i>sold</i> = humorous metaphor for "implemented" or "put in practice". <i>of devices</i> = ie. schemes. <i>case of cogs</i> = set of deceptions; <i>cogs</i> more specifically refers to a throwing of trick dice. <sup>1</sup>
164	<u>suit of shifts</u> , in the morning. I speak this in your commendation, sir, and, I pray you, so take it.	164: <i>suit of shifts</i> = set or number of subterfuges. <sup>1</sup> 164-5: <i>in your commendation</i> = ie. with approval. <sup>1</sup>
166	<i>Ateuk.</i> If I live, knave, I will be revenged. What gentleman would <u>entertain</u> a rascal thus to derogate from his honour?	168: <i>entertain</i> = hire. 168-9: <i>derogate from</i> = detract from or disparage. <sup>1</sup>
170	[Beats him.]	
172	<i>Ida.</i> My lord, why are you thus <u>impatient</u> ?	= irate. <sup>2</sup>
174	<i>Ateuk.</i> Not angry, Ida; but I teach this knave How to behave himself among his betters. – Behold, fair Countess, <u>to assure your stay</u> , I here present the <u>signet</u> of the king,	177-8: Ateukin shows Ida a seal or ring (a <i>signet</i> , given to him by James) which, he is certain, will guarantee she will talk to him ( <i>to assure your stay</i> ; this passive-aggressive approach suggests Ateukin is baring his teeth a bit beneath his seemingly pleasant demeanor). <i>signet</i> = a small seal, often attached to a ring, which acts as evidence of the authority granted by the king for Ateukin to speak and act on his behalf.
180	Who now <u>by</u> me, fair Ida, doth salute you: And since in secret I have certain things In his behalf, good madam, to <u>impart</u> , I crave your daughter to discourse <u>apart</u> .	= via, through. = say. = alone.
182	<i>C. of Arran.</i> She shall in humble duty be <u>addressed</u> To do his highness' will in what she may.	= prepared. <sup>1</sup>
184	<i>Ida.</i> Now, gentle sir, what <u>would</u> his grace with me?	= wants.
186	<i>Ateuk.</i> <u>Fair, comely nymph</u> , the beauty of your face,	= "beautiful, graceful maiden".
188		

190	Sufficient to bewitch the heavenly powers, Hath wrought so much in him, that now of late	191: "has gotten James so worked up, that recently".
192	He finds himself made captive unto love; And though his power and majesty requires	193-4: "as a king, James really should order you to appear before him without delay ( <i>straight</i> ), rather than make a modest request".
194	A <u>straight</u> command before an humble suit,	
	Yet he his mightiness doth so abase As to entreat your favour, <u>honest</u> maid.	195-6: the sense is that James is humbling himself by <i>asking</i> Ida to come to him instead of commanding her to do so. <i>honest</i> = chaste. <sup>1</sup>
198	<b>Ida.</b> Is he not married, sir, unto our queen?	
200	<b>Ateuk.</b> He is.	
202	<b>Ida.</b> And are not they by God accursed, That sever them whom he hath knit in one?	202-3: does not God curse those who break up the mar- riages of others?
204	<b>Ateuk.</b> They be: <u>what then?</u> we seek not to <u>displace</u>	= so what? = remove.
206	The <u>princess</u> from her <u>seat</u> ; but, since by love	= queen. = throne.
208	The king is made your own, he is resolved In private to accept your dalliance,	208: ie. "carry on with you in private".
	In spite of war, watch, or worldly eye.	209: the sense is, "no matter what else is going on around us or whoever can see us"; <i>watch</i> and <i>worldly eye</i> both refer to the vigilant observation of the king's behaviour by others. Note the nice alliteration of this line; <i>war</i> is likely a disyllable (WA-er), but Melnikoff would repair the seemingly faulty meter by emending <i>watch</i> to <i>or watch</i> .
210	<b>Ida.</b> O, how he talks, as if he should not die!	211: James brazenly speaks as if he need not ever worry about divine retribution for his sinful behaviour.
212	As if that God in justice once could wink Upon that <u>fault</u> I am ashamed to think!	212-3: <i>wink Upon</i> = close his eyes to, hence "ignore". = transgression.
214	<b>Ateuk.</b> Tut, mistress, <u>man at first was born to err</u> ;	= men have always been sinners, starting with the "first man", Adam. This notion that it is the " <i>nature of man to err</i> " (from a 1590 work) was proverbial.
216	Women are all not formèd to be saints: 'Tis impious for to kill our native king,	216: not all women are created to live as virtuously as saints.
218	Whom by <u>a little favour</u> we may save.	217-8: Ateukin speaks as if James' life depends on Ida's throwing herself at him, which Ateukin describes as a trivial act ( <i>a little favour</i> ).
220	<b>Ida.</b> Better, than live unchaste, to <u>live</u> in grave.	= some editors emend <i>live</i> to <i>lie</i> ; either the way, the sense of the line is clear.
222	<b>Ateuk.</b> He shall <u>erect your state</u> , and <u>wed you well</u> .	222: <i>erect your state</i> = elevate Ida's rank or status. <i>wed you well</i> = wed her to a man of great power, position and wealth. To get married, noble men and women generally were required to obtain the permission of their sovereign, who had the power to arrange or deny marriages as he or she saw fit.
224	<b>Ida.</b> But <u>can his warrant</u> keep my soul from hell?	= "can James give me a guarantee that will"
226	<b>Ateuk.</b> He will <u>enforce</u> , if you resist his suit.	= "take you by force".
228	<b>Ida.</b> <u>What tho?</u> The world may <u>shame to him account</u> , To be a king of men and worldly <u>pelf</u> ,	= "what then?" <sup>4</sup> = "judge his behaviour to be shameful". <sup>3</sup> = riches, treasure (a contemptuous term). <sup>1,2</sup>

230	Yet hath no power to <u>rule</u> and guide himself.	= control.
232	<b>Ateuk.</b> I know you, gentle lady, and the care	232-4: not exactly clear, but Ateukin seems to be perplexed
234	Both of your honour and his grace's health	( <i>confused</i> ) <sup>1</sup> by Ida's refusal to help the king in his time
236	Makes me <u>confused</u> in this dangerous state.	of need.
236	<b>Ida.</b> So counsel him, but <u>soothe thou not his sin</u> :	= "do not encourage or indulge James' sin", or "make his
	"Tis <u>vain allurements</u> that doth make him love:	sin appear less offensive." <sup>1,2,5</sup>
238	I shame to hear, be you ashamed to <u>move</u> .	= profitless temptation. <sup>1</sup>
240	<b>C. of Arran.</b> [ <i>Aside</i> ]	= ie. urge it.
	I see my daughter grows <u>impatient</u> :	240-2: the countess, we remember, is not privy to the
242	I fear me, he <u>pretends some bad intent</u> .	conversation between Ida and Ateukin.
244	<b>Ateuk.</b> Will you <u>despise</u> the king and scorn him so?	= restless, peeved. <sup>2</sup>
246	<b>Ida.</b> In all allegiance I will serve his grace,	= is proposing something wicked.
248	But not in lust: O, how I blush to <u>name it</u> !	<i>pretends</i> = offers, put forward. <sup>1</sup>
250	<b>Ateuk.</b> [ <i>Aside</i> ]	<i>intent</i> = intention. <sup>1</sup>
250	An endless work is this: how should I frame it?	= synonym for "scorn".
252	[ <i>They discourse privately.</i> ]	= ie. say that word.
254	<b>Slip.</b> O, mistress, may I <u>turn a word upon you</u> ?	250: Ateukin is stymied: what other approach can he take?
256	<b>C. of Arran.</b> Friend, <u>what wilt thou</u> ?	= ie. "have a word with you?"
258	<b>Slip.</b> O, what a <u>happy</u> gentlewoman be you truly! The	= "what do you want?"
260	world reports this of you, mistress, that a man can no	258-263: Slipper's flattery does not at all disguise his true
262	sooner come to your house but the butler comes with a	intent in speaking to the countess: he wants a drink!
264	<u>black-jack</u> and says, "Welcome, friend, here's a cup of	<i>happy</i> = fortunate.
266	the best for you": <u>verily</u> , mistress, you are said to have	= a leather cup or pitcher, coated with tar, used to hold ale. <sup>1</sup>
268	the best ale in all Scotland.	= truly.
270	<b>C. of Arran.</b> [ <i>To Servant</i> ]	= acceptable form of address for a servant.
272	<u>Sirrah</u> , go fetch him drink.	
274	[ <i>Servant brings drink.</i> ]	
276	How likest thou this?	
278	<b>Slip.</b> Like it, mistress! why, this is quincy quarie,	272-4: <i>this is...tasted</i> = Slipper's praise is utter nonsense. <sup>3</sup>
280	pepper de watchet, single goby, of all that ever I	274-5: Slipper, engaging in some sophistry, will demonstrate
282	tasted! I'll prove in this ale and <u>toast</u> the <u>compass</u> of	that the entire world can be found in a cup of ale.
284		<i>toast</i> = a piece of <i>toast</i> was normally added to an
286		alcoholic drink to act as a sop.
288		<i>compass</i> = bounds, circumference. <sup>1</sup>
290	the whole world. First, this is the earth, – it <u>ties</u> in the	275-7: <i>this is...upon</i> = in Slipper's conception, the toast is
292	middle, a fair brown toast, a goodly country for hungry	the earth, and the ale the sea – hence, the whole world.

	teeth to dwell upon; next, this is the sea, a fair pool for	<i>ties</i> = binds; <sup>1</sup> but some editors emend <i>ties</i> to <i>lies</i> .
278	a dry tongue to fish in: now come I, and, seeing the	278-281: <i>seeing...belly</i> = observing that the world is un-
280	<u>world is naught</u> , I divide it thus; and, because the sea	formed (the <i>world is naught</i> ), Slipper plays the God of
282	cannot stand without the earth, as Aristotle saith, I put	Genesis, dividing the world into its component parts, before
	them both into their first chaos, which is my belly: and	swallowing it all and sending it back into the chaos that
	so, mistress, you may see your ale is become a	reined before God began His seven-days' work.
	miracle.	<i>naught</i> = nothing, of no value. <sup>1</sup>
284		279-280: <i>because the sea...saith</i> = Sanders informs us
	<i>Eust.</i> <u>A merry mate</u> , madam, I promise you.	that Aristotle asserted that the sea cannot remain suspended
286		in space, that it must "rest upon something" (p. 48).
	<i>C. of Arran.</i> Why sigh you, sirrah?	= "he is a droll fellow".
288		
290	<i>Slip.</i> Truly, madam, to think upon the world, which,	= "provided such authoritative information about it".
	since I <u>denounced it</u> , keeps such a rumbling in my	
	stomach, that, unless your cook give it a <u>counterbuff</u>	291-4: <i>unless...behind</i> = Slipper hints, rather indelicately,
292	with some of your roasted capons or beef, I fear me	of his inability to guarantee that he can control either end
	I shall become a <u>loose body</u> , so <u>dainty</u> , I think, I shall	of digestive tract, if he does not get something to eat.
294	neither hold fast before nor behind	<i>counterbuff</i> = literally, a counter-blow, or blow given in
		return; Slipper needs some food to settle his stomach and
		balance out the booze he has just downed.
		<i>a loose body</i> = possible allusion to a relaxation of the
		bowels. <sup>1</sup>
296	<i>C. of Arran.</i> [To Servant]	<i>dainty</i> = delicate in health. <sup>1,5</sup>
	Go take him in, and feast this merry <u>swain</u> . –	= country-lad.
298	[To Slipper] <u>Sirrah</u> , my cook is your physiciān;	= acceptable form of address to one's inferior.
	He hath a <u>purge for to digest the world</u> .	299: with <i>digest the world</i> , the countess delightfully alludes
300		back to Slipper's analogy of lines 272-283.
		<i>purge</i> = purgative, ie. a laxative, but Melnikoff take's the
		word's meaning to be "treatment".
		<i>for to</i> = to, with which to.
		<i>digest</i> = ie. digest, the period's more common form.
	[Exeunt Slipper and Servant.]	
302		
304	<i>Ateuk.</i> Will you not, Ida, grant his highness this?	= ie. as James' subject, Ida will fulfill any legal, proper and
	<i>Ida.</i> As I have said, <u>in duty I am his</u> :	ethical request made by her sovereign.
306	For other lawless lusts that <u>ill beseem</u> him,	= are unseemly in.
308	I cannot like, and good I will not <u>deem</u> him.	= judge or account.
	<i>C. of Arran.</i> Ida, come in: –	
310	[To Eustace] and, sir, if so you please,	311: "accept the entertainment (or perhaps meal <sup>5</sup> ) of a
	Come, take a <u>homely</u> widow's <u>entertain</u> .	simple or modest ( <i>homely</i> ) widow;" note the rare use of
312		<i>entertain</i> as a noun.
	<i>Ida.</i> If he <u>have no great haste</u> , he may come <u>nigh</u> ;	= is in no hurry (to leave). = near, ie. in.
314	If haste, though he be gone, I will not cry.	314: Sanders suggests that Ida, who is actually attracted to

316	[ <i>Exeunt Countess of Arran, Ida, and Eustace.</i> ]	Eustace, is overdoing her feigned indifference as to whether the gentleman joins them or not.
318	<b>Ateuk.</b> I see <u>this labour lost</u> , my hope in vain;	= ie. "all this work was to no purpose", a common expression.
320	Yet will I try another <u>drift</u> again.	= plan or scheme.
	[ <i>Exit.</i> ]	
	<b>ACT II, SCENE II.</b>	
	<i>The Court at Edinburgh.</i>	
	<i>Enter, one by one, the Bishop of St Andrews, Douglas, Morton, and others, <u>one way</u>; Queen Dorothea with Nano, another way.</i>	<b>Entering Characters:</b> various noble personages enter the stage from one end ( <i>one way</i> ), while <i>Queen Dorothea</i> and <i>Nano</i> enter from the other direction. The incoming peers individually lament the condition of the Scottish crown.
		Ateukin has followed through on his promise (made at Act I.ii.197) to "gift" Nano (Slipper's dwarfish brother) to Dorothea.
		<i>St. Andrews</i> is an ancient town situated about 40 miles north-east of Edinburgh. <sup>13</sup>
1	<b>Bishop.</b> [ <i>Aside</i> ]	1ff: none of the noblemen know that the others feel the same way as they do, so their laments are spoken as asides.
2	O <u>wrack</u> of <u>commonweal</u> ! O wretched state!	= ruin. = the state or body politic. <sup>1</sup>
4	<b>Doug.</b> [ <i>Aside</i> ]	
6	O <u>hapless flock</u> , <u>whereas the guide is blind</u> !	5: <i>hapless</i> = unfortunate. <i>whereas...blind</i> = ie. where the shepherd (ie. the <i>guide</i> , representing the king) cannot see (what is going on around him), to the detriment of his <i>flock</i> (his subjects).
8	<b>Morton.</b> [ <i>Aside</i> ]	
	O <u>heedless youth</u> , where <u>counsel is despised</u> !	8: <i>heedless</i> = inattentive (to the needs of the state). <i>youth</i> = as an abstract quality, but alluding to James. <i>counsel is despised</i> = (good) advice is scorned.
10	[ <i>They are all in a <u>muse</u>.</i> ]	= state of abstract thought or meditation.
12	<b>Q. Dor.</b> [ <i>To Nano</i> ]	
	Come, pretty knave, and <u>prank it</u> by my side;	= prance or parade.
14	Let's see your best attendance <u>out of hand</u> .	14: "I would like to see you wait on me to the best of your ability right off the bat ( <i>out of hand</i> );" it appears that Nano is just beginning his service to the queen.
16	<b>Nano.</b> Madam, although my limbs are very small,	
18	My heart is good; I'll serve you <u>therewithal</u> .	= that being said. <sup>1</sup>
20	<b>Q. Dor.</b> How, if I were <u>assailed</u> , what couldst thou do?	= attacked.
22	<b>Nano.</b> Madam, call help, and boldly fight it too:	
24	Although a bee be but a little thing,	
26	You know, fair queen, it hath a bitter sting.	
	<b>Q. Dor.</b> How couldst thou do me good, were I in grief?	

	<i>Nano.</i> Counsel, dear princess, is a choice <u>relief</u> :	27: good advice is an excellent way to offer assurance ( <i>relief</i> ). <sup>1</sup>
28	Though <u>Nestor</u> wanted force, great was his wit;	28: though <i>Nestor</i> had little strength, he was very clever (and hence was very helpful to the Greeks, thanks to his wise counsel). Nestor was the famously aged warrior fighting on the Greek side during the Trojan War.
	And though I am but weak, my words <u>are fit</u> .	= will serve the purpose.
30	<i>Bishop.</i> [ <i>Aside</i> ] <u>Like to</u> a ship upon the ocean-seas,	= ie. like.
32	Tossed in the <u>doubtful stream</u> , without a <u>helm</u> ,	32: <i>doubtful stream</i> = apprehension-causing waters. <i>helm</i> = handle of the rudder, which is used to steer the ship. <sup>1</sup>
	Such is a monarch <u>without good advice</u> . –	= ie. lacking or ignoring wise advisors.
34	I am o'erheard: <u>cast rein upon</u> thy tongue;	34-35: the Bishop is afraid the lords might have heard his lamentations; unaware that the other nobles feel as he does, he quite reasonably worries that his words may be repeated to the king, to be undoubtedly followed by retribution.
36	<u>Andrews</u> , beware; <u>reproof will breed a scar</u> .	The Bishop employs the common stage convention in which a character expresses his private thoughts and feelings, which may be overheard by others, aloud, even though such verbalization does not, of course, represent normal behaviour. <i>cast rein upon</i> = "rein in", a common metaphor. <i>Andrews</i> = the Bishop calls himself by the name of his bishopric. <i>reproof will breed a scar</i> = censure or disgrace will lead to permanent injury or shame.
	<i>Morton.</i> Good-day, my lord.	
38	<i>Bishop.</i> Lord Morton, well <u>y-met</u> . –	= ie. met; the Bishop employs the archaic prefix y- to add a necessary syllable to the line.
40	Whereon deems Lord Douglas all this while?	40: presumably, "what are you thinking?"
42	<i>Doug.</i> Of that <u>which</u> yours and my poor heart doth break,	= "(I am thinking) about that thing from which".
44	Although fear shuts our mouths, we dare not speak.	
	<i>Q. Dor.</i> [ <i>Aside</i> ]	45-48: Dorothea notices the moroseness of the peers.
46	What mean these <u>princes</u> sadly to consult?	= noblemen.
	Somewhat, I fear, <u>betideth</u> them amiss,	47: "something of an adverse nature has befallen ( <i>betideth</i> ) them".
48	They are so pale in looks, so <u>vexed</u> in mind. –	= troubled.
	[ <i>To Lords</i> ] In happy hour, <u>ye</u> noble Scottish peers,	= plural form of <i>you</i> .
50	Have I encountered you: what makes you mourn?	
52	<i>Bishop.</i> If we with patience may <u>attention</u> gain,	52: ie. "if (we may hope that) you will graciously hear us out".
	Your grace shall know the cause of all our grief.	<i>attention</i> = the quarto prints <i>attentive</i> , emended by Dyce to <i>attention</i> .
54	<i>Q. Dor.</i> Speak on, good father: come and sit by me:	= worry, sorrow.
56	I know thy <u>care</u> is for the common good.	
58	<i>Bishop.</i> As <u>Fortune</u> , mighty <u>princess</u> , <u>reareth</u> some	58-59: another allusion to the deity <i>Fortune</i> , who on her wheel raises ( <i>reareth</i> ) and lowers individual's circumstances.
	To high <u>estate</u> and place in <u>commonweal</u> ,	<i>princess</i> = ie. queen. <i>estate</i> = position.

		<i>commonweal</i> = the body politic.
60	So by divine bequest to them is lent	
62	A <u>riper judgment</u> and more searching eye, Whereby they may discern the common harm;	60-62: God gives those in position of high responsibility a maturity in discernment ( <i>riper judgment</i> ) and an ability to identify and investigate any injury occurring to the nation.
64	For where <u>our fortunes</u> in the world are most, Where all our profits rise and still increase, There is our mind, thereon we meditate, –	63-65: the thoughts of great men focus on those areas which bring them the greatest benefit; the Bishop means that since men of power thrive when general conditions are good, they naturally will want to ensure that the wheels of the nation are always turning smoothly. <i>our fortunes</i> = the quarto prints <i>importunes</i> , emended as shown by Dyce.
66	And what we do partake of good advice, That we employ for to <u>concern</u> the same.	66-67: "and we will give wise counsel when to do so would benefit the nation, and hence ourselves." <i>concern</i> = Sanders emends <i>concern</i> to <i>conserve</i> , meaning "preserve".
68	To this intent, these nobles and myself,	
70	That are, or should be, eyes of commonweal, Seeing his highness' reckless course of youth, His lawless and unbridled <u>vain</u> in love,	68-69: the nobility should act as the guardians of a country's welfare.  = modern editors suggest "vanity"; <sup>5,6</sup> but <i>vain</i> might also be emended to <i>vein</i> , meaning "humour" or "disposition". = heedful. <sup>1</sup> = despicable (lack of) concern, ie. censurable neglect. = attract.
72	His too <u>intensive</u> trust to flatterers,	
74	His <u>object care</u> of counsel and his friends, Cannot but grieve; and, since we cannot <u>draw</u>	
76	His eye or judgment to discern his faults, Since we have <u>spake</u> and counsel is not heard,	
78	I, for my part, – let others <u>as they list</u> , –	
80	Will leave the court, and leave him <u>to his will</u> , Lest with a <u>ruthful</u> eye I should behold	
82	His overthrow, which, <u>sore</u> I fear, is <u>nigh</u> .	
84	<b>Q. Dor.</b> Ah, father, are you so <u>estranged from love</u> , From due allegiance to your prince and land, To leave your king when most he needs your help?	 = spoke (ie. spoken), a common alternate form. = "do as they wish". = "to do as he desires". = pitying. = ie. sorely. = near.  = alienated or separated from love (for king and country).
86	The <u>thrifty husbandmen</u> are never wont, That see their lands unfruitful, to forsake them;	<b>Lines 85-90 (below):</b> the queen employs a pair of analogies to demonstrate the point that men should not give up in the face of adversity.
88	But, when the <u>mould</u> is barren and <u>unapt</u> , They toil, they plow, and <u>make the fallow fat</u> :	85-86: thriving farmers ( <i>thrifty husbandman</i> ) <sup>1</sup> are not in the habit of abandoning their properties just because they have become unproductive.  = soil. <sup>1</sup> = unsuitable (for growing crops). <sup>1</sup> = make the arable land productive (again). <sup>1</sup>
90	The pilot in the dangerous seas is known; In calmer waves the <u>silly</u> sailor strives.	89-90: ie. the image of the (steadfast) helmsman guiding his ship in dangerous waters is a familiar one, and when the seas (and winds) are calm (and hence unsuitable for raising sails) the humble or unfortunate ( <i>silly</i> ) sailor can work the oars. Melnikoff interprets line 90 to mean that, even on calm seas the sailor needs the help of the pilot.
92	Are you not members, lords, of commonweal, And can your <u>head</u> , your dear anointed king,	92-93: the king can only fail if his advisors themselves fail



	<u>Default</u> , ye lords, except yourselves do fail?	in their duty to guide him. <i>head</i> = leader. <sup>2</sup> <i>Default</i> = ie. fail to fulfill his duties (as king). <sup>1</sup>
94	O, <u>stay your steps</u> , return and counsel him!	= ie. "do not leave"; <i>stay</i> = check or arrest. <sup>1</sup>
96	<b>Doug.</b> Men seek not moss upon a rolling stone,	96-98: Douglas provides his own analogies to observe that
	Or water from the sieve, or fire from ice,	sane men do not attempt the impossible.
98	Or comfort from a reckless monarch's hands.	96: the still-familiar conceit that <i>a rolling stone gathers no moss</i> was already a common one in the late 16th century.
	Madam, he sets us <u>light</u> that served in court,	99-100: James regards those experienced advisors who
100	<u>In place of credit</u> , in his father's days:	served his father as having little value ( <i>light</i> ). <i>In place of credit</i> = ie. "instead of trusting us".
	If we but enter <u>presence</u> of his grace,	= ie. the presence.
102	<u>Our payment is</u> a frown, a scoff, a <u>frump</u> ;	= ie. "he rewards us with". = sneer or flout. <sup>9</sup>
	Whilst flattering <u>Gnatho</u> <u>pranks it</u> by his side,	103: Douglas refers to Ateukin as <i>Gnatho</i> , the well-known sycophant, or parasite, from <i>The Eunuch</i> , a comedy written by the Roman playwright Terence (flourished 2nd century B.C.). <i>pranks it</i> = capers. <sup>1</sup>
104	<u>Soothing</u> the <u>careless</u> king in his misdeeds:	= supporting or encouraging. = negligent.
	And, if your grace consider your estate,	105: "and if you would think about your own position".
106	His life should urge you too, if all be true.	106: Douglas hints that Dorothea should consider leaving her husband, as the nobles themselves are doing. <sup>6</sup>
108	<b>Q. Dor.</b> Why, Douglas, why?	
110	<b>Doug.</b> As if you have not heard	
	His lawless love to Ida grown of late,	
112	His <u>careless estimate</u> of your estate.	112: James' disregard for Dorothea's situation or circumstances. <i>careless estimate</i> = inattentive or thoughtless (de)valuing. <sup>1</sup>
114	<b>Q. Dor.</b> Ah, Douglas, thou <u>misconster'st</u> his intent!	114f: Dorothea heroically gives her husband the benefit of the doubt, but her otherwise admirable attitude seems to be crossing into self-delusion. <i>misconster'st</i> = misconstruest.
	He doth but tempt his wife, he tries my love;	115: both of the line's clauses suggest that James is only testing or making a trial of Dorothea's love for him. = <i>to</i> is usually omitted for the sake of the meter. = wanders off the path of righteous behaviour. = always.
116	This injury pertains to me, not <u>to</u> you.	119-120: <i>sprout...time</i> = grow or advance prematurely.
	The king is young; and, if he <u>step awry</u> ,	120-1: <i>strain...reach</i> = transgress in ways which are beyond their comprehension or understanding, ie. they do not recognize the harm they are doing.
118	He may amend, and I will love him <u>still</u> .	
	Should we disdain our vines because they sprout	
120	Before their time? or young men, if they strain	
	Beyond their reach? No; vines that bloom and spread	
122	Do promise fruits, and young men that are wild,	
	In age grow wise. My friends and Scottish peers,	
124	If that an English princess may <u>prevail</u> ,	= "persuade (you)".

	Stay, stay with him: <u>lo</u> , how my zealous prayer	= behold.
126	Is pled with tears! – <u>fie</u> , peers, will you <u>hence</u> ?	126: the queen's supplications have been in vain, as none of the men appear to be ready to take up her cause. After the line's first clause ( <i>Is pled with tears</i> ), there may be an awkward pause, as the lords uncomfortably remain silent in response to Dorothea's humble petition. <i>fie</i> = "for shame". <i>hence</i> = depart (from here).
128	<b>Bishop.</b> Madam, 'tis virtue in your grace to plead;	= "the profitless and perverse path James is following".
130	But we, that see <u>his vain untoward course</u> ,	130: ie. "have no choice but to flee ( <i>fly</i> ) the metaphorical <i>fire</i> before it consumes everything and everybody".
	Cannot but <u>fly</u> the <u>fire</u> before it burn,	= could refer to James' overthrow as well as his spiritual fall from grace.
	And shun the court before we see his <u>fall</u> .	
132	<b>Q. Dor.</b> Will you not stay? then, <u>lordings</u> , fare you well.	= common, two-syllable alternate form of <i>lords</i> , and a favourite word of Greene's.
134	Though you forsake your king, the heavens, I hope,	
136	Will favour him through mine incessant prayer.	
	<b>Nano.</b> <u>Content you</u> , madam; thus old <u>Ovid</u> sings,	137: <i>Content you</i> = the sense is a combination of "be satisfied" and "say no more"; the queen is clearly wasting her breath on the nobles at this point.
138	'Tis foolish to <u>bewail</u> <u>recureless</u> things.	138: it is silly to lament or mourn ( <i>bewail</i> ) over those things which cannot be repaired or recovered (and are hence <i>recureless</i> ), <sup>9</sup> a more sophisticated way of saying, "it is pointless to cry over spilt milk". Collins sees a possible reference to a couplet in the Roman poet <i>Ovid's Remedia Aesta</i> , in which he writes, "it's too late for the doctor to be called, when the illness has grown stronger through delay." <sup>27</sup>
140	<b>Q. Dor.</b> <u>Peace</u> , dwarf; these words <u>my patience move</u> .	= quiet. = "try my patience".
142	<b>Nano.</b> Although you <u>charm</u> my speech, charm not my love.	= control, <sup>1</sup> ie. cut off.
144	[Exeunt Queen Dorothea and Nano.]	
146	Enter the King of Scots; the Nobles,	
148	spying him as they are about to go off, return.	
150	<b>K. James.</b> Douglas, how now! why changest thou thy cheer?	149: the king wonders why his nobles are so downcast. <i>changest thou thy cheer</i> = literally, "change your mood"; perhaps the king saw a change in the facial expressions of the men when they noticed he had entered the room.
152	<b>Doug.</b> My private troubles are so great, my liege,	= permission.
154	As I must crave your <u>license</u> for awhile,	= attend. <sup>1</sup>
	For to <u>intend</u> mine own affairs at home.	
156	<b>K. James.</b> You may depart.	
	[Exit Douglas.]	
158	But why is Morton <u>sad</u> ?	= ie. so serious.
160	<b>Morton.</b> <u>The like occasion</u> doth <u>import</u> me too,	= similar circumstances. = concern.

162	So I desire your grace to give me leave.	
164	<b>K. James.</b> Well, sir, you may betake you to your ease.	
166	[Exit Morton.]	166: Morton will not appear again in the play, but will be mentioned again at Act V.v.5.
168	[Aside] When such <u>grim sirs</u> are gone, I see no <u>let</u> To work my will.	168-9: now that the king's only restraining influences are gone, he is completely free to do as he wants! <i>grim sirs</i> = stern or formidable men. <sup>1</sup> <i>let</i> = obstacle.
170		
172	<b>Bishop.</b> What, like <u>the eagle</u> , then, With often flight wilt thou thy <u>feathers</u> lose?	171-2: a metaphor: will James ( <i>the eagle</i> ) lose his counselors (his <i>feathers</i> ) by flying too often (without their assistance)? The editors have been unable to find a source for this bit of invented natural history.
174	O king, canst thou endure to see thy court Of finest wits and judgments dispossessed,	174: lose its smartest and wisest members.
176	Whilst <u>cloaking craft</u> with <u>soothing</u> climbs so high As each bewails ambition is so bad?	175-6: "while those with disguised deceit ( <i>cloaking craft</i> ) use flattery ( <i>soothing</i> ) to rise so high in your estimation that each of these nobles bemoans your toleration of such ruthless ambition?" <i>cloaking craft</i> = disguised scheming, as an abstract concept, but referring to those who practice it.
178	Thy father left thee with estate and crown, A learnèd council to <u>direct thy court</u> :	= ie. "advise thee;" early editors emend <i>court</i> to <i>course</i> .
180	These <u>carelessly</u> , O king, thou castest off, <u>To entertain a train</u> of sycophants.	= negligently. = in order to welcome or take on a retinue.
182	Thou well mayst see, although thou wilt not see, That every eye and ear both sees and hears	181-3: the Bishop suggests James is practicing "willful negligence": he is closing his eyes to the obvious, that everyone else can see how debauchedly he is behaving.
184	The certain <u>signs</u> of thine <u>incontinence</u> . Thou art allied unto the English king	<i>signs</i> = evidence. <i>incontinence</i> = lack of self-restraint, especially in sexual matters.
186	By marriage; – a <u>happy friend indeed</u> , If <u>usèd</u> well; if not, a mighty foe.	= a fortunate friend to have, truly. = treated.
188	Thinketh your grace, <u>he</u> can endure and <u>brook</u> To have a partner in his daughter's love?	= ie. the King of England. = tolerate.
	Thinketh your grace, <u>the grudge of privy wrongs</u>	188: to see Dorothea have to share James' affections with another. = that the resentment that will arise from these injuries (done to Dorothea). <i>privy</i> = of a private nature, ie. not done in one's capacity as a public figure.
190	Will not <u>procure him</u> change his smiles to threats? O, be not blind to <u>good</u> ! call home your lords,	= ie. "induce the English king to". <sup>1</sup> = ie. "what is good for you".
192	<u>Displace</u> these flattering <u>Gnathoes</u> , drive them <u>hence</u> ! Love and with kindness take your wedlock wife;	= remove, banish. <sup>1</sup> = ie. parasites. = (away) from here.
194	Or else, which God forbid, I fear a change: Sin cannot thrive in courts without a <u>plague</u> .	= punishment or retribution.
196		
198	<b>K. James.</b> <u>Go pack thou</u> too, unless thou <u>mend thy talk</u> ! On pain of death, proud bishop, get you gone, Unless you headless mean to hop away!	197: <i>Go pack thou</i> = depart. <i>mend thy talk</i> = "amend your speech", ie. "refine or correct the way you speak to me."

200	<b>Bishop.</b> Thou God of Heaven, prevent my country's fall!	
202	[ <i>The Bishop exits with the other Nobles.</i> ]	
204	<b>K. James.</b> These <u>stays and lets</u> to pleasure plague my thoughts,	205-6: James bemoans the scrupulous nobles who have vexed him for so long, and who continuously remind him of his wicked behaviour.
206	Forcing my grievous wounds anew to bleed;	<b>stays and lets</b> = synonyms for "obstacles", referring to his advisors.
208	But <u>care</u> that hath <u>transported</u> me so far, Fair Ida, is dispersed in thought of thee,	207-8: but the anxiety ( <b>care</b> ) which has troubled James so much disappears when he thinks about Ida. <b>transported</b> = suggests a carrying away into an extreme emotional state.
	Whose answer yields me life or breeds my death. –	209: hyperbolically, James' very existence depends on whether Ida will agree to his petition to become his lover. = ie. yonder. = happiness; <b>weal</b> was frequently used in antithesis to <b>woe</b> .
210	<u>Yond</u> comes the messenger of <u>weal</u> or woe.	
212	<i>Enter Ateukin.</i>	<b>Entering Character:</b> <b>Ateukin</b> is in a tough spot: he must explain to the king his failure to procure Ida for him, despite his avowals that he would be able to accomplish this for his master. Interestingly, the quarto prints " <i>Enter Gnate</i> " (Gnatho) here and in one other location, raising the possibility, suggests Thorndyke and others, that <b>Ateukin</b> was originally named <b>Gnatho</b> in early versions of the play.
214	Ateukin, what news?	
216	<b>Ateuk.</b> The <u>adamant</u> , O king, will not be filed	216-8: just as a diamond ( <b>adamant</b> ) <sup>1</sup> is the only material capable of wearing away or breaking another diamond, the only way to win a woman of exceptional beauty is with an exceptional gift ( <b>exceeding favour</b> ). As is typical of Greene, the analogy is not all that great. The name <b>adamant</b> was often also given to a legendary but imaginary stone of unsurpassed hardness.
218	But by itself, and beauty that exceeds By some <u>exceeding favour</u> must be <u>wrought</u> .	<b>wrought</b> = accomplished, ie. brought round.
	Ida is <u>coy</u> as yet, and doth <u>repine</u> ,	= modest, unwilling to let herself be seduced. = complain.
220	Objecting marriage, honour, fear and death:	220: Ida refuses to assent to James' proposal because the king is married, and hence her honour is at stake. She also fears for the safety of her soul, should she participate in adultery with the king.
	She's <u>holy-wise</u> , and too <u>precise</u> for me.	221: Ida is too scrupulous ( <b>precise</b> ) for Ateukin, who, with his interesting compound word <b>holy-wise</b> , suggests sarcastically that she possesses a kind of wisdom tinged with inflated religiosity or puritanism.
222	<b>K. James.</b> Are these thy fruits of wits, thy sight in art,	223: "is this the result of your cleverness and the depth of your cunning".
224	Thine eloquence, thy <u>policy</u> , thy <u>drift</u> , –	224: <b>policy</b> and <b>drift</b> are synonyms for "plot" or "scheme". <sup>1</sup>
226	To mock thy <u>prince</u> ? Then, <u>cative</u> , <u>pack thee hence</u> , And let me die <u>devoured in</u> my love!	= ie. sovereign. = wretch. = "clear out of here", depart. = consumed by.

228	<b>Ateuk.</b> Good lord, how rage <u>gainsayeth reason's power</u> !	= "opposes (ie. interferes) with your ability to think rationally or clearly."
230	My dear, my gracious, and belovèd prince, The essence of <u>my suit</u> , my god on earth,	= Sanders takes <b>my suit</b> to refer to Ateukin's assignment to obtain Ida for the king, but the early editors emend <b>suit</b> to <b>soul</b> , which better fits the flattering parallel phrases of lines 229-230.
232	Sit down and rest yourself: appease your wrath, Lest with a frown ye wound me to the death.	= "if only I were shut in or confined".
234	O, <u>that I were included</u> in my grave, <u>That either now</u> , to save my prince's life, Must counsel cruelty, or lose my king!	= "I who now either". 235: "must advise him to do something wicked, or watch him die."
236	<b>K. James.</b> Why, <u>sirrah</u> , is there means to <u>move</u> her mind?	= acceptable term of address for an inferior. = persuade. <sup>2</sup>
238	<b>Ateuk.</b> O, <u>should I not</u> offend my royal liege, –	= ie. "I do not want to"; Ateukin feigns a hesitancy to tell the king his idea.
240	<b>K. James.</b> Tell all, spare <u>naught</u> , so I may gain <u>my love</u> .	= nothing. = ie. Ida.
242	<b>Ateuk.</b> Alas, my soul, why art thou torn in <u>twain</u> ,	= two.
244	For fear <u>thou talk a thing</u> that should displease!	= "you will say something".
246	<b>K. James.</b> Tut, speak whatso thou wilt, I pardon thee.	246: James gives Ateukin formal permission to say anything he wants without fear of retribution.
248	<b>Ateuk.</b> How kind a word, how courteous is his grace! Who would not die to <u>succour</u> such a king?	= help.
250	My liege, <u>this lovely maid</u> of modest mind Could well incline to love, but that she fears	= ie. Ida.
252	Fair Dorothea's power: your grace doth know, Your <u>wedlock</u> is a mighty <u>let</u> to love.	= ie. marriage to Dorothea. = obstacle.
254	Were Ida sure to be your wedded wife, That then the twig would bow you might command:	254-5: Ateukin hints (falsely) that Ida would yield to the king if he would make her queen of Scotland. <b>Line 255:</b> then Ida, like a small branch that would yield easily to any pressure, will likewise weakly submit to the king's desires.
256	Ladies love presents, <u>pomp</u> , and high <u>estate</u> .	= the trappings of majesty. = rank.
258	<b>K. James.</b> Ah, Ateukin, how should we <u>displace this let</u> ?	= "remove this obstacle"; the quarto prints <b>display this let</b> , which all the editors emend as shown.
260	<b>Ateuk.</b> Tut, mighty prince, – O, <u>that I might be whist</u> !	= "if only I could remain silent ( <b>whist</b> );" Ateukin, melodramatic and manipulative, wishes he had some other path to recommend to the king.
262	<b>K. James.</b> Why dalliest thou?	262: "why do you delay to tell me?" to <b>dally</b> suggests a wasting of time over trifles. <sup>1</sup>
264	<b>Ateuk.</b> I will not <u>move</u> my prince! – I will prefer his <u>safety</u> <u>fore</u> my life.	264-5: Ateukin continues to act conflicted: first, he claims an inability to provoke or upset ( <b>move</b> ) James by relating the idea he has in his mind, but then changes course in line 265, in which he finally commits to directing the king towards a particular course of action in order to save the king's life, even if what he must tell him will cost him his own.

		<p><i>safety</i> = freedom from harm.  <i>'fore</i> = before, ie. ahead of.</p>
266	Hear me, O king! 'tis Dorothea's death	
268	Must do you good.	
		<p><b>Lines 269-275 (below):</b> after digesting the initial shock resulting from his advisor's proposal, James, showing his usual inner conflict, rapidly moves back and forth between horror on the one hand and rationalization and consideration of the idea's advantages on the other.</p>
270	<b>K. James.</b> What, murther of my queen! –	
272	Yet, to enjoy <u>my love</u> , what is my queen? –	= ie. Ida.
274	O, <u>but</u> my vow and promise to my queen! –	= ie. "but what of".
276	Ay, but my hope to gain a fairer queen: –	
278	With how contrarious thoughts am I <u>withdrawn</u> !	= distracted, or diverted or deflected from acting. <sup>1</sup>
280	Why linger I <u>twixt</u> hope and <u>doubtful fear</u> ?	= between. = fear coloured with dread or uncertainty.
282	If Dorothea die, will Ida <u>love</u> ?	= ie. "love me?"
284	<b>Ateuk.</b> She will, my lord.	
286	<b>K. James.</b> Then let her die: devise, advise the means;	
288	<u>All likes</u> me well that lends me hope in love.	= "everything pleases".
290	<b>Ateuk.</b> What, will your grace consent? Then let me <u>work</u> .	= get to work, begin.
292	There's here in court a Frenchman, <u>Jaques</u> called,	= the name <b>Jaques</b> is always a disyllable: <i>JA-ques</i> .
294	<u>A fit performer of our enterprise</u> ,	284: "one who is well-suited to execute our plan".
296	Whom I by gifts and promise will <u>corrupt</u>	= bribe.
		286-7: <b>so that...his life</b> = so long as the king will sign a formal guarantee that the Frenchman will not be punished for committing the most treasonous of crimes.
		<b>seal</b> = make official by applying a seal to the document.
		289: <b>Naught...want</b> = ie. "Jaques will lack nothing (in order to perform the deed)."
		<b>write thou</b> = "go ahead and write out the guarantee".
		= referring to Ateukin, as before.
		= forthwith, without delay.
		= "be merry".
		= happy. = sexually indulgent.
290	And, gentle <u>Gnatho</u> , if my Ida yield,	
292	Thou shalt have what thou wilt; I'll give thee <u>straight</u>	
294	A barony, an earldom, for reward.	
296	<b>Ateuk.</b> <u>Frolic</u> , young king, the lass shall be your own:	
	I'll make her <u>blithe</u> and <u>wanton</u> by my wit.	
		[Exeunt.]
	<b>CHORUS IV.</b>	
		<i>Enter Bohan and Oberon.</i>
1	<b>Bohan.</b> So, Oberon, now <u>it begins to work in kind</u> .	= an unclear clause; the expression <b>in kind</b> could refer, as it does today, to consideration given in a form other than with money, so that Bohan may be suggesting that James is beginning to be "paid off" in return for the way he treats his nobles. Modern editors gloss line 1 to mean that "things are

		falling out as expected." <sup>5,6</sup>
2	The <u>ancient</u> lords by leaving <u>him</u> alone, Disliking of his <u>humours</u> and <u>despite</u> ,	= older, hence wiser and of greater experience. = ie. James. = disposition, frame of mind. = ie. contempt (for them).
4	<u>Lets him run headlong</u> , till his flatterers,	= by abandoning the king, the nobles have gifted him the freedom to act as recklessly as he wishes, without impediment. The sense of <b>run headlong</b> is a frenzied dash to one's own destruction.
	<u>Sweeting</u> his thoughts of <u>lawless lust</u>	5: "gratifying James' immoral desires"; the line's first word has troubled scholars; early editors emend <b>Sweeting</b> to <b>Soliciting</b> , giving the line the sense that Ateukin is urging the king to fulfill his wicked wishes. <b>lawless lust</b> = the quarto prints <b>luckless lust</b> , which Sanders keeps, suggesting James' lust is "unfortunate", but most editors emend this to <b>lawless lust</b> , one of Greene's favourite collocations.
6	With vile persuasions and alluring words,	= desires.
8	Makes him make way by murther to his <u>will</u> . Judge, fairy king, <u>hast</u> heard a greater <u>ill</u> ?	= ie. "have you ever". = (case of) evil or wickedness. <sup>1</sup>
10	<b>Ober.</b> <u>Nor seen</u> more virtue in a country maid.	= the sense is, "no, I have not heard, nor have I seen".
12	I tell thee, Bohan, it doth make me sorry, To <u>think</u> the deeds the king means to perform.	= ie. think about.
14	<b>Bohan.</b> To change <u>that humour</u> , stand and see the rest: I <u>throw</u> my son Slipper will <u>shew's</u> a <u>jest</u> .	= ie. "your mood". = trust, believe. = ie. "show us". = ie. something that will provide amusement.
16		= girl (not a pejorative).
18	<i>Enter Slipper with a companion, boy or <u>wench</u>, dancing a <u>hornpipe</u>, and dance out again.</i>	= lively dance, usually accompanied by a wind instrument. <sup>1</sup>
20	Now after this <u>beguiling</u> of our thoughts,	= charming. <sup>2</sup>
22	And changing them from sad to better glee, Let's to our <u>cell</u> , and sit and see the <u>rest</u> ,	22: <b>cell</b> = niche, referring to their seats in the balcony. <b>rest</b> = ie. the rest of the story.
	For, I believe, this <u>jig</u> will prove <u>no jest</u> .	= entertainment. = no joke, ie. the play will not be an amusing one.
24		
	[Exeunt.]	<b>Errors in the Quarto:</b> this brief scene contains a number of misprints which have been subject to emendation: all the editors have seen fit to make or accept the changes listed below; in each given line, the quarto printed: line 2: <b>him alive</b> , emended to <b>him alone</b> . line 3: <b>and respite</b> ., emended to <b>and despite</b> . line 10: <b>Nor send</b> , emended to <b>Nor seen</b> . line 11: <b>make me merry</b> , emended to <b>make me sorry</b> .
	END OF ACT II.	

## ACT III.

### SCENE I.

*Edinburgh.*

*Enter Slipper one way, and Sir Bartram another way.*

1 **Bart.** Ho, fellow! stay, and let me speak with thee.

2  
3 **Slip.** Fellow! friend, thou dost disbuse me; I am a  
4 gentleman.

6 **Bart.** A gentleman! how so?

8 **Slip.** Why, I rub horses, sir.

10 **Bart.** And what of that?

12 **Slip.** O simple-witted! mark my reason. They that  
13 do good service in the commonweal are gentlemen;  
14 but such as rub horses do good service in the  
15 commonweal; ergo, tarbox, master courtier, a horse-  
16 keeper is a gentleman.

18 **Bart.** Here is overmuch wit, in good earnest. But,  
19 sirrah, where is thy master?

20 **Slip.** Neither above ground nor under ground, drawing  
21 out red into white, swallowing that down without  
22 chawing that was never made without treading.

24 **Bart.** Why, where is he, then?

26 **Slip.** Why, in his cellar, drinking a cup of neat and  
27 brisk claret, in a bowl of silver. O, sir, the wine runs  
28 trillill down his throat, which cost the poor vintner  
30 many a stamp before it was made. But I must hence,

sir, I have haste.

**Entering Characters:** *Slipper* is on his way to perform an errand for his master Ateukin; *Sir Bartram* is our Scottish knight who had earlier in the play (Act I.iii) welcomed and introduced to the audience the visiting English nobleman Eustace.

Separately wandering the streets of Edinburgh, Slipper and Sir Bartram enter from opposite ends of the stage.

1: Sir Bartram sees, recognizes, and hails Slipper. He calls Slipper *fellow*, a polite and acceptable form of address when speaking to one of lower status.<sup>1</sup>

3-4: Slipper seems insulted to be addressed as *fellow*, although Bartram has done nothing wrong; acting in his usual clownish fashion, Slipper, mock seriously, claims to be of higher societal rank.

*disbuse* = apparent malapropism for *abuse*.

= rub down or massage a horse, as part of the animal's regular grooming.

12-16: Slipper's sophistry here is not particularly witty.

15: *ergo* = Latin: "therefore", a term from logic.

*tarbox* = properly, a container in which a shepherd would keep tar to be used as a salve for his or her sheep; according to the OED, however, Slipper uses the word simply as an absurd term of insult. Sanders thinks Slipper is commenting on Bartram's perfume, and Melnikoff glosses the term to be the equivalent of "stinking fellow".

= excessive. = truly.

= acceptable term of address for one's inferiors.

21-23: Slipper spins a riddle.

= ie. that thing.

= chewing, a common alternate form. = stepping (upon it).

= where one's wine was usually stored. = undiluted.<sup>1</sup>

= sharp.<sup>1</sup> = a sweet wine, spiced and mixed with honey.<sup>1</sup>

= sound used to represent the flowing of liquid.<sup>1</sup>

= leave.

= "I am in a hurry."

Slipper's riddle of the wine is much cleverer than was his previous gag about horse groomers being gentlemen. The



32  
34

**Bart.** Why, whither now, I prithee?

36  
38  
40

**Slip.** Faith, sir, to Sir Silvester, a knight, hard by,  
upon my master's errand, whom I must certify this,  
that the lease of East Spring shall be confirmed; and  
therefore must I bid him provide trash, for my master  
is no friend without money.

42  
44

**Bart.** [Aside]  
This is the thing for which I sued so long,  
This is the lease which I, by Gnatho's means,  
Sought to possess by patent from the king;

46

But he, injurious man, who lives by crafts,  
And sells king's favours for who will give most,

48

Hath taken bribes of me, yet covertly  
Will sell away the thing pertains to me:

50  
52

But I have found a present help, I hope,  
For to prevent his purpose and deceit. –  
Stay, gentle friend.

54

like a warm caudle to a cold stomach.

56  
58

**Bart.** Sirrah, wilt thou, for money and reward,  
Convey me certain letters, out of hand,  
From out thy master's pocket?

60

**Slip.** Will I, sir? why, were it to rob my father, hang  
my mother, or any such like trifles, I am at your

*red* of line 22 refers to the wine, and the *white* to the  
drinking cup made of silver;<sup>6</sup> the *treading* of line 23 and  
*stamp* of line 30 refer to the pressing of grapes with one's  
feet by walking on them as part of the wine-making process.

33: "why? to where (are you going), please tell me?"

**Slipper's Errand (lines 35-39 below):** Ateukin, as a high-  
level advisor of the king, is responsible for the leasing out of  
royal land. He has leased out some property (identified as  
*East Spring*) to one Sir Silvester, and Slipper is on his way  
to visit the knight to collect the rent – or bribe – and seal the  
deal. Silvester, in turn, will lease out the property himself,  
and in this way both the knight and the state – and Ateukin  
himself, as we shall see – turn a profit.

= truly. = ie. who lives or is close by.

38: *bid him...trash* = "ask him for money"; *trash* was a  
common contemptible term for "money".

43-45: Bartram himself had petitioned (*sued*) Ateukin  
(*Gnatho*) for the grant of the East Spring lease long ago.  
*patent* = legal document granting a privilege.

= ie. Ateukin. = cunning or deception.

46-47: *And sells...of me* = on the surface, it would be proper,  
perhaps, for Ateukin to distribute property rights to the  
highest bidder; but, unsurprisingly, the corrupt advisor is  
collecting the fees for himself, rather than for the benefit of  
the state.

Line 47: *of me* = "from me"

47-48: *yet covertly...to me* = Ateukin took Bartram's  
money, but then, after receiving a higher offer from  
Silvester, granted the lease to the latter without informing  
Bartram – or returning his bribe!

= immediate.

= to anticipate or thwart.<sup>1</sup>

= a common courteous epithet, as here.

= ie. gentle: Slipper, with his usual clownish sense of  
humour, pretends that Bartram, by calling him *gentle*, has  
finally acknowledged that Slipper is a gentleman, as he  
claimed to be in lines 3-4 above.

= spiced and thickened wine or ale, usually given to  
invalids.<sup>1</sup>

= euphemism for "steal".<sup>1</sup> = at once, without delay.

= ie. Ateukin's.

62	commandment, sir. What will you give me, sir?	
64	<b>Bart.</b> A <u>hundreth</u> pounds.	= ie. hundred.
66	<b>Slip.</b> I am your man: give me <u>earnest</u> . I am dead at	66: <i>earnest</i> = down payment. 67-68: <i>dead at a pocket</i> = an unerring pickpocket; <sup>1</sup> <i>dead</i> is used here as in the expression, <i>a dead shot</i> .
68	a pocket, sir; why, I am a <u>lifter</u> , master, by my occupation.	= another riddle: Slipper will explain in a moment.
70	<b>Bart.</b> A lifter! what is that?	
72	<b>Slip.</b> Why, sir, I can lift a <u>pot</u> as well as any man, and <u>pick</u> a purse as soon as any thief in my country.	= drinking vessel. = steal. <sup>1</sup>
74		<b>Lines 66-73 (above):</b> in this passage, Greene introduces to the English language the use of the word <i>lifter</i> (line 67) to mean stealer, as in "shop-lifter" (though the use of <i>lift</i> to mean "to rob" had appeared previously in print).
76	<b>Bart.</b> Why, fellow, <u>hold</u> ; here is earnest, ten pound to assure thee.	= word used when offering money, similar to the modern "here".
78	[Gives money.]	
80	Go, <u>dispatch</u> , and bring it <u>me</u> to yonder tavern thou seest; and assure thyself, thou shalt both have thy	= "get the job done". = ie. "to me".
82	<u>skin full of wine</u> and the rest of thy money.	= ie. Slipper will be able to drink as much as can he can. The OED and editors generally assume that <i>skin full</i> is actually intended to be the adjective <i>skinful</i> , meaning either (1) a living body filled or stuffed, as with wine, or (2) a sack or container made of skin, used typically to hold wine. A perusal of contemporary literature, however, suggests that <i>skin full</i> , written as two distinct words (a noun and adjective), was not uncommon (e.g., " <i>other haue their skin full of prickles and briestles</i> ", 1567), so there is no need to emend the text.
84	<b>Slip.</b> I will, sir. – Now <u>room for a gentleman</u> , my masters! <u>who gives me money for a fair new angel</u> , a	= "make room for a gentleman!" Slipper proudly announces his status as he pushes his way through the throng of passers-by.  = Sanders interprets Slipper's puzzling offer to mean he is seeking small change for the <i>angel</i> , a gold coin bearing the image of the archangel Michael killing the dragon of Revelation 12:7, he has received from Bartram.
86	<u>trim</u> new angel?	= fine.
88	[Exeunt <u>severally</u> .]	= ie. through different exits or opposite directions.
	<b>ACT III, SCENE II.</b>	
	<i>Edinburgh.</i>	
	<i>Enter Andrew and Purveyor.</i>	<b>Entering Characters:</b> <i>Andrew</i> , we remember, is another

1 **Purv.** Sirrah, I must needs have your master's horses:  
2 the king cannot be unserved.

4 **Andrew.** Sirrah, you must needs go without them,  
because my master must be served.

6 **Purv.** Why, I am the king's purveyor, and I tell thee I  
8 will have them.

10 **Andrew.** I am Ateukin's servant, Signior Andrew, and  
I say, thou shalt not have them.

12 **Purv.** Here's my ticket; deny it if thou darest.

14 **Andrew.** There is the stable; fetch them out if thou  
16 darest.

18 **Purv.** Sirrah, sirrah, tame your tongue, lest I make  
you.

20 **Andrew.** Sirrah, sirrah, hold your hand, lest I bum  
22 you.

24 **Purv.** I tell thee, thy master's geldings are good, and  
therefore fit for the king.

26 **Andrew.** I tell thee, my master's horses have galled  
28 backs, and therefore cannot fit the king. Purveyor,  
purveyor, purvey thee of more wit: darest thou  
30 presume to wrong my Lord Ateukin, being the chiefest  
32 man in court?

34 **Purv.** The more unhappy commonweal where  
flatterers are chief in court.

36 **Andrew.** What sayest thou?

38 **Purv.** I say thou art too presumptuous, and the  
officers shall school thee.

40 **Andrew.** A fig for them and thee, purveyor! They  
42 seek a knot in a ring that would wrong my master or  
his servants in this court.

servant of the king's malevolent advisor Ateukin. The **Purveyor** is an officer responsible for procuring provisions of any kind for the king. Our Purveyor has arrived to requisition Ateukin's horses.

= unfurnished (with proper horses).

4ff: note how the snideness of Andrew's responses to the Purveyor's speeches is emphasized by his repeatedly repeating the Purveyor's own words back at him.

7-11: having first addressed each other with the respectful **you**, Andrew and the Purveyor quickly descend into signaling their disdain for each other by switching to the contemptuous **thee**.

= written authorization. = ie. "refuse to acknowledge its legality".

18-19: the Purveyor raises his hands in a threatening gesture.

= ie. "do not strike me". = beat or thrash.

= castrated horses.

= plagued by sores, swelling or chafing.<sup>1</sup>

= "requisition yourself some more intelligence."  
= most important.

= "unfortunate is the nation"; the Purveyor speaks this line perhaps in a loud mumble.

The Purveyor's situation here is interesting: he appears to have authorization to obtain animals for the king from whomever he sees fit, solely at his discretion, but one would think that someone in the chain of command would have advised him that Ateukin is "untouchable"; the Purveyor, however, is a virtuous servant of his government, and is well aware of, and unimpressed by, the chief advisor's reputation.

= "instruct (ie. punish) thee", or "teach you a lesson".

41: **A fig...thee** = an expression of contempt usually accompanied by the very rude gesture of the speaker inserting his thumb between two fingers and into his mouth.

41-43: **They seek...court** = any man who tries to take advantage of Ateukin or those who serve him is looking for trouble.<sup>1</sup>

44		<i>seek a knot in a ring</i> = make trouble where there is none; the usual expression was "to seek a knot in a rush". <sup>1</sup>
	Enter Jaques.	<b>Entering Character: Jaques</b> , a former soldier, is now a follower of the Scottish court. He is a Frenchman who speaks a mixture of French, Italian and English, the latter with a stereotypical Italian accent, e.g. "me maka" for "I make". Jaques' foreign expressions are italicized.
46		Jaques represents the common character type of the comic French villain. <sup>12</sup>
48	<b>Purv.</b> <u>The world</u> is at a wise <u>pass</u> when nobility is afraid of a flatterer.	= ie. "things have come to fine state" (ironic); Greene introduces what would become a common expression (usually written as <i>the world is at a fine / good pass</i> ) used to sarcastically indicate the arrival an undesirable situation.
50	<b>Jaques.</b> <u>Sirrah</u> , <u>what</u> be you that <u>parley contra</u>	50: <b>Sirrah</b> = term of address used here by Jaques to express reprimand or assumption of authority over the Purveyor. <sup>1</sup> <b>what</b> = who. <b>parley contra</b> = speak against; though derived from the French word <i>parle</i> , <b>parley</b> was a commonly used English word. The quarto prints <b>contra</b> , as shown, which is Spanish (and Portuguese) for "against"; Dyce emends this to the French word <i>contre</i> .
52	Monsieur my Lord Ateukin? <u>en bonne foi</u> , <u>prate you</u> against <u>Sir Altesse</u> , me maka your <u>tête</u> to leap from your shoulders, <u>par ma foi c'y ferai-je</u> .	= in good faith. = ie. "do you babble or prattle". = humorous for "his highness". = head. = "by my faith, I will do it."
54	<b>Andrew.</b> [To Jaques] O, signior <u>captain</u> , <u>you</u> shew	55: <b>captain</b> = usual respectful form of address for a soldier, especially one who commanded troops. <b>you</b> = in contrast to his scornful use of <b>thee</b> when addressing the Purveyor, Andrew employs <b>you</b> with Jaques, his superior, to demonstrate respect.
56	yourself a <u>forward</u> and friendly gentleman in my master's behalf: I will cause him to thank you.	= ready, eager.
58	<b>Jaques.</b> [To Purveyor] <u>Poltron</u> , speak me one <u>parola</u>	= coward. = word (Italian).
60	against my <u>bon gentilhomme</u> , I shall <u>estamp</u> your guts,	= good gentleman. = ie. stamp on; the quarto prints <b>estrampe</b> (which appears not to be a word in any language); Sanders emends <b>estrampe</b> to the French word <b>estamp</b> , as shown.
62	and thump your backa, that you <u>no point manage this</u> ten hours.	= basically, "will be unable to move for"; the later editors are likely correct that <b>manage</b> is a misprint for <b>mange</b> (Italian for "eat"), so that the line's meaning is, "you will not be able to eat for the next ten hours", a natural consequence of Jaques mangling the Purveyor's <b>guts</b> .
64	<b>Purv.</b> <u>Sirrah</u> , come <u>open me</u> the stable, and let me have the horses; – and, fellow, for all your French <u>brags</u> , I will do my duty.	= appropriate term of address for a servant. = open up.  = boasting.
66		
68	<b>Andrew.</b> I'll make <u>garters</u> of thy guts, thou villain, if thou <u>enter this office</u> .	= bands worn around the middle of the legs to keep one's stockings from slipping down. <sup>1</sup> = attempt to perform this duty.
70		

	<b>Jaques.</b> <i>Mort dieu</i> , take me that <u>cappa</u> pour votre	71: <b>Mort dieu</b> = "God's death", a French oath. 71-72: <b>take me...labeur</b> = perhaps, "take this blow in return for your efforts;" the meaning of <b>cappa</b> is unclear, the later editors glossing it to mean "trifle".
72	<i>labeur</i> : be gone, villain, <u>in the mort</u> .	= literally, "in the death"; the modern editors take this to mean "forever". <sup>5,6</sup>
74	[ <i>Jaques retires.</i> ]	74: there are no stage directions for Jaques given at this point in the quarto; Dyce has him exit the stage here and re-enter at line 149 below, but we accept Sanders' suggestion to have Jaques step back, so as to remain apart from the following conversations, until he comes forward again (at line 149).
76	<b>Purv.</b> What, will you resist me, then? Well, the	
78	council, fellow, shall know of your insolvency.	
	<b>Andrew.</b> Tell them what thou wilt, and eat that I can	79-80: <b>eat that...back-parts</b> = an eloquent 16th century version of the modern "kiss my a**"; though Melnikoff interprets it more literally as "eat my s**t."
80	best spare from my back-parts, and get you gone with	80-81: <b>with a vengeance</b> = "with a curse", an intensifier.
82	a vengeance.	
	[ <i>Exit Purveyor.</i> ]	
84		
86	<i>Enter Ateukin.</i>	85: the quarto here prints " <i>Enter Gnato</i> "; see the note at Act II.ii.212.
88	<b>Ateuk.</b> Andrew.	
90	<b>Andrew.</b> Sir?	
92	<b>Ateuk.</b> Where be my <u>writings</u> I put in my pocket last	= documents.
94	night?	
96	<b>Andrew.</b> Which, sir? your annotations upon	94-95: it is not surprising to find Ateukin, himself a Machiavellian character, studying the master intriguer himself.
98	Machiavel?	
	<b>Ateuk.</b> No, sir; the <u>letters-patents</u> for East Spring.	= grant of rights; we will later learn that the warrant for the murder of the queen was also tucked away in the advisor's clothing.
100	<b>Andrew.</b> Why, sir, you talk wonders to me, if you ask	
102	that question.	
104	<b>Ateuk.</b> Yea, sir, and <u>will work wonders too with you</u> ,	= a vague threat of violence.
106	unless you find them out: villain, search me them out,	
	and bring them me, or thou art but dead.	
	<b>Andrew.</b> A terrible word in the latter end of a	106-7: <b>A terrible...sessions</b> = ie. "that is an expression that would be horrifying to hear at the end of a (criminal) trial" (referring to Ateukin's most recent clause, " <i>thou art but dead</i> ", ie. the passing of a death sentence).
108	sessions. Master, were you in your <u>right wits</u>	= ie. right mind.
110	<u>yesternight</u> ?	= last night, a delightful but now obsolete linguistic partner to "yesterday".
	<b>Ateuk.</b> Dost thou doubt it?	

112 **Andrew.** Ay, and why not, sir? for the greatest clarks  
are not the wisest, and a fool may dance in a hood, as

114 well as a wise man in a bare frock: besides, such as  
give themselves to philautia, as you do, master, are so

116 choleric of complexion that that which they burn in  
fire over night they seek for with fury the next  
118 morning. Ah, I take care of your worship! this  
commonweal should have a great loss of so good  
120 a member as you are.

122 **Ateuk.** Thou flatterest me.

124 **Andrew.** Is it flattery in me, sir, to speak you fair?  
what is it, then, in you to dally with the king?

126 **Ateuk.** Are you prating, knave? I will teach you better  
128 nurture! Is this the care you have of my wardrobe, of  
my accounts, and matters of trust?

130

132 **Andrew.** Why, alas, sir, in times past your garments  
have been so well inhabited as your tenants would give  
no place to a moth to mangle them; but since you are

134 grown greater, and your garments more fine and gay,  
if your garments are not fit for hospitality, blame your  
136 pride and commend my cleanliness: as for your

writings, I am not for them, nor they for me.

138

**Lines 112-120 (below):** employing a series of backhanded compliments, Andrew suggests that Ateukin could very well have misplaced his documents, which would not be inconsistent with the behaviour of a great man.

= "scholars"; **clark** was a common alternate form for **clerk**.

= likely meaning, "any fool can be a monk"; **hoods** were innate parts of cowls, the garments worn by monks.<sup>1</sup> Sanders assumes the sense of the clause is similar to the expression, "*the hood makes not the monk*", which Greene used in another of his works.

114: **bare frock** = rude habit;<sup>1</sup> a **frock** was an outer garment worn by monks.<sup>1</sup>  
**such as** = those who.

= suffer from self-love<sup>9</sup> or exaggerated self-conceit.<sup>1</sup> The quarto prints the nonsensical **Plulantia** here, emended by Dyce to **philautia**.

116: **choleric of complexion** = ie. irascible.

116-8: **that which...morning** = metaphorically, those whose savage temperaments lead them on one day to make a mess of a situation will be at a loss the next day to figure out what happened.

= "to speak well of you".

125: "in that case, what would you call your own idle chatter with the king?"

= "breeding", hence "behaviour" or "etiquette"; but perhaps the intended word here is **nouriture**, meaning "manners",<sup>1</sup> which frequently appeared in the era, being used, e.g., by Edmund Spencer and Thomas Lodge.

**Lines 131-7 (below):** Andrew, rather daringly, reminds Ateukin of how threadbare his (Ateukin's) clothing was before he achieved his present position; as for Andrew, his responsibilities extend only to caring for his master's clothes, and he in fact does a commendable job at this.

131-3: **in times past...mangle them** = not that long ago, Ateukin's clothes were filled with lice (his **tenants**, indicating Ateukin's poverty) who so enjoyed living in his clothing that they would permit no moths to come and eat away at that their "home".

= become more important.

135-6: **if your...cleanliness** = if Ateukin is upset because his clothes are no longer a fit lodging for pests, he should blame his pride, while complimenting Andrew for his diligence.

= ie. "they are none of my affair."

140	<b>Ateuk.</b> Villain, <u>go, fly</u> , find them out: if thou losest them, <u>thou losest my credit</u> .	= ie. hurry! = ie. Ateukin will no longer trust Andrew.
142	<b>Andrew.</b> Alas, sir, can I lose that you never had?	
144	<b>Ateuk.</b> Say you so? then hold, feel you <u>that</u> you never felt.	= ie. that which.
146		
148	[ <i>Beats him.</i> ] [ <i>Jaques comes forward.</i> ]	149: stage direction added by editor; see the note at line 74 above.
150	<b>Jaques.</b> O monsieur, <u>avez patient</u> : pardon your	= have patience.
152	<u>pauvre</u> valet: me be at your commandment.	= poor.
154	<b>Ateuk.</b> Signior Jaques, well met; you shall command	154-5: <b>well met...command me</b> = polite phrases of deference.
156	me. – [To Andrew] Sirrah, go cause my writings be	155-7: <b>go cause...proclaimed</b> = "go and make a public announcement about (the disappearance of) my papers."
158	proclaimed in the market-place; promise a great reward to them that finds them; <u>look</u> where I supped and everywhere.	= ie. "(and also) search".
160	<b>Andrew.</b> I will, sir – [ <i>Aside</i> ] Now are <u>two knaves</u>	160-3: <b>Now are...harp-shilling</b> = in an aside addressed to the audience, Andrew asks a riddle, then answers it. <b>two knaves</b> = ie. Ateukin and Jaques.
162	well met, and three <u>well parted</u> : if you <u>conceive</u> mine <u>enigma</u> , gentlemen, <u>what shall I be, then?</u> faith,	= well separated (the antonym of <b>well met</b> ). = understand. = puzzle or parable. <sup>1</sup> = "then who am I?"
164	<u>a plain harp-shilling</u> .	= ie. "I am nothing at all." A <b>harp-shilling</b> was an Irish coin bearing the image of a harp, <sup>1</sup> worth a maximum of nine-pence in English coinage. <sup>4</sup>
166	[ <i>Exit Andrew.</i> ]	
168	<b>Ateuk.</b> <u>Sieur</u> Jaques, this our <u>happy</u> meeting <u>hinders</u> Your friends and me of <u>care</u> and grievous toil;	167-8: "our meeting so auspiciously like this will relieve me and those of our faction of anxiety ( <b>care</b> ) and burdensome labour." <b>Sieur</b> = occasionally used abbreviation for <b>Monsieur</b> . <b>happy</b> = fortunate, lucky. <b>hinders</b> = the quarto prints <b>hides</b> here, emended by Dyce as shown.
170	For I, <u>that look into deserts of men</u> ,	= "who study men's merits".
172	And see among the soldiers in this court A noble forward mind, and judge thereof, Cannot <u>but</u> seek the means to <u>raise them up</u> Who merit credit in the commonweal.	170-3: Ateukin describes Jaques with heavy-handed flattery. 172: <b>but</b> = ie. "help but" or "but do other than". <b>raise them up</b> = promote or advance them.
174	To this intent, friend Jaques, I have found A means to make you great, and well-esteemed	
176	Both with the king and with the <u>best</u> in court; For I <u>espy</u> in you a valiant mind,	= ie. best people. = discern.
178	Which makes me love, admire, and honour you. To this intent, if so your trust, and faith,	
180	Your secrecy be equal with your force, I will <u>impart</u> a service to thyself,	180: "if your ability to act secretly is as great as your strength". = "tell you of (or assign to you) a job".

182	Which if thou <u>dost effect</u> , the king, myself, And what <u>or</u> he, or I with him, can <u>work</u> ,	= accomplish or perform it. = either. = ie. "manage to do (for you)".
184	Shall be employed in what thou wilt desire.	184: they will try to give Jaques whatever he requests.
186	<b>Jaques.</b> Me sweara <u>by my ten bones</u> , my signior, to be loyal to your lordship's intents, affairs: ye[a], my	= "on my fingers", an oath.
188	<i>monseigneur, <u>que non ferai-je pour</u> your pleasure?</i>	= "what would I not do for".
	<u>By my sworda</u> , me be no <u>babillard</u> .	= another oath. = tattle-tale, babbler. <sup>1</sup> 188-9: <b>que non...babillard</b> = the quarto is a mess here, printing, " <i>qui non fera ic pour. Yea pleasure? By my sworda me be no babie Lords.</i> "
190		
192	<b>Ateuk.</b> Then <u>hoping on thy truth</u> , <u>I prithe</u> see How kind Ateukin is to <u>forward</u> thee.	= "trusting in your fidelity". = "I ask you to observe". = assist, promote. <sup>1</sup> = down-payment.
194	Hold, [ <i>Giving money</i> ] take this <u>earnest-penny</u> of my love, And mark my words: the king, by me, requires	
196	No <u>slender service</u> , Jaques, at thy hands. Thou must by <u>privy practice</u> <u>make away</u>	= small or insignificant work or job. = secret means. = ie. kill.
198	The queen, fair Dorothea, as she sleeps, Or how thou wilt, so she be done to death:	198: whatever means Jaques employs to get the job done is acceptable. = lack.
200	Thou shalt not <u>want</u> promotion here in court.	
202	<b>Jaques.</b> Stabba the woman! <u>par ma foi</u> , <i>monseigneur</i> ,	= "by my faith", a favourite oath of Jaques.
204	me thrusta my weapon into her belly, so me may be guard <u>par le roi</u> . Me do your service: but me no be	202-3: <b>me thrusta...le roi</b> = Jaques agrees to commit the murder, so long as he is protected from any retribution by the king ( <b>par le roi</b> ). <b>me thrusta...belly</b> = a likely bit of double entendre.
206	hanged <u>pour my labour</u> ?	= "for my efforts".
208	<b>Ateuk.</b> Thou shalt have <u>warrant</u> , Jaques, from the king: None shall outface, gainsay, and wrong <u>my friend</u> .	= a guarantee for his safety, or authorization. <sup>1</sup> 207: "no man shall confront, oppose, or harm you." <sup>1</sup> <b>my friend</b> = third person reference to Jaques.
210	Do not I love thee, Jaques? fear not, then: I tell thee, whoso <u>toucheth</u> thee in <u>ought</u>	= ie. harmeth. = ie. any way. = "hold thee in high regard." <sup>2</sup>
212	Shall injure me: I love, I <u>tender thee</u> : Thou art a subject fit to serve his grace.	
214	Jaques, I had a written warrant once, But that, by great misfortune, <u>late</u> is lost.	= recently was.
216	Come, wend we to Saint Andrews, where his grace <u>Is now in progress</u> , where he shall assure Thy safety, and <u>confirm</u> thee to the act.	214: "come, let us make our way to (the city of) St. An- drews, to where the king". = traveling in a formal procession. = sanction, authorize. <sup>1</sup>
218	<b>Jaques.</b> We will attend your nobleness.	
220	[ <i>Exeunt.</i> ]	
	<u>CHORUS V.</u>	
	<i>Enter Bohan and Oberon.</i>	



1	<b>Bohan.</b> <u>I can no more; my patience will not warp</u>	1: <b><i>I can no more</i></b> = Bohan cannot bear to watch more of the play. <b><i>my patience...warp</i></b> = perhaps, "my patience cannot submit ( <b><i>warp</i></b> , OED, def. 19b)", ie. "I cannot endure".
2	To see these <u>flatterers</u> how they <u>scorn and carp</u> .	2: <b><i>flatterers</i></b> = the quarto prints <b><i>flatteries</i></b> here; Dyce and the other editors are likely correct to emend <b><i>flatteries</i></b> to <b><i>flatterers</i></b> (referring to Jaques and the others of the last scene), but we may note that the plural word <b><i>flatteries</i></b> was used elsewhere by Greene in his works. <b><i>scorn and carp</i></b> = speak derisively and quarrel, fault-find. <sup>1</sup>
4	<b>Ober.</b> Turn but thy head.	
6	<i>Enter four Kings carrying crowns,</i>	
8	<i>Ladies presenting <u>odours</u> to Potentate enthroned,</i>	= incense and the like. <sup>1</sup>
10	<i>who suddenly is slain by his Servants</i>	= food may be brought on stage by the happy Servants as soon as their king is dead.
12	<i>and thrust out; <u>and so they eat</u>.</i>	
	[ <i>Exeunt.</i> ]	
14	<b>Bohan.</b> <u>Sike</u> is the world; but <u>whilk</u> is he I saw?	= such. = ie. what, ie. who. <sup>1</sup>
16	<b>Ober.</b> <u>Sesostris</u> , who was conqueror of the world, Slain at the last and stamped on by his slaves.	= legendary Egyptian King who, said the Greek historian Herodotus, conquered the entire world. <sup>10</sup> Sesostris' death as depicted in the dumb-show appears to be a fictitious one, without support in the literary record.
18	<b>Bohan.</b> How blest are <u>peur</u> men, then, that know their grave!	18: <b><i>peur</i></b> = poor, a Scotticism. <b><i>that know their grave</i></b> = ie. who are dead.
20	Now mark the sequel of my jig.	19: "now pay attention to what follows in my show."
	[ <i>Exeunt.</i> ]	
	<b><u>ACT III, SCENE III.</u></b>	
	<i>The Palace of the King of Scots.</i>	<b>Scene III:</b> John Lyly, the earliest of the important Elizabethan dramatists, frequently employed an interesting technique, in which events which were important for plot development were not portrayed on-stage, but were rather understood to have taken place between scenes. Greene here has taken a page from Lyly's book. We have already seen in Scene II how Ateukin has berated Andrew for his missing papers, the implication being that Slipper has indeed followed through on his promise to steal them on behalf of Sir Bartram. As will shortly become plain, Slipper has in fact also already delivered his prize to the Scottish knight, who, on discovering in the documents the warrant for the queen's death, immediately went to inform her highness of his find.
	<i>Enter Queen Dorothea, Sir Bartram, Nano, Lord Ross,</i> <i>Ladies, and Attendants.</i>	<b>Entering Characters:</b> <b><i>Sir Bartram</i></b> , we remember, bribed Ateukin in order to be given the lease for East Spring, only to have the latter turn around and grant it to another who paid him even more money. Bartram has come to warn <b><i>Dorothea</i></b> of the plot to take her life.

1 **Q. Dor.** Thy credit, Bartram, in the Scottish court,  
2 Thy reverend years, the strictness of thy vows,  
All these are means sufficient to persuade;

4 But love, the faithful link of loyal hearts,  
That hath possession of my constant mind,  
6 Exiles all dread, subdueth vain suspect.

Methinks no craft should harbour in that breast  
8 Where majesty and virtue is installed:  
Methink[s] my beauty should not cause my death.

10 **Bart.** How gladly, sovereign princess, would I err,  
12 And bind my shame to save your royal life!

"Tis princely in yourself to think the best,  
14 To hope his grace is guiltless of this crime:  
But if in due prevention you default,  
16 How blind are you that were forewarned before!

18 **Q. Dor.** Suspicion without cause deserveth blame.

20 **Bart.** Who sees, and shun[s] not, harms, deserve[s] the  
same.

Behold the tenor of this traitorous plot.  
22  
24 [Gives warrant.]

26 **Q. Dor.** What should I read? Perhaps he wrote it not.

**Bart.** Here is his warrant, under seal and sign,  
28 To Jaques, born in France, to murder you.

30 **Q. Dor.** Ah, careless king, would God this were not  
thine! –  
What though I read? ah, should I think it true?  
32

**Ross.** The hand and seal confirms the deed is his.

**Nano**, of course, is her devoted, dwarfish servant. **Lord Ross** is another royal attendant of the queen.

1-3: the queen assures Sir Bartram that she believes he is to be trusted, listing a number of reasons for doing so:  
(1) he has a good reputation (**credit**) with the Scottish royal family, having proven his trustworthiness,  
(2) he is elderly, which gives him some claim to deference, and  
(3) he has sworn earnestly as to the truth of his claim.

4-6: Dorothea's love for her husband outweighs Bartram's testimony: she has complete faith in her own love for the king as an effective agent which banishes her fear, and overrides any frivolous or idle suspicion (**subdueth vain suspect**) she might have of James.  
**constant** = faithful.

= guile, deceit.<sup>1</sup> = ie. James' heart.

11-12: Bartram would much rather be embarrassingly wrong about his warning than have it be true, if it could save the queen's life.  
**bind my shame** = previous editors have felt the need to modify this phrase, believing it makes no sense (e.g., it has been proposed to emend **bind** to **blind**, **find** and **bide**). But it seems no stretch to take Bartram's meaning to be something like, "accept the shame that would attach to me (from having made such a grievous blunder)".

15: but if Dorothea fails to take proper preventive action.

18-20: Dorothea and Bartram exchange pithy maxims.

20: one who is aware of, but does not act to avoid, expected injury, deserves to suffer it.  
**the same** = Melnikoff suggests this refers to the **blame** of line 18.

= substance, content.<sup>2</sup>

= "what is the point of reading this?" Sanders wonders if the clause should be punctuated as, "What! Should I read?"

= thoughtless.<sup>1</sup> = "I wish to".

= "so what if I read it?"

= handwriting. = ie. James'.

34	<i>Q. Dor.</i> What know I tho, if now he thinketh this?	35: "what am I supposed to think, if this is what he has on his mind?"
36	<i>Nano.</i> Madam, <u>Lucretius</u> saith that to repent	37-38: a wise man anticipates and acts to forestall harm, but a foolish person does nothing and regrets it afterwards.
38	Is childish, wisdom to prevent.	<i>Lucretius</i> is the Roman philosopher and poet <i>Titus Lucretius Carus</i> (c. 99-55 B.C.). Collins suggests that Nano's attribution of this bit of wisdom to Lucretius is an invention of Greene's.
40	<i>Q. Dor.</i> <u>What tho</u> ?	= "what of it", ie. "so what?"
42	<i>Nano.</i> Then cease your tears that have dismayed you,	
44	And <u>cross</u> the foe before he have betrayed you.	= thwart, ie. take preventive measures against.
46	<i>Bart.</i> What needs these <u>long suggestions</u> in this cause,	45-46: ie. "what is the point of all this talk, when every detail ( <i>circumstance</i> ) proves that what I am saying is true?"
	When every <u>circumstance</u> confirmeth truth?	<i>long suggestions</i> = lengthy time spent on proposals of all kinds.
48	First, let the hidden mercy from above	47-49: "first of all, let yourself be strengthened by God's mercy, since it is only by a miracle that this plot has been uncovered."
	<u>Confirm</u> your grace, since by a wondrous means	<i>Confirm</i> = make firm or convince. <sup>1,5</sup>
	The <u>practice of your dangers</u> came to light:	<i>practice of your dangers</i> = "the scheme which intended to harm you".
50	Next, let the tokens of <u>approved truth</u>	50-52: "secondly, let the proven evidence ( <i>approved truth</i> ) guide your thoughts, which have been gravely misled ( <i>too much seduced</i> , ie. she insists on believing what she wants to believe), and focus on the situation as it really is ( <i>sooth</i> = truth), and pay close attention to ( <i>listen</i> ) the proposed scheme ( <i>intent</i> <sup>1</sup> )."
52	Govern and stay your thoughts, <u>too much seduced</u> ,	<i>mark the sooth</i> = "note the true facts". <sup>1</sup>
	And <u>mark the sooth</u> , and <u>listen</u> the <u>intent</u> .	<i>intent</i> = could mean "aim (ie. of the plot)". <sup>1</sup>
54	Your highness knows, and these my noble lords	53-60: Bartram testifies to his long service to the Scottish crown, dating back to the earliest years of the reign of James' father.
56	Can witness this, that whilst your husband's sire	
58	In happy peace possessed the Scottish crown,	
60	I was his sworn attendant here in court;	
62	In dangerous fight I never failed my lord;	
	And since his death, and this your husband's reign,	
	No labour, duty, have I left undone,	
	To testify my zeal unto the crown.	
	But now my limbs are weak, mine eyes are dim,	61: now Bartram is getting old.
	Mine age <u>unwieldly</u> and <u>unmeet</u> for toil,	62: the aged Bartram is too weak ( <i>unwieldly</i> ) <sup>1</sup> and unfit ( <i>unmeet</i> ) to work anymore.
64	I came to court, in hope, for service past,	63-64: Bartram had returned to Edinburgh in the hopes that the king would grant him a lease on some property so that he would have a source of income to support himself ( <i>to keep me</i> ), as a reward for his lifetime of service.
	To gain some lease <u>to keep me</u> , being old.	
	There found I all was <u>upsy-turvy</u> turned,	= Greene's unique variation on the common expression <i>topsy-turvy</i> .

66	My friends <u>displaced</u> , the nobles loth to crave:	66: all of Bartram's old companions had been removed ( <b>displaced</b> ) from the court, and the lords of the land are afraid to ask the king for any favours.
	Then sought I to the <u>minion</u> of the king,	67: with no familiar faces remaining in the court, Bartram turned to the king's favourite ( <b>minion</b> ) Ateukin. = enticed.
68	Ateukin, who, <u>allurèd</u> by a bribe,	= his deceit.
70	Assured me of the lease for which I sought.	= arranged. = stressed on its first syllable in this era.
72	But see <u>the craft</u> ! when he had got the grant,	= ie. Silvester's.
	He <u>wrought</u> to sell it to Sir <u>Silvester</u> ,	
	In hope of greater earnings from <u>his</u> hands.	
	In brief, I learned his craft, and wrought the means,	73-75: "to get to the point: having discovered Ateukin's duplicity, I paid one of his poor servants to steal all the official papers ( <b>briefs</b> ) from out of Ateukin's clothing." Note how the sentence opens with the word <b>brief</b> , on which Bartram puns by closing the sentence with the word <b>briefs</b> . <b>one</b> = ie. one of. <b>briefs</b> = Bartram specifically was looking for Slipper to obtain for him the lease on East Spring, but unexpectedly ended up receiving the warrant for Dorothea's murder. The lease is never addressed again in the play.
74	By <u>one</u> his needy servants for reward,	
	To steal from out his pocket all the <u>briefs</u> ;	
76	Which he performed, and <u>with</u> reward <u>resigned</u> .	= in return for a. = turned over (to Bartram).
	Them when I read, – now <u>mark</u> the power of God, –	= note, observe.
78	I found this warrant sealed among the rest,	
	To kill your grace, whom God long keep alive!	
80	Thus, in effect, by <u>wonder</u> are you saved:	= miracle.
	<u>Trifle not</u> , then, but seek a speedy flight;	= "do not dawdle", "waste no more time".
82	God will conduct your steps, and <u>shield</u> the right.	= protect.
84	<b>Q. Dor.</b> What should I do? ah, poor <u>unhappy</u> queen,	84ff: Dorothea cracks, unable to ignore the evidence of her husband's perfidy any longer. <b>unhappy</b> = unlucky. = ie. "all the adversity that Fortune can throw at her."
	Born to endure <u>what fortune can contain</u> !	
86	Alas, the deed is too apparent now! –	
	But, O mine eyes, were you as <u>bent to hide</u>	87-88: Dorothea apostrophizes to her own eyes: ie. "if only you had been as disposed to turn away (from seeing the warrant) as I had been eager ( <b>forward</b> ) to forgive James". <b>bent to hide</b> = inclined to take no heed of. <sup>1</sup>
88	As my poor heart is <u>forward</u> to forgive,	
	Ah cruël king, my love would thee acquit!	
90	O, <u>what avails</u> to be allied and <u>matched</u>	= what good is it. = married.
	With high estates, that marry but in shew!	= to people of high rank, who only marry you for the sake of appearances.
92	Were I [more] baser born, my mean estate	92-93: if she had been born a commoner, her low rank would act as an assurance that her life would not be in danger as it is now. <b>impendent</b> = rare alternate word for "impending".
	Could warrant me from this <u>impendent</u> harm:	
94	But to be great and happy, these are <u>twain</u> . –	= distinct, ie. they do not, and cannot, exist together.
	Ah, Ross, what shall I do? <u>how shall I work</u> ?	95: "what should I do?"
96		
	<b>Ross.</b> With speedy letters to your father send,	
98	Who will revenge you and defend your right.	
100	<b>Q. Dor.</b> As if they kill not me, who with <u>him</u> fight!	100-5: Dorothea does not want to see her father get revenge on James: any harm done to her husband would hurt her

102 As if his breast be touched, I am not wounded!  
 As if he wailed, my joys were not confounded!  
 We are one heart, though rent by hate in twain;  
 104 One soul, one essence doth our weal contain:  
 What, then, can conquer him, that kills not me?  
 106  
**Ross.** If this advice displease, then, madam, flee.  
 108  
**Q. Dor.** Where may I wend or travel without fear?  
 110  
**Ross.** Where not, in changing this attire you wear?  
 112  
**Q. Dor.** What, shall I clad me like a country maid?  
 114  
**Nano.** The policy is base, I am afraid.  
 116  
**Q. Dor.** Why, Nano?  
 118  
**Nano.** Ask you why? What, may a queen  
 120 March forth in homely weed, and be not seen?  
  
 The rose, although in thorny shrubs she spread,  
 122 Is still the rose, her beauties wax not dead;  
  
 And noble minds, although the coat be bare,  
 124 Are by their semblance known, how great they are.  
 126  
**Bart.** The dwarf saith true.  
 128  
**Q. Dor.** What garments lik'st thou, than?  
  
 130  
**Nano.** Such as may make you seem a proper man.  
 132  
**Q. Dor.** He makes me blush and smile, though I am sad.  
 134  
**Nano.** The meanest coat for safety is not bad.  
 136  
**Q. Dor.** What, shall I jet in breeches, like a squire?  
 Alas, poor dwarf, thy mistress is unmeet.  
 138  
**Nano.** Tut, go me thus, your cloak before your face,  
 140 Your sword upreared with quaint and comely grace:  
 If any come and question what you be,  
 142 Say you "A man," and call for witness me.  
 144  
**Q. Dor.** What, should I wear a sword? to what intent?

equally. Throughout the speech, **he**, **him** and **his** refer to James.

= ie. as if it were possible that.  
 = cried out in pain. = brought low, smashed.  
 = torn. = two.  
 = well-being.

= go.

= ie. dress.

= "this is a bad strategy", but also with a sense of, "this plan is beneath you".

119-120: is it possible for a queen to travel (anonymously) in modest clothing (**homely weed**) and remain unrecognized as royalty?

= the OED cites this line for its definition of **shrubs** as "small branches".  
 = ie. do not disappear (even if they cannot be seen on the surface); **wax** = grow.

= ie. clothes.  
 = appearance. = recognized.

128: **lik'st thou** = ie. "would please you (for me to wear)".  
**than** = ie. then; **than** was commonly used for **then**; we normally silently emend **than** to **then** wherever the former appears, but retain it here because it is likely intended to rhyme with **man** in line 130.

130: Nano recommends any clothing that would hide all of her femininity.

= poorest.

= strut about. = ie. pants. = young man.<sup>1</sup>  
 = unfit (to do so).

= ie. "move about like this": Nano demonstrates how the queen should act.  
 = raised. = synonyms for "attractive".  
 = ie. "any man approaches you".  
 = ie. "ask me to vouch for you", ie. that she is a man.

146	<b>Nano.</b> Madam, for <u>shew</u> ; it is an ornament:	146-8: Nano, of course, does not expect Dorothea to engage in actual combat; but there is always a good chance that by simply threatening a challenger with her sword, the latter will prove a coward and run away.
148	If any wrong you, draw: a shining blade <u>Withdraws</u> a coward thief that would <u>invade</u> .	<b>shew</b> = ie. show, as always. <b>withdraws</b> = repels or causes to retire. <sup>1</sup> <b>invade</b> = attack. <sup>1</sup>
150	<b>Q. Dor.</b> But, if I strike, and he should strike <u>again</u> ,	= in return.
152	What should I do? I fear I should be slain.	
154	<b>Nano.</b> No, take it single on your dagger so: I'll teach you, madam, how to ward a blow.	153: "no, receive the blow on your dagger alone, like this." Nano proposes to instruct the queen on how to defend herself by fighting in the manner of a late-16th century gallant: she should parry the thrusts of her opponent with her dagger, which she would hold in her left hand, then strike with the sword which she holds in her right.
156	<b>Q. Dor.</b> How little shapes much substance may include! –	156: though small, Nano is comprised of an impressive amount of significant "matter", ie. knowledge and wisdom.
158	Sir Bartram, Ross, <u>ye</u> ladies, and my friends, Since <u>presence</u> yields me death, and <u>absence</u> life, Hence will I <u>fly</u> disguisèd like a <u>squire</u> ,	= plural form of "you". = ie. remaining here. = not being, or leaving, here. = flee. = young man.
160	As one that seeks to live in Irish wars: –	160: the queen will pose (should anyone ask her) as one who seeks to be hired on to fight in the wars against the Irish. The recent editors point out that the Irish wars were a phenomena of Greene's own time (the late 16th century), rather than of the play's ostensible time frame.
162	You, gentle Ross, shall <u>furnish my depart</u> .	= "fit me out for my departure", ie. find and collect any belongings which she will need to take with her.
164	<b>Ross.</b> Yea, <u>prince</u> , and die with you with all my heart:	= ie. princess.
166	<u>Vouchsafe</u> me, then, <u>in all extremest states</u> To wait on you and serve you with my best.	164-5: the loyal Ross asks the queen to allow ( <b>Vouchsafe</b> ) him to accompany her in her journey, and to serve her, no matter how dire the situation becomes ( <b>in all extremest states</b> ).
168	<b>Q. Dor.</b> [To Ross] To me pertains the woe: live <u>then</u> in <u>rest</u> . –	168: Dorothea declines Ross' offer: she alone should suffer any misery she will undoubtedly experience.
170	Friends, fare you well: keep secret my depart: Nano alone shall my attendant be.	<b>then</b> = Dyce emends <b>then</b> to <b>thou</b> . <b>rest</b> = peace of mind. <sup>1</sup>
172	<b>Nano.</b> Then, madam, <u>are you manned</u> , I <u>warrant</u> ye:	172: <b>Then...manned</b> = "you shall be thus escorted or served", but there may be a secondary meaning with <b>manned</b> , as Nano may also be suggesting that the queen has (1) wisely chosen to be protected by one with true manly qualities, and / or (2) turned herself into a man. The last is Sander's conceit. <b>warrant</b> = assure.
174	Give me a sword, and, if <u>there grow debate</u> , I'll come behind, and break your enemy's <u>pate</u> .	= a quarrel or fight breaks out. = head.
176	<b>Ross.</b> How <u>sore</u> we grieve to part so soon away!	= ie. sorely.

178	<b><i>Q. Dor.</i></b> Grieve not for <u>those</u> that perish if they stay.	= ie. meaning herself.
180	<b><i>Nano.</i></b> The time in words misspent is little worth; Madam, walk on, and <u>let them bring us forth</u> .	180-1: ie. "let us hurry, instead of wasting time talking!" = "let the others accompany us from here."
182		
	[ <i>Exeunt.</i> ]	
	<b><u>CHORUS VI.</u></b>	
	<i>Enter Bohan.</i>	
1	<b><i>Bohan.</i></b> So, <u>these sad motions</u> make <u>the fairy</u> sleep;	= ie. this tragic show. = ie. Oberon.
2	And sleep he shall in quiet and content:	
	For it would make <u>a marble melt</u> and weep,	= ie. a marble statue. <sup>1,6</sup> = common synonym for "weep".
4	To see these treasons 'gainst the innocent.	
	But, since she scapes by flight to save her life,	
6	The king may <u>chance repent she was his wife</u> .	= "perhaps regret marrying Dorothea", or "perhaps repent by finally acknowledging she is his wife." The latter is Sanders' idea.
	The <u>rest is ruthful</u> ; yet, to <u>beguile</u> the time,	= ie. rest of the story is piteous. = (pleasantly) while away.
8	'Tis interlaced with merriment and rhyme.	8: the play is punctuated between scenes with various minor acts of entertainment.
10		
	[ <i>Exit.</i> ]	
	END OF ACT III.	

## ACT IV.

### SCENE I.

*On the King's Preserves.*

*After a noise of horns and shoutings,  
enter certain Huntsmen (if you please, singing)  
one way; another way Ateukin and Jaques.*

1 **Ateuk.** Say, gentlemen, where may we find the king?

2  
3 **I<sup>st</sup> Hunts.** Even here at hand, on hunting;  
4 And at this hour he taken hath a stand,  
5 To kill a deer.

6 **Ateuk.** A pleasant work in hand.  
7 Follow your sport, and we will seek his grace.

10 **I<sup>st</sup> Hunts.** [*Aside*] When such him seek, it is a woeful case.

12 [*Exeunt Huntsmen one way,  
Ateukin and Jaques another.*]

### ACT IV, SCENE II.

*Near the Castle of the Countess of Arran.*

*Enter the Countess of Arran, Ida and Eustace.*

1 **C. of Arran.** Lord Eustace, as your youth and virtuous life  
2 Deserve a far more fair and richer wife,

3 So, since I am a mother, and do wit  
4 What wedlock is and that which longs to it,

5 Before I mean my daughter to bestow,  
6 "Twere meet that she and I your state did know.

8 **Eust.** Madam, if I consider Ida's worth,  
9 I know my portions merit none so fair,  
10 And yet I hold in farm and yearly rent  
11 A thousand pound, which may her state content.

12 **C. of Arran.** But what estate, my lord, shall she possess?

13 **Eust.** All that is mine, grave Countess, and no less. –  
14  
15  
16 But, Ida, will you love?

**Scene I:** the scene takes place on the king's hunting grounds.

= from one side of the stage. = from the other side.

= close by.

= the king has chosen the position from which he will wait  
for the game to arrive.

= to be engaged in; the usual expression was "to have in  
hand"; there is some wordplay here with **at hand** in  
line 3.

10: conditions must be pitiable, when persons such as this  
one seek the king; the huntsman, an honourable man, is  
grimly aware of Ateukin and his reputation.

**Entering Characters:** the **Countess**, **Ida** and **Eustace**  
are taking a stroll in the neighbourhood of the castle.

2: the quarto prints **faire, more faire**, emended by Dyce as  
shown: **far more fair** was a common collocation in the  
era.

= ie. "I know" or "I am aware of".<sup>1</sup>

4: what sorts of things appertain to marriage.  
**longs** = belongs.

= "it is appropriate". = financial condition: the countess  
naturally would like to know if Eustace can properly support  
her daughter; Eustace is not at all offended by the query.

= wealth from inheritance.<sup>1</sup> = deserve.

= rental income.<sup>1</sup> = income, not necessarily from rent.<sup>1</sup>

= be satisfactory for her well-being or for one of her status.<sup>1</sup>

= property.

= reverend or respected, a common epithet preceding a  
form of address.

= elliptically, "love me".



18	<b>Ida.</b> I cannot hate.	18: Ida is unwilling to permit herself to demonstrate any emotion that might be interpreted as immodest.
20	<b>Eust.</b> But will you wed?	
22	<b>Ida.</b> 'Tis Greek to <u>me</u> , my lord:	= as today, this well-worn expression means, "I do not understand", ie. "I do not know what you are talking about".
	I'll wish you well, and <u>thereon take my word</u> .	= "you can take my meaning from these words."
24		
26	<b>Eust.</b> Shall I some <u>sign of favour</u> , then, receive?	= "evidence or token of your affection".
28	<b>Ida.</b> Ay, if <u>her ladyship</u> will give me <u>leave</u> .	= ie. Ida's mother the countess. = permission.
30	<b>C. of Arran.</b> Do <u>what thou wilt</u> .	= "whatever you want."
32	<b>Ida.</b> Then, noble English peer, Accept this ring, wherein <u>my heart</u> is <u>set</u> ; A <u>constant</u> heart with burning flames <u>be-fret</u> ,	32-33: by telling Eustace her gift includes her own heart ( <b>my heart</b> ), Ida seems to be revealing her love for Eustace; but this seems out of place here, as Eustace will continue to agonize over Ida's feelings for him. Dyce logically wonders if <b>my heart</b> should be emended to <b>a heart</b> , which would give her gift a more ambiguous meaning, it perhaps representing her suitor's heart, rather than her own. <b>set</b> = inlaid or encrusted, as with a jewel. <sup>1</sup> <b>constant</b> = faithful. <b>be-fret</b> = gnawed away, <sup>1</sup> ie. consumed.
34	But under-written this, <u>O morte dura</u> :	= Latin: "oh, harsh death": it was fashionable in the late 16th century to wear a piece of jewelry that had inscribed on it a constant reminder of death.
	Hereon whenso you look with <u>eyes pura</u> ,	35: "whenever you look upon it with morally faultless eyes". <b>eyes</b> = perhaps a disyllable ( <b>EY-es</b> ), so that <b>morte dura</b> will rhyme with <b>ey-es pura</b> . <b>pura</b> = ie. pure; Ida adds the suffix <b>-a</b> to <b>pure</b> for the sake of the rhyme, a not uncommon occurrence in Elizabethan verse. <sup>3</sup>
36	The maid you fancy most will favour you.	
38	<b>Eust.</b> I'll <u>try</u> this heart, in hope to find it true.	= test out.
40	<i>Enter certain Huntsmen, [Lords,] and Ladies.</i>	<b>Entering Characters:</b> the entering peers will turn out to be neighbours of the countess. The <b>Huntsmen</b> are servants who manage and arrange the hunt for their employers. The quarto omits indicating that any male peers have entered, but line 68 below implies at least one is in the party.
42	<b>I<sup>st</sup> Hunts.</b> Widow Countess, <u>well y-met</u> ;	<b>Lines 42-61 (below):</b> the Huntsmen, Ida and Eustace speak (or, as Dickinson <sup>7</sup> informs us, "undoubtedly" sing) in short lines of poetry, with a rhyming pattern of <b>abab</b> . Note also that the lines all begin with a stressed syllable.
44	Ever may thy joys be many; – Gentle Ida, <u>fair beset</u> ,	= ie. "well met"; the Huntsman employs the archaic prefix <b>y-</b> for the sake of the meter.
46	Fair and wise, <u>not fairer any</u> ; <u>Frolic</u> huntsmen of the game <u>Wills</u> you well, and give you greeting.	= bestowed with beauty. = there is no woman more beautiful. = merry. = ie. wish.

48	<b>Ida.</b> Thanks, good woodman, for the same,	
50	And our <u>sport</u> , and merry meeting.	= entertainment, amusement.
52	<b>I<sup>st</sup> Hunts.</b> Unto thee we do present	52-53: the hunting party gives Ida a pendant in the shape
54	Silver <u>hart</u> with arrow wounded.	of a slain deer ( <b>hart</b> ).
56	<b>Eust.</b> [ <i>Aside</i> ] This <u>doth shadow</u> my lament,	55-56: Eustace worries that the gift's portrait of a wounded
58	Both [with] fear and love <u>confounded</u> .	deer (with perhaps an implied pun of <b>hart</b> with <b>heart</b> ) is
58	<b>I<sup>st</sup> Lady.</b> To the mother of the maid,	an omen of his ultimate failure to win Ida.
60	Fair as <u>th' lilies</u> , red as roses,	<b>doth shadow</b> = represents, symbolizes. <sup>1</sup>
62	<u>Even</u> so many <u>goods</u> are said,	<b>confounded</b> = discomfited. <sup>1</sup>
62	As herself in heart supposes.	59: allusion to the countess' lily-white skin, which is simul-
64	<b>C. of Arran.</b> <u>What</u> are you, friends, that thus do wish	taneously shaded with a healthy reddish hue.
64	us well?	= a monosyllable: <i>E'en</i> . = ie. good words, compliments. <sup>5</sup>
66	<b>I<sup>st</sup> Hunts.</b> Your neighbours <u>nigh</u> , that have on hunting	= who.
66	been,	= from nearby.
68	Who, <u>understanding</u> of your walking <u>forth</u> ,	= learning. = about, outside of her castle.
68	Prepare[d] this <u>train</u> to entertain you with:	= retinue, party.
70	This Lady Douglas, this Sir Egmond is.	68: it seems odd that the countess would not recognize her
70	<b>C. of Arran.</b> Welcome, ye ladies, and thousand thanks	noble neighbours.
72	for this.	= modest, humble.
72	Come, enter you a <u>homely</u> widow's house,	= lacks.
74	And if mine entertainment please you, let us feast.	76-77: Eustace and Ida stay behind.
74	<b>I<sup>st</sup> Hunts.</b> A lovely lady never <u>wants</u> a guest.	= judge, ie. think.
76	[ <i>Exeunt Countess of Arran, Huntsmen,</i>	80: the line has attracted a great deal of commentary. On its
78	<i>Lords and Ladies.</i> ]	face, Eustace seems to be asking if the urgency with which
80	<b>Eust.</b> Stay, gentle Ida, tell me what you <u>deem</u> ,	he is pursuing Ida is not unduly aggressive for her, given her
80	What, doth this hast[e], this <u>tender</u> heart <u>beseem</u> ?	exaggerated sense of modesty.
82		<b>tender</b> = affectionate. <sup>1</sup>
84	<b>Ida.</b> Why not, my lord, since nature teacheth <u>art</u>	<b>beseem</b> = "fit" or "be appropriate to".
	To <u>senseless</u> beasts to cure their <u>grievous smart</u> ;	Several of the editors emend the line to, " <i>What doth this</i>
	<u>Dictamnum</u> serves to close the wound again.	<i>hart, this tender hart beseem?</i> ", meaning, "what does the
		deer represent?", but this requires that the meaning of
		<b>beseem</b> be improperly stretched from its normal 16th century
		meaning of "to be appropriate". Ida's answer also better fits
		the original text of the quarto.
		82-84: literally, nature has taught a skill ( <b>art</b> ) to animals, to
		wit, to seek a special plant ( <b>Dictanum</b> ) which they can
		consume to heal their wounds. Ida means that it is natural
		that one who is as desperately in love as is Eustace should
		actively seek relief for the pain of love.
		<b>senseless</b> = foolish, unendowed with the intelligence of

86 **Eust.** What help for those that love?

88 **Ida.** Why, love again.

90 **Eust.** Were I the hart, –

92 **Ida.** Then I the herb would be:  
You shall not die for help; come, follow me.

94 [Exeunt.]

### ACT IV, SCENE III.

*A Public Place near the Palace.*

*Enter Andrew and Jaques.*

1 **Jaques.** Mon dieu, what malheur be this! me come  
2 a the chamber, Signior Andrew, mon dieu; take my  
poniard en ma main to give the estocade to the

4 damoisella: par ma foi, there was no person; elle  
s'est en allée.

6 **Andrew.** The worse luck, Jaques: but because I am  
8 thy friend, I will advise thee somewhat towards the  
attainment of the gallows.

10 **Jaques.** Gallows! what be that?

12 **Andrew.** Marry, sir, a place of great promotion, where  
14 thou shalt, by one turn above ground, rid the world of  
a knave, and make a goodly ensample for all bloody  
16 villains of thy profession.

18 **Jaques.** Que dites vous, Monsieur Andrew?

20 **Andrew.** I say, Jaques, thou must keep this path, and  
hie thee; for the queen, as I am certified, is departed  
22 with her dwarf, apparelled like a squire. Overtake her,  
Frenchman, stab her: I'll promise thee, this doublet  
24 shall be happy.

man.<sup>1</sup>

**grievous smart** = severe pain.<sup>1</sup>

**Dictanum** = the dittany plant, often referred to for its supposed medicinal values, particularly useful in treating arrow wounds.<sup>1</sup>

86: "how does this help (or "what remedy is there for") those who are in love?" Eustace alludes to the common conceit that those who are in love inevitably and simultaneously experience ecstasy and agony.

92-93: Ida – finally! – allows her mask to slip, and admits, even if only in metaphor, that she loves Eustace.

**herb** = the dictanum, ie. Eustace's relief.

= my God. = bad luck.

= to the (queen's) bedroom. = usually emended to **taka**,

Jaques expected Italianization of **take**.

= dagger. = "in my hand". = stroke or blow (typically with a sword).<sup>1</sup>

4: **damoisella** = Italianized form of the French *damoiselle*, meaning "damsel".

**par ma foi** = "by my faith".

**no person** = ie. nobody there.

4-5: **elle...allée** = "she is gone."

7ff: Andrew takes advantage of Jaques' limited skill in English to mis-advise him.

**The worse luck** = ie. "that is too bad".<sup>1</sup>

= some wordplay: means both (1) increase in status, and (2) rising off the ground (when hanged).

= the image is of a body spinning as it hangs from a noose. = example.

= ie. that of assassin.

= "what are you saying": Jaques does not understand.

= continue down this road.

= hurry. = informed.

= Andrew gestures to Jaques' jacket.

26	<b>Jaques.</b> <i>Pourquoi?</i>	= why?
28	<b>Andrew.</b> It shall serve a jolly gentleman, Sir <u>Dominus</u> Monseigneur Hangman.	28-29: Andrew humorously alludes to the custom by which the executioner is permitted to keep his victims' clothes. <b>Dominus</b> = lord.
30	<b>Jaques.</b> <i>C'est tout un; me will rama pour la monnoie.</i>	31: "that is all one; I will ram home (the dagger) for the money."
32	[Exit Jaques.]	
34	<b>Andrew.</b> Go, and the <u>rot</u> consume thee! – O, what a	= ie. syphilis or other wasting disease. <sup>1</sup>
36	<u>trim</u> world is this! My master lives by <u>cozening</u> the	= fine. = deceiving.
38	king, I by flattering him; Slipper, <u>my fellow</u> , by	= ie. Andrew's colleague in service.
40	stealing, and I by lying: is not this a <u>wily accord</u> ,	= "harmony of knavery" (Melnikoff, p. 550).
42	<u>gentlemen</u> ? This last night, our jolly <u>horsekeeper</u> ,	= Andrew is addressing the audience. = groom, ie. Slipper.
44	being well <u>steeped in liquor</u> , confessed to me the	= soaked in liquor, ie. drunk.
46	stealing of my master's <u>writings</u> , and his great reward:	= papers.
48	now dare I not <u>bewray</u> him, lest he <u>discover</u> my	42-43: <b>now dare...knavery</b> = Andrew cannot inform Ateukin of Slipper's stealing his papers, because Slipper might in turn reveal ( <b>discover</b> ) Andrew's own transgression – though which transgression he has in mind is unclear; perhaps he is referring to his threatening of the king's Purveyor, or to his assisting Jaques in the latter's search for the runaway queen. <b>bewray</b> = betray.
50	knavery; but <u>thus</u> have I <u>wrought</u> : I understand he will	43: <b>thus</b> = this much.
52	pass this way, <u>to provide him necessities</u> ; but, if I and	<b>wrought</b> = worked out.
54	my fellows fail not, we will teach him such a lesson as	43-47: <b>I understand...labour</b> = Andrew has a plan to harm Slipper: with a band of co-conspirators, Andrew will waylay the lad, who is expected to pass by this way any moment. <b>to provide him necessities</b> = Slipper is on his way to purchase clothing and other essential accessories; <b>him</b> = himself.
56	shall <u>cost him a chief place on Pennyless Bench</u> for his	= <b>Pennyless Bench</b> was the name given to a pew in Oxford's long-demolished Carfax Church. The seat was a hang-out for loungers, and the expression "to sit on Pennyless Bench" was used to describe one experiencing poverty. <sup>3</sup>
58	labour. But <u>yond</u> he comes.	= yonder, ie. over there.
60	[Stands Aside.]	49: Andrew steps back, out of Slipper's field of vision.
62	<i>Enter Slipper,</i>	<b>Entering Characters:</b> with his new-found income, <b>Slipper</b>
64	<i>with a Tailor, a Shoemaker, and a Cutler.</i>	meets with various tradesmen in order to furnish himself in some style. You may wish to note how absurd Slipper's instructions are, as he remains true to his clownish character throughout the play.
66		<b>Lines 54-198 (below):</b> we are especially in debt to <i>James the Fourth</i> editor Norman Sanders, on whose notes we heavily rely for the explanation of the many obscure references in the remaining part of this scene.

54	<i>Slip.</i> Tailor.	
56	<i>Tailor.</i> Sir?	
58	<i>Slip.</i> <u>Let my doublet be white northren</u> , five <u>groats</u> the	58: <i>Let my...northren</i> = Slipper wants his jacket to be made from a cloth woven somewhere in northern England, likely a "coarse woollen or cotton cloth" (OED, <i>northren</i> , adj., def. 4c); <sup>1,3</sup> <i>northren</i> was the more common 16th century form of <i>northern</i> . <i>groats</i> = a <i>groat</i> was a coin worth four pennies: the term was used to indicate something possessed low value.
	yard: I tell thee, I will be <u>brave</u> .	= finely dressed.
60	<i>Tailor.</i> It shall, sir.	
62	<i>Slip.</i> Now, sir, cut it me like the <u>battlements</u> of a	= the indented parapets typically found on the walls of a castle or fortress. <sup>1</sup>
64	<u>custard</u> , <u>full of round holes</u> ; <u>edge me the sleeves</u> with	64: <i>custard</i> = an open meat pie enclosed in a crust, <sup>1</sup> whose edges might be shaped to resemble a parapet. <sup>5</sup> <i>edge me the sleeves</i> = ie. "edge the sleeves", an imperative: Slipper employs a grammatical form called the <i>ethical dative</i> , in which a superfluous <i>me</i> is added for emphasis.
	<u>Coventry blue</u> , and let the linings be of <u>tenpenny</u>	65: <i>Coventry blue</i> = the city of Coventry was a center for the dying of blue thread. <sup>14</sup> <i>tenpenny</i> = costing ten pennies a yard.
66	<u>locorum</u> .	= a type of cheap linen, usually worn by the lower classes; editors typically modernize <i>locorum</i> to <i>lockram</i> , though <i>locorum</i> was the spelling used in the 16th and 17th centuries.
68	<i>Tailor.</i> Very good, sir.	
70	<i>Slip.</i> Make it the amorous <u>cut</u> , a <u>flap</u> before.	70: Slipper asks for his doublet to be fashioned with a <i>flap</i> in the front, a style ( <i>cut</i> ) known as peascod-bellied, <sup>5</sup> which the OED describes as consisting of "a doublet with the lower part of the front stiffly quilted and projecting," as worn, says Slipper, by a love-seeking gallant.
72	<i>Tailor.</i> And why so? that fashion is <u>stale</u> .	= ie. outdated; Sanders asserts the style was not fashionable beyond the 1570's.
74	<i>Slip.</i> O, friend, thou art a simple fellow. I tell thee, a flap is a great friend to a <u>storrie</u> ; it stands him instead	75: <i>storrie</i> = the word is obscure; Bradley <sup>15</sup> suggests that <i>storrie</i> is a misprint for <i>sloven</i> , meaning "a person of unclean habits" <sup>1</sup> , which does make sense given what follows.
76	of clean <u>napery</u> ; and, if a man's shirt be torn, it is	75-76: <i>it stands...napery</i> = the flap can take the place of a clean piece of linen used as clothing ( <i>napery</i> ); <sup>31</sup> but <i>napery</i> can refer specifically to underwear. <sup>1,6</sup>
	a <u>present penthouse</u> to defend him from a clean	77-78: the flap can be used to cover a tear in one's shirt, which will prevent any mocking or jeering from (gossipy) women. <i>present</i> = available for immediate assistance. <i>penthouse</i> = an architectural term, referring to a sloping roof which acts as a shelter. <sup>1</sup>
78	huswife's scoff.	

80	<b>Tailor.</b> You say <u>sooth</u> , sir.	= the truth.
82	<b>Slip.</b> [ <i>Giving money</i> ] <u>Hold</u> , take thy money; there	= word used when offering money to another, similar to the modern "here".
84	is seven shillings for the doublet, and eight for the <u>breeches</u> : seven and eight; <u>byrlady</u> , <u>thirty-six</u> is a <u>fair</u>	84: <b>breeches</b> = common garment covering the loins and thighs. <sup>1</sup>
86	deal of money.	<b>byrlady</b> = ie. "by our lady", an oath referring to the Virgin Mary; likely pronounced as <b>berlady</b> , which itself was a common 16th century spelling of this swear.
		<b>thirty-six</b> = Slipper's arithmetic is obviously off.
		<b>fair</b> = ie. good or great.
	<b>Tailor.</b> Farewell, sir.	
88	<b>Slip.</b> Nay, but <u>stay</u> , tailor.	= ie. wait a moment.
90	<b>Tailor.</b> Why, sir?	
92	<b>Slip.</b> Forget not this special <u>make</u> : let my <u>back-parts</u>	= style. <sup>5</sup> = ie. the rear or bottom of the breeches.
94	be well lined, for there come many winter-storms from	94-95: <b>for there...belly</b> = ie. Slipper wants the breeches to
96	a windy belly, I tell thee.	be strong enough to withstand the powerful passing of wind.
98	[ <i>Exit Tailor.</i> ]	
100	Shoemaker.	
102	<b>Shoe.</b> Gentleman, what shoe will it please you to have?	
104	<b>Slip.</b> A fine, <u>neat calves'-leather</u> , my friend.	104: <b>neat</b> = smart, fine, but with a pun on <b>neat's</b> meaning of "cow".
		<b>calves'-leather</b> = a soft leather used sometimes for shoes.
106	<b>Shoe.</b> O, sir, that is too thin, <u>it will not last you</u> .	= ie. it will wear out more quickly than Slipper would desire. <sup>1</sup>
108	<b>Slip.</b> I tell thee, <u>it is my near kinsman</u> , for I am	= as <b>leather</b> was a common material used in footwear, <b>calve's leather</b> can be said to be closely related to Slipper, or at least his name. Several late 16th century works suggest neat's-leather was a common material for slippers.
	Slipper, <u>which hath his best grace</u> in summer to be	= who possesses the excellent quality.
110	suited in <u>lakus</u> skins. <u>Guidwife</u> <u>Calf</u> was my	110: <b>lakus</b> = this is the quarto's unintelligible word here. Dyce emends <b>lakus</b> to <b>jackass'</b> , but the latter term did not appear in the English language before the 18th century. <sup>1,3</sup> Collins suggests an emendation to <b>cork</b> , Sanders to <b>lamb</b> , and Dickinson to <b>calves'</b> .
		110-6: <b>Guidwife...leather</b> = Greene borrows a conceit from Christopher Marlowe's <i>Doctor Faustus</i> , in which the personified deadly sin Gluttony explains, " <i>my grandfather was a Gammon of Bacon, my grandmother a hogshead of claret-wine</i> ", etc.
		<b>Guidwife</b> = Scotized version of <b>Goodwife</b> , a courteous title for the female head of household. <sup>1</sup>
		<b>Calf</b> = appears as <b>Clarke</b> in the quarto, emended to <b>Calf</b> by Dyce.

	grandmother, and Goodman <u>Netherleather</u> mine uncle;	= leather coverings for the lower legs, <sup>5</sup> a variation on the term <i>leatherstocks</i> , which referred to stockings worn on the lower leg.
112	but my mother, good woman, alas, <u>she was a Spaniard</u> ,	= the allusion is to Spanish leather, <sup>5</sup> a fine leather <sup>5</sup> used for footwear and other articles of clothing; Thomas Middleton editor Chris Cleary, <sup>22</sup> quoting an earlier source, describes Spanish leather as "expensive Cordovan leather, often associated 'with a degree of effeminate luxury.' "
	and being well <u>tanned</u> and <u>dressed</u> by a good fellow,	113: <i>tanned</i> = to <i>tan</i> a hide was to convert it into leather by means of a chemical application. <sup>1</sup> <i>dressed</i> = (further) treated or prepared. <sup>1</sup> 112-4: <i>she was...Englishman</i> = Sanders sees an allusion here to England's great defeat of the Spanish Armada in 1588, since <i>tanned</i> and <i>dressed</i> can both also mean "thrashed".
114	an Englishman, is grown to some wealth: <u>as</u> , when I	= so that. <sup>5</sup>
116	have but my upper-parts <u>clad</u> in her husband's costly	= dressed.
118	Spanish leather, I may be bold to kiss the fairest lady's	
120	foot in this country.	
122	<i>Shoe.</i> You are of high birth, sir: but have you all your	119-120: the Shoemaker alludes to the disfigurement occurring in the advanced stages of syphilis, which was often referred to as either French or Spanish pox. <sup>5</sup>
124	mother's marks on you?	
126	<i>Slip.</i> Why, knave?	
128	<i>Shoe.</i> Because, if <u>thou come of the blood</u> of the	= "you are descended from the family".
130	Slippers, you should have a shoemaker's <u>awl</u> thrust	125-6: <i>you should...ear</i> = the Shoemaker perhaps alludes to the practice of cutting off the ears of convicted criminals. <sup>5</sup> <i>awl</i> = a small shoemaker's tool for punching holes in leather. <sup>1</sup>
132	through your ear.	
134	<i>Slip.</i> [Giving money] Take your <u>earnest</u> , friend, and	= down payment.
136	<u>be packing</u> , and meddle not with my <u>progenitors</u> .	= get going. = ancestors.
138	[Exit Shoemaker.]	
140	Cutler.	= the <i>Cutler</i> is a maker and dealer in knives, daggers, and other similar "cutting" instruments.
142	<i>Cutler.</i> Here, sir.	
144	<i>Slip.</i> I must have a <u>rapier and dagger</u> .	137: it is clear from the Cutler's response that Slipper is mispronouncing <i>rapier</i> and <i>dagger</i> . Dyce goes so far as to emend the collocation to <i>reaper and digger</i> .
146	<i>Cutler.</i> A rapier and dagger, you mean, sir?	= sharp, keen.
148	<i>Slip.</i> Thou sayest true; but it must have a very <u>fair</u> edge.	
	<i>Cutler.</i> Why so, sir?	
	<i>Slip.</i> <u>Because it may cut by himself</u> , for truly, my	= ie. so it may cut by itself.
	friend, I am a man of peace, and wear weapons <u>but</u> for	= only.
	fashion.	

150 **Cutler.** Well, sir, give me earnest, I will fit you.

152 **Slip.** [*Giving money*] Hold, take it: I betrust thee,  
friend; let me be well-armed.

154 **Cutler.** You shall.

156 [Exit Cutler.]

158 **Slip.** Now what remains? there's twenty crowns for  
160 house, three crowns for household-stuff, sixpence to  
buy a constable's staff; nay, I will be the chief of my  
162 parish. There wants nothing but a wench, a cat, a dog,  
a wife, and a servant, to make an whole family. Shall I  
164 marry with Alice, Goodman Grimshawe's daughter?  
she is fair, but indeed her tongue is like clocks on  
166 Shrove Tuesday, always out of temper. Shall I wed  
  
Sisley of the Whighton? O, no; she is like a frog in a  
168 parsley bed; as skittish as an eel: if I seek to hamper  
  
her, she will horn me. But a wench must be had,  
170 Master Slipper; yea, and shall be, dear friend.

172 **Andrew.** [*Aside*] I now will drive him from his  
contemplations. – O, my mates, come forward: the  
174 lamb is unpent, the fox shall prevail.

176 *Enter three Antics, who dance round,  
and take Slipper with them.*

178 **Slip.** I will, my friend[s], and I thank you heartily:  
180 pray, keep your courtesy: I am yours in the way of an

= a down payment. = ie. fulfill or meet Slipper's requirements.

= have confidence in.<sup>1</sup>

159: **what remains?** = ie. "how much money is left?"  
**crowns** = English coins (actually not introduced until the early 16th century) worth five shillings.

= ie. a home, perhaps to rent. = his movables.

= Slipper ostensibly intends to purchase the position of peace officer (**constable**) via bribe; the **constable's staff** was his badge of office.<sup>1</sup>

= ie. "the only things missing are"; **wants** = lacks.

165-6: **her tongue...temper** = in Elizabethan times, **Shrove Tuesday** (the day before Ash Wednesday) was a festive day of riot and excess, an opportunity for the population – especially apprentices – to raucously celebrate before the restrictions of Lent kicked in. Sanders notes that typical Shrove Tuesday hijinks included tampering with London's **clocks**, which, in their continuous striking of the hours, are compared to Alice's tongue, always wagging (Collins cites a contemporary work which describes one's busy brain as "*like clocks on Shrove Tuesday are never quiet*").

**out of temper** = not working properly, ringing at odd hours.

168: **skittish** = spirited or lively.<sup>1</sup>

168-9: **hamper her** = obstruct or impede her (actions or behaviour).

= she will cheat on him; the allusion is to the **horns** that were said to grow out of the foreheads of cuckolded husbands.

= roaming freely or released, as from a pen.<sup>1</sup>

176-7: three costumed characters enter and sweep Slipper along into their dancing.

180: **pray** = please.

**keep your courtesy** = observe good manners.

180-1: **I am yours...hornpipe** = ie. Slipper is pleased to join with the Antics in dancing the lively step-dance known as the **hornpipe**.



182	<u>hornpipe</u> . – [ <i>Aside</i> ] They are <u>strangers</u> ; I see they understand not my language: <u>wee, wee</u> . –	181: <b>strangers</b> = foreigners. = Collins suggests Slipper is saying " <i>oui, oui</i> ", a bit of French he might have picked up from Jaques. <sup>5,6</sup>
184	[ <i>Whilst they are dancing,</i>	
186	<i>Andrew takes away Slipper's money,</i>	185: Andrew robs the distracted Slipper.
188	<i>and then he and the Antics depart.]</i>	
	Nay, but, my friends, <u>one hornpipe further!</u> a <u>refluence</u>	= ie. "let's keep dancing!" = perhaps meaning "a reverse step".
	back, and two <u>doubles</u> forward! What, not one cross-	189: <b>doubles</b> = steps (a <b>double</b> being a dance step). <sup>1</sup> 189-190: <b>cross-point</b> = another type of dance-step, involving the crossing of one's feet. <sup>1,5</sup>
190	point <u>against Sundays</u> ? What, ho, sirrah, you gone?	= "in preparation for Sunday", which Sanders tells us was a day of recreation.
	you with the nose like an eagle, and you be a right	191-2: <b>and you...Greek</b> = perhaps, "if you are truly a merry fellow". <sup>1</sup>
192	Greek, <u>one turn more</u> . – <u>Thieves</u> , thieves! I am robbed!	192: <b>one more turn</b> = ie. "let's have another 'spin'". <b>Thieves...</b> = Slipper suddenly notices he has been robbed!
	thieves! Is this the <u>knavery</u> of <u>fiddlers</u> ? Well, I will	= unethical of deceitful behaviour. <sup>1</sup> = ie. musicians.
194	then bind the whole credit of their occupation on a	194-5: <b>I will...bag-piper</b> = Slipper will henceforth consider the trustworthiness of musicians in general to be no better than that of a bagpipe player; or, he will grant to bagpipe-players the trust he hitherto had bestowed on other musicians: as Sanders comments, "Slipper characteristically prizes the homely bag-piper more highly than the court fiddler" (p. 86).
	bag-piper, and <u>he for my money</u> . But I will <u>after</u> , and	= ie. "I will prefer him" (Sanders, p. 86). = ie. go after them.
196	teach them to <u>caper in a halter</u> , that have <u>cozened</u> me	= ie. dance at the end of a noose. = cheated.
198	of my money.	
	[ <i>Exit.</i> ]	
	<b>ACT IV, SCENE IV.</b>	
	<i>The Forest near Edinburgh.</i>	
	<i>Enter Queen Dorothea in man's apparel, and Nano.</i>	<b>Entering Characters:</b> the queen, accompanied by her loyal dwarf, is in hiding.
1	<b>Q. Dor.</b> Ah, Nano, I am weary of these <u>weeds</u> ,	<b>Lines 1-6 (below):</b> note both the rhyme scheme of the queen's opening speech ( <i>ababcc</i> ) and the extensive alliteration with <b>w</b> - words of her first five lines.
2	Weary <u>to wield this weapon</u> that I bear,	= clothes.
	Weary of love from whom my woe proceeds,	= of handling or brandishing. = ie. her sword.
4	Weary of toil, since I have lost my dear. –	3: tired of loving James, the source of all her misfortune.
	O weary life, <u>where wanteth no distress</u> ,	= ie. which does not lack hardship; <sup>2</sup> for <b>wanteth</b> , the quarto prints <b>wanted</b> , emended by Dyce to the former.
6	But every thought is paid with <u>heaviness!</u>	= grief.

8	<i>Nano.</i> Too much of "weary", madam: if you please, Sit down, let "weary" die, and take your ease.	
10	<i>Q. Dor.</i> How look I, Nano? like a man or no?	
12	<i>Nano.</i> If not a man, yet like a manly <u>shrow</u> .	= "if you do not look like a man, then you look at least like a masculine or mannish shrew;" <b>shrow</b> was a common alternative form of <b>shrew</b> , used here to rhyme with line 11. Sanders suggests <b>shrow</b> ( <b>shrew</b> ) means simply "person" here, but it is possible that Nano is mischievously using <b>shrow</b> in its normal sense of "scold", though we may note that on the whole, he assiduously avoids mocking his mistress, whom he adores.
14		
16	<i>Q. Dor.</i> If any come and meet us on the way, What should we do, if they <u>enforce us stay</u> ?	= ie. "do not let us pass?"
18	<i>Nano.</i> <u>Set cap a-huff</u> , and challenge him <u>the field</u> : Suppose the worst, the weak may fight to yield.	18-19: perhaps, "approach your opponent aggressively and with an appearance of confidence, and assume the worst that can happen is that he, intimidated, will yield to you." <b>Set cap a-huff</b> = "tilt our caps to the side of our heads", a still common signal of an assumption of swagger and determination to deal with an antagonist. <b>the field</b> = ie. to a fight.
20		
22	<i>Q. Dor.</i> The battle, Nano, in this troubled mind Is far more fierce than ever we may find. The bodies' wounds by medicines may be eased, But griefs of minds, by <u>salves</u> are no appeased.	21-22: "the conflict in my thoughts is more severe than any we might encounter on the road."  = healing ointments. 23-24: editors generally emend <b>bodies'</b> and <b>minds</b> to the singular <b>body's</b> and <b>mind</b> , but the use of the plural, as here, was used in a similar manner in other late 16th century works.
24		
26	<i>Nano.</i> Say, madam, will you hear your Nano sing?	
28	<i>Q. Dor.</i> <u>Of woe</u> , good boy, but of no other thing.	= ie. only a sad song.
30	<i>Nano.</i> What if I sing of <u>fancy</u> ? will it please?	= love.
32	<i>Q. Dor.</i> To such as hope success such notes breed ease.	32: love songs only bring comfort or solace to those who have expectations of success in love.
34	<i>Nano.</i> What if I sing, like <u>Damon</u> , to my <u>sheep</u> ?	34-36: Nano and the queen anachronistically allude here to a Latin poem written by the well-regarded Elizabethan poet Thomas Watson, entitled <i>Amyntas</i> , published in 1585, and translated into English in 1587 by Abraham Fraunce (Fraunce's vernacular edition, which failed to make any mention of Watson, proved to be more popular than the original!). The poem was loosely based on an original 16th century poem by the Italian Torquato Tasso. <sup>16</sup> Fraunce's translation includes the following line: "good <b>damon</b> , driue forth those <b>sheepe</b> of <b>amintas</b> ".
36	<i>Q. Dor.</i> Like <u>Phillis</u> , I will sit me down to <u>weep</u> .	36: Dorothea too is familiar with Watson's (or Fraunce's) work: Fraunce's English-language edition includes the line, "since faire <b>phillis</b> slept that long sleepe". We may also note that in the original poem, Amyntas states he will " <b>weepe</b> for <b>phillis</b> ", but nowhere does Phyllis herself <b>weep</b> .
38	<i>Nano.</i> Nay, since my songs afford such <u>pleasure small</u> ,	= ie. little pleasure.

40	I'll sit me down, and sing you none at all.	
42	<b>Q. Dor.</b> O, be not angry, Nano!	
44	<b>Nano.</b> Nay, you loathe To think on that which doth content us both.	43-44: "but you refuse to let your mind be occupied by that thing which will please us both." Nano remains in a snit, since the queen refuses to let him amuse her.
46	<b>Q. Dor.</b> And how?	
48	<b>Nano.</b> You <u>scorn disport</u> when you are weary, And <u>loathe my mirth</u> , <u>who</u> live to make you merry.	= disdain entertainment or diversion. = "dislike my joking". = ie. "I, who".
50	<b>Q. Dor.</b> Danger and fear <u>withdraw me from delight</u> .	= "prevent me from being capable of amusement."
52	<b>Nano.</b> 'Tis virtue to contemn false Fortune's spite.	53: "it is a virtue to demonstrate contempt towards the malice of treacherous Fortune," ie. to seek pleasure even when faced with bad luck.
54	<b>Q. Dor.</b> What should I do to please thee, friendly <u>squire</u> ?	= lad.
56	<b>Nano.</b> A smile a-day is all I will require; And, if you pay me well <u>the smiles you owe me</u> ,	= ie. since the queen has been so unhappy lately, she may be said to have fallen behind in her "payment" of smiles to Nano.
58	I'll <u>kill this cursèd care</u> , or else <u>beshrow</u> me.	= put an end to this damned anxiety. = curse; once again, <b>beshrow</b> is used as an alternative to <b>beshrew</b> in order to complete the rhyme.
60	<b>Q. Dor.</b> We are <u>descried</u> ; O, Nano, we are dead!	= spotted, seen.
62	<i>Enter Jaques, his sword drawn.</i>	
64	<b>Nano.</b> Tut, yet you walk, you are not dead indeed. Draw me your sword, if he your way withstand,	66: Nano advises the queen to draw her sword if Jaques blocks her path. <b>draw me</b> = ie. "draw", another example of the ethical dative (see the note at Act IV.iii.64 above).
66	And I will seek for rescue <u>out of hand</u> .	= at once.
68	<b>Q. Dor.</b> Run, Nano, run, prevent thy <u>prince's</u> death.	= sovereign's.
70	<b>Nano.</b> Fear not, I'll run all <u>danger</u> out of breath.	71: Nano will run so fast that <b>danger</b> , which he imagines to be running after or alongside of him, will lose its <b>breath</b> .
72		
74	[Exit Nano.]	
76	<b>Jaques.</b> Ah, you <u>calletta</u> ! you <u>strumpetta</u> ! <u>Ta</u>	75: <b>callet</b> and <b>strumpet</b> both mean "whore", and are used as terms of abuse for a woman. <sup>1</sup> <b>Ta</b> = your, ie. you.
76	<u>Maitressa Doretie</u> , <u>êtes vous surprise</u> ? Come, say	76: <b>Maitressa</b> = Italianized form of <i>maîtresse</i> , the French word for <i>mistress</i> . <b>Doretie</b> = Jaques' pronunciation of <b>Dorothea</b> ; his addressing her by her name (never mind the abusive names he has just called her) is beyond insulting. <b>êtes vous surprise</b> ? = "are you surprised?" The quarto's

	your <u>paternoster</u> , <u>car vous êtes morte, par ma foi</u> .	language here again is a mess.
78	<b>Q. Dor.</b> Callet! me strumpet! <u>Cative</u> as thou art!	77: <b>paternoster</b> = literally "our father", the Lord's prayer.
80	But <u>even</u> a princess born, who scorn[s] thy threats:	<b>car vous êtes morte, par ma foi</b> = "because you are dead, by my faith."
82	<u>Shall never Frenchman say</u> , an England maid	= wretch.
	Of threats of foreign force will be afraid.	= ie. "I am still a".
84	<b>Jaques.</b> You no <u>dire</u> <u>votres prières</u> ? <u>mort dieu</u> ,	= "no Frenchman shall ever be able to say".
	<u>mechante femme</u> , guarda your breasta there: me make	84: <b>dire</b> <u>votres prières</u> = "say your prayers".
86	you die on my <u>Morglay</u> .	<b>mort dieu</b> = "God's death", Jaques' go-to oath; the quarto prints the indecipherable <b>vrbleme</b> . Dyce edits this to <b>morbleu</b> , a mock French oath sometimes humorously put into the mouths of French characters, but this expression did not enter literature until late in the 17th century.
88	<b>Q. Dor.</b> God <u>shield</u> me, <u>helpless</u> princess and a wife,	= "mean woman"; the quarto prints <b>merchants femme</b> , emended as shown by Dyce.
90	And save my soul, although I lose my life!	= ie. Jaques' sword; <b>Morglay</b> was the name of the sword owned by Bevis of Hampton, a fictional medieval knight whose story was told in a poem written c. 1300. <sup>17</sup>
	[ <i>They fight, and she is <u>sore</u> wounded.</i> ]	= defend, protect. = luckless.
92	Ah, I am slain! some <u>piteous</u> power repay	91: the stage direction makes it appear that Dorothea has indeed pulled her sword, as instructed previously by Nano, and attempted to defend herself against the Frenchman.
94	This murtherer's cursèd deed, that doth me slay!	<b>sore</b> = severely.
96	<b>Jaques.</b> <u>Elle est tout morte</u> . Me will <u>run</u> <u>pour a</u>	= merciful. <sup>1</sup>
	wager, for fear me be <u>surpris</u> and <u>pendu</u> for my	96: <b>Elle est tout mort</b> = "she is completely dead."
98	<u>labour</u> . <u>Bien</u> , je m'en allerai au roi lui dire mes	96-97: <b>run pour a wager</b> = ie. "run for a wager", a common expression meaning "to run in a meaningful way", as for a prize ( <b>wager</b> ). <sup>1</sup>
	<u>affaires</u> . <u>Je serai un chevalier</u> for this day's <u>travail</u> .	<b>run</b> = ie. run away.
100	[ <i>Exit Jaques.</i> ]	= surprised. = hanged.
102	Re-enter Nano, with Sir Cuthbert Anderson,	98: <b>labour</b> = work, efforts.
104	his sword drawn, and Servants.	98-99: <b>Bien...affaires</b> = "good, I will go to the king and tell him my business." We may note that the quarto's French is mangled, and so we print Dyce's emended, corrected French.
106	<b>Cuth.</b> Where is this poor distressèd <u>gentleman</u> ?	= "I will be (made) a knight". = work.
		<b>Entering Characters:</b> <b>Nano</b> has found help in the form of <b>Sir Cuthbert Anderson</b> , a knight who lives nearby.
		= ie. the queen: Nano has not revealed the identity of his mistress.

108	<b>Nano.</b> Here laid on ground, and wounded to the death. – Ah, gentle heart, how are <u>these beauteous looks</u>	108-112: Nano believes Dorothea has died.  109-112: Nano addresses first his own <b>heart</b> and then his <b>soul</b> . <b>these beauteous looks</b> = likely referring to Dorothea's beautiful eyes; one's <i>eyes</i> or <i>sight</i> were frequently described as <b>dimmed</b> (line 110), but not one's <b>looks</b> .
110	Dimmed by the <u>tyrant</u> cruelties of death!	= ie. tyrannical.
112	O weary soul, break thou from forth my breast, And join thee with the soul I honoured most!	111-2: Nano asks to die, so his soul may be reunited with that of the queen.
114	<b>Cuth.</b> <u>Leave</u> mourning, friend, the man is yet alive. –	= cease; Cuthbert has been examining the queen's body.
116	Some help me to convey him to my house: There will I see him carefully <u>recured</u> ,	= healed, attended to.
118	And send [out] <u>privy search</u> to catch the murtherer.	= a legal expression, referring to a search for a suspected criminal; a 1904 tome defines a <b>privy search</b> as a search for "rogues and vagabonds". <sup>18</sup>
120	<b>Nano.</b> The God of Heaven reward thee, courteous knight!  [Exeunt, bearing out Queen Dorothea.]	
 <b><u>ACT IV, SCENE V.</u></b>  <i>Another part of the Forest.</i>  <i>Enter the King of Scots, Jaques, Ateukin, Andrew; Jaques running with his sword <u>one way</u>, the King with his <u>train another way</u>.</i>		
1	<b>K. James.</b> Stay, Jaques, fear not, sheath thy murthering blade:	= from one side
2	Lo, here thy king and friends are come <u>abroad</u>	= retinue. = from the other side.
4	To save thee from the terrors of pursuit. – What, is she dead?	= out and about. 3: ie. to ensure Jaques is not harmed by any who may be pursuing him.
6	<b>Jaques.</b> <i>Oui, Monsieur, elle is blessée par la tête</i>  over <i>les épaules</i> : I <u>warrant</u> , she no trouble you.	6: <b>Oui...épaules</b> = "yes, sir, she is wounded on the head above her shoulders." The French in the quarto is mangled. This is Dyce's emendation, accepted by later editors.  = guarantee, "assure you".
8	<b>Ateuk.</b> O, then, my liege, how happy art thou grown,	
10	How favoured <u>of</u> the heavens, and blest by love!	= by.
12	Methinks I see fair Ida in thine arms, <u>Craving remission</u> for her <u>late contempt</u> ;	12: <b>Craving remission</b> = begging forgiveness. <b>late</b> = recent. <b>contempt</b> = ie. in rejecting the king's offer; the quarto prints <b>attempt</b> , emended by Dyce as shown.
14	Methink[s] I see her, blushing, steal a kiss, Uniting both your souls by such a sweet;	
16	And you, my king, suck nectar from her lips. – Why, then, delays your grace to gain the <u>rest</u>	= peace.

	You long desired? <u>why lose we forward time?</u>	= ie. "why are we wasting time (standing around here talking)?" Ateukin describes time as eager ( <b>forward</b> ), ever moving along.
18	Write, make me spokesman now, vow marriage:	18: Ateukin urges James to write a letter, to be delivered by Ateukin, proposing to marry Ida.
20	If she deny your favour, let me die.	19: "if she turns you down, you may order my execution."
22	<b>Andrew.</b> Mighty and magnificent potentate, give credence to <u>mine honourable good lord</u> , for I heard the <u>midwife</u> swear at his <u>nativity</u> that the fairies gave him	<b>Lines 21-30 (below):</b> the advice dispensed to the king by Andrew, ostensibly praising Ateukin, is heavily sarcastic, but the king, as Andrew expects, does not pick up on the servant's irony.  21-22: <b>give credence</b> = ie. believe. = ie. Ateukin. = woman who assisted at Ateukin's birth. = birth.
24	the property of the <u>Thracian stone</u> ; for who toucheth it	24-25: <b>the property...grief</b> = ancient sources described the Thracian stone as a stone that will ignite if exposed to sunshine or put in contact with water. <sup>19</sup> It was John Lyly, in his famous 1580 novel, <i>Euphues and His England</i> , who invented the idea (which Greene clearly borrowed) that the Thracian stone prevented sorrow and distress: " <i>there is a stone in the floud of thracia, that whosoeuer findeth it, is neuer after grieued.</i> " <sup>3</sup>
26	is exempted from grief, and he that heareth my master's counsel is already possessed of happiness;	25-26: <b>heareth...counsel</b> = ie. heeds Ateukin's advice.
28	nay, <u>which is</u> more miraculous, as the nobleman in his infancy lay in his cradle, a swarm of bees laid honey on his lips <u>in token</u> of his eloquence, for	27: <b>which is</b> = ie. "what is even more". 29: <b>in token</b> = as evidence. 27-29: <b>as the nobleman...eloquence</b> = the original conceit, which can be traced back to Cicero (106-43 B.C., famed Roman statesman) <sup>5</sup> and Pausanius (c. 110-170 A.D., Greek geographer) was that the simple settling of bees on an infant's lips foretold that the child would have the gift of eloquence; the story appears in English for the first time in William Caxton's 1482 translation of <i>Polycronicon</i> (originally by the 14th century English monk, Ranulf Higden): " <i>While Plato was a child / and lay in his cradle and slept, bees sat on his lip and diviners said that he should shine in sweetness of eloquence</i> " (spelling modernized, here and in the quote in the next paragraph). It is in Thomas Lodge's <i>The Wounds of Civil War</i> , which was published in 1594, that we find the following line, in which the element of <b>honey</b> was added to the superstition: " <i>Even in this head did all the Muses dwell: the bees that sat upon the Grecians lips, distilled their honey on his tempered tongue.</i> " It is thought Lodge may have written this play in the 1580's, so that Greene may have borrowed the idea directly from Lodge, but it cannot be known for absolute certainty if Lodge's composition of the line preceded Greene's.
30	<i>melle dulcior fluit oratio.</i>	30: Latin: "speech flowed sweeter than honey." Greene likely found this quote in Thomas Cooper's popular 1578 encyclopedic work, <i>Thesaurus linguae Romanae</i> , in which Cicero is credited with having said, <i>Ex lingua alicuius melle dulcior fluit oratio</i> , ie. "from the tongue flowed speech sweeter than honey." The original

32 **Ateuk.** Your grace must bear with imperfections:  
This is exceeding love that makes him speak.

34 **K. James.** Ateukin, I am ravished in conceit,  
36 And yet depressed again with earnest thoughts.  
Methinks, this murther soundeth in mine ear  
38 A threatening noise of dire and sharp revenge:  
I am incensed with grief, yet fain would joy.  
40 What may I do to end me of these doubts?

42 **Ateuk.** Why, prince, it is no murther in a king  
To end another's life to save his own:  
44 For you are not as common people be,  
Who die and perish with a few men's tears;  
46 But if you fail, the state doth whole default,  
  
The realm is rent in twain in such a loss.  
48 And Aristotle holdeth this for true,

Of evils needs we must choose the least:

50 Then better were it, that a woman died  
Than all the help of Scotland should be blent.  
52 'Tis policy, my liege, in every state,

To cut off members that disturb the head:

54 And by corruption generation grows,  
And contraries maintain the world and state.

56 **K. James.** Enough, I am confirmed. Ateukin, come,

58 Rid me of love, and rid me of my grief;

60 Drive thou the tyrant from this tainted breast,  
Then may I triumph in the height of joy.

source for this linguistic beauty was Homer's *Iliad*, in which the sage and ancient warrior Nestor was described as possessing "*speech sweeter than honey*" (Book I, line 249).<sup>20</sup>

= faultiness, ie. improper behaviour; Ateukin is without doubt privately seething at Andrew's impertinence, but, with best face forward, excuses it to the king. James is too consumed with his renewed expectations of possessing Ida to notice or care.

= carried away in my thoughts, ecstatic with the idea.

= serious or weighty.<sup>1</sup>

= speaks, cries.<sup>1</sup>

= frightful.

= kindled. = gladly would be glad.

= rid.<sup>1</sup> = feelings of uncertainty (as to how to proceed).<sup>1</sup>

= ie. accompanied (only) by.

= die, break down.<sup>1</sup> = the entire body politic can no longer function.

= torn in two.

= maintains the following (maxim) to be true.

= "if we are forced to choose between two evils"; the conceit that one must choose the least evil of options was commonly referred to in contemporary literature; Aristotle made the same point in his *Nicomachean Ethics*.<sup>5</sup>

**needs** = Dyce proposes emending **needs** to **needeth** for the sake of the meter.

= it would be.

= stirred up, troubled.<sup>1</sup>

= ie. an expedient course of action. = nation.<sup>5</sup>

53: an anatomical metaphor: just as corrupted limbs (**members**) should be removed so the **head** can function properly, so any citizens must be killed if they impair the functioning of a nation's leader.

54-55: depravity leads to increased propagation, and the entire world depends on contrast and conflict to prosper. With this climactic rhetorical flourish, Ateukin turns the theory of good governance on its head.

Dyce proposes emending line 54's **And** to **As** to give the clause more sense.

= settled, decided.<sup>1,2</sup>

58: "advise (the first **Rid**) me of love, and eliminate (the second **rid**) my misery." Melnikoff, however, glosses the first clause to mean, "eliminate Dorothea for me".

59-60: perhaps, "remove the feelings of guilt (**the tyrant**) from my corrupted (or afflicted)<sup>5</sup> heart, so I may celebrate my feelings of joy."

62	Go to mine Ida, tell her that I vow To <u>raise her head</u> , and make her honours great:	= ie. raise her head in status, perhaps by putting a crown on it.
64	Go to mine Ida, tell her that her hairs Shall be embellishèd with <u>orient</u> pearls, And crowns of sapphires, <u>compassing her brows</u> ,	= lustrous. = "surrounding her head".
66	<u>Shall wear</u> with those sweet beauties of her eyes:	66: <b><i>Shall wear</i></b> = ie. "she shall wear"; but Dyce is most likely correct to emend <b><i>wear</i></b> to <b><i>war</i></b> (the collocation <i>shall war with</i> , along with <i>will war with</i> , appears elsewhere in the era's literature), so the meaning of line 66 would be that the jewels of the previous two lines will do battle with Ida's eyes, over which, for example, will sparkle more.
68	Go to mine Ida, tell her that my soul Shall keep her <u>semblance closèd</u> in my breast; And I, in touching of her milk-white <u>mould</u> ,	= image. = enclosed. = body. <sup>1</sup>
70	Will <u>think me deified</u> in such a <u>grace</u> . I like no <u>stay</u> : go write, and I will sign:	70: "imagine I have been made a god". = favour. <sup>1</sup> = delay.
72	<u>Reward me Jaques</u> ; give him <u>store of crown[s]</u> . –	= ie. "reward Jaques". = an abundance of gold coins.
74	And, <u>Sirrah</u> Andrew, scout thou here in court, And bring me <u>tidings</u> , if thou canst perceive The least intent of muttering in my <u>train</u> ;	73-75: Andrew is asked to stay behind and haunt the court, and report to James if he hears any grumbling or signs of discontent over the king's actions. <b><i>Sirrah</i></b> = acceptable form of address for a servant. <b><i>tidings</i></b> = news. <b><i>train</i></b> = followers and attendants.
76	For either those that wrong thy lord or thee Shall suffer death.	76: "for anyone who speaks against either Ateukin or you".
78	<b><i>Ateuk.</i></b> How much, O mighty king, Is thy Ateukin bound to honour thee! – Bow thee, Andrew, bend thine sturdy knees; Seest thou not here thine only God on earth?	
84	[Exit the King.]	
86	<b><i>Jaques.</i></b> <i>Mais ou est mon argent, seigneur?</i>	86: "but where is my money, lord?"
88	<b><i>Ateuk.</i></b> Come, follow me. [Aside] His grace, I see, is <u>made</u> , That thus <u>on sudden</u> he hath left us here. –	= resolved. <sup>2</sup> = all of a sudden, so suddenly.
90	Come, Jaques: we will have our <u>packet</u> soon dispatched, And you shall be my <u>mate</u> upon the way.	90-91: Ateukin invites the Frenchman to join him as he goes to deliver the king's letter ( <b><i>packet</i></b> ) to Ida. <b><i>mate</i></b> = companion.
92	<b><i>Jaques.</i></b> <i>Comme vous plaira, monsieur.</i>	= "as you wish, sir."
94	[Exeunt Ateukin and Jaques.]	
96	<b><i>Andrew.</i></b> Was never such a world, I think, before, When sinners seem to <u>dance within a net</u> ;	98: when evil-doers act so openly. The common expression <b><i>dance in a net</i></b> suggested the presence of behaviour which was unconcealed, even as the actors assume they are escaping notice.
98	The <u>flatterer</u> and the <u>murtherer</u> , they grow <u>big</u> ;	= ie. Ateukin. = ie. Jaques. = ie. great in status or large with arrogance.



100	By <u>hook or crook</u> promotion now is sought. In such a world, where men are so <u>misled</u> ,	= by any and all means, a still-familiar phrase. = misguided, so as to illy conduct themselves; the quarto prints <i>missed</i> , emended as shown by Dyce.
102	What should I do, but, as the proverb saith, Run with the <u>hare</u> , and hunt with the hound?	102-3: Andrew has no choice but, as the proverb suggests, play along with or attempt to remain in favour with both sides. The alliterative line 103 is short a syllable; perhaps <i>hare</i> is a disyllable: <i>HA-er</i> .
104	To have two means beseems a witty man.	104: it is appropriate for a wise or clever man to be prepared with alternate strategies, or plans of action, <sup>1</sup> depending on the direction events turn.
106	Now here in court I may aspire and climb By <u>subtlety</u> , for my master's death:	105-6: on the one hand, Andrew can try to rise in status or importance by craftily scheming for Ateukin's death. <i>subtlety</i> = care, cunning. <sup>1</sup>
108	And, if that fail, <u>well-fare another drift</u> ; I will, in secret, certain letters send Unto the English king, and let him know The <u>order</u> of his daughter's <u>overthrow</u> , That, if my master <u>crack his credit</u> here, As I am sure long flattery cannot <u>hold</u> , I may have means within the English court To 'scape the scourge that waits on bad advice.	= ie. perhaps another plan ( <i>drift</i> ) will work out.  = command, instruction. = deposition. <sup>1</sup> = ruins his own reputation. = ie. successfully keep Ateukin in power forever.
114	To 'scape the scourge that waits on bad advice.	114: to escape the punishment which attends malevolent advice; as Ateukin's servant, Andrew worries about getting included in any punishment should his master fall out of favour (which he knows will happen sooner or later) with the king.
116	[Exit.]	
<b>CHORUS VII.</b>		
<i>Enter Bohan and Oberon.</i>		
1	<b>Ober.</b> Believe me, bonny Scot, these strange events	
2	Are <u>passing</u> pleasing; may they end <u>as well</u> .	= exceedingly. = ie. as happily (as they are pleasing).
4	<b>Bohan.</b> <u>Else say that</u> Bohan hath <u>a barren skull</u> , If <u>better motions</u> yet than any past	= "if they do not, you may say" = ie. a head empty of wit.
6	Do not more glee to make the fairy greet.	5-6: ie. "if a better show than any you have seen (ie. if the action yet to come) does not entertain you more."
8	But my small son made pretty handsome shift To save the queen his mistress, by his speed.	7: "but Nano acted with a quick expedience".
10	<b>Ober.</b> Yea, and <u>yon laddie</u> , for his sport he made,  Shall see, <u>when least he hopes</u> , <u>I'll stand his friend</u> ,	10: "yes, and Slipper ( <i>yon laddie</i> ), as a reward for his sporting gesture (his stealing of Ateukin's papers)". <i>yon laddie</i> = the quarto prints <i>you Ladie</i> , emended as shown by Dyce.
12	Or else he <u>capers</u> in a <u>halter's</u> end.	11: <i>when least he hopes</i> = "when his hopes are at an ebb", ie. if and when he is caught and his life threatened. <i>I'll stand his friend</i> = "I'll act the friend", and hence, save the situation for Slipper.  = dances. = noose's.

14	<b>Bohan.</b> What, hang my son! I <u>trow</u> not, Oberon: I'll rather die than see him <u>woebegone</u> .	= believe, expect. = in distress, overcome with misfortune. <sup>1</sup>
16		
18	<i>Enter <u>a round</u>, or some dance, <u>at pleasure</u>.</i>	17: <b>a round</b> = a dance in which the performers move in a circle while holding hands. <b>at pleasure</b> = the direction suggests that any dance may be performed, at the actors' or director's discretion.
20	<b>Ober.</b> Bohan, be pleased, for, do <u>they</u> what they will, Here is my hand, I'll save thy son from <u>ill</u> .	= ie. those who may harm Slipper. = misfortune, an unhappy ending.
22	[ <i>Exeunt.</i> ]	<b>Chorus VII:</b> both Andrew, in his final speech of the last scene, and Oberon in this Chorus, foreshadow that Ateukin may in fact not get away with his crimes; furthermore, if the advisor finds himself facing punishment for his actions, his own servants – Andrew and Slipper – will not likely escape retribution either.
	END OF ACT IV.	

## ACT V.

### SCENE I.

*Castle of Sir Cuthbert Anderson.*

*Enter Queen Dorothea in man's apparel  
and in a nightgown, Lady Anderson, and Nano;  
and Sir Cuthbert Anderson behind.*

- 1 **Lady A.** My gentle friend, beware, in taking air,  
2 Your walks grow not offensive to your wounds.
- 4 **Q. Dor.** Madam, I thank you of your courteous care:  
My wounds are well-nigh closed, though sore they are.
- 6 **Lady A.** Methinks these closèd wounds should breed  
more grief,  
8 Since open wounds have cure, and find relief.
- 10 **Q. Dor.** Madam, if undiscovered wounds you mean,  
They are not cured, because they are not seen.
- 12 **Lady A.** I mean the wounds which do the heart subdue.
- 14 **Nano.** O, that is love: Madam, speak I not true?
- 16

**Scene I:** the action takes place at the home of the knight whom Nano retrieved to rescue Queen Dorothea when she was attacked by Jaques.

**Entering Characters:** **Dorothea**, who is recovering nicely from her wounds (thanks to the ministrations of **Sir Cuthbert** and his wife **Lady Anderson**), is taking a walk on the grounds of her hosts' home, accompanied by **Nano** and Lady Anderson. Through all this time, Nano and Dorothea have managed to keep the queen's identity, and gender, a secret from their gracious hosts.

Dorothea wears a loose gown (**nightgown**) over her night clothes, as men would wear in the 16th century.<sup>1</sup>

An interesting subplot here is that Lady Anderson has fallen in love with her "male" guest, and she drops increasingly stronger hints as to her amorous feelings to her guest; but it is unclear as to whether Dorothea ever truly comprehends what has happened (she never directly addresses the issue), and so her part can be played either way. We will assume in our notes that Dorothea is ignorant regarding her hostess' falling for her, but we note that the sharp-witted Nano easily perceives this complicating development, and will repeatedly give his own subtle hints to Lady Anderson to abandon any hopes she has on this score.

**Sir Cuthbert** = the knight's entrance is not indicated anywhere in the quarto, but it is clear from the scene's ensuing dialogue that Sir Cuthbert is surreptitiously following the two ladies and Nano as they take their stroll.

= ie. a walk outside.

2: that Dorothea not aggravate her injuries by walking too strenuously.

= for.

= nearly closed-up. = painful, distressing.<sup>1</sup>

7-8: an open cut can be healed, but a closed, or secret, hurt (by which she means an unrevealed love for another), as she has in her heart, brings only grief. Lady Anderson's speeches start to become cryptic: she is trying to let Dorothea, whom she believes to be a young man, know that she has fallen in love with him.

10-11: "a wound cannot heal if it is untreated, and it cannot be treated if it unfelt and unknown;" the queen's response is a logical one, but she seems not to recognize what Lady Anderson is really talking about.

= conquer.

15: Nano, in the true fashion of the foolish-wise jester, catches on more quickly than does his mistress.

	[ <i>Sir Cuthbert Anderson overhears.</i> ]	17: Sir Cuthbert has been following and eavesdropping; he may demonstrate some expression of surprise or recognition to the audience upon hearing Nano's last words. The dialogue between Nano and Lady Anderson (lines 15-25) may be held outside of the range of Dorothea's hearing – but not that of Sir Cuthbert's. We may note that Sanders places Cuthbert's entrance here. We may also point out that the quarto states that it is Lady Anderson who <i>overhears</i> , but this is clearly incorrect.
18	<b>Lady A.</b> Say it were true, what <u>salve</u> for such a sore?	= remedy. <sup>1</sup>
20	<b>Nano.</b> Be wise, and shut such neighbours out of door.	21: Nano advises Lady Anderson to avoid falling in love, if she wishes to prevent heart-ache.
22	<b>Lady A.</b> How if I cannot drive <u>him</u> from my breast?	= ie. Cupid, the emblem of Love.
24	<b>Nano.</b> <u>Then chain him well, and let him do his best.</u>	25: <b>Then chain him well</b> = Lady Anderson should keep Cupid chained up securely, meaning she should speak no more about her feelings. <b>and let...best</b> = "and just let Cupid try to escape", or, "so that Cupid cannot hurt you, no matter how he tries." <sup>5</sup>
26	<b>Cuth.</b> [ <i>Aside</i> ]	28-29: Cuthbert recognizes what the conversation is really about.
28	In ripping up their wounds, I see their wit;	28: ie. in exposing (by talking about) their injuries (in Dorothea's case, her literal <b>wounds</b> , and in Lady Anderson's case, her heart-ache), Lady Anderson and Nano have been cleverly speaking of love metaphorically.
	But if these wounds be <u>cured</u> , I sorrow it.	29: ie. if Lady Anderson's heart-ache is <b>cured</b> by virtue of her love being reciprocated by the young man, then it will be Sir Cuthbert's turn to grieve.
30	<b>Q. Dor.</b> Why are you so <u>intensive</u> to behold	31-32: "why are you so assiduously staring at my face, which is (so obviously) marked by anxiety ( <b>care</b> )?" <sup>1</sup>
32	My pale and woeful looks, by <u>care</u> controlled?	<b>intensive</b> = persevering, assiduous. <sup>1</sup>
34	<b>Lady A.</b> Because in them a ready way is found To cure my care and heal my hidden wound.	34-35: it is through Dorothea's glances that a remedy may be found for Lady Anderson's own hurt, ie. a smile from the lad will bring her joy, but a frown, agony.
36	<b>Nano.</b> Good master, <u>shut your eyes</u> , keep that <u>conceit</u> ;	37: Nano admonishes Dorothea to avoid looking at Lady Anderson, which is what the hostess wants! <b>shut your eyes</b> = could mean "go to sleep"; Melnikoff suggests "pretend to be asleep". <b>conceit</b> = idea, notion.
38	Surgeons give coin to get a good <u>receipt</u> .	38: this line has not been successfully glossed: <b>receipt</b> , in this context, is an early version of the word "recipe", which in a medical context refers to the ingredients of a medication, and thus sometimes could mean "medicine" or "cure" itself. <sup>1</sup> See the note at lines 43-46 below for further discussion of this line.
40	<b>Q. Dor.</b> <u>Peace</u> , <u>wanton</u> son; this lady did amend My wounds; <u>mine eyes her hidden griefs shall end</u> .	= "be quiet". = insolent, mischievous, naughty. <sup>1</sup> = if Lady Anderson wishes the "lad" would look upon her with favourable eyes, Dorothea will oblige.

42  
44  
46  
  
  
  
  
  
48  
50  
  
52  
  
54  
  
56  
58  
60  
62

**Nano.** Look not too much, it is a weighty case  
Whereas a man puts on a maiden's face;  
For many times, if ladies wear them not,  
A nine months' wound, with little work is got.

**Cuth.** [Aside]  
I'll break off their dispute, lest love proceed  
From covert smiles, to perfect love indeed.

[Comes forward.]

**Nano.** The cat's abroad, stir not, the mice be still.

**Lady A.** Tut, we can fly such cats, when so we will.

**Cuth.** [To Dorothea]  
How fares my guest? take cheer, naught shall default,  
That either doth concern your health or joy:  
Use me; my house, and what is mine is yours.

**Q. Dor.** Thanks, gentle knight; and, if all hopes be true,  
I hope ere long to do as much for you.

It is a question as to whether the queen knows exactly what is going on. A modern interpretation (e.g., see Walen, p. 61f)<sup>30</sup> would have Dorothea recognize Lady Anderson's unintentionally illicit attraction, which she (Dorothea) would be happy to positively respond to if it would make her hostess feel better; but would this be consistent with the queen's sense of honour and virtue, which would not allow her to mislead another?

43-46: Nano again warns Dorothea against playing this game with her hostess: "it is a serious enough matter (**weighty case**) when men pretend to act innocently (**put on a maiden's face**); but if a woman does not act innocently (ie. she acts the flirt), she can find easily find herself pregnant (**A nine months' wound**)."

In the late 16th century, the expression "to put on a (certain) face" meant to assume a particular attitude or characteristic (e.g., 1566: "*thou...hast put on the face of a harlot*."), often hypocritically or with intent to deceive (1593: "*they put on the face of Christ*.").

Earlier editors assumed that by **wear** (line 45), Greene meant **ware** (ie. beware), which makes some sense: women, Nano would then be suggesting, should be wary of those men who play the innocent (and who thus can more easily take advantage of a woman whose guard is down), leading to the same undesirable results mentioned in line 46.

Looking back to line 38, Sanders takes a large leap here, and wonders if Nano is naughtily referring to a doctor's distribution of a birth control device.

48-50: it's time for Sir Cuthbert (who has seen enough!) to step in, before the flirting between Lady Anderson and Dorothea grows from shy smiles to something more serious.

**dispute** = properly meaning "argument" or "debate", here seeming to mean simply "discussion".

54: Nano metaphorically advises the ladies (ie. **the mice**) to halt this line of conversation, since Sir Cuthbert (**the cat**) is out and about (**abroad**)!

**be still** = ie. so as not to be seen or noticed.

= flee, ie. escape the clutches of. The quarto actually prints **she** here, emended to **fly** by Dyce.

= "nothing shall be lacking", ie. "you shall be deprived of nothing".<sup>1</sup>

61: **Use me** = ie. "ask what you wish from me", a polite formula.

**what is mine is yours** = this is the earliest appearance in print of this still-common expression, though "all that is mine is thine" was used frequently beforehand. We may note that early editors emend line 61 to read, "*Use me, my house, and what is mine as yours*."

64: the queen is cryptic: she hopes soon to be able to return her host's favour.

**ere** = before.

66 **Cuth.** Your virtue doth acquit me of that doubt:

But, courteous sir, since troubles call me hence,

68 I must to Edinburgh unto the king,

There to take charge, and wait him in his wars. –

70 [To Lady Anderson]  
 Meanwhile, good madam, take this squire in charge,  
 72 And use him so as if it were myself.

74 **Lady A.** Sir Cuthbert, doubt not of my diligence:  
 Meanwhile, till your return, God send you health.

76 **Q. Dor.** God bless his grace, and, if his cause be just,  
 78 Prosper his wars; if not, he'll mend, I trust. –  
 Good sir, what moves the king to fall to arms?

80 **Cuth.** The King of England forageth his land,  
 82 And hath besieged Dunbar with mighty force.

84 **Q. Dor.** What other news are common in the court?

86 **Cuth.** [Giving letters to Lady Anderson.]  
 Read you these letters, madam; tell the squire  
 88 The whole affairs of state, for I must hence.

90 **Q. Dor.** God prosper you, and bring you back from thence!

92 [Exit Sir Cuthbert Anderson.]

94 [Lady Anderson reads letters.]

96 Madam, what news?

98 **Lady A.** They say the queen is slain.

100 **Q. Dor.** Tut, such reports more false than truth contain.

102 **Lady A.** But these reports have made his nobles leave him.

66: Cuthbert continues to be gracious: "your obvious goodness and honesty relieves (**acquit** = relieve) me of any doubt that you will do so."

= from here.

= ie. "must go to"; note the common Elizabethan grammatical construction here: in the presence of a word of intent (**must**), the word of movement (*go*) may be omitted.

69: here is the first indication that war has descended on James and Scotland.

**to take charge** = as an older noble (see Act V.vi.156-7), Sir Cuthbert has likely been asked to take on an officer's role in James' army.

**wait** = attend.

= "take charge of (caring for) this lad".

= treat.

74: Lady Anderson may be slyly ambiguous here.

= ie. mend his ways, reform.<sup>5</sup>

= prompts.

81-82: it appears that the King of England received Andrew's letter, advising him as to the murder of his daughter, and the king has responded accordingly, by invading his northern neighbour.

**forageth** = is plundering.

**Dunbar** = ancient coastal town situated 29 miles east of Edinburgh.<sup>13</sup> **Dunbar** is stressed on its second syllable: *dun-BAR*.

= ie. spread, commonly known; note the typical treatment of **news** as a plural word.

= ie. Dorothea.

= leave (from here).

102: the peers of Scotland largely abandoned their king when they learned of his conspiracy to murder the queen.

We, of course, already know from Act II.ii that many of the king's high-ranking advisors had left him long before he thought to kill off his wife.

104	<b>Q. Dor.</b> Ah, <u>careless</u> men, and would they so <u>deceive</u> him?	= negligent. = betray, prove false to. <sup>1</sup>
106	<b>Lady A.</b> The land is spoiled, <u>the commons fear the cross</u> ;	= perhaps, "the general population is anxious over the adversity ( <b>cross</b> ) <sup>1</sup> which has befallen Scotland."
108	All cry against the king, their cause of loss: The English king subdues and conquers all.	We may note that when <b>cross</b> was used in the 16th century to refer to misfortune, a person would not be described as fearing <b>the cross</b> , but rather <b>a cross</b> , or <b>crosses</b> ; the expression <b>fear the cross</b> was usually used to refer to the burden accompanying one's decision to submit to God by admitting our fallen nature, and follow Christ's teachings closely. Perhaps as a result of this bit of linguistic irregularity, Sanders posits that Lady Anderson may actually be asserting that Scotland's citizens are terrified of the literal <b>cross</b> that appears on the English army's banners.
110	<b>Q. Dor.</b> Alas, this war grows great on causes small!	
112	<b>Lady A.</b> Our court is desolate, our <u>prince</u> alone,	= king.
114		
116	<b>Q. Dor.</b> Woe's me, for him I mourn! – Help, now help, a sudden <u>qualm</u>	= feeling of faintness or nausea. <sup>1</sup>
118	Assails my heart!	
120	<b>Nano.</b> [To Lady Anderson] Good madam, <u>stand his friend</u> :	= ie. "please act the friend", a polite formula.
122	Give us some liquor to refresh his heart.	
124	<b>Lady A.</b> <u>Daw</u> thou him up, and I will fetch thee forth	= revive, a Scotticism. <sup>1</sup>
126	Potions of comfort, to repress his pain.	119-123: for <b>his</b> and <b>him</b> , the quarto prints <b>her</b> everywhere here, "the transcriber", observes Dyce, "perhaps having forgot that Dorothea is disguised as a man."
128	[Exit Lady Anderson.]	
130	<b>Nano.</b> <u>Fie</u> , princess, faint on every <u>fond report</u> !	= "for shame". = foolish rumour.
132	How <u>well-nigh</u> had you opened your <u>estate</u> !	128: "how close ( <b>well-nigh</b> ) you came to revealing your situation ( <b>estate</b> )", ie. her identity.
134	Cover these sorrows with <u>the veil of joy</u> ,	= ie. a show of happiness.
136	And hope the best; <u>for why</u> this war will cause	= because.
138	A great repentance in your husband's mind.	
140		<b>Lines 133-140 (below):</b> Dorothea employs a number of analogies to make the point that her soul can find no peace or joy if she is deprived of the man she loves.
142	<b>Q. Dor.</b> Ah, Nano, trees live not without their sap,	134: allusion to the story of the maiden <b>Clytie</b> , whose love for the sun-god Apollo ( <b>the sun</b> ) was unreciprocated; desperate, she laid out in the open naked 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.
144	And <u>Clytie</u> cannot blush but on the sun;	
146		
148	The thirsty earth is broke with many a gap,	135: cracks appear in the earth during a drought.
150	And lands are <u>lean</u> where rivers do not run:	= barren, ie. crops cannot grow.
152	Where soul is <u>reft from</u> that it loveth best,	= taken from, despoiled of. <sup>1</sup>
154	How can it thrive or boast of quiet <u>rest</u> ?	= peace.

	Thou know'st the prince's loss must be my death,	139: ie. if James loses the crown or his life, it will kill Dorothea.
140	His grief, my grief; his <u>mischief</u> must be mine.	= misfortune.
	O, if thou love me, Nano, <u>hie</u> to court!	= hurry.
142	Tell Ross, tell Bartram, that I am alive;	
	Conceal thou yet the place of my abode:	
144	<u>Will</u> them, even as they love their queen,	= implore, or command, <sup>3</sup> or desire. <sup>9</sup>
	As they are <u>chary</u> of my soul and joy,	= solicitous of, ie. anxious to protect. <sup>1</sup>
146	To guard the king, <u>to serve him as my lord</u> .	= Ross and Bartram should willingly help the king because he is the husband of, and thus dear to, Dorothea.
	Haste thee, good Nano, <u>for my husband's care</u>	= "for my worry over James".
148	<u>Consumeth me</u> , and wounds me to the heart.	= ie. "is killing me".
150	<b>Nano.</b> Madam, I go, yet <u>loth</u> to leave you here.	= unwilling. <sup>1</sup>
152	<b>Q. Dor.</b> Go thou with speed: even as thou hold'st me dear,	
	Return in haste.	
154		
	[Exit Nano.]	
156		
	<i>Re-enter Lady Anderson with broth.</i>	
158		
	<b>Lady A.</b> Now, sir, what cheer? come taste this broth I bring.	
160		
	<b>Q. Dor.</b> My grief is past, I feel no further sting.	
162		
	<b>Lady And.</b> Where is your dwarf? why hath he left you, sir?	
164		
	<b>Q. Dor.</b> For some affairs: he is not travelled far.	
166		
	<b>Lady And.</b> If so you please, come in and take your rest.	
168		
	<b>Q. Dor.</b> Fear keeps awake a discontented breast.	169: Dorothea contradicts her reassuring statement of line 161.
170		
	[Exeunt.]	
	 <u>ACT V, SCENE II.</u>	
	<i>Porch to the Castle of the Countess of Arran.</i>	
	 <i>After a <u>solemn service</u>, enter, from the Countess of Arran's house, a <u>service</u>, with musical songs of marriages, or a <u>masque</u>, or pretty <u>triumph</u>: to them Ateukin and Jaques.</i>	<b>Entering Characters:</b> a church service has been held in the home of the Countess of Arran. Castles usually were provided with one room set aside to act as a chapel. Sanders suggests the <i>solemn service</i> is a wedding ceremony, but the speaker at line 3 below states unequivocally that the marriage of Ida and Eustace had taken place the previous day. A joyous procession of characters emerges from the castle: the stage directions give the director complete latitude in determining the nature of the celebration (the quarto reads, <i>or what prettie triumph you list</i> ), allowing for a <i>service</i> (ie. a procession as would follow the end of a formal church service), a <i>masque</i> (in which the celebrants wear masks), or a <i>triumph</i> (a more raucous celebration or



1 **Ateuk.** What means this triumph, friend? why are these  
feasts?

2  
3 **Ist Revel.** Fair Ida, sir, was married yesterday  
4 Unto Sir Eustace, and for that intent  
5 We feast and sport it thus to honour them:  
6 And if you please, come in and take your part;  
7 My lady is no niggard of her cheer.

8  
9 [Exeunt Revellers.]

10 **Jaques.** Monseigneur, why be you so sadda? *faites*  
11 *bonne chere: foutre de ce monde!*

12  
13 **Ateuk.** What, was I born to be the scorn of kin?

14 To gather feathers like to a hopper-crow,  
15 And lose them in the height of all my pomp?

16  
17 Accursèd man, now is my credit lost!

18 Where is my vows I made unto the king?

19 What shall become of me, if he shall hear  
20 That I have caused him kill a virtuous queen,  
21 And hope in vain for that which now is lost?

22 Where shall I hide my head? I know the heavens  
23 Are just and will revenge; I know my sins

24 Exceed compare. Should I proceed in this,  
25 This Eustace must amain be made away. –  
26 O, were I dead, how happy should I be!

27 **Jaques.** *Est ce donc à tel point votre etat?* faith,  
28 then, adieu, Scotland, adieu, Signior Ateukin: me will  
29 homa to France, and no be hanged in a strange country.

30  
31 [Exit Jaques.]

32  
33 **Ateuk.** Thou dost me good to leave me thus alone,

pageant).

**Ateukin** and **Jaques** enter the stage from a different direction, indicating that they have just arrived to the castle in time to see this parade emerging from the countess' home. Ateukin is expecting to deliver James' proposal of marriage to Ida.

= purpose, ie. reason.<sup>1</sup>

= engage in a delightful activity.<sup>1</sup>

7: the countess is not miserly with her food and drink!

11-12: *faites...chere* = "be of good cheer".

12: *foutre de ce monde* = extremely rude exclamation, which we will politely translate as "a fig for the world".

14: a lament: "was I born only to be held in contempt by my relatives?"

15-16: an odd metaphor for rising and then falling in status.

*gather* = ie. grow.

*to* = may be omitted for the sake of the meter.

*hopper-crow* = a crow that follows one who is sowing seeds; a *hopper* is the basket in which seeds are held.<sup>1</sup>

*in the height...pomp* = ie. "just when I have achieved the pinnacle of success?"

= reputation, or credibility (with the king).

18: "what about the promises I made to James, guaranteeing that Ida will be his?"

*Where is my vows* = a dramatic example of what is in modern English a grammatical irregularity.

= fruitlessly, to no purpose. = ie. a marriage between Ida and James.

= ie. marked with a willingness to dispense punishment where it is deserved.

= ie. are so egregious as to be unequaled by anyone else's.

= immediately; the quarto prints *a man* here. = ie. killed.

= ie. "if only I were".

= "so, is this the point your state is at?"

= ie. go home. = foreign.

= "you are doing me a favour"; Ateukin is not being sarcastic here.

That galling grief and I may yoke in one.

36 O, what are subtle means to climb on high,  
When every fall swarms with exceeding shame?

38 I promised Ida's love unto the prince,  
But she is lost, and I am false forsworn.

40 I practised Dorothea's hapless death,  
And by this practice have commenced a war.  
42 O cursèd race of men, that traffic guile,  
And, in the end, themselves and kings beguile!

44 Ashamed to look upon my prince again,

Ashamed of my suggestions and advice,  
46 Ashamed of life, ashamed that I have erred,  
I'll hide myself, expecting for my shame.

48 Thus God doth work with those that purchase fame  
By flattery, and make their prince their gain.

50  
[Exit Ateukin.]

### ACT V, SCENE III.

*The English Camp before Dunbar.*

*Enter the King of England,  
Lord Percy, Samles, and others.*

1 **K. of Eng.** Thus far, ye English peers, have we displayed  
2 Our waving ensigns with a happy war;  
Thus nearly hath our furious rage revenged  
4 My daughter's death upon the traitorous Scot.  
And now before Dunbar our camp is pitched;  
6 Which, if it yield not to our compromise,  
The plough shall furrow where the palace stood,

35: Ateukin imagines himself metaphorically being linked to his misery: he recognizes that his situation is irredeemable.

**galling** = chafing, irritating.<sup>1</sup>

36-37: "what good is it to use such shrewd and crafty (**subtle**)<sup>1</sup> means to climb so high in status when the (inevitable) descent fills one (**swarms**) with such great shame?"

39: **forsworn** means perjured, so that the adverb **false** is redundant.  
= arranged for. = unfortunate.

= deal or engage in deception, a commercial metaphor.  
= defraud.

44-46: a good example of the figure of speech known as *anaphora*, in which successive lines of verse begin with the same word or words.

= gone morally astray.  
= awaiting.<sup>4</sup>

48-49: God can be expected to deal properly with those who acquire success by flattering their sovereign.  
**gain** = early editors emend **gain** to **game** (meaning "prey") in order to have the scene end with a rhyming triplet.

51: Greene interestingly permits Ateukin, who disappears from the play at this point, to escape an explicit on-stage depiction of his deserved punishment.

**Scene III:** the scene takes place within the camp of the English army, which is besieging **Dunbar** (an apparently walled coastal Scottish town), as described at Act V.i.81.

**Entering Characters:** the **King of England** is accompanied by some of his English nobles. Though identified here by name in the quarto, neither **Percy** nor **Samles** speaks any lines, nor is even mentioned by name, anywhere in the play.

= pennants. = successful.<sup>1</sup>  
= almost.

6-7: if the city's defenders refuse to surrender Dunbar, they may expect their city to be leveled by the English.

**compromise** = perhaps, "call to parler"; Sanders suggests "offered terms".

**Line 7:** ie. the English will tear down the palace to such a degree that it cannot be rebuilt, and the site can be returned

		to agricultural use.
8	And fury shall enjoy so high a power That mercy shall be banished from our swords.	8: ie. "our fury shall be so great".
		<b>Lines 1-9 (above):</b> in the early part of this scene in the quarto, there are a number of errors which have been subject to emendation: all the editors have seen fit to make or accept the changes listed below; in each given line, the quarto printed: line 1: <i>the English peers</i> , emended to <i>ye English peers</i> ; line 7: <i>The place shall</i> , emended to <i>The plough shall</i> ; and line 8: <i>shall envy</i> , emended to <i>shall enjoy</i> .
10		<b>Entering Characters:</b> the Scottish lord <i>Douglas</i> enters onto the balcony, which frequently served to represent the walls of a town, above the main stage.
12	<i>Enter Douglas and others on the walls.</i>	
14	<i>Doug.</i> What seeks the English king?	
16	<i>K. of Eng.</i> Scot, open those gates, and let me enter in: Submit thyself and thine unto my grace,	16: an imperative, "surrender, and submit your lives to my mercy".
18	Or I will put <u>each mother's son</u> to death, And lay this city level with the ground.	17: variation of the more common expression <i>every mother's son</i> , which was typically used, as here, to describe the broad sweep of death affecting a population.
20	<i>Doug.</i> For what offence, for what <u>default</u> of ours, Art thou incensed so <u>sore</u> against our state?	20-21: Douglas cannot possibly be so ignorant as to the reason the English king is ravaging Scotland. <i>default</i> = transgression. <i>sore</i> = severely.
22	Can generous hearts in nature be so stern To prey on those that never did offend?	22-23: can those who are naturally noble of character (ie. the King of England) be so uncompromising as to hunt down the innocent?
24	What, though the lion, king of brutish race, <u>Through outrage sin</u> , shall lambs be therefore slain?	24-25: just because a <i>lion</i> (ie. James) sins, must the innocent (the population of Scotland, or Dunbar) be slaughtered? <i>Through outrage sin</i> = commit an act of violence which violates divine law.
26	Or is it lawful that the <u>humble</u> die Because the mighty do <u>gainsay the right</u> ?	= those of lower status. = ie. deny them the right to live.
28	O English king, thou bearest in thy <u>breast</u>	28-29: <i>thou bearest...beasts</i> = according to Sanders, the English king would be wearing on his coat-armour his nation's coat-of-arms, on which appear the familiar three lions. Most editors emend <i>breast</i> to <i>crest</i> : the <i>crest</i> is the small sculptured figure that appears above the familiar shield of the coat-of-arms. The English crest is comprised of a lion standing on a crown.
	The king of beasts, that harms not <u>yielding ones</u> :	= those who submit to him.
30	The <u>roseal</u> cross is spread within thy field, A sign of peace, not of revenging war.	30: Douglas points out the red cross of the English flag. <sup>6</sup> <i>roseal</i> = rosy, ie. red.
32	Be gracious, then, unto this little town;	

34	And, though we have withstood thee for awhile To show allegiance to our <u>liefest</u> liege,	33-34: Douglas argues that honour required the Scottish to at least make a show of resisting the English. <i>liefest liege</i> = chiefest or dearest feudal superior, <sup>1</sup> ie. the King of Scotland.
36	Yet, since we <u>know</u> no hope of any help, Take us to mercy, for we yield ourselves.	= ie. possess: Douglas is aware that there is no other armed force which can arrive to relieve the city's siege.
38	<b>K. of Eng.</b> What, shall I enter, then, and be your lord?	
40	<b>Doug.</b> We will submit us to the English king.	
42	[ <i>They descend, open the gates, and <u>humble themselves</u>.</i> ]	= bow or kneel to the king to signal their obeisance. <sup>1</sup>
44	<b>K. of Eng.</b> Now life and death dependeth on my sword:	45: the king asserts, at least as a formality, that the lives of the Scottish are now dependent on his will. = the king raises his sword. = wish. = two.
46	<u>This hand now reared</u> , my Douglas, if I list,	
48	Could part thy head and shoulders both in <u>twain</u> ; But, since I see thee wise and old in years, <u>True to thy king</u> , and <u>faithful</u> in his wars,	49: <b>True to thy king</b> = ie. loyal to his own king, a desirable trait. <i>faithful</i> = serving his king loyally (and honourably).
50	<u>Live thou and thine</u> . Dunbar is too-too small To give an entrance to the English king:	50: <b>Live thou and thine</b> = another formality: "I permit you and all who are dependent on you to live."
52	I, eagle-like, disdain these little fowls, And look on none but those that dare resist. –	50-53: <b>Dunbar...resist</b> = another formulaic assertion: now that the Scottish have surrendered the town, the king explains, as a pre-text for not doing so, that Dunbar is not worthy of a formal and ceremonial "take-over" by the English.
54	Enter your town, as those that live by me: –	54: an imperative to Douglas, releasing him to return into Dunbar, but admonishing him to keep in mind that the residents have been permitted to keep their lives by the munificence of the King of England.
56	For others that resist, kill, forage, spoil. Mine English soldiers, as you love your king, Revenge his daughter's death, and do me right.	55: the King addresses his own soldiers.
58	[ <i>Exeunt.</i> ]	
<b><u>ACT V, SCENE IV.</u></b>		
<i>Near the Scottish Camp.</i>		<b>Scene IV:</b> it is difficult to imagine a more gratuitous, and even pointlessly intrusive, scene than this one, in which three professionals discuss whose occupation is most responsible for the sorry state of the nation. We may presume the author's intention was a barely-disguised attack on certain classes of English society.
<i>Enter a Lawyer, a Merchant, and a Divine.</i>		<b>Entering Characters:</b> three professionals have stepped away from the camp of the Scottish army. The <b>Merchant</b> might be assumed to be a buyer and seller of merchandise, but the attacks made by the <b>Lawyer</b> upon his occupation suggest he doubles as a usurer; the <b>Divine</b> is a clergyman.

1	<b>Lawyer.</b> My friends, what think you of <u>this present state</u> ?	= present conditions.
2	Were ever seen such changes in a time?	
	The manners and the fashions of this age	
4	Are, like the <u>ermine-skin</u> , so full of <u>spots</u> .	3-6: a deceptively complex combined simile and comparison, in which the Lawyer asserts that the present age in Scotland is a corrupt one.
	As soone[r] may the <u>Moor</u> be washèd <u>white</u>	The <i>spots</i> of the <i>ermine</i> (a stoat or weasel) are literal, but the word <i>spots</i> also refers to the moral blemishes and stains on Scottish society. These, says the Lawyer, will be harder to remove than it would be for a Moor's dark skin-tone to be washed away. Like <i>spots</i> , the word <i>white</i> also may be doing double-duty here, serving as a symbol of moral goodness and purity.
6	Than these corruptions banished from this realm.	The fur of the ermine is reddish-brown in the summer and white in the winter; but there are frequent references in the era's literature to the ermine, or its <i>skin</i> , being spotted.
		<i>Moors</i> = a term applied to the natives of north-west Africa, whose skin was considered to be black or especially dark. <sup>1</sup>
8	<b>Merch.</b> What sees <u>Mas</u> Lawyer in this state amiss?	8: the Merchant asks the Lawyer what he thinks the problems are in Scotland.
		<i>Mas</i> = ie. master, a title of respect. <sup>1</sup>
10	<b>Lawyer.</b> A wresting power that makes a <u>nose of wax</u>	10-11: <i>A wresting...law</i> = forces that twist or pervert the established law.
		<i>nose of wax</i> = a metaphor for the malleability of the law, which corrupt persons may take advantage of.
	Of grounded law, a damned and <u>subtle drift</u>	11-12: <i>a damned...loss</i> = a cursed and crafty intention
12	In all estates to climb by others' loss;	( <i>subtle drift</i> ) by people of all classes to rise in status, even if they have to harm others to do so.
	An eager <u>thirst</u> of wealth, <u>forgetting truth</u> .	13: <i>thirst</i> = the quarto prints <i>thrift</i> , emended as shown by Dyce.
		<i>forgetting truth</i> = ie. ignoring the principles of righteousness and honesty.
14	Might I ascend unto the highest states,	14-15: if the lawyer could enter the ranks of those at the top of the social scale, and expose the illegal behaviour occurring there.
	And by <u>descent</u> discover every crime,	<i>descent</i> = Melnikoff interestingly emends <i>descent</i> to <i>discant</i> , meaning "speech" or "commentary", which does give the line greater sense.
16	My friends, I should lament, and you would grieve	= unfortunate.
	To see the <u>hapless</u> ruins of this realm.	
18		
		<b>Lines 19-55 (below):</b> the testy Divine ungraciously responds to the Lawyer's observation regarding the corruption of the upper classes with a lengthy harangue aimed at the legal profession, accusing it of being the primary source of the depravity saturating Scottish society.
	<b>Divine.</b> O lawyer, thou hast <u>curious</u> eyes to pry	19-20: the Lawyer is so scrupulous or careful ( <i>curious</i> ) when it comes to investigating the corruption of the nobility! The Divine is heavily sarcastic.
20	Into the <u>secret maims</u> of their estate;	<i>secret maims</i> = hidden blemishes. <sup>1</sup>
	But if thy veil of error were unmasked,	21-22: ie. but if the Lawyer would remove his blinders, he

22	Thyself should see your <u>sect</u> do maim <u>her</u> most.	would recognize that it is the legal profession that is most responsible for crippling Scotland ( <b>her</b> ). <b>sect</b> = class or type of person, <sup>1</sup> hence profession. <sup>5</sup>
24	Are you not those that should maintain the peace, Yet only are the patrons of our strife?	24: lawyers act only as a source of discord.
26	If your profession have his ground and spring First from the laws of God, then country's right, Not any ways inverting nature's power,	25-28: <b>If your...contentions</b> = if the guiding principles of the legal profession consist (as they should) of following God's laws firstly, and then pursuing what is best for Scotland, without perverting the natural order of things, then why is it that lawyers benefit from such conflict?
28	Why thrive you by contentions? why devise you Clauses and <u>subtle</u> reasons to <u>except</u> ?	28-29: <b>why devise...except</b> = lawyers invent (unnecessarily complicated) stipulations to otherwise simple agreements and devious ( <b>subtle</b> ) reasons to raise objections (as e.g., during litigation). <b>except</b> = object.
30	Our state was first, before you grew so great, A lantern to the world for unity:	30-31: before lawyers began to exercise their influence, Scotland was an example (a metaphorical <b>lantern</b> or beacon) of civic harmony for the rest of the world.
32	Now they that are <u>befriended</u> and are rich  Oppress the poor: come Homer without coin,	32: now, those who are well-connected and wealthy.  33-34: <b>come Homer...heard</b> = were he to approach a lawyer for help, not even Homer himself would get a hearing, if he has no money to pay for the lawyer's services. This interesting rhetorical conceit was originally expressed in a poem (written in Latin) by the Medieval French satirist Walter of Chatillon, who in one verse wrote " <i>The world does not know how to pity or to console one who begs for Pallas, who should thrive, for, if you have no money, you will be thrown out, even if you, Homer, arrived, accompanied by the Muses</i> ". <sup>21</sup> The last line of Walter's verse ( <i>ipse licet venias musis comitatus Homere</i> ) was included in <i>The Praise of Musick</i> , a 1586 work written and published by one John Case, who used the expression <b>come Homer</b> , which Greene specifically seems to have borrowed.
34	He is not heard. <u>What shall we term this drift</u> ?	= "what shall we call (or perhaps, 'how shall we judge') this aim or purpose ( <b>drift</b> )?", ie. the mistreatment or neglect of the poor.
36	To say the poor man's cause is good and just, And yet the rich man gains the best in law? It is your <u>guise</u> (the more the world laments)	= custom. <sup>2</sup>
38	To coin provisos to beguile your laws;	38: to invent and insert conditions and stipulations which violate the spirit of the law into legal documents
40	To make a <u>gay pretext</u> of due proceeding, When you delay your <u>common-pleas</u> for years.	39-40: to make specious arguments ( <b>gay pretext</b> ) in order cause civil cases ( <b>common-pleas</b> ) to drag on for years.
	Mark what these dealings lately here have <u>wrought</u> :	41: ie. "observe the results of this conduct." <b>wrought</b> = fashioned, brought about.
42	The crafty men have purchased great men's lands;	42: scheming lawyers have obtained the estates of their wealthy clients, by forcing them to sell in order to pay their exorbitant legal fees.

	They <u>powl</u> , they <u>pinch</u> , their tenants are <u>undone</u> ;	43: <b>They</b> = ie. lawyers. <b>powl</b> = cheat, as, e.g., by practicing extortion; in Greene's <i>A Looking Glass for London</i> , the attorney accepts a bribe to throw a case. The word <b>powl</b> is an alternate form of <b>poll</b> . <b>pinch</b> = ie. are miserly. <b>undone</b> = ruined.
44	If <u>these</u> complain, by you they are undone; You fleece them of their <u>coin</u> , their children beg,	= ie. their tenants. = money.
46	And many <u>want</u> , <u>because</u> you may be rich: This scar is mighty, Master Lawyer.	= live in poverty. = ie. so that.
48	Now war hath <u>gotten head</u> within this land,	48: Scotland is now ensconced in war. <b>gotten head</b> = established itself.
50	<u>Mark but the guise</u> . The poor man that is wronged Is ready to rebel; he <u>spoils</u> , he <u>pills</u> ;	49: <b>Mark but the guise</b> = observe the behaviour (of the people). 49-50: <b>The poor...pills</b> = those men who have been impoverished by the workings of the law are running riot. <b>spoils, pills</b> = synonyms for "pillages".
52	We need no foes to forage that we have: The law, say they, in peace <u>consumèd</u> us,	51-52: ie. "who needs a foreign invader to ravage ( <b>forage</b> ) Scotland when lawyers have already taken everything the people own?" <b>consumed</b> = destroyed.
54	And now in war we will consume the law. Look to this mischief, lawyers: <u>conscience knows</u> You live <u>amiss</u> ; amend it, <u>lest you end</u> !	53. ie. by destroying society, the rebels will eviscerate observance of the law. = ie. "you know in your conscience". = in a (morally) erroneous way. <sup>1</sup> = "in case you die", and hence become the victim of divine retribution.
56	<b>Lawyer.</b> Good Lord, that these divines should <u>see so far</u>	57ff: the Lawyer is not impressed with the Divine's arguments. <b>see so far</b> = possess such insight (ironic).
58	In others' faults, without amending theirs! Sir, sir, the general <u>defaults</u> in state	59-62: if the Divine had done his research before lecturing others (line 60), he would know that Providence is ever ( <b>still</b> ) working to repair and remove the sins or errors ( <b>defaults</b> ) of the state, even if only gradually.
60	(If you would read before you did correct)	
62	Are, by a hidden working from above, By their successive changes <u>still</u> removed.	
64	Were not the law by contraries maintained, How could the truth from falsehood be discerned?	63-64: the law can operate judiciously and fairly only through an adversarial system, ie. for the truth to be discerned in a legal case, both sides must be allowed to pursue their arguments and present evidence to the fullest extent possible.
66	<u>Did we not</u> taste the bitterness of war, How could we know the sweet effects of peace?	<b>Lines 65-74 (below):</b> through a lengthy set of analogies, the Lawyer pounds home his point that the good cannot be appreciated without the existence of the bad.  = ie. "if we did not", both here and in line 67.
68	Did we not feel the nipping winter-frosts, How should we know the sweetness of the spring?	
70	Should all things still remain <u>in one estate</u> , Should not in greatest <u>arts</u> some <u>scars</u> be found?	69-70: if all things remained forever in an unchanged condition ( <b>in one estate</b> ), then errors ( <b>scars</b> ) in understanding would plague all branches of knowledge, because it is only through conflict – debate and disagreement – that the truth

	Were all upright, nor changed, what world were this?	can be with certainty determined. <i>arts</i> = branches of study or scholarship. <sup>1</sup>
72	A chaos, made of quiet, yet no world, Because the parts thereof did still <u>accord</u> :	71: if everything were always perfect and static, what kind of a world would this be?  72-73: the Lawyer gets philosophical: "if everybody were always in perfect unity and agreement ( <i>accord</i> = agree), we would all be living in a sort of peaceful chaos," ie. such a situation would be undesirable. The Lawyer's speech descends into a head-spinning kind of double-talk, exactly the type of argument for which the legal profession is notorious.
74	This matter craves a <u>variance</u> , not a speech.	74: the solutions to the nation's problems require contention or debate ( <i>variance</i> ) <sup>1</sup> , not just talk; <i>variance</i> is a legal term, referring to conflicting statements or documents (OED, def. 3a).
	But, Sir Divine, to you: look on <u>your maims</u> ,	<b>Lines 75-87 (below):</b> having dispensed with his opening argument refuting the Divine's accusations, the Lawyer goes on the attack, now delineating the faults of organized religion.  ie. "the harms you (ie. religion) have caused", or "the defects to be found in organized religion". <sup>5</sup>
76	<u>Divisions</u> , <u>sects</u> , your <u>simonies</u> , and bribes,  Your <u>cloaking with</u> the great for <u>fear to fall</u> , –	76: <i>Divisions</i> , <i>sects</i> = ie. the rise of break-away religions. <i>simonies</i> = the selling of offices.  77: ie. the clergy work hand-in-hand with the nation's powerful men as a way to keep their own power intact. <i>cloaking with</i> = ie. seeking the protection of; to <i>cloak</i> is to cover or protect. <sup>1</sup> Sanders suggests the rarer meaning of "dissembling with". <i>fear to fall</i> = fear of losing everything they have gained.
78	You shall perceive you are the cause of all.	= nearby, ie. imminent.
80	Did each man know there was a storm <u>at hand</u> , Who would not clothe <u>him</u> well, to <u>shun</u> the wet?	= ie. himself. = avoid.
82	Did prince and peer, the lawyer and <u>the least</u> , Know what were sin without a <u>partial gloss</u> , We['d] need no long <u>discovery</u> then of crimes,	81-84: if men were permitted to recognize what was and wasn't a sin without having it explained to them by men of the cloth, then we would not need to expend so many resources trying to uncover sinful behaviour, because every person would amend their behaviour with the help of an honest clergy. <b>Line 81:</b> if men of all classes, ie. everyone, no matter their station in life. <i>the least</i> = those on the bottom rung of society. <i>partial gloss</i> = biased explanation. <i>discovery</i> = early editors emend <i>discovery</i> to <i>discourse</i> , meaning "discussion".
84	For each would mend, advised by holy men.	
	Thus [I] but slightly <u>shadow out</u> your sins;	85: the Lawyer has only touched on the faults of the clergy. <i>shadow out</i> = outline, portray. <sup>1</sup>
86	But, if they were <u>depainted out for life</u> ,	= portrayed or described as fully as they really are.
88	Alas, we both <u>had</u> wounds enough to <u>heal</u> !	= would have. = ie. to require mending.



	<b>Merch.</b> None of you both, I see, but are in fault;	89: ie. both lawyers and clergy are responsible for the present state of affairs. <b>None</b> = ie. neither: the Merchant is sarcastic. <sup>6</sup>
90	Thus <u>simple</u> men, as I, do <u>swallow flies</u> .	90: honest ( <b>simple</b> ) men have no choice but to repress their rage at the antics of those who work in the legal profession and organized religion. <b>swallow flies</b> = being forced to ingest something difficult to swallow, hence "to repress the rising gorge" (OED, <i>swallow</i> , v., def. 1b).
	This <u>grave</u> divine can tell us what to do;	= reverend, respected (ironic). <sup>1</sup>
92	But we may say, "Physician, mend thyself."	92: the Merchant employs (with slight modification) the still-quoted and proverbial admonishment, "Physician, heal thyself", a didactic expression used to instruct any hypocrite to correct his or her own behaviour before telling others how to act.
94	This lawyer hath a <u>pregnant wit</u> to talk; But all are words, I see no deeds of worth.	= sharp or resourceful cleverness. <sup>1</sup>
		<b>Lines 96-112 (below):</b> the Merchant, of course, should have known better than to mix it up with these two, and now the Lawyer turns his attention to the sins committed by the commercial class. The Lawyer's complaint will be directed specifically at merchants, who deserve castigation because they often derive income from engaging in the insidious practice of usury. The typical arrangement by which one borrowed money from a merchant in Elizabethan society was a slightly complicated one, used to get around laws limiting the practice of usury: typically, a borrower would receive a physical commodity in addition to some cash; the merchant would naturally inflate the commodity's value so as to augment the borrower's debt; the borrower would have to figure out a way to sell the commodity in order to raise the cash he needed in the first place. The term within which the debt would have to be repaid could be nerve-racking brief. Unsurprisingly, the debtor oftentimes forfeited on the loan, in which case he would lose his entire security – which could include an entire parcel of real property – to the lender, even if the value of the security exceeded that of the loan. The play <i>A Looking Glass for London</i> , by Robert Greene and Thomas Nash, addresses this insidious practice at length.
96	<b>Lawyer.</b> Good merchant, <u>lay your fingers on your mouth</u> ;	= ie. "be quiet."
	Be not a blab, for fear <u>you bite yourself</u> .	= ie. "you condemn yourself with your own words."
98	What should I <u>term your state</u> , <u>but even the way</u>	98: <b>term your state</b> = "call your situation". <b>but even the way</b> = ie. "except to describe it as providing a path".
	To every ruin in this <u>commonweal</u> ?	= commonwealth, nation, land.
100	You bring us in the means of all excess,	100: the Lawyer may be alluding to the practice of those merchants who were responsible for importing expensive but fashionable clothes and other articles which promised status to those that purchase them. We find a similar complaint in a

102 You rate it and retail it as you please;  
 You swear, forswear, and all to compass wealth;  
  
 104 Your money is your god, your hoard your Heaven;  
 You are the groundwork of contentiön.  
  
 First heedless youth by you is over-reached;  
  
 106 We are corrupted by your many crowns:  
  
 108 The gentlemen, whose titles you have bought,  
 Lose all their fathers' toil within a day,  
  
 110 Whilst Hob your son, and Sib your nutbrown child,  
 Are gentlefolks, and gentles are beguiled.  
  
  
  
  
  
  
  
  
 112 This makes so many noble minds to stray,  
 And take sinister courses in the state.  
  
  
 114 *Enter a Scout.*  
  
 116 **Scout.** My friends, be gone, and if you love your lives!  
 The King of England marcheth here at hand:  
 118 Enter the camp, for fear you be surprised.  
  
 120 **Divine.** Thanks, gentle scout, – God mend that is amiss,  
 And place true zeal whereas corruption is!  
  
 122

1584 harangue against usury, *An Alarum Against Usury*, by Thomas Nash (who co-wrote *A Looking Glass for London with Greene*): "*I meane the state of Merchants, who though to publyke commoditie they bring in store of wealth from forein Nations...*"

= value, ie. put a price on. = sell.

102: "you make and break promises as needed to amass money.

= stash (of wealth).

104: it is the merchant class that is ultimately responsible for the strife in Scotland.

105: merchants first take advantage of the young, who are reckless (*heedless*) in spending their money.

*over-reached* = taken advantage of.

= gold coins.

107-8: the conceit of the father who carefully built up the family nest egg, only to have it all be lost by a prodigal son, was a common one.

109-110: merchants spend their way into joining the class of society known as gentlemen while genuine gentlemen (*gentles*) are cheated (*beguiled*) out of their life-savings.

109: the Lawyer employs generic male (*Hob*) and female (*Sib*) names to refer merchants' children, who, thanks to the machinations of their fathers, have entered the ranks of high society. The OED suggests that *Hob* particularly was used as a generic name for a male rustic, so that the Lawyer is being insulting beyond his substantive criticism of the merchant class, indicating that such children have no business occupying higher classes.

*nutbrown* = ie. of reddish-brown hair or complexion,<sup>1</sup>

"typical of sunburnt country girls" (Sanders, p. 110).

*gentlefolks* = the class of gentleman was actually a fluid one, as any man who gained enough wealth to avoid having to support himself by means of manual labour could refer to himself as a gentleman.

111-2: it is these types of shenanigans which drive honest people to enter a life of shady or even wicked (*sinister*) behaviour.

*sinister* = stressed on its second syllable in this era: *si-NIS-ter*.

**Entering Character:** a *Scout* of the Scottish army arrives to warn the gentlemen of the approaching English.

= ie. "if you wish to save your lives", a common expression.

= close by.

= heal all that has gone awry.

121: ie. "and replace corruption with genuine piety."

*zeal* = typically refers to a spiritual enthusiasm.

*whereas* = where.

[Exeunt.]

**Errors in the Quarto:** this scene contains a number of misprints which have been subject to emendation: all the editors have seen fit to make or accept the changes listed below; in each given line, the quarto printed:

line 13: *eager thrift*, emended to *eager thirst*;  
line 48: *man hath gotten*, emended to *war hath gotten*;  
line 57: *their divines*, emended to *these divines*;  
line 62: *still remainde*, emended to *still removed*;  
line 71, *and changed*, emended to *nor changed*; and  
line 111: *noble maides*, emended to *noble minds*.

## ACT V, SCENE V.

*Castle of Sir Cuthbert Anderson.*

*Enter Queen Dorothea in man's apparel,  
Lady Anderson, and Nano.*

**Entering Characters:** *Nano* has just returned from his errand to the court, in which he was to ask the *queen's* friends (Sir Bartram and Lord Ross) to give their full support to James. *Lady Anderson*, meanwhile, remains attracted to Dorothea.

1 *Q. Dor.* What news in court, Nano? let us know it.

2 *Nano.* If so you please, my lord, I straight will shew it:

3: *my lord* = Nano continues to treat his mistress as a man.  
*straight* = immediately.  
*shew* = perhaps should be emended to *show* to rhyme with line 1.

4 The English king hath all the borders spoiled,  
Hath taken Morton prisoner, and hath slain

4: region between Scotland and England. = plundered.  
5: *Morton* = one of the disaffected nobles who appeared in Act II.ii.  
*prisoner* = a disyllable here, *PRIS-'ner*.

6 Seven thousand Scottish lads not far from Tweed.

6: *Seven* = a monosyllable: *Se'en*.  
*Tweed* = the River *Tweed* of southern Scotland flows into the North Sea, comprising, in its most eastward segment, the border between Scotland and England.

8 *Q. Dor.* A woful murther and a bloody deed!

10 *Nano.* The king, our liege, hath sought by many means  
For to appease his enemy by prayers:

= ie. James.  
= ie. to. = ie. the King of England. = entreaties.

12 Naught will prevail unless he can restore  
Fair Dorothea, long supposed dead:

12-13: the King of England will not cease his attacks on Scotland until his presumed-dead daughter is returned to him.

14 To this intent he hath proclaimed late,  
That whosoe'er return the queen to court  
16 Shall have a thousand marks for his reward.

= end. = ie. James. = recently.

18 *Lady A.* He loves her, then, I see, although enforced,  
That would bestow such gifts for to regain her. –  
20 Why sit you sad, good sir? be not dismayed.

= a *mark* was a unit of money equivalent in value to two-thirds of a pound of silver.<sup>1</sup>

18-19: a highly dubious assertion.

*enforced* = ie. he is compelled to do so by the English incursion.

*gifts* = ie. a reward.

*for to* = ie. in order.

22 *Nano.* I'll lay my life, this man would be a maid.

= bet. = ie. Dorothea. = "wishes he were a woman."

24 **Q. Dor.** [*Aside to Nano*]  
Fain would I shew myself, and change my tire.

26

28 **Lady A.** Whereon divine you, sir?

**Nano.** Upon desire.  
 30 Madam, mark but my skill. I'll lay my life,  
 32 My master here will prove a married wife.

**Q. Dor.** [*Aside to Nano*]  
 34 Wilt thou bewray me, Nano?

36 **Nano.** [*Aside to Dorothea*] Madam, no:  
 38 You are a man, and like a man you go:  
 38 But I, that am in speculation seen,  
 40 Know you would change your state to be a queen.

**Q. Dor.** [*Aside to Nano*]  
 42 Thou art not, dwarf, to learn thy mistress' mind:

Fain would I with thyself disclose my kind,  
 44 But yet I blush.

46 **Nano.** [*Aside to Dorothea*]

What? blush you, madam, than,

48 To be yourself, who are a feignèd man?  
 50 Let me alone.

**Q. Dor.** [*Aside to Nano*] Good Nano, stay awhile.  
 52 Were I not sad, how kindly could I smile,  
 54 To see how fain I am to leave this weed!  
 54 And yet I faint to show myself indeed:  
 56 But danger hates delay, I will be bold. –

[*Dorothea discovers herself.*]

58 Fair lady, I am not [as you] suppose,  
 60 A man, but even that queen, more hapless I,  
 Whom Scottish king appointed hath to die;

25: "I would gladly (**Fain**) reveal my true identity, and change my clothes (**tire**)."

27: Lady Anderson asks Nano to explain his assertion of line 22.  
**Whereon** = on what.  
**divine** = conjecture.<sup>1,2</sup>

= observe. = wager.  
 = ie. will prove to be, can be proven to be.

= betray.

= proficient in making observations.<sup>1</sup>  
 = "exchange your (present) condition".

42: a very mild reproach: "it is not your position to know what I, a queen, thinks".

43: "like you, I would gladly (**fain**) reveal my true nature (**kind**)"; Dyce wonders if **with** would make more sense as **wish**.

46-49: how embarrassed can the queen be to reveal her true identity, compared to how abashed she ought to be parading around dressed as a man?

= ie. then; **than**, which was often used for **then**, is employed, and retained, here to rhyme with **man**.  
 = Sanders sees a pun here with **Fain would** (line 43).

**Lines 51-68 (below):** the following speech by Queen Dorothea appears in the quarto after line 91, and most editors leave it there in their reproductions of the play; however, we adopt Sanders' suggestion to relocate the speech to follow Nano's speech of lines 46-49; this would make Dorothea's first words, responding to Nano's complaint, make more sense, and also lend more logic to Lady Anderson's obvious crestfallenness and embarrassment which follows.

= glad. = "step out of these clothes."  
 = ie. "am afraid".<sup>1</sup>  
 = a common maxim.

57: stage direction added by editor; **discovers** = reveals.

= a monosyllable, the *v* elided: *e'en*. = unfortunate.

62	I am the hapless princess, for whose <u>right</u> ,	= generic term for "just claim to title or royalty". <sup>2</sup>
	These kings in bloody wars <u>revenge despite</u> ;	= are punishing each other's outrages. <sup>1</sup>
64	I am that Dorothea whom they seek,	
	<u>Yours bounden</u> for your kindness and relief;	= "obliged to you".
66	And, since you are the means that save[d] my life,	
	Yourself and I will to <u>the camp repair</u> ,	= go to the camp of the Scottish army.
68	<u>Whereas</u> your husband shall enjoy reward,	= where.
	And bring me to his highness once again.	
70		
	<b>Lady A.</b> Deceitful beauty, hast thou scorned me so?	75: Lady Anderson apostrophizes to personified Beauty.
72		
	<b>Nano.</b> Nay, <u>muse</u> not, madam, for he tells you true.	= wonder.
74		
	<b>Lady A.</b> Beauty bred love, and love hath bred my shame.	76: "your beauty has led me to fall in love, and my love has resulted in my shame."
76		
	<b>Nano.</b> And women's faces work more wrongs than these:	77: a woman's beauty has led to many a man's downfall: Robert Greene expressed a similar sentiment in his 1592 work, <i>Greene's Vision</i> : " <i>Womens faces are lures, there beauties are baits, their looks nets, their words charms, and all to bring men to ruin.</i> "
78	Take comfort, madam, to cure <u>your disease</u> .	= ie. Lady Anderson's heartache.
	And yet she loves a man as well as you,	
80	Only this difference, she cannot <u>fancy too</u> .	= "love (you) in return;" many editors emend <b>too</b> to <b>two</b> .
82	<b>Lady A.</b> Blush, grieve, and die in thine insatiate lust.	82: Lady Anderson, addressing herself, is hugely embarrassed by her uncontrollable attraction for Dorothea.
84		
	<b>Q. Dor.</b> Nay, live, and <u>joy</u> that thou hast won a friend,	= ie. be joyful.
	That loves thee as her life by good desert.	85: "who loves you as she loves her own life, because you deserve it (thanks to your generous behaviour)."
86		
	<b>Lady A.</b> <u>I joy</u> , <u>my lord</u> , more than my tongue can <u>tell</u> :	87: <b>I joy</b> = ie. "I am happier". <b>my lord</b> = Sanders suggests that Lady Anderson has not yet completely adjusted to the idea that her guest is a woman. <b>tell</b> = ie. express.
88		
	<u>Although not as I desired</u> , I love you well.	= ie. though Lady Anderson's love for her guest is not reciprocated in the manner she really wishes. <b>Although</b> = early editors emend <b>Although</b> , which gives the line an extra syllable up front, to <b>Though</b> . We should note, however, that it was perfectly acceptable to add an extra stressed syllable to the beginning of a line that otherwise is correctly iambic.
90		
	But modesty, that never blushed before,	89-90: <b>But modesty...heart</b> = because of her attraction to her "male" guest, Lady Anderson begins to suffer from the growing guilt of having been disloyal ( <b>false</b> ) to her husband.
	Discover my <u>false</u> heart: I say no more.	With <b>I say no more</b> , the hostess expresses a desire to leave the issue behind. The quarto, after line 90, gives Lady Anderson the line, " <i>Let me alone</i> ", a mistaken reprinting of the same line which had been assigned to Nano above at line 49. We follow Sanders in deleting the line. It was here, we may note, that the compositor inserted Dorothea's speech of lines 51-69 above.

92	Pardon, most gracious princess, if you please, My rude <u>discourse</u> and <u>homely entertain</u> ;	= manner of speaking, talk. = humble entertainment, ie. though treated well, Dorothea has not been treated as befits a queen.
94	And, if my words may <u>savour any worth</u> , Vouchsafe my counsel in this weighty cause:	= show any traces of value, ie. mean anything to Dorothea. 94: "deign to accept my advice in this grave and serious situation."
96	Since that our liege hath so unkindly dealt, Give him no trust, return unto your sire; There may you safely live in spite of him.	95-96: since James has treated her so poorly, and does not deserve to be trusted, Dorothea should return to her father.
98	<b>Q. Dor.</b> Ah lady, so would worldly counsel work;	99: perhaps meaning, "every person on earth would likely give me the same recommendation"; or, "such advice is too mundane for me", since her approach is more spiritual.
100	But <u>constancy</u> , obedience, and my love, In that my husband is my lord and chief, These call me to compassion of his <u>estate</u> : Dissuade me not, for virtue will not change.	= faithfulness.  = condition; Dyce emends this to <i>state</i> for the sake of the meter.
104	<b>Lady A.</b> What <u>wondrous constancy</u> is this I hear! If English dames their husbands love so dear, <u>I fear me, in the world they have no peer</u> .	= miraculous loyalty. 106-7: a little flattery for the ladies in the London audience. = "I am afraid", a common expression.
108	<b>Nano.</b> Come, princess, <u>wend</u> , and let us change your <u>weed</u> : I long to see you now a queen indeed.	= go. = clothes.
110		
112	[ <i>Exeunt.</i> ]	<b>Errors in the Quarto:</b> this brief scene contains several misprints which have been subject to emendation: all the editors have seen fit to make or accept the changes listed below; in each given line, the quarto printed: line 6: <i>Scottish Lords</i> , emended to <i>Scottish lads</i> ; line 10: <i>Thinking</i> , emended to <i>The king</i> ; and line 78, <i>cure our</i> , emended to <i>cure your</i> .
 <b><u>ACT V, SCENE VI.</u></b>  <i>Camp of the King of Scots.</i>  <i>Enter the King of Scots, the English Herald, and Lords.</i>		
1	<b>K. James.</b> He would have parley, lords. – Herald, <u>say</u> he shall,	<b>Entering Characters:</b> we join <i>James, King of the Scots</i> , in his army's camp. The <i>Herald</i> is a messenger sent by the King of England to request a parley, or meeting, with James.  = ie. "tell the King of England".
2	And get thee gone: – [ <i>To Lords</i> ] go, leave me to myself.	
4	[ <i>Exit Herald; Lords retire.</i> ]	= the Scottish nobles step away from James, leaving him to his thoughts.
6	<u>'Twixt</u> love and fear, continual is the wars; <u>The one</u> assures me of my Ida's love, <u>The other moves</u> me for my murdered queen:	= between. = ie. love. = ie. fear. = troubles, disquiets. <sup>1</sup>
8	Thus find I grief <u>of that whereon I joy</u> ,	9-10: James struggles mightily with conflicting emotions.

10 And doubt in greatest hope, and death in weal.

Alas, what hell may be compared with mine,  
12 Since in extremes my comforts do consist!  
War then will cease when dead ones are revived;  
14 Some then will yield when I am dead for hope. –  
Who doth disturb me?

16  
Enter Andrew and Slipper.

18 Andrew?

20 **Andrew.** Ay, my liege.

22 **K. James.** What news?

24 **Andrew.** I think my mouth was made at first  
26 To tell these tragic tales, my liefest lord.

28 **K. James.** What, is Ateukin dead? tell me the worst.

30 **Andrew.** No, but your Ida – shall I tell him all? –

Is married late – ah, shall I say to whom? –  
32 My master sad – for why he shames the court –  
Is fled away; ah, most unhappy flight!  
34 Only myself – ah, who can love you more! –  
To shew my duty, – duty past belief, –  
36 Am come unto your grace, O gracious liege,  
To let you know – O, would it were not thus! –  
38 That love is vain and maids soon lost and won.

40 **K. James.** How have the partial heavens, then, dealt  
with me,  
Boding my weal, for to abase my power!

42 Alas, what thronging thoughts do me oppress!  
Injurious love is partial in my right,

44 And flattering tongues, by whom I was misled,  
Have laid a snare, to spoil my state and me.  
46 Methinks I hear my Dorothea's ghost  
Howling revenge for my accursèd hate:  
48 The ghosts of those my subjects that are slain  
Pursue me, crying out, "Woe, woe to lust!"

50 The foe pursues me at my palace-door,  
He breaks my rest, and spoils me in my camp. –  
52 Ah, flattering brood of sycophants, my foes!  
First shall my dire revenge begin on you. –  
54 I will reward thee, Andrew.

*of that...joy* = "from that which gives me pleasure."

*doubt* = uncertainty.

*hope* = expectation.

*weal* = well-being.

= hardship, or extreme oppositions.<sup>1</sup> = solace consists.<sup>1</sup>

13: James describes an obvious impossibility.

*dead ones* = ie. Dorothea.

25-26: ie. Andrew suggests he was born for the purpose of  
delivering bad news.

*at first* = from the first.

*liefest* = dearest.

30-38: Andrew pretends to be so distraught at the news he  
must report to the king that he can barely bring himself  
to tell it.

= recently.

= ie. Ateukin (is). = because. = ie. is ashamed to appear at.<sup>1</sup>

= ie. "only I have remained".

= beyond.

40-53: a likely aside.

*partial* = biased (against James).

41: promising James joy (*Boding my weal*), only to hu-  
miliate him or bring him down.

= crowding, overwhelming.<sup>2</sup>

43: because personified love is prejudiced against James,  
the king risks losing his kingdom.

= trap. = plunder, rob.

48-49: the souls of the dead ascribe the nation's ills to James'  
immoral desire for a woman outside his marriage.

= ie. the King of England.

= "shatters my peace". = ravages.

56	<b>Slip.</b> Nay, sir, if you <u>be in your</u> deeds of charity,	= "are in the mood for".
58	remember me. I rubbed Master Ateukin's horse-heels	
	when he <u>rid</u> to the meadows.	= rode; Slipper, we remember, was Ateukin's groom.
60	<b>K. James.</b> And thou shalt have thy <u>recompense</u> for that. –	= payment.
	Lords, bear them to the prison, chain them <u>fast</u> ,	= securely.
62	Until <u>we take some order</u> for their deaths.	= ie. "I", the royal "we". = arrange for. <sup>5</sup>
		62-76: at some point within these lines, the nobles
		seize the two servants.
64	<b>Andrew.</b> If so your grace in such <u>sort</u> give rewards,	= a manner.
	Let me have <u>naught</u> ; I am content to <u>want</u> .	= nothing. = go without.
66		
68	<b>Slip.</b> Then, <u>I pray</u> , sir, <u>give me all</u> ; I am as ready for a	67-68: Slipper seems not to have recognized that the king's
	reward as <u>an oyster for a fresh tide</u> ; spare not me, sir.	death sentence applies to him too
		<b>I pray</b> = please.
		<b>give me all</b> = ie. "give the entire reward to me."
		<b>an oyster...tide</b> = it was proverbial to suggest that the
		oyster opens for or gapes at the tide. <sup>5</sup>
70	<b>K. James.</b> Then hang them both as traitors to the king.	
72	<b>Slip.</b> <u>The case is altered</u> , sir: I'll none of your gifts.	= "the situation or facts have changed", a legal expression.
	What, I take a reward <u>at</u> your hands, master! faith, sir,	= from.
74	no; I am a man of a better conscience.	
76	<b>K. James.</b> Why dally you? Go draw them hence away.	76: the nobles hesitate to remove Andrew and Slipper.
78	<b>Slip.</b> Why, alas, sir, I will go away. – I thank you,	
	<u>gentle friends</u> ; I pray you spare your <u>pains</u> ; I will not	= Slipper addresses his arresters. = labour.
80	trouble his honour's mastership; I'll run away.	
82	<b>K. James.</b> Why <u>stay</u> you? <u>move</u> me not. Let search be	= delay. = provoke.
	made	
	For vile Ateukin: whoso finds him out	
84	Shall have five <u>hundreth marks</u> for his reward. –	84: <b>hundreth</b> = ie. hundred, as before.
	Away with them!	<b>marks</b> = a mark was a unit of money equivalent in
		value to two thirds of a pound of silver. <sup>1</sup>
86		
88	<i>Enter Oberon and Antics, and carry away Slipper;</i>	87: the fairy king rescues Slipper!
	<i>Slipper <u>makes pots</u>, and <u>sports</u>, and <u>scorns</u>.</i>	98: as Slipper exits, he mocks his captors in pantomime.
		<b>makes pots</b> = grimaces or makes faces. <sup>5</sup>
		<b>sports</b> = joyful movements. <sup>1</sup>
		<b>scorns</b> = taunting gestures. <sup>1</sup>
	<i>Andrew is removed.</i>	
90		
	Lords, <u>troop</u> about my tent!	= gather or assemble in a company. <sup>1</sup>
92	Let all our soldiers stand in battle <u>'ray</u> ;	= array, formation.
	For, <u>lo</u> , the English to their parley come.	= behold.
94		
	<i>March over <u>bravely</u>, first <u>the English host</u>,</i>	98: <b>bravely</b> = showily, ostentatiously; the English wish to
		overawe their opponents.
		<b>the English host</b> = ie. representative soldiers of the
		English army.
96	<i>the sword carried <u>before</u> the King by <u>Percy</u>;</i>	= ahead of. = a noble with no lines.
	<i>the Scottish on the other side, with all their pomp,</i>	
98	<i>bravely.</i>	



100	What seeks the King of England in this land?	
102	<b>K. of Eng.</b> False, traitorous Scot, I come for to revenge My daughter's death; I come to <u>spoil thy</u> wealth,	= plunder. = both kings will employ the insulting <i>thou</i> in addressing each other. = robbed.
104	Since thou hast <u>spoiled</u> me of my marriage-joy; I come to heap thy land with carcasses,	
106	That this thy <u>thirsty soil</u> , choked up with blood,  May thunder forth revenge upon thy head; I come to <u>quit thy lawless</u> love with death:	= common personification describing a land upon which much blood has been or is about to be spilt.  = repay. = immoral, wicked.
108		
110	In brief, no means of peace shall e'er be found, Except I have my daughter or thy head.	109-110: for peace to return to Scotland, either the (pre- sumed dead) Dorothea must be produced, or James must die.
112	<b>K. James.</b> My head, proud king! abase thy <u>pranking</u> plumes:  So striving <u>fondly</u> mayst thou catch thy grave. –	112: <i>abase...plumes</i> = literally, "lower the plumes of your helmet", ie. "bow down before me". <i>pranking</i> = showy, ostentatious. <sup>1</sup> 113: ie. "so that, in trying so foolishly ( <i>fondly</i> ) to kill me, you yourself will die."
114	But if true judgment do direct thy course, These lawful reasons should <u>divide</u> the war:	<b>Lines 114ff (below):</b> having initially presented to the English king a face of full bravado (as would be expected), James suddenly and surprisingly backs down, and tries to reason and negotiate with his opponent.  114-5: "but if you are guided by honest goodwill and wis- dom, then you will recognize that our war should be ended for the following reason." <i>divide</i> = line 115 appears here as it was printed in the quarto, but Dyce emends the line to, " <i>This lawful reason should divert the war</i> "; Sanders, however, keeps <i>divide</i> , which, if it is the correct word, has a very rare meaning here of "determine"; <i>divide</i> could also be emended to <i>decide</i> .
116	Faith, not by my consent thy daughter died.	116: James claims to be innocent in the death of Dorothea.
118	<b>K. of Eng.</b> Thou liest, false Scot! <u>thy agents</u> have confessed it. These are but <u>fond delays</u> : thou canst not think 120 <u>A means for</u> to reconcile me for thy friend.	= see the note at line 121 below.  = ie. frivolous tactics employed to delay the inevitable. = "of a (legitimate) way". = Dyce omits <i>for</i> for the sake of the meter.
122	I have thy parasite's confession penned; What, then, canst thou allege in thy excuse?	121: James may be referring to the letter that Andrew had planned to send him revealing all (see Act IV.v.108-110).
124	<b>K. James.</b> I will repay the ransom for her blood.	124: James, in medieval fashion, offers cash to settle the whole affair; the King of England is, naturally, not im- pressed.
126	<b>K. of Eng.</b> What, think'st thou, <u>cative</u> , I will sell my child? No; if thou be a <u>prince and man-at-arms</u> ,	= wretch. = ie. "a (real) king and soldier".
128	In single combat come and try thy right, Else will I prove thee <u>recreant</u> to thy face.	128-9: the English king challenges James to fight him one-on-one for his crown; if James demurs, then the king will rightfully be able to label him as "cowardly" ( <i>recreant</i> ) to his face!
130		

132	<b>K. James.</b> I <u>brook</u> no combat, false injurious king. But, since thou <u>needless</u> art inclined to war, Do what thou dar'st; we are in open field;	= permit, ie. accept. = without legitimate reason.
134	Arming my battle, I will fight with thee.	134: the Scottish army ( <b>battle</b> ) is lined up and prepared for a fight.
136	<b>K. of Eng.</b> Agreed. – Now trumpets, sound a <u>dreadful</u> charge.	= an awe-inspiring.
138	Fight for your princess, [my] brave Englishmen!	
140	<b>K. James.</b> Now for your lands, your children, and your wives, My Scottish peers, and lastly for your king!	
142	<i>Alarum sounded; both the battles offer to meet, and just as the kings are joining battle, enter Sir Cuthbert Anderson to Lady Anderson; with Queen Dorothea, richly attired, who stands concealed, and Nano.</i>	142: as calls-to-arms ( <b>Alarums</b> ) sound, the two armies approach each other.
144		<b>Entering Characters:</b> <b>Lady Anderson</b> enters with <b>Dorothea</b> , now stripped of her squire's clothing and dressed in all her finery, and <b>Nano</b> , but Dorothea remains hidden from the view of the kings. <b>Sir Cuthbert</b> enters separately and joins his wife.
146		
148	<b>Cuth.</b> <u>Stay</u> , princes, wage not war: a <u>privy</u> grudge <u>'Twixt</u> such as <u>you</u> , most high in majesty,	= wait, stop. = private. = between. = ie. "the two of you".
150	Afflicts both <u>nocent</u> and the innocent How many swords, dear princes, see I drawn!	= guilty; a long-lost antonym of <i>innocent</i> !
152	The friend against his friend, a deadly <u>friend</u> ;	= Dyce emends the final <b>friend</b> to <b>fiend</b> , Dickinson to <b>feud</b> .
154	A desperate division in those lands Which, if they join in one, command the world.	153-4: Sir Cuthbert foreshadows the uniting of Scotland and England that would begin when James VI of Scotland was crowned King of England on the death of Elizabeth I in 1603, a decade after the demise of Greene himself. This desire to have a single king (an English one, naturally) rule over the combined nations was a strong one for many English, but not so much for the Scottish.
156	O, stay! with reason mitigate your rage; And let an old man, humbled on his knees, <u>Entreat a boon</u> , good princes, of you both.	= beg a favour.
158		
160	<b>K. of Eng.</b> I condescend, <u>for why thy reverend years</u> <u>Import</u> some news of truth and consequence.	159-160: "I consent (to hear you out), because ( <b>for why</b> ) your advanced years, which make you worthy of respect ( <b>thy reverend years</b> ), signify ( <b>Import</b> ) that you have some believable and important news to deliver."
162	<b>K. James.</b> <u>I am content</u> , for, Anderson, I know Thou art my subject and dost <u>mean</u> me good.	= ie. James too will listen to Sir Cuthbert. = ie. intend.
164		
166	<b>Cuth.</b> But by your gracious favours grant me this, To swear upon your sword[s] to do me right.	166: a vow made on a sword was powerful, because the hilt, or handle, formed the shape of a cross with the blade.
168	<b>K. of Eng.</b> See, by my sword, and by <u>a prince's faith</u> ,	= a king's pledge or promise. <sup>1</sup>
170	In every lawful <u>sort</u> I am <u>thine own</u> .	169: ie. "I will do whatever you wish, so long as your request is of a legally permissible nature." <b>sort</b> = manner. <b>thine own</b> = the sense is, "at your service."

172 **K. James.** And, by my sceptre and the Scottish crown,  
I am resolved to grant thee thy request.

174 **Cuth.** I see you trust me, princes, who repose  
The weight of such a war upon my will.

176 Now mark my suit. A tender lion's whelp,  
  
This other day, came straggling in the woods,  
178 Attended by a young and tender hind,  
In courage haughty, yet tired like a lamb.

180 The prince of beasts had left this young in keep,  
  
To foster up as love-mate and compeer,  
182 Unto the lion's mate, a neighbour-friend:

This stately guide, seduced by the fox,  
184 Sent forth an eager wolf, bred up in France,  
That gripped the tender whelp and wounded it.  
186 By chance, as I was hunting in the woods,  
I heard the moan the hind made for the whelp:  
188 I took them both, and brought them to my house.  
With chary care I have recured the one;  
190 And since I know the lions are at strife  
About the loss and damage of the young,  
192 I bring her home; make claim to her who list.

194 [Sir Cuthbert discovers Queen Dorothea.]

196 **Q. Dor.** I am the whelp, bred by this lion up,  
This royal English king, my happy sire:  
198 Poor Nano is the hind that tended me.  
My father, Scottish king, gave me to thee,  
200 A hapless wife: thou, quite misled by youth,  
Hast sought sinister loves and foreign joys.

202 The fox Ateukin, cursèd parasite,  
Incensed your grace to send the wolf abroad,  
204 The French-born Jaques, for to end my days:  
He, traitorous man, pursued me in the woods,  
206 And left me wounded; where this noble knight  
Both rescued me and mine, and saved my life.  
208 Now keep thy promise: Dorothea lives;  
Give Anderson his due and just reward:

= place.

175: Cuthbert is permitted to take on the heavy burden of deciding how the war should proceed.

**Lines 176-192 (below):** Sir Cuthbert employs a lengthy and rather complicated allegory to recount recent events: here is a "scorecard" of the characters in his tale:

**the whelp** = Dorothea.

**the lion** = the King of England.

**the hind** = Nano.

**the lion's companion, another lion** = James.

**the fox** = Ateukin.

**the wolf** = Jaques.

176: **mark my suit** = "pay close attention to my petition."

**tender** = delicately young, referring to the **whelp**.<sup>1</sup>

**whelp** = cub.<sup>2</sup>

= servant, but also deer.

= noble, lofty.<sup>1</sup> = dressed, ie. disguised.

180: **this young** = "this young one", ie. the whelp.

**in keep** = with **Unto** of line 182, "in the care of".

181: to nurture as a lover and companion (**compeer**).  
= fellow.

= noble or princely leader.<sup>1</sup> = led astray, persuaded.<sup>1</sup>

= seized.

= lament.

= solicitous. = returned to health. = ie. the whelp.

= ie. at war.

= over.

= wishes to do so.

= reveals.

= an unlucky. = caused by his immaturity to act immorally.

= wicked. = Sanders suggests, "pleasure derived from outside his marriage".

= urged. = out and about.

= ie. "to kill me".

= ie. Sir Cuthbert.

= her dependent, ie. Nano.

210	And since, you kings, your wars began by me, Since I am <u>safe</u> , <u>return</u> , <u>surcease</u> your fight.	= Sanders emends this to <i>safe returned</i> . = cease, end.
212		= "do I dare".
214	<b>K. James.</b> <u>Durst I</u> presume to look upon those eyes Which I have <u>tirèd</u> with a world of woes? Or <u>did I think</u> submission were enough,	= exhausted. <sup>2</sup> = "if I could believe".
216	Or sighs might make an entrance to thy soul, You heavens, you know how willing I would weep;	216: ie. or that sighing could gain the queen's sympathy.
218	You heavens can tell how <u>glad</u> I would submit; You heavens can <u>say</u> how <u>firmlly</u> I would sigh.	= ie. gladly. = attest. = determinedly, purposefully. <sup>1</sup>
220		
	<b>Q. Dor.</b> Shame me not, prince, companion in thy bed:	221: Dorothea, willing to give James the benefit of the doubt to the very end, does not want him to embarrass himself by groveling to her.
222	Youth hath misled, – tut, but a little fault: 'Tis kingly to amend what is amiss.	
224	Might I with twice <u>as many pains</u> as these Unite our hearts, then should my wedded lord	= as much effort or labour.
226	See how <u>incessant labours I would take</u> . – My gracious father, <u>govern your affects</u> :	= "persistently I would work (to accomplish this)." = "control your passions or emotions."
228	Give me that hand, that oft hath blest this head, And clasp thine arms, that have <u>embracèd this</u> ,	= Dyce emends this to <i>embraced this neck</i> .
230	About the shoulders of my wedded spouse. Ah, <u>mighty prince</u> , <u>this king</u> and I am one!	= Dorothea is still addressing her father. = ie. James.
232	<u>Spoil</u> thou his subjects, thou despoilest me; Touch thou his breast, thou dost <u>attaint</u> this heart:	= pillage, ravage. 233: metaphorically, "if you harm him, you harm me." <i>attaint</i> = touch. <sup>1</sup>
234	O, be my father, then, in loving him!	
236	<b>K. of Eng.</b> Thou provident kind <u>mother of increase</u> , Thou must prevail; ah, Nature, thou must rule! –	236-7: the King of England addresses personified Nature: generally, he acknowledges that his natural affection for his daughter must override all other considerations regarding his actions. <i>mother of increase</i> = fount of increased prosperity. <sup>5</sup>
238	<u>Hold</u> , daughter, join my hand and his in one; I will embrace him <u>for to</u> favour thee:	= "here", as in "here, take this". = in order to.
240	I call him friend, and take him for my son.	
242	<b>Q. Dor.</b> Ah, royal husband, see what God hath wrought! Thy foe is now thy friend. – Good men-at-arms,	243-4: <i>Good...like</i> = Dorothea asks the peers of both sides to join hands as well.
244	Do you the like. – These nations if they join, What monarch, with his <u>liege-men</u> , in this world,	244-5: <i>These...field</i> = as Sir Cuthbert did at lines 153-4 above, Dorothea hints at the advantages of union between Scotland and England. <i>liege-men</i> = followers, subjects. <sup>1</sup>
246	Dare but encounter you in open field?	<b>Line 246:</b> "would dare meet you in battle?"
248	<b>K. James.</b> All wisdom, joined with godly piety! – Thou English king, pardon my former <u>youth</u> ; –	248: Dorothea is both wise and merciful! = ie. immature behaviour.
250	And pardon, courteous queen, my great misdeed; – And, for assurance of mine <u>after-life</u> ,	251-3: James addresses the King of England here. <b>Line 251:</b> "and, as a way to guarantee my good behaviour in the future ( <i>after-life</i> )".
252	I take religious vows before my God, To honour thee for father, her for wife.	
254		

	<b>Cuth.</b> But yet my <u>boons</u> , good princes, <u>are not passed</u> . –	= entreaties. = "have not (yet all) been announced or fulfilled.
256	First, English king, I humbly do request,	
258	That by your means our princess may unite	
	Her love unto <u>mine aldertruest love</u> ,	256-9: Cuthbert asks the King of England to help bring Dorothea and James together, and to support them.
260	Now you will love, maintain, and help them both.	<b>mine aldertruest love</b> = "my truest-of-all love", ie. James. <sup>4</sup>
	<b>K. of Eng.</b> Good Anderson, I grant thee thy request.	
262	<b>Cuth.</b> [To James]	
264	But you, my prince, must yield me <u>mickle</u> more.	= much.
266	You know your nobles are your <u>chiefest stays</u> ,	= primary or most important means of support.
268	And long time have been banished from your court:	
	Embrace and reconcile them to yourself;	
268	They are your hands, whereby you ought to work.	= wicked companions or associates. <sup>1,5</sup>
270	As for Ateukin and his <u>lewd compeers</u> ,	= humoured, encouraged.
272	That <u>soothed</u> you in your sins and youthly pomp,	
274	Exile, torment, and punish such as they;	
	For greater vipers never may be found	
274	Within a state than such aspiring heads,	
	That <u>reck</u> not how they <u>climb</u> , so that they climb.	= care. = ie. rise in status.
276	<b>K. James.</b> <u>Guid</u> knight, I grant thy suit. – First I submit,	276: <b>Guid</b> = good, a Scotticism.
	And <u>humble</u> crave a pardon of your grace: –	276-7: <b>First...grace</b> = addressed to the King of England.
278	Next, courteous queen, I pray thee by thy loves	<b>humble</b> = ie. humbly; <b>humble</b> was sometimes used as an adverb, as here.
280	Forgive mine errors past, and pardon me. –	
282	My lords and princes, if I have <u>misdone</u>	= transgressed.
284	(As I have wronged indeed both you and yours),	
	Hereafter, trust me, you are dear to me.	
	As for Ateukin, whoso finds the man,	
	Let him have martial law, and <u>straight</u> be hanged,	284: ie. Ateukin will not get the benefit of a civil trial to determine his guilt, but rather will be summarily executed should he be captured.
		<b>straight</b> = immediately.
	As all his <u>vain</u> abettors now are dead.	= foolish, worthless.
286	And Anderson our treasurer shall pay	286: ie. "and my treasurer shall pay Anderson".
288	Three thousand marks for friendly <u>recompense</u> .	= reward.
	<b>Nano.</b> But, princes, whilst you <u>friend it</u> thus in one,	= make friends. <sup>5</sup>
290	Methinks of friendship Nano shall have none.	
292	<b>Q. Dor.</b> What <u>would</u> my dwarf, that I will not bestow?	= desires.
294	<b>Nano.</b> My boon, fair queen, is this, – that you would go:	
296	Although my body is but small and <u>neat</u> ,	= well-proportioned, or trim and tidy. <sup>1</sup>
298	My stomach, after <u>toil</u> , requireth <u>meat</u> :	= work or travel. = food, ie. Nano is hungry.
	<u>An easy suit</u> , <u>dread</u> princess; will you <u>wend</u> ?	= ie. an easy request to fulfill. = awe-inspiring. = go.
300	<b>K. James.</b> Art thou a <u>pigmy-born</u> , my pretty friend?	= ie. dwarf.

	<i>Nano.</i> Not so, great king, but Nature, when she <u>framed</u> me,	= formed.
302	<u>Was scant of earth</u> , and Nano therefore named me;	= was short or limited in supply of earth; Nano plays on the Biblical concept that Adam was formed of the earth.
	And, when she saw my body was so small,	
304	She gave me wit to make it <u>big withal</u> .	= large with, ie. great in intelligence.
306	<i>K. James.</i> Till time when –	306: either the end of this line accidentally dropped out, or James is interrupted by Dorothea, but that would be out of character for her.
308	<i>Q. Dor.</i> Eat, then.	
310	<i>K. James.</i> My friend, it <u>stands</u> with wit	= agrees.
	To <u>take repast</u> when stomach serveth it.	= ie. eat.
312	<i>Q. Dor.</i> Thy <u>policy</u> , my Nano, shall prevail. –	= (proposed) advantageous course of action. <sup>1</sup>
314	Come, royal father, enter we my tent: –	
	And, soldiers, feast it, frolic it, like friends: –	
316	My princes, <u>bid this kind and courteous train</u>	= ie. "ask your retainers, ie. the nobles".
	Partake some favours of our <u>late accord</u> .	= recent agreement.
318	Thus wars have end, and, after dreadful hate,	
	Men learn at last to <u>know their good estate</u> .	= "recognize when they have it good."
320		
	[ <i>Exeunt omnes.</i> ]	= all exit.
		<b>Errors in the Quarto:</b> the final scene in the quarto is filled with more than its quota of typographer's errors which have been subject to emendation: all the editors have seen fit to make or accept the changes listed below; in each given line, the quarto printed: line 48: <i>The gifts</i> , emended to <i>The ghosts</i> ; line 87: <i>Enter Adam</i> , emended to <i>Enter Oberon</i> ; line 108: <i>loveless love</i> , emended to <i>lawless love</i> ; line 112: <i>pranking plains</i> , emended to <i>pranking plumes</i> ; line 131: <i>took no</i> , emended to <i>brook no</i> ; line 134: <i>thy battles</i> , emended to <i>my battle</i> ; line 216: <i>my soul</i> , emended to <i>thy soul</i> ; line 253: <i>for favour</i> , emended to <i>for father</i> ; and line 285: <i>are divided</i> , emended to <i>are dead</i> .
	<u>CHORUS VIII.</u>	
	<i>Enter Bohan and Oberon.</i>	
1	<i>Bohan.</i> <u>An he weel meet ends</u> . The <u>mirk</u> and <u>sable</u> night	1: <i>An he weel meet ends</i> = an obscure clause, <sup>3</sup> whose literal meaning is "if he well meets ends." If we emend <i>An</i> to <i>And</i> , then we can tease out the meaning, "and he (James) has met an appropriate conclusion." Sanders emends the clause to read, "And here we'll make ends."
2	Doth leave the peering morn to <u>pry abroad</u> ;	1-2: <i>The mirk...abroad</i> = poetically, night is ending. <i>mirk</i> = murky. <i>sable</i> = black. <i>pry abroad</i> = look or seek far away, ie. elsewhere.
	<u>Thou nill me stay</u> : <u>hail</u> , then, thou pride of kings!	3: <i>Thou nill me stay</i> = Sanders suggests, "you do not wish to remain here with me." <i>nill</i> = refuse, not to will or wish. <sup>1</sup>

		<i>hail</i> = greetings, salutations.
4	I <u>ken</u> the world, and <u>wot</u> well worldly things. Mark thou my <u>jig</u> , in <u>mirkest terms</u> that tells	= know. = know. = show. = murkiest (ie. gloomiest, or perhaps most wicked) words. <sup>1</sup>
6	The <u>loath</u> of sins and where corruption dwells. Hail me <u>ne mere</u> with shows of <u>guidly</u> sights;	= evil, an unusual and archaic use of <i>loath</i> as a noun. <sup>1</sup> 7: ie. "call me no more ( <i>ne mere</i> ) to watch your splendid ( <i>guidly</i> , meaning "goodly") dumb-shows."
8	My grave is mine, – <u>that rids</u> me from <u>despites</u> .  <u>Accept my jig</u> , guid king, and let me rest;	8: ie. "living in this tomb ( <i>that</i> ) frees ( <i>rids</i> ) me from (having to be in the presence of such) outrages or injurious behaviour ( <i>despites</i> )."  = ie. "receive my show with approval". <sup>1</sup> <i>accept</i> = "receive with favour" or "endure".
10	The grave with guid men is a gay-built nest.	
12	<b>Ober.</b> The rising sun doth call me <u>hence away</u> ;	= away from here.
14	Thanks for thy jig, I may no longer stay: But if <u>my train</u> did wake thee from thy rest	= "my retinue", ie. the dancing Antics.
16	So shall they sing thy lullaby to nest.	
	[ <i>Exeunt.</i> ]	
	<i>FINIS</i>	

## APPENDIX.

**Act I.ii.134-155:** as noted in the play, Greene has lifted this entire lengthy passage right out of a 1523 guide for farmers, Sir Anthony Fitzherbert's *The Book of Husbandry*. The relevant section of this work is reprinted below; any language from this text which was directly adopted by Greene is bold-faced:

"a good horse hath. liiii. propertyes, that is to say. ii. of a man. ii of a bauson or a badger. iiiii. of a lyon. ix. of an oxe. ix. of a hare. ix. of a foxe. ix. of an asse, and. x. of a woman.

### **The two properties, that a horse hath of a man:**

The fyrste is, to haue **a proude harte**, and the seconde is, to be bolde and **hardy**.

The. ii. propertyes of a bauson (ie. a badger):

The fyrste is, to haue a whyte rase or a ball in the foreheed, the seconde, to haue a whyte fote.

### **The. iiiii. properties of a lyon.**

The fyrste is, to haue **a brode breste**, the seconde, to be **styffe docked**, the thyrde, **to be wylde in countenaunce**, the fourthe, to haue **four good legges**.

The. ix. propertyes of an oxe.

The fyrste is, to be brode rybbed, the. ii. to be lowe brawned, the thyrde, to be shorte pasturned, the. iiiii. to haue greatte senewes, the fyfte, to be wyde betwene the challes, the syxte is, to haue great noethrylles, the. vii. to be bygge on the chyn, the. viiii. to be fatte and well fedde, the. ix. to be vpryghte standynge.

### **The. ix. propertyes of an hare.**

The fyrste is styffe eared, the seconde, to haue greatte eyen, the thyrde, rounde eyen, the fourthe, to haue a leane heed, the. v. to haue leane knees, the syxte, to be wyght on foote, the. vii. to turne vpon a lyttell grounde, the viiii. to haue shorte buttockes, the. ix. to haue two good fyllettes

### **The. ix. propertyes of a foxe.**

The fyrste is, to be prycke eared, the selconde, to be lyttell eared, the thyrde, to be rounde syded, the fourthe, to be syde tayled, the fyfte, to be shorte legged, the syxte, to be blacke legged, the. vii. to be shorte trottyng, the. viiii. to be well coloured, the. ix. to haue a lyttell heed.

### **The. ix. propertyes of an asse.**

The fyrste is to be small mouthed, the selconde, to be longe rayned, the. iii. to be thyn cressed, the fourthe, to be streyght backed, the fyfth, to haue small stones, the syxte, to be lathe legged, the. vii. to be rounde foted, the eyght, to be holowe foted, the. ix. to haue a toughe houe.

### **The. x. properties of a woman.**

The fyrst is, to be **mery** of chere, the **seconde**, to be well **paced**, the **thyrde**, to haue **a brode foreheed**, the **fourth**, to haue **brode buttockes**, the **fyfthe**, to be **harde of warde**, the **syxte**, to be **easye to lepe vppon**, the. **vii** to be **good at a longe iourneye**, the. **viiii**. to be well sturryng **vnder a man**, the. **ix**. to be **alwaye besye with the mouthe**, the **tenth**, **euer** to be **chowyng on the brydell**."



## FOOTNOTES.

Footnotes in the text correspond as follows:

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