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the Annotated Popular Edition of

# ARDEN of FEVERSHAM

ANONYMOUS

Earliest Extant Edition: 1592

Featuring complete and easy-to-read annotations.

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# ARDEN OF FEVERSHAM

## ANONYMOUS

Earliest Extant Edition: 1592

### DRAMATIS PERSONÆ

**Thomas Arden**, a Gentleman of Feversham

**Alice**, Wife of Arden.

**Michael**, Servant of Arden.

**Franklin**, a Friend of Arden.

**Mosbie**, Lover of Alice.

**Susan**, Mosbie's Sister, and Maid to Alice.

**Clarke**, a Painter.

**Adam Fowle**, Landlord of the Flower-de-Luce.

**Bradshaw**, a Goldsmith.

**Dick Greene**.

**Richard Reede**, a Sailor

**Black Will**, a Murderer.

**Shakebag**, a Murderer.

**A Prentice**.

**A Ferryman**.

**Lord Cheiny, and his Men**

**Mayor of Feversham, and Watch**

### INTRODUCTION to the PLAY

The anonymous play *Arden of Feversham* is usually described as the earliest extant domestic tragedy, but modern readers might be more interested to categorize it as the first dramatic "true crime" story. A long and unusually complete play, *Arden* features a strong female lead, one Alice, who desperately wants to escape her unhappy marriage, so she may live out her life with her paramour. Alice arranges for her husband to be assassinated, but he miraculously and repeatedly avoids getting killed, even as he never once realizes he is the target of an ever-growing conspiracy to eliminate him.

### OUR PLAY'S SOURCE

The text of the play is taken from Ronald Bayne's edition of *Arden of Feversham* of 1897, but with much original wording and spelling reinstated from the quarto of 1592.

### 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. Bayne, Rev. Ronald. *Arden of Feversham*. London: J. M. Dent and Co., 1897.
4. Hopkinson, A.F. *Shakespeare's Doubtful Plays: Arden of Feversham*. London: M. E. Sims & Co., 1898.
5. Brooke, C. F. Tucker. *The Shakespeare Apocrypha*. Oxford: The Clarendon Press, 1908.
6. Gassner, John, and Green, William. *Elizabethan Drama: Eight Plays*. New York: Applause Books, 1998.
7. McLuskie, Kathleen E., and Bevington, David. *Plays on Women*. Manchester: Manchester University Press, 1999.
8. Barker, Simon, and Hinds, Hilary. *The Routledge Anthology of Renaissance Drama*. London: Routledge, 2005.
10. Kozlenko, William. *Disputed Plays of William Shakespeare*. New York: Hawthorne Books, Inc., 1974.

36. Bourus, Terri, and Taylor, Gary. *The New Oxford Shakespeare*. Oxford: Oxford University press, 2016.

## Notes.

### A. The Chronicles of England.

The story of *Arden of Feversham* is supposedly true, having taken place in 1551. It was recounted in a work entitled *The Chronicles of England*, whose first edition appeared in 1577. The *Chronicles* itself comprises a lengthy history of the British Isles, and is sometimes referred to simply as *Holinshed*, after Rafael Holinshed, one of the *Chronicles'* compilers. The *Chronicles* is most well-known for being the source for a number of Shakespeare's plays, but many of the era's dramatists drew inspiration from the *Chronicles*.

Arden's tale appears beginning on page 1703 of the first of the *Chronicle's* two volumes, in the chapter on Edward VI (reigned 1547-1553). The *Chronicles'* section on Arden begins prosaically enough – "About this tyme there was at Feuersham in Kent, a Gentleman named Arden, most cruelly murthered and slaine by the procurement of hys owne wife" – but actually goes on to devote quite a bit of space to Arden's story, almost exactly 5000 words worth.

### B. A Strong Woman and No Heroes.

Like the plays of Christopher Marlowe, *Arden of Feversham* ultimately has few, if any, sympathetic characters. Even the victim of the assassination conspiracy, the eponymous husband Arden, is portrayed as an ambitious and greedy land-grabber who has no consideration for those he has dispossessed.

Arden's wife Alice is a brilliantly manipulative woman, a genuine precursor to the strong female leads, such as Lady Macbeth, of the Shakespearean era. Except when she is describing her love for her paramour Mosbie, it seems as if every line Alice speaks in the play is dissembled, designed to mislead her listeners regarding her thoughts and feelings, or to get those with whom she is conversing to do her bidding. We must be careful about believing anything Alice says!

The only honourable main character is the fictional best friend of Arden, the gentleman Franklin. But even Franklin comes off as a weak and ultimately unhelpful fellow, most notably in his facility to give the most useless and banal advice to Arden.

### C. Co-Authored by Shakespeare?

A delightful surprise awaits those who are reading the officially anonymous play *Arden of Feversham* for the first time: it seems likely that several scenes were written by William Shakespeare. *The New Oxford Shakespeare* assigns Scenes 1-5 of Act III to Shakespeare, and further notes that Scene 6 may also have dripped from the pen of the Bard.

While the Oxford editors have relied on technical and computer analysis to reach their conclusions, readers who are deeply familiar with Shakespeare's language will notice the jarring change in writing style when reaching these scenes.

Specifically, the reader will note that the language becomes significantly denser, and in the lengthier speeches, we find a continuous inter-weaving of one concentrated metaphor after another. We may observe a noticeable increase in figurative language involving plants and gardening and agriculture, a true Shakespearean signature. More subtly, the

language employs more odd and new uses of familiar Elizabethan words than is found in the writing of other playwrights.

Alert readers of *Arden* will also notice a pair of ideas that were adopted by Shakespeare in later plays. In the first Scene of Act III, Arden recounts a troubling dream in much the same manner as does George, Duke of Clarence, in *Richard III*. And when the servant Susan tries and fails to wash the blood off the floor in our play's final Act, she cries, "*The blood cleaveth to the ground and will not out!*", just as Lady Macbeth will a decade later exclaim "*Out, damned spot! out, I say!*" when she finds the blood will not come off her hands.

Who is to say Shakespeare did not have *Arden of Feversham* in mind as he wrote these scenes for his more famous plays?

#### **D. Pronunciation of Alice's Name.**

It is clear from the placement of Alice's name in the verse that *Alice* should actually be pronounced as a single syllable, something like *Al's*, perhaps with a hissing *s*. Consider, for example, these two sample lines:

*"But trust me, Alice, I take it passing ill..."*

*"Ay, Alice, and it was cunningly performed."*

Neither line scans properly if *Alice* is pronounced with its modern two syllables.

#### **E. Iambic Pentameter Problems.**

Readers who enjoy giving their attention to the verse's iambic pentameter will note that there are many lines in *Arden* which do not scan very well. In some cases, a line's meter cannot be easily repaired without deleting a word or two or rewriting the line. But in many other cases, what appear to be unmetrical lines do in fact scan properly if we are aware of some common ways Elizabethan poets likely intended their words to be contracted.

1. two-syllable words with a medial *v*, such as *Heaven*, *given*, *even* and *over*, often should be pronounced in a single syllable, with the *v* omitted: *Hea'n*, *gi'n*, *e'en* and *o'er*.

2. sometimes a two-syllable word with a medial *th*, such as *whether*, should be pronounced in a single syllable, with the *th* omitted: *whe'r*. For example, the line printed as,

*But, mistress, tell her, whether I live or die,*  
should be scanned,

*But, mistress, tell her, whe'r I live or die...*

3. the word *to* oftentimes should blend into the first syllable of the next word, if that next word is a multisyllable word which begins with an unstressed vowel: for example,

*To encounter all their accusations.*  
should be scanned,

*T' encounter all their accusations.*

4. certain common collocations of two short words (usually a pronoun and verb) should often be contracted into a single syllable, e.g., *here is* to *here 's*.

The problem for those interested in following the meter is that the original editions of the play sometimes print the words in question in their abbreviated or contracted form, and sometimes not, even when they should, e.g., sometimes disyllable *over* is printed as *over* when the intended pronunciation is the monosyllable *o'er*. In other words, it is left to the reader or actor to figure out for him- or herself when the shortened forms should be used.

We struggled with the decision of whether we should, in publishing *Arden*, convert the words in such cases to their abbreviated forms; however, we came down on the side of not deviating from our site's overriding policy to publish plays in a form that comports as closely as possible to how they appear in the original quartos. This means that we will leave it to the reader to figure out, as a sort-of challenge, when to use the shortened versions of the words and phrases in question, and when not.

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

*Arden of Feversham* was originally published in a 1592. As usual, we lean towards adhering to the wording of the earliest volume as much as possible.

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

The 1592 quarto does not divide *Arden* into Acts and Scenes, or provide settings. We separate the play into Acts and Scenes based on the suggestions of Bayne,<sup>3</sup> and adopt his suggestions for scene locations as well.

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. These changes are adopted from various sources.

### **G. Map of Kent.**

A map of the Shire of Kent, including all of the place names mentioned in our play, may be found on the *Arden of Feversham* page of our website.

# ACT I.

## SCENE I.

*A Room in Arden's House.*

*Enter Arden and Franklin.*

- 1 **Frank.** Arden, cheer up thy spirits, and droop no more!
- 2 My gracious Lord, the Duke of Somerset,  
Hath freely given to thee and to thy heirs,
- 4 By letters patents from his Majesty,  
All the lands of the Abbey of Feversham.
- 6 Here are the deeds,
- 8 [He hands them.]
- 10 Sealed and subscribed with his name and the king's:

**Play setting:** much of the action in the play takes place in **Feversham** (modern Faversham), a market town in the shire, or county, of Kent in south-east England. Feversham is about 47 miles east-south-east of London.

The events depicted in our play occurred in February 1551, and were recounted in the well-known and oft-referred-to 1577 publication, *The Histories of England*, commonly called the *Chronicles* (as we shall refer to them), or *Holinshed*, after one of the compilers. The *Chronicles* was the primary source of the story of Arden for our playwright.

The quarto of *Arden of Feversham* does not provide scene locations. All scene settings are adopted from Bayne.<sup>3</sup>

**Entering Characters:** **Arden** is a gentleman living in Feversham in Kent. He appears to be a successful businessman with land holdings in town. Bayne notes that Arden's full name is Thomas Arden, but he is referred to simply as **Arden** throughout our play.

**Franklin**, a man of equal standing in society, has just stopped in to see his close friend Arden to deliver some good news to him. Franklin is a fictional character, introduced by our playwright to give Arden someone to confide in, and hence a clever way to let the audience know what is going through Arden's mind.

Franklin is also a follower of Edward Seymour, the first Duke of Somerset, who had served as Lord Protector for young Edward VI from 1547-9, after Edward's father Henry VIII died.

= "be depressed no more!" The reason for Arden's woe will be explained in a moment.

= two-syllable words possessing a medial *v* were usually (but not always) pronounced in a single syllable, the *v* essentially omitted: *gi'n*.

4: ie. by a grant from the crown; **letters patent** (usually written in the plural, as shown) were public documents that conferred property, title, or some other privilege.<sup>1</sup>

**The Duke of Somerset:** Duke Edward Seymour had been deposed from his position of Lord Protector (the man appointed to rule England when the monarch was a minor) in October 1549 by his political enemies, which included the Earl of Warwick, who replaced him as Lord Protector. Briefly held in the Tower of London, Somerset was released and pardoned by mid-February, and re-admitted to the Privy Council, but in October 1551 he would be re-arrested, and finally executed on 22 January 1552.

John Dudley, 1st Earl of Warwick, served as Lord Protector until young Edward's death in 1553 at the age of 16.<sup>30,31</sup>

= signed.

Read them, and leave this melancholy mood.

= cease, put an end to.

**How Abbey Lands Ended Up in Private Hands:** as part of the English Reformation, King Henry VIII dissolved many of England's Catholic institutions, including the shutting-down of a large percentage of its religious houses. The Abbey of Feversham, though small (a contemporary report indicated that in 1511, the Abbey consisted of only 13 monks and the abbot),<sup>28</sup> was one victim of this wholesale disbandment. Under intense pressure from the government, the Abbey of Feversham "voluntarily" closed in 1538, handing over all of its property to the crown. Its moveable wealth was presumably appropriated by the government, and the lands were leased first to one John Wheler in May 1539. A reversion was granted in 1540 to "*Sir Thomas Cheyne, warden of the Cinque Ports and treasurer of the household.*"<sup>28</sup> Cheyne, or Cheiny, will in fact appear later as a character in our play.

The *Chronicles* states that Arden had "purchased" the lands of the Abbey. Bourus<sup>36</sup> tells us that it was Cheyne who transferred ownership of all the Abbey lands to Arden in 1547, not the former Lord Protector.

An important consideration in our play is that all those who had held leaseholds on Abbey lands directly from the previous landlord saw their interests instantly terminated without any compensation at the moment Arden took over the property. One of our play's key characters, Richard Greene, is not going to be satisfied to have lost his lease, since he basically made his living off of that land.

12 **Arden.** Franklin, thy love prolongs my weary life;  
14 And but for thee how odious were this life,  
16 That shows me nothing, but torments my soul,  
And those foul objects that offend mine eyes!

13-15: Arden is grateful for Franklin's friendship (*love*); his life, otherwise, brings him no pleasure.

18 Which makes me wish that, for this veil of Heaven,  
The earth hung over my head and covered me.

16: Arden is either pointing to or holding several letters.

17-18: ie. Arden wishes he were dead and buried.

*for* = in place of.<sup>4</sup>

*veil of Heaven* = ie. the sky.

*over* = sometimes, as here, pronounced in one syllable, omitting the medial *v*: *o'er*.

20 Love-letters passed 'twixt Mosbie and my wife,  
22 And they have privy meetings in the town:  
24 Nay, on his finger did I spy the ring  
Which at our marriage-day the priest put on.  
Can any grief be half so great as this?

= **Mosbie** is Arden's wife's paramour.

= secret.

= see.

26 **Frank.** Comfort thyself, sweet friend; it is not strange  
That women will be false and wavering.

23: ie. Arden's grief is at least twice as great as any that can be imagined.

= ie. cheat on their husbands. = be fickle in their loyalty.<sup>1</sup>

28 **Arden.** Ay, but to dote on such a one as he  
Is monstrous, Franklin, and intolerable.

28-29: it is bad enough for Arden that his wife is playing around, but the fact that she has chosen a partner of such low social standing is more than Arden can bear!

30 **Frank.** Why, what is he?

= who.

32 **Arden.** A botcher, and no better at the first;

33: **botcher** = a mender of used clothing; this was a low-status job, below even that of tailor, and tailors were held in



34 Who, by base brokage getting some small stock,

36 Crept into service of a nobleman,  
And by his servile flattery and fawning,  
Is now become the steward of his house,

38 And bravely jets it in his silken gown.

40 **Frank.** No nobleman will countenance such a peasant.

42 **Arden.** Yes, the Lord Clifford, he that loves not me.

But through his favour let not him grow proud;

44 For were he by the Lord Protector backed,  
He should not make me to be pointed at.

46 I am by birth a gentleman of blood,

48 And that injurious ribald, that attempts  
To violate my dear wife's chastity  
(For dear I hold her love, as dear as Heaven)

50 Shall on the bed which he thinks to defile

quite low esteem in Elizabethan society.  
*at the first* = at the beginning,<sup>1</sup> ie. when he was born.<sup>36</sup>

34: Mosbie, engaging in some unscrupulous business practices, earned a bit of capital (*getting some small stock*).<sup>36</sup>  
*brokage* = could refer to bribery or pimping,<sup>1</sup> or shady and semi-legal trading of some kind,<sup>7</sup> or simply dealing in used clothing.<sup>3</sup>

35-37: Mosbie has persuaded a nobleman to hire him as a servant, weaseling his way into becoming the lord's *steward*, or head, of the household staff: in this capacity, Mosbie is responsible for managing many of the important activities of the home, including overseeing the hiring, firing and work of all the household's servants, supervising the preparation of meals, announcing callers, and preceding his master as he moves formally about.<sup>11</sup>

38: *bravely jets it* = splendidly struts around.  
*gown* = the uniform of the steward. A fascinating handbook of instructions, written by the Viscount Montague in the late 16th century, details the duties of the household servants, specifically prescribing that his steward should be dressed "*always in a gown*."<sup>12</sup>

= favour or patronize.<sup>1</sup>

42: ie. the named Lord is indeed such a nobleman who would hire such a low personage such as Mosbie; Arden suggests that Clifford dislikes him.

43: "but Mosbie should not think he is a big-shot just because Clifford holds him in high esteem."  
Playwrights of the Elizabethan age seem to have been addicted to filling their verse with an abundance of pronouns, leading to frequent uncertainty as to meaning. In line 43, *his* refers to "Lord Clifford's", and *him* refers to Mosbie.  
Barker<sup>8</sup> notes that Mosbie actually had been the servant of Arden's wife's stepfather, Sir Edward North, who at one time had also been Arden's master.

44-45: "because even if Mosbie had the support of the Lord Protector, I would not allow myself to become an object of ridicule (because they know my wife is having an affair with Mosbie)."

46: Arden was born into the status of *gentleman*; an English gentleman occupied a rank in society a step below that of noble; any man who could make a living avoiding manual labour could consider himself a gentleman. One could thus achieve this position through hard work, but Arden, as he points out, began his life with this status.

= man of low status, rascal.<sup>1</sup> = who.

= of great value.

52	See his dissevered joints and sinews torn, Whilst on the <u>planchers</u> <u>pants</u> his weary body, Smeared in the <u>channels</u> of his lustful blood.	= ie. floor made of planks. <sup>1</sup> = breathes heavily, a verb. = ie. streams.
54		
56	<b>Frank.</b> Be patient, gentle friend, and learn <u>of</u> me <u>To</u> ease thy grief and save her chastity:	= from. ie. "how to".
58	Entreat her fair; sweet words are <u>fittest engines</u> <u>To</u> <u>race</u> the <u>flint</u> walls of a woman's breast.	57-58: Franklin's advice to Arden is simplistic and probably naïve: Arden, he claims, can win back his wife by simply treating her nicely! <b>fittest engines</b> = metaphorically the best instruments or agents, ie. means; <b>engines</b> are machines of war, such as catapults, which Franklin imagines can be employed to break down and breach ( <b>race</b> ) <sup>13</sup> the stone ( <b>flint</b> ) walls of a woman's heart.
	In any case, be not too <u>jealous</u> ,	= ie. <b>jealous</b> , printed in the quarto as <b>jealyous</b> to indicate it should be pronounced in three syllables: <i>JEA-li-ous</i> , or perhaps <i>JEA-lo-us</i> .
60	Nor make no question of her love to thee;	60: "and do not question her love for you." Note the line's double negative, a common and acceptable feature of Elizabethan writing.
	But, as securely, presently take horse,	61: "but without misgiving ( <b>as securely</b> ) <sup>3</sup> get riding immediately", ie. "let's get out of here right away".
62	And <u>lie</u> with me at London all this <u>term</u> ;	62: <b>lie</b> = stay. <b>term</b> = one of the four periods of the year in which the courts are in session. <sup>1</sup>
64	For women, when they may, will not, But being kept back, straight grow <u>outrageous</u> .	63-64: it is when a husband tries to restrain his wife's behaviour that she grows increasingly immoral and shameless ( <b>outrageous</b> ); <sup>1</sup> the syntax is awkward.
66	<b>Arden.</b> Though <u>this</u> <u>abhors from reason</u> , yet I'll try it, And call her forth and presently take leave. –	= ie. "your strategy is contrary to reason".
68	How! Alice!	
70	<i>Here enters Alice.</i>	<b>Entering Character: Alice</b> is Arden's wife. The <i>Chronicles</i> describes Arden and Alice as an attractive couple: Arden "was a man of a tall and comely personage", and Alice "a gentlewoman, young, tall, and well-favoured of shape and countenance". Mosbie, Alice's paramour, is by contrast portrayed as "a black swart man", ie. dark and swarthy, and hence quite homely.
72	<b>Alice.</b> Husband, what mean you to get up so early? Summer-nights are short, and yet you rise <u>ere day</u> .	= before day-break.
74	Had I been wake, you had not <u>rise</u> so soon.	74: there seems to be some suggestive dialogue in the play: Alice suggests that if she too had been awake that early, Arden would not have been so eager to leave bed! There is probably some bawdiness with <b>rise</b> . <b>rise</b> = ie. risen; the editors usually emend <b>rise</b> to <b>risen</b> , though it ruins the meter.
76	<b>Arden.</b> Sweet love, thou know'st that we two, <u>Ovid</u> -like,	76-77: Arden notes how frequently he and Alice have re-

	Have often <u>chid</u> the <u>morning</u> when it 'gan to peep,	proached ( <i>chid</i> ) the dawn for arriving too soon, ie. they would have liked the night to have lasted longer!
		The reference is to an episode in <i>The Amores</i> of the Roman poet <i>Ovid</i> : in I.13, the narrator has just spent the night with his mistress, and he wonders why Aurora (personified Dawn, or <i>morning</i> ) is in a hurry to appear; he chastises Aurora severely, suggesting that if Aurora herself had just spent the night with the handsome prince Cephalus whom she loved, she too would cry out for a delay in the arrival of the morning.
78	And often wished that dark <u>night's purblind</u> steeds Would pull <u>her</u> by the <u>purple mantle</u> back,	78-79: <i>night's</i> = <i>Night</i> is personified as arriving and leaving on a chariot pulled by horses: Arden has often wished Night would take an active role and keep Morning from arriving. <i>purblind</i> = with impaired vision. <sup>1</sup> <i>her</i> = ie. Morning. <i>purple mantle</i> = allusion to the reddish hue of the dawn.
80	And cast her in the ocean to her love.	80: Aurora, who lived in Oceanus, or the ocean, also fell in love with Tithonis, a Trojan prince, with whom it was imagined she spent her nights, before rising to bring morning to the world; Arden would have her remain with Tithonis rather than bring dawn to Feversham.
82	But this night, sweet <u>Alice</u> , thou hast killed my heart: I heard thee call on Mosbie in thy sleep.	= though pronounced in the modern era in two distinct syllables, the name <i>Alice</i> , in our play, should actually be pronounced in a single syllable, something like "Al/s", with a hissing s.
84	<i>Alice</i> . 'Tis <u>like</u> I was asleep when I named him, For <u>being</u> awake he comes not in my thoughts.	= likely. = ie. "when I am".
86		
88	<i>Arden</i> . Ay, but you started up and suddenly, Instead of him, caught me about the neck.	
90	<i>Alice</i> . Instead of him? why, who was there but you? And <u>where but one is</u> , how can I mistake?	= ie. "when there is only one man present (around whom I can throw my arms)".
92		
94	<i>Frank</i> . Arden, <u>leave to urge her over-far</u> .	= ie. "don't push her too hard"; <i>leave</i> = cease.
96	<i>Arden</i> . Nay, love, there is no <u>credit</u> in a dream; Let it suffice I know thou lovest me well.	= believability, ie. truth.
98	<i>Alice</i> . Now I remember <u>whereupon</u> it came: Had we no talk of Mosbie yesternight?	= from where. <sup>1</sup> 99: "were we not speaking about Mosbie last night?"
100		
102	<i>Frank</i> . Mistress Alice, I <u>hard</u> you name him once or twice.	= alternate form of <i>heard</i> .
104	<i>Alice</i> . And <u>thereof</u> came it, and therefore blame not me.	= from there.
		<b>Characterization of Alice:</b> Alice's skills in manipulation are made clear right off the bat: Alice will prove herself repeatedly to be quick-witted, and is especially facile in her ability to shamelessly explain away her frequent misdeeds and miscalculations.
106	<i>Arden</i> . I know it did, and therefore let it pass. I must <u>to</u> London, sweet Alice, <u>presently</u> .	= go to. = right away.

108	<b>Alice.</b> But tell me, do you mean to stay there long?	
110	<b>Arden.</b> No longer <u>there</u> till my affairs be done.	= Barker emends <i>there</i> to <i>than</i> .
112	<b>Frank.</b> He will not stay above a month at most.	
114	<b>Alice.</b> A month? ay me! Sweet Arden, <u>come again</u> Within a day or two, or else I die.	= ie. "return home quickly".
116	<b>Arden.</b> I cannot long be from thee, gentle Alice.	
118	Whilst <u>Michael</u> fetch our horses from the field,  Franklin and I will <u>down</u> unto the <u>key</u> ;	= ie. Arden's servant.  119: <b>down</b> = ie. go down. <b>key</b> = alternate form of <b>quay</b> , a wharf for the loading and unloading of goods.
120	For I have certain goods there to unload.   Meanwhile prepare our breakfast, gentle Alice; For yet <u>ere</u> noon we'll take horse and away.	120: McLuskie <sup>7</sup> notes that the real Arden had been appointed Controller of Customs for the port at the River Medway, thanks to the patronage of his father-in-law, Sir Edward North. The River Medway flows through Rochester (about 17 miles west-north-west of Feversham) into the Swale, the current of water which separates the Kentish mainland from the Isle of Sheppy.  = before.
124	<div style="text-align: right;">[<i>Exeunt Arden and Franklin.</i>]</div>	124: while our play portrays Arden as genuinely distraught over his wife's cheating, the <i>Chronicles</i> describes him as what was called a <i>wittol</i> , a man who complacently allows his wife to stray. Arden, says the <i>Chronicles</i> , was unwilling to risk offending his wife by confronting her about her infidelity, because he did not wish to lose the financial benefits and business advantages to be gained through his wife's " <i>friends</i> ". In fact, the <i>Chronicles</i> goes on to state, Arden " <i>was content to wink at her filthy disorder...and also invited Mosbie very often to lodge in his house.</i> "
126	<b>Alice.</b> Ere noon he means to take horse and away! Sweet news is this. Oh, that some <u>airy</u> spirit Would in the shape and likeness of a horse Gallop with Arden 'cross the Ocean, And throw him from his back into the waves! Sweet Mosbie is the man that hath my heart: And <u>he</u> usurps it, having <u>nought but this</u> ,	126-137: a monologue. = immaterial. <sup>1</sup>
132	That I am tied to him by marriage. <u>Love is a God</u> , and marriage is but words; And therefore Mosbie's title is the best. Tush! <u>whether it be or no</u> , <u>he</u> shall be mine,	132: <b>he</b> = ie. Arden. <b>nought but this</b> = "nothing but this," ie. "no claim to me other than this".  = " <b>Love</b> " is just a god, ie. Cupid.
136		136: <b>whether it be or no</b> = "whether Mosbie's title to my love is the best or not", ie. it does not matter whose claim is greater. <b>whether</b> = several times in the play, <b>whether</b> should be pronounced in a single syllable, omitting the medial <b>th</b> : <i>whe'r</i> . <b>he</b> = ie. Mosbie.

	In spite of <u>him</u> , of <u>Hymen</u> , and of <u>rites</u> .	137: <b>him</b> = ie. Arden. <b>Hymen</b> = the god of marriage. <b>rites</b> = ie. the ceremony of marriage.
138		
140	<i>Here enters Adam of the Flower-de-luce.</i>	<b>Entering Character: Adam</b> is the landlord of an inn known as the Flower-de-luce. Mosbie stays at this house when he is an Feversham. The earlier editors noted that the Flower-de-luce was located almost directly opposite Arden's house on Abbey Street.
142	And here comes Adam of the Flower-de-luce; I hope he brings me <u>tidings</u> of <u>my love</u> . –	= news. = ie. Mosbie.
144	How now, Adam, what is the news with you? Be not afraid; my husband is now <u>from home</u> .	= ie. not home; Arden and Franklin have gone down to the wharf.
146	<b>Adam.</b> He whom you <u>wot of</u> , Mosbie, Mistress Alice,	= know.
148	Is come to town, and sends you word by me <u>In any case</u> you may not visit him.	= "that at all events", ie. "that no matter what". <sup>1</sup>
150	<b>Alice.</b> Not visit him?	
152	<b>Adam.</b> No, nor take no knowledge of his being here.	
154	<b>Alice.</b> But tell me, is he angry or displeased?	
156	<b>Adam.</b> [It] <u>should</u> seem so, for he is wondrous <u>sad</u> .	= would. = could mean grave or sorrowful.
158	<b>Alice.</b> Were he as <u>mad</u> as <u>raving Hercules</u> ,	158: <b>mad</b> = insane. <b>raving Hercules</b> = there were a couple of myths of Hercules being driven mad. One time the queen of the gods Juno (who hated Hercules because he was the bastard son of Juno's husband Jupiter) drove the hero insane, causing him to kill his first wife Megara and their five children. In another episode, Hercules prevented Nessus the centaur (one of a race of half-horse half-humans) from raping his second wife Deianeira by shooting him with a poisoned arrow. Nessus, in revenge, told Deianeira that should she ever fear losing Hercules to another woman, she should touch or smear him with a magic potion made out of his now-dripping blood. Sometime later, having successfully fought in a war in which he captured a daughter of a king and made her his concubine, Hercules sent for some new clothes from Deianeira. She, jealous, dipped his tunic into the blood of Nessus, and sent it to Hercules to wear. The blood was poisonous, however, and when Hercules put on the tunic, it burned him fiercely, tearing away his flesh as he tried to remove it. In unbearable pain, Hercules climbed Mt. Oete, where he convinced a friend of his to burn him to death in a funeral pyre in order to end his suffering.
160	I'll see him, I; and <u>were thy house of force</u> ,	159: ie. even if the Flower-de-luce were fortified. <sup>4</sup>
162	These hands of mine should <u>raze</u> it to the ground,	= tear, raze. <sup>1</sup>
164	Unless that thou wouldst bring me to my love. <b>Adam.</b> Nay, <u>and</u> you be so impatient, I'll <u>be gone</u> .	= if. = leave.

	<b>Alice.</b> Stay, Adam, <u>stay</u> ; thou wert <u>wont</u> to be my friend.	165: <b>stay</b> = the redundant second <b>stay</b> can be omitted for the sake of the meter. <b>wont</b> = accustomed.
166	Ask Mosbie how I have incurred his wrath;	
	Bear him from me these pair of silver dice,	
168	With which we played for kisses many a time,	167-9: the silver dice are mentioned in the <i>Chronicles</i> .
	And when I lost, I won, and so did he; –	
170	Such winning and such losing Jove send me!	
	And bid him, if his love <u>do not decline</u> ,	= "(for me) has not diminished".
172	[To] come this morning but <u>along</u> my door,	= past. <sup>7</sup>
	And <u>as</u> a stranger but <u>salute</u> me there:	= like. = greet.
174	This may he do without <u>suspect or fear</u> .	= enduring the neighbours' suspicion or fearing being seen.
176	<b>Adam.</b> I'll tell him what you say, and so farewell.	
178	[Exit Adam.]	
180	<b>Alice.</b> Do, and one day I'll <u>make amends for all</u> . –	= "repay you for all the favours you have done for me."
	I know he loves me well, but dares not come,	
182	Because my husband is so <u>jealous</u> ,	= again, a trisyllable.
	And these my <u>narrow-prying</u> neighbours blab,	= close-prying, ie. nosy, keeping a close and intrusive watch. <sup>1</sup>
184	Hinder our meetings when we would <u>confer</u> .	184: they interfere with Alice's ability to meet or even just talk ( <b>confer</b> ) with Mosbie. <sup>1</sup>
	But, if I live, that <u>block</u> shall be removed,	= obstacle.
186	And, Mosbie, thou that comes to me <u>by stealth</u> ,	= in secret; the expression bears a sense of having done something wrongful. <sup>1</sup>
	Shalt neither fear the <u>biting</u> speech of men,	= bitter, hurtful. <sup>1</sup>
188	Nor <u>Arden's looks</u> ; as surely shall <u>he</u> die	= ie. the way Arden looks at him. = ie. Arden.
	As I abhor him and love only thee.	
190	<i>Here enters Michael.</i>	<b>Entering Character: Michael</b> is Arden's servant.
192	How now, Michael, <u>whither</u> are you going?	= to where.
194	<b>Mich.</b> To fetch my master's <u>nag</u> .	= small horse. <sup>1</sup>
196	I hope you'll <u>think on me</u> .	= ie. "remember me;" Michael indirectly reminds Alice of the promise she made to him.
198	<b>Alice.</b> Ay; but, Michael, see you keep your oath,	
	And be as secret as <u>you are</u> resolute.	= should be pronounced as a single syllable, <i>you 'r</i> , for the sake of the meter, just as <b>here is</b> in line 203 below should be contracted to <i>here 's</i> .
200	<b>Mich.</b> I'll see <u>he</u> shall not live above a week.	= ie. Arden; it seems that Alice has already persuaded Michael to find a way to knock off his master.
202	<b>Alice.</b> On that condition, Michael, here is my hand:	203-4: in return for arranging to have Arden killed, Michael will be given permission to marry Mosbie's sister Susan, who works as Alice's maid.
204	None shall have Mosbie's sister but thyself.	
206	<b>Mich.</b> I understand the <u>painter</u> here <u>hard by</u>	206-7: Michael has heard that the artist ( <b>painter</b> ) who lives nearby ( <b>hard by</b> ) is telling everyone that he is betrothed
	Hath made report that he and Sue is <u>sure</u> .	( <b>sure</b> ) to Susan.
208	<b>Alice.</b> There's no such matter, Michael; believe it not.	
210	<b>Mich.</b> But he hath sent a dagger sticking in a heart,	211-2: Michael describes a picture or brooch that the artist



212	With a verse or two stolen from a <u>painted cloth</u> ,	has given Susan. <b>painted cloth</b> = cheap substitutes for tapestries, <b>painted cloths</b> were adorned with images, such as depictions of the Nine Worthies, and hung as decorations in homes. They were often also embellished with proverbs or snatches of verse.
	The which I hear the <u>wench</u> keeps <u>in her chest</u> .	= lass. = "in her box of valuables" (or "on her body", if the gift is a broach). = someone.
214	Well, let her keep it! I shall find a <u>fellow</u>	
	That can both write and read and make rhyme too.	
216	And if I do – well, <u>I say no more</u> :	= Michael humorously proceeds to <b>say more</b> anyway.
	I'll send from London such a <u>taunting</u> letter	= reproachful. <sup>1</sup>
218	[ <u>As</u> ] she shall eat the heart he sent with salt	= that.
	And fling the dagger at the painter's head.	
220		
222	<b>Alice.</b> What needs all this? I say that Susan's thine.	
224	<b>Mich.</b> Why, then I say that I will kill my master,	
	Or anything that you will have me do.	
226	<b>Alice.</b> But, Michael, see you do it <u>cunningly</u> .	= cleverly, ie. in such a way that the crime is untraceable.
228	<b>Mich.</b> Why, <u>say</u> I should be <u>took</u> , I'll ne'er confess	= suppose. = caught or arrested.
230	That you know anything; and Susan, being a <u>maid</u> ,	229-230: <b>Susan...shrieft</b> = it was believed that a virgin ( <b>maid</b> ) could save a man from execution by promising to marry him. <sup>3</sup>
	May beg me from the gallows of the <u>shrieft</u> .	<b>shrieft</b> = alternate form of <b>sheriff</b> , the officer charged with administering the law in a given shire. <sup>1</sup>
232	<b>Alice.</b> Trust not to that, Michael.	
234	<b>Mich.</b> You cannot tell me, I have seen it, I.	
236	But, mistress, tell <u>her</u> , whether I live or die,	= ie. Susan.
	I'll make her <u>more worth</u> than twenty painters can;	= wealthier.
	For I will rid mine elder brother away,	
238	And then the farm of <u>Bolton</u> is mine own.	237-8: Michael would also kill his own brother, to inherit his property in order to support Susan. <b>Bolton</b> = ie. Boughton, a village just west of Canterbury. <sup>3</sup>
	Who would not <u>venture</u> upon house and land,	
240	When he may have it for a <u>right-down</u> blow?	239-240: who would not take such a risk ( <b>venture</b> ) to gain property, when he can get it for the price of a simple ( <b>right-down</b> ) <sup>1</sup> stroke or knock?
242	<i>Here enters Mosbie.</i>	<b>Entering Character:</b> <b>Mosbie</b> is Alice's paramour.
244	<b>Alice.</b> Yonder comes Mosbie. Michael, get thee gone,	
246	And let not him nor any know thy <u>drifts</u> . –	= plans.
	<i>[Exit Michael.]</i>	
248	Mosbie, my love!	247: at this point, it appears that only Michael is privy to Alice's desire to have her husband "eliminated"; but as we shall see, Alice has separately spoken with Mosbie about this as well: the conspiracy will grow ever-wider as the play unfolds.
250		
	<b>Mosb.</b> Away, I say, and talk not to me now.	
252	<b>Alice.</b> A word or two, sweet heart, and then I will.	

254	'Tis yet but early days, thou need'st not fear.	254: "it is early enough in the day that you do not need to worry that anyone will see you here."
256	<b>Mosb.</b> Where is your husband?	
258	<b>Alice.</b> 'Tis now <u>high water</u> , and he is at the <u>key</u> .	= high tide. <sup>1</sup> = quay.
260	<b>Mosb.</b> There let him be; <u>henceforward know me not</u> .	= "going forward you must pretend not to know me."
262	<b>Alice.</b> Is this the end of all thy solemn oaths? Is this the fruit thy reconciliation buds? Have I for this given thee so many favours, Incurred my husband's hate, and, <u>out alas!</u> Made shipwreck of mine honour for thy sake?  And dost thou say 'henceforward know me not'? Remember, when I <u>locked</u> thee in my <u>closet</u> , What were thy words and mine; did we not both <u>Decree</u> to murder Arden in the night? The heavens can witness, and the world can tell, Before I saw that falsehood look of thine, 'Fore I was tangled with thy <u>ricing</u> speech,  Arden to me was dearer than my soul, – And shall be <u>still</u> : base peasant, get thee gone, And boast not of thy conquest over me, Gotten by witchcraft and <u>mere</u> sorcery!	262f: Alice is also very good at improvising drawn-out and overly-dramatic speeches of reproach. 263: note the brief agricultural metaphor.  = an exclamation of reproach or regret. <sup>2</sup> 266: ruined her good name by engaging in an adulterous affair.  = the sense is "hid" or "snuck". = private room.  = decide. <sup>1</sup>
278	For what hast thou to <u>countenance</u> my love, <u>Being</u> descended <u>of</u> a noble house, And <u>matched</u> already with a gentleman Whose servant thou may'st be! – and so farewell.	272-3: ie. "that before I both fell for your sham loving glances and was snared by your flattering words". <b>ricing</b> = ie. enticing.  = always.  277: Elizabethan stage-lovers frequently claimed to have been bewitched to excuse their falling in love with those they should have stayed away from. <b>mere</b> = complete, downright. <sup>8</sup>
288	<b>Mosb.</b> Ungentle and unkind Alice, now I see That which I ever feared, and find too true: A woman's love is as the lightning-flame, Which even in bursting forth consumes itself. To <u>try</u> thy <u>constancy</u> have I been <u>strange</u> ;	278f: Alice, her temper rising, gets nasty: what logical reason would she have to tie herself to Mosbie, who brings nothing other than himself to the relationship? he has no title or rank, or wealth. <b>countenance</b> = support <sup>1</sup> or complement. <sup>7</sup> <b>being</b> = ie. "I being". <b>of</b> = from. <b>matched</b> = married.
290	<b>Alice.</b> What needs thou try me whom thou ne'er found false?	285-6: a woman's love is ephemeral, like a bolt of lightning.  287: Mosbie has been so aloof ( <b>strange</b> ) towards Alice to test ( <b>try</b> ) her faithfulness ( <b>constancy</b> ) to him; Elizabethan drama is filled with men stupidly "testing" their lovers' fidelity.
292	<b>Mosb.</b> Yet pardon me, for love is jealous.	288: "I wish I had never done this, but instead had gone on existing in (ignorant) expectation ( <b>hope</b> ) that you were true to me."  290: Alice is understandably piqued: what was the purpose of Mosbie putting her through such a trial, when she has never given him any reason to doubt her commitment to him?



294	<i>Alice.</i> So <u>lists</u> the sailor to the <u>mermaid's</u> song, So looks the traveller to the <u>basilisk</u> :	294-5: with two not-exactly-apropos analogies, Alice makes the point that love often drives men to do stupid things. 294: the <i>mermaid</i> , or siren, was a female nautical creature whose enchanting singing drove sailors who could not resist listening to shipwreck. <i>lists</i> = listens. 295: the <i>basilisk</i> was a small mythological reptile whose glance was thought to be fatal.
296	I am content for to be reconciled,	= ie. "lead to my ruin."
298	And that, I know, will <u>be mine overthrow</u> .	= melt away or disappear. <sup>1</sup>
300	<i>Mosb.</i> Thine overthrow? first let the world <u>dissolve</u> .	
302	<i>Alice.</i> Nay, Mosbie, let me <u>still</u> enjoy thy love, And happen what will, I am <u>resolute</u> .	= always. = determined (to stick by Mosbie).
304	My saving husband hoards up bags of gold To make <u>our children</u> rich, and now is he	= ie. future children; our Alice and Arden do not give any indication of having offspring, but the <i>Chronicles</i> notes they had a daughter.
306	Gone to unload the goods that shall be thine, And he and Franklin will <u>to</u> London <u>straight</u> .	= ie. go to. = right away.
308	<i>Mosb.</i> To London, Alice? if thou'lt <u>be ruled by me</u> , We'll make him sure enough for coming there.	= commonplace formula for "do as I say". 309: "we'll render him harmless (ie. by killing him) to prevent him from reaching London."
310	<i>Alice.</i> Ah, <u>would</u> we could!	= if only.
312	<i>Mosb.</i> I happened on a <u>painter</u> yesternight,	313: "I ran into an artist ( <i>painter</i> ) last night". This is the same artist who Michael worries might be engaged to Susan.
314	The <u>only cunning</u> man of Christendom; For he can <u>temper</u> poison with his <u>oil</u> ,	= most clever. = mix. = ie. oil for painting.
316	That whoso looks upon the work he draws Shall, with the beams that issue from <u>his sight</u> ,	316-319: poetically, whoever looks on the artist's work will be poisoned and die, if that art was painted with the poisoned oil.
318	Suck venom to his breast and slay himself.	<i>his sight</i> = ie. the sight of it; Mosbie alludes to the theory that vision works by the eyes emitting beams which alight on the objects or persons before them (Barker, p. 83). <sup>8</sup>
320	Sweet Alice, he shall draw thy <u>counterfeit</u> , That Arden may, by gazing on it, perish.	= portrait.
322	<i>Alice.</i> Ay, but Mosbie, that is dangerous, For thou, or I, or any other else,	
324	Coming into the chamber where it hangs, may die.	
326	<i>Mosb.</i> Ay, but we'll have it covered with a cloth And hung up in the study <u>for himself</u> .	= ie. so that only Arden will ever look at it.
328	<i>Alice.</i> It may not be, for <u>when</u> the picture's <u>drawn</u> ,	= ie. once. = ie. completed.
330	Arden, I know, will come and <u>show</u> it me.	= ie. show, a common alternate form.
332	<i>Mosb.</i> Fear not; we'll <u>have that shall serve the turn</u> .	= ie. "indeed get something which will serve our purpose."
334	This is the painter's house; I'll call him forth.	333ff: the location of the scene changes to before the house of the painter.

336	<b>Alice.</b> But Mosbie, I'll have no such picture, I.	
338	<b>Mosb.</b> I pray thee, leave it to my discretion. – How! Clarke!	337: "please, leave it all to me."
340	<i>Here enters Clarke.</i>	<b>Entering Character:</b> <i>Clarke</i> is Feversham's resident artist.
342	Oh, you are an honest man of your word! you served me well.	
344	<b>Clark.</b> Why, sir, I'll do it for you at any time, Provided, as you have given your word, I may have Susan Mosbie to my wife.	
348	For, as sharp-witted poets, whose sweet verse Make heavenly gods break off their <u>nectar draughts</u>	348-351: "just as great poets (who can even get the gods to put down their cups of <i>nectar</i> , and listen to their verse recited on earth) are inspired by their personal <i>Muse</i> to compose their stuff". <i>draughts</i> = drinks.
350	And lay their ears down to the lowly earth, Use humble promise to their sacred <u>Muse</u> ,	<i>Muse</i> = source of inspiration; a reference to the nine <i>Muses</i> , or goddesses, who acted as patronesses of the arts.
352	So we that are <u>the poets' favourites</u> Must have a love: ay, Love is the painter's Muse,	352-3: artists too must have a source of inspiration, and theirs is love. <i>the poets' favourites</i> = by suggesting that poets love artists, Clarke emphasizes the close relationship between the two forms of art. <sup>7</sup>
354	That makes him frame a speaking <u>countenance</u> , A weeping eye that witnesses heart's grief.	354-5: Love allows the artist to paint a face ( <i>countenance</i> ) that expresses in its looks alone the genuine emotions of the subject, such as grief.
356	Then tell me, Master Mosbie, shall I have her?	= "it would be a pity if he does not (have her)." = treat.
358	<b>Alice.</b> 'Tis pity but he should; he'll <u>use</u> her well.	
360	<b>Mosb.</b> Clarke, here's my hand: my sister shall be thine.	360: Mosbie's handshake and promise here parallel those given by Alice to Michael at line 203 above.
362	<b>Clark.</b> Then, <u>brother</u> , to <u>requite this courtesy</u> ,	362: <i>brother</i> = ie. brother-in-law; Clarke is jumping the gun a bit. <i>requite this courtesy</i> = repay this favour.
364	You shall command my life, my skill, and all.	363: ie. "I am unreservedly in your service."
366	<b>Alice.</b> Ah, that thou couldst be secret.	365: Alice worries whether the artist can keep their conspir- acy a secret.
368	<b>Mosb.</b> Fear him not; <u>leave</u> ; I have <u>talked sufficient</u> .	= "stop (talking)". = ie. said all that needs to be said.
370	<b>Clark.</b> [To Alice] You know not me that ask such questions.	369: "you obviously don't know me, since you ask me such (foolish) questions."
372	Let it suffice I know you love <u>him</u> well, And <u>fain would</u> have your husband <u>made away</u> :	= ie. Mosbie. = would like to. = dispatched.
374	Wherein, trust me, you <u>shew</u> a noble mind, That rather than you'll live with him you hate, You'll <u>venture</u> life, and die with him you love.	= ie. show. = "risk (your)".
376	The like will I do for my Susan's sake.	
378	<b>Alice.</b> Yet nothing could <u>enforce me to</u> the deed But Mosbie's love. – Might I without <u>control</u> Enjoy thee still, then Arden should not die:	= "induce me to do". 378-9: <i>Might I...still</i> = "if there was a way I could always enjoy our relationship without any restraint ( <i>control</i> )".

380	But seeing I cannot, therefore let him die.	
382	<b>Mosb.</b> Enough, sweet Alice; thy kind words makes me melt. – Your trick of poisoned pictures we dislike;	382: <i>makes me melt</i> = common expression for "brings tears to my eyes". Note also the lack of agreement between subject and verb ( <i>words makes</i> ), another common feature of Elizabethan verse.
384	Some other poison would do better far.	
386	<b>Alice.</b> Ay, such as might be put into his broth, And yet in taste not to be found at all.	
388		
390	<b>Clark.</b> I know your mind, and here I have it for you. Put but a <u>dram</u> of this into his drink, Or any kind of broth that he shall eat, And he shall die within an hour after.	389: Clarke hands a vial of poison to Mosbie. = tiny amount. <sup>2</sup>
392		
394	<b>Alice.</b> As I am a gentlewoman, Clarke, next day Thou and Susan shall be married.	
396		
398	<b>Mosb.</b> And I'll make her dowry more than <u>I'll talk of</u> , Clarke.	= "I can or dare say".
400	<b>Clark.</b> Yonder's your husband. – Mosbie, I'll be gone.	
402	<i>Here enters Arden and Franklin.</i>	<b>Entering Characters:</b> <i>Arden</i> and <i>Franklin</i> return from the wharf.
404	<b>Alice.</b> In good time see where my husband comes. – Master Mosbie, ask him the question yourself.	404-413: Alice pretends that she and Mosbie have been discussing business, and that Mosbie has just asked her a question that would be more appropriately put to Arden; Mosbie, comprehending, plays right along.
406	[Exit Clarke.]	
408	<b>Mosb.</b> Master Arden, <u>being</u> at London <u>yesternight</u> , The Abbey lands, <u>whereof you are now possessed</u> , Were offered me on some <u>occasion</u> By <u>Greene</u> , one of Sir Antony Ager's <u>men</u> : I pray you, sir, tell me, are not the lands yours? Hath any other interest herein?	= ie. "I being". = last night. = "which you now own". = Barker suggests "pretext". = <b>Greene</b> will enter the play shortly. = servants.
410		
412		413: "is there anyone else with any ownership or legal interest in the property?"
414	<b>Arden.</b> Mosbie, that question we'll <u>decide anon</u> . – Alice, make ready my breakfast, I must <u>hence</u> .	= settle. = soon. = leave.
416		
418	[Exit Alice.]	
420	As for the lands, Mosbie, they are mine By letters patents from his Majesty. – But I must have a mandate for my wife;	422: just as Arden has a legal document demonstrating his possession of the Abbey lands, so he requires an order or injunction ( <i>mandate</i> ) to confirm his exclusive access to his wife. <sup>7</sup>
422		
424	They say you seek to rob me of her love: Villain, what makes thou in her company?	423-4: note how Arden dramatically switches pronouns from <b>you</b> to <b>thee</b> . The veneer of formality preserved through line 423 with <b>you</b> is stripped away beginning in line 424, as Arden begins to unreservedly express his contempt for the

	She's no companion for so <u>base a groom</u> .	swine Mosbie.
426	<b>Mosb.</b> Arden, <u>I thought not on her</u> , I came to thee;	= low a fellow or servant.
428	But rather than I <u>pocket up this wrong</u> –	= "I wasn't thinking about her", ie. she is not the reason Mosbie came over; note how Mosbie also uses <b>thee</b> now in addressing Arden, a sure insult when speaking to one's superior.
430	<b>Frank.</b> What will you do, sir?	= meekly submit to this insult;
432	<b>Mosb.</b> Revenge it on the proudest of you both.	432: Mosbie may put his hand on his sword here.
434	[ <i>Then Arden draws forth Mosbie's sword.</i> ]	434: the stage direction (which appears here as printed in the quarto) seems to require an aggressive move by Arden to overpower or intimidate Mosbie, and strip him of his sword.
436	<b>Arden.</b> So, <u>sirrah</u> ; you may not wear a sword, The statute makes against <u>artificers</u> ;	436-7: Tudor era statutes banned men of ranks lesser than that of gentleman from wearing a sword. <sup>15</sup> <b>sirrah</b> = acceptable form of address to use for one's inferiors. <b>artificers</b> = artisans, craftsmen.
438	<u>I warrant that I do</u> . Now use your <u>bodkin</u> , Your <u>Spanish needle</u> , and your <u>pressing iron</u> ,	438: <b>I warrant that I do</b> = could mean either: (1) "the law authorizes me to do this", ie. take Mosbie's sword, <sup>6</sup> or (2) "I, however, am authorized to wear this sword." 438-9: <b>Now use...iron</b> = Arden mockingly suggests Mosbie may use the tools of his former trade as alternative weapons. Mosbie will not forget this humiliation. <b>bodkin</b> = small pointed instrument for piercing cloth. <sup>1</sup> <b>Spanish needle</b> = sewing needle. <sup>1</sup> <b>pressing iron</b> = iron for pressing clothes. <sup>1</sup>
440	For <u>this</u> shall go with me; and mark my words, You <u>goodman</u> botcher, 'tis to you I speak:	= ie. Mosbie's sword. = title for person of rank below that of gentleman; <sup>2</sup> the term's use here is insulting.
442	The next time that I <u>take</u> thee near my house, Instead of legs I'll make thee crawl on stumps.	= find, catch.
444	<b>Mosb.</b> Ah, Master Arden, you have injured me:	
446	I do appeal to God and to the world.	
448	<b>Frank.</b> Why, canst thou deny thou wert a botcher once?	448: Franklin suggests that Arden's insult lay in his referring to Mosbie's former profession, and not in the embarrassing stripping of his sword; it is hard to say if Franklin was being facetious here, as he doesn't really ever reveal a sense of humour or irony.
450	<b>Mosb.</b> <u>Measure</u> me what I am, not what I was.	= appraise, ie. judge.
452	<b>Arden.</b> Why, what art thou now but a <u>velvet drudge</u> , A <u>cheating</u> steward, and base-minded peasant?	= a slave in fine clothes (thanks to his position as steward). = defrauder (because he has deprived Arden of his wife). <sup>1</sup>
454	<b>Mosb.</b> Arden, now thou hast belched and vomited	
456	The <u>rancorous</u> venom of thy <u>mis-swoll'n</u> heart, Hear me but speak: as I intend to live	= animosity-filled. = mistakenly inflated with arrogance. <sup>1</sup> 457-8: <b>as I...Heaven</b> = a lengthy oath.

458	With God and his <u>elected</u> saints in Heaven, I never meant more to <u>solicit</u> her;	= chosen by God to receive eternal salvation. <sup>1</sup> = entreat, ie. pursue. <sup>1</sup>
460	And that she knows, and all the world shall see. I loved her once; – sweet Arden, pardon me,	
462	<u>I could not choose</u> , her beauty fired my heart! But time hath quenched these <u>over-raging</u> coals;	= "I had no choice in the matter". = excessively passionate. <sup>1</sup>
464	And, Arden, though I now <u>frequent</u> thy house, 'Tis for my sister's sake, her waiting-maid,	= as a verb, <b>frequent</b> is stressed on its second syllable.
466	And not for <u>hers</u> . Mayest thou enjoy her long: Hell-fire and wrathful vengeance light on me,	= Alice's.
468	If I dishonour her or injure thee.	
470	<b>Arden.</b> Mosbie, with these thy <u>protestations</u> The deadly hatred of my <u>heart is</u> appeased,	= avowals. = should be pronounced <i>heart 's</i> .
472	And thou and I'll be friends, if this prove true. As for the <u>base terms</u> [that] I gave thee <u>late</u> ,	= vulgar words, ie. insulting language. = ie. just now.
474	Forget them, Mosbie: I had cause to speak, When all the knights and gentlemen of Kent	
476	Make common table-talk of her and thee.	475-6: the upper ranks of society gossip about them.
478	<b>Mosb.</b> Who lives that is not touched with slanderous tongues?	
480	<b>Frank.</b> Then, Mosbie, to <u>eschew the speech of men</u> , Upon whose general <u>brute</u> all honour hangs,	= "escape having to endure people speaking about this". 481: ie. an individual's reputation is dependent on what people say about him or her. <b>brute</b> = alternate form of <b>bruit</b> , meaning report or rumour. <sup>1</sup>
482	<u>Forbear</u> his house.	= avoid, stay away from.
484	<b>Arden.</b> Forbear it! nay, rather <u>frequent</u> it more: The world shall see that I distrust her not.	= as above at line 464, stressed on the second syllable.
486	To warn him on the sudden from my house Were to confirm the rumour that is grown.	486: to command Mosbie so suddenly out of, or to avoid, his house. <sup>1</sup>
488		
490	<b>Mosb.</b> By my faith, sir, you say true, And therefore will I <u>sojourn</u> here a while,	= remain. <sup>2</sup>
492	Until our enemies have talked their fill; And then, I hope, they'll cease, and at last confess	
494	How <u>causeless</u> they have injured her and me.	= without reason.
496	<b>Arden.</b> And I will <u>lie</u> at London all this <u>term</u> To let them see <u>how light I weigh their words</u> .	= stay. = court term. = ie. "how little I think about what they say."
498	<i>Here enters Alice.</i>	
500	<b>Alice.</b> Husband, sit down; your breakfast will be cold.	
502	<b>Arden.</b> Come, Master Mosbie, will you sit with us?	
504	<b>Mosb.</b> I cannot eat, but I'll sit for company.	
506	<b>Arden.</b> Sirrah Michael, see our <u>horse</u> be ready.	= ie. horses.
508	[Arden tastes the broth, then stops eating.]	508: stage direction added by editor.

510	<b>Alice.</b> Husband, why pause ye? why eat you not?	
512	<b>Arden.</b> I am not well; there's something in this broth That is not wholesome: didst thou make it, Alice?	
514	<b>Alice.</b> I did, and that's the <u>cause</u> it <u>likes</u> not you.	= reason. = pleases.
516	<i>[Then she throws down the broth on the ground.]</i>	
518	There's nothing that I do can please your taste;	
520	<u>You were best</u> to say I would have poisoned you.	= "it would be better for you to", ie. "you may as well".
	I cannot speak or <u>cast aside my eye</u> ,	= expression normally used to mean to "look around", but possibly here meaning to "look askint (ie. out of the corner of one's eye) at another", an expression used to indicate one's jealous love of another.
522	But <u>he</u> imagines I have <u>stepped awry</u> .	522: <b>he</b> = ie. Arden; Alice momentarily speaks of her husband in the third person. <b>stepped awry</b> = "fallen into error" or "stepped off the straight and proper path," <sup>1</sup> ie. strayed adulterously.
	Here's he that you cast in my teeth so oft:	523: "here is the man (Mosbie) whom you (verbally) throw in my face so frequently".
524	Now will I be <u>convinced</u> or <u>purge</u> myself. –	524: Alice decides to have the issue settled once and for all: "at this moment, I will be either be proven guilty of this misdeed ( <b>convinced</b> ) <sup>1</sup> or cleared of suspicion ( <b>purged</b> ). <sup>1</sup>
	<i>[to Mosbie]</i> I <u>charge</u> thee speak to this mistrustful man,	= enjoin, order.
526	Thou that wouldst see me hang, thou, Mosbie, thou:	
528	What favour hast thou had more than a kiss At coming or departing from the town?	527-8: in the 16th century, it was considered normal for two persons of the opposite sex, even strangers who were being introduced to each other for the first time, to exchange a kiss on the lips.
530	<b>Mosb.</b> You wrong yourself and me to cast these <u>doubts</u> :	= suspicions.
532	Your loving husband is not <u>jealous</u> .	= trisyllable version of <b>jealous</b> , one more time.
	<b>Arden.</b> Why, gentle Mistress Alice, cannot I be ill	
534	But you'll <u>accuse yourself</u> ? –	= ie. of adultery.
536	Franklin, thou hast a box of <u>mithridate</u> ;	= a substance usually referred to for its poisonous qualities, but here identified as a curative.
	I'll take a little to prevent the worst.	
538	<b>Frank.</b> Do so, and let us <u>presently take horse</u> ;	= get going (to London) right away.
540	My life for yours, ye shall do well enough.	539: "I'll bet my life, you will be fine."
	<b>Alice.</b> Give me a spoon, I'll eat of it myself;	541: Alice means she will taste the porridge from the cooking pot (in which the porridge is poison-free), as she has already smartly dashed Arden's serving to the floor.
542	<u>Would</u> it were full of poison to the brim,	= if only.
544	Then should my cares and troubles have an end. Was ever <u>silly</u> woman so tormented?	= simple <sup>6</sup> or powerless; <sup>1</sup> Alice seems to be overdoing the "wronged woman" routine a bit.
546	<b>Arden.</b> Be patient, sweet love; I mistrust not thee.	
548	<b>Alice.</b> God will revenge it, Arden, if thou dost;	



550	For never woman loved her husband better Than I do thee.	
552	<b>Arden.</b> I know it, sweet Alice; cease to complain, Lest that in tears I answer thee again.	
554	<b>Frank.</b> Come, leave this dallying, and let us away.	
556	<b>Alice.</b> Forbear to wound me with <u>that bitter word</u> ;	= the word being "away".
558	Arden shall go to London in my arms.	
560	<b>Arden.</b> Loth am I to depart, yet I must go.	
562	<b>Alice.</b> Wilt thou to London, then, and leave me here? Ah, if thou love me, gentle Arden, stay.	
564	Yet, if thy business be of great import, Go, if thou wilt, I'll bear it as I may;	
566	But write from London to me every week, Nay, every day, and stay no longer there	
568	Than <u>thou must needs</u> , lest that I die for sorrow.	= ie. is necessary.
570	<b>Arden.</b> I'll write unto thee <u>every other tide</u> , And so farewell, sweet Alice, till we meet next.	= ie. every day, since the tide ebbs and flows twice a day.
572	<b>Alice.</b> Farewell, husband, seeing you'll have it so; –	
574	And, Master Franklin, seeing you take him hence, In <u>hope</u> you'll <u>hasten him</u> home, I'll give you this.	= ie. the expectation. = "hurry (to bring) him".
576		
578	[And then she kisseth him.]	
	<b>Frank.</b> And if he stay, the fault shall not be mine. –	579: Franklin responds chivalrously to the kiss: "if he stays in London longer than necessary, it won't be because of me."
580	Mosbie, farewell, and see you keep your oath.	580: Franklin will prove less trusting of Mosbie than is Arden.
582	<b>Mosb.</b> I hope he is not jealous of me now.	
584	<b>Arden.</b> No, Mosbie, no; hereafter think of me As of your dearest friend, and so farewell.	
586		
	[Exeunt Arden, Franklin, and Michael.]	<b>Arden's Recovery:</b> according to the <i>Chronicles</i> , after consuming the poisoned breakfast, Arden " <i>took horse and rode to Canterbury, and by the way fell into extreme purging upwards and downwards</i> [ie. experienced violent vomiting and diarrhea], <i>and so escaped for that time.</i> "
588	<b>Alice.</b> I am glad he is gone; he was about to stay, But did you <u>mark</u> me then how I <u>brake off</u> ?	= observe. = ie. "broke off (my performance)."
590		Alice, impressed with herself, senses that if she had carried on her distraught play-acting any longer, Arden would have cancelled his trip!
592	<b>Mosb.</b> Ay, Alice, and it was cunningly performed. But what a villain is this painter Clarke!	593: ie. for having prepared a poison that failed to kill Arden.
594	<b>Alice.</b> Was it not a goodly poison that he gave?	595: Alice is ironic.
596	Why, <u>he's</u> as <u>well</u> now as he was before.	= ie. "Arden is". = ie. healthy.

598 It should have been some fine confection  
That might have given the broth some dainty taste:

600 This powder was too gross and populous.

602 **Mosb.** But had he eaten but three spoonfuls more,  
Then had he died and our love continued.

604 **Alice.** Why, so it shall, Mosbie, albeit he live.

606 **Mosb.** It is impossible, for I have sworn  
Never hereafter to solicit thee,  
608 Or, whilst he lives, once more importune thee.

610 **Alice.** Thou shalt not need, I will importune thee. –  
What? shall an oath make thee forsake my love?  
612 As if I have not sworn as much myself  
And given my hand unto him in the church!  
614 Tush, Mosbie; oaths are words, and words is wind,

And wind is mutable: then, I conclude,

616 'Tis childishness to stand upon an oath.

618 **Mosb.** Well proved, Mistress Alice; yet by your leave  
I'll keep mine unbroken whilst he lives.

620 **Alice.** Ay, do, and spare not, his time is but short;  
622 For if thou beest as resolute as I,  
We'll have him murdered as he walks the streets.

624 In London many alehouse ruffians keep,  
Which, as I hear, will murther men for gold.

626 They shall be soundly fee'd to pay him home.

628 *Here enters Greene.*

630 **Mosb.** Alice, what's he that comes yonder? know'st  
thou him?

= preparation, mixture of (toxic) substances.  
= pleasant.<sup>1</sup>

= obvious. = perhaps meaning "abundant", ie. there was  
too much of it; but "vulgar", "perceptible" and "thick"  
have also been suggested.

= ie. "even if he lives."

= ie. to Arden.

= court.<sup>2</sup>

= to chase, or more specifically, to pursue or approach for  
sex.<sup>1</sup>

610: Mosbie need not worry about breaking his promise,  
for Alice will gladly be the aggressor instead!

= words are as invisible and ephemeral, and hence of as  
little importance or weight, as the wind.

615: **mutable** = inconstant, variable.

**conclude** = a term from the field of logic; see the  
next note.

614-6: Alice, like a good philosopher, has used a tautology  
to prove a point:

(1) a promise is made up of words;

(2) words are like the wind;

(3) the wind is never constant;

(4) ergo, a promise is changeable;

(5) therefore, it is illogical to insist that a promise must  
be kept.

618: **Well proved** = Mosbie recognizes Alice's clever  
impersonation of a logician.

**by your leave** = "with your permission".

621: "that is fine, then, and don't relent a bit, ie. don't go  
back on your oath (perhaps sarcastic); but it will be ok,  
because Arden does not have long to live."

624: an inside-out sentence: many thugs and criminals (**ruf-  
fians**)<sup>1</sup> hang out or lodge (**keep**)<sup>6</sup> in London's taverns.

= common alternate form of **murder**; the quarto more  
frequently prints **murther** than **murder**. We follow  
the quarto in each case.

= well paid. = punish, ie. kill, Arden.

**Entering Character: Dick Greene** is a citizen of Feversham  
who lost his patch of Abbey land when the property was  
granted to Arden.

= who is.



632	<b>Alice.</b> Mosbie, be gone: I hope 'tis one that comes To put in practice our intended drifts.	633: ie. "to execute our plans."
634		
636	[Exit Mosbie.]	
	<b>Greene.</b> Mistress Arden, <u>you are well met</u> .	= common formula for "I am pleased to see you", or "I am pleased to run into you."
638	I am sorry that your husband is from home, <u>Whenas</u> my purposed journey was <u>to him</u> : Yet all my labour is not spent in vain, For I suppose that you can <u>full discourse</u> And <u>flat resolve</u> me of the thing I seek.	638: Greene must have seen Arden riding off towards London with Franklin. = when. = ie. "to see him."  = fully discuss or explain. <sup>8</sup> = plainly or completely answer.
644	<b>Alice.</b> What is it, Master Greene? If that I may Or can <u>with safety</u> , I will answer you.	= without risking or endangering anything or anyone. <sup>1</sup>
646		
648	<b>Greene.</b> I heard your husband hath the grant of late, Confirmed by letters patents from the king, Of all the lands of the Abbey of Feversham, 650 <u>Generally intitled</u> , so that all former grants Are cut off, whereof I myself had one;	650: <b>Generally intitled</b> = given complete possession of or title to. <sup>1</sup> 650-1: <b>all former...had one</b> = any ownership or leasehold interests in the Abbey lands held by other persons, including Greene's, were terminated and superseded by the grant of all the property to Arden.
652	But now my interest by that is void. This is all, Mistress Arden; is it true or no?	
654		
656	<b>Alice.</b> True, Master Greene; the lands are <u>his in state</u> , And whatsoever leases were before Are void for term of Master Arden's life;	= in Arden's possession and ownership, <sup>1</sup> ie. "his legally". <sup>3</sup>  657: Alice is lying in her assertion that Arden's interest in the land is only a life-interest; the grant was without restriction (see this Scene's opening lines). Alice, however, wants to entice Greene to participate in the conspiracy to kill Arden by giving him an expectation that he will regain his leasehold when Arden is dead.
658	He hath the grant under <u>the Chancery seal</u> .	= ie. the seal of the "highest court of judicature next to the House of Lords" (OED, <i>chancery</i> ).
660	<b>Greene.</b> Pardon me, Mistress Arden, I must speak, For I am <u>touched</u> . Your husband doth me wrong 662 To <u>wring</u> me from the little land I have.	= affected (by this). = squeeze or extract from. <sup>1</sup>
	My <u>living</u> is my life, [and] only that 664 Resteth remainder of my <u>portion</u> .	663-4: the land ( <b>living</b> ) <sup>1</sup> is all that is left of Greene's inheritance (McLuskie, p. 286). <b>portion</b> = one's share of an inherited estate. <sup>1</sup>
666	Desire of wealth is endless in his mind, And he is greedy-gaping <u>still</u> for gain;	666: note the nice alliteration in this line. <b>still</b> = always.
	Nor cares he though young gentlemen <u>do beg</u> ,	= ie. are forced to beg to survive, having been deprived by Arden of their means of support.
668	<u>So</u> he may scrape and <u>hoard up</u> in his <u>pouch</u> .	= ie. so long as. <sup>8</sup> = ie. hoard money. = purse. <sup>2</sup>
	But, seeing he hath ta'en my lands, I'll value life	669-670: Greene intends to demonstrate that he will have as

670	As careless as <u>he is</u> careful for to get:	little regard for his own life as Arden places high value on acquiring wealth. <b>he is</b> = pronounce <i>he</i> 's.
672	And tell him this from me, I'll be revenged, And <u>so as</u> he shall wish the Abbey lands Had rested still within their former state.	= "to such an extent that". 673: had remained in the possession of their former occupants.
674	<b>Alice.</b> Alas, poor gentleman, I pity you,	
676	And woe is me that any man should <u>want</u> !	= lack, ie. be without necessary material support.
678	God knows 'tis not my fault; but wonder not Though he be hard to others, when to me, –	
680	Ah, Master Greene, God knows how I am <u>used</u> .	= treated.
	<b>Greene.</b> Why, Mistress Arden, can the <u>crabbèd churl</u>	= disagreeable or perverse villain. <sup>1,2</sup>
682	<u>Use</u> you unkindly? respects he not your birth, Your honourable friends, nor what you brought?	682: <b>Use</b> = treat. 682-3: <b>respects he...brought</b> = "does not Arden treat you as is fitting for one of your high birth, upper-class friends, and the wealth you brought with you into the marriage?"
684	Why, all Kent knows your <u>parentage</u> and what you are.	= family, ancestry.
686	<b>Alice.</b> Ah, Master Greene, <u>be it spoken in secret here</u> ,	= "let us keep what I am about to tell you a secret between us".
688	I never live good day with him alone: When he is at home, then <u>have I froward looks</u> ,	= "he gives me hateful looks".
	Hard words and blows to <u>mend the match withal</u> ;	689: Alice also ( <b>withal</b> ) must suffer harsh words and beatings when Arden is home. <b>mend the match</b> = benefit the marriage (ironic).
690	And though I might <u>content</u> as good a man,	= satisfy (as a wife).
692	Yet doth he keep in every corner <u>trulls</u> ;	= tramps, whores.
694	And [when he's] weary with his <u>trugs at home</u> ,	= prostitutes here in Feversham.
696	Then rides he straight to London; there, <u>forsooth</u> ,	= truly.
698	He revels it among such filthy <u>ones</u>	= ie. people.
700	<u>As counsels him</u> to <u>make away</u> his wife.	= "who advise him". = kill.
702	Thus live I daily in continual fear, In sorrow; so despairing of <u>redress</u>	= remedy or solace. <sup>2</sup>
704	As every day I wish with hearty prayer That he or I were taken <u>forth</u> the world.	= from, out of.
706	<b>Greene.</b> Now trust me, Mistress Alice, it grieveth me So <u>fair</u> a creature should be so abused.	= beautiful.
708	Why, who would have thought the <u>civil</u> sir so sullen?	703: who would have thought that this seemingly respectable ( <b>civil</b> ) gentleman was actually of such ill-humor?
710	He looks so <u>smoothly</u> . Now, fie upon him, <u>churl</u> !	704: "he appears so affable ( <b>smoothly</b> ); <sup>1</sup> shame on him, that knave ( <b>churl</b> )!"
712	And if he live a day, he lives too long.	
714	But <u>frolic</u> , woman! I shall be the man	= "cheer up!"
716	Shall set you free from all this discontent;	
718	And if the churl deny my interest	708-9: <b>deny...to me</b> = "refuses to either acknowledge my legal right to or return to me my lease in the Abbey land".
720	And will not yield my lease into my hand,	
722	I'll pay him home, whatever hap to me.	710: "I will get my revenge on him, no matter the risk."

712	<b>Alice.</b> But speak you as you think?	712: "but does what you say reflect what you really are thinking?", an interesting and euphemistic way of asking if Greene is not lying.
714	<b>Greene.</b> Ay, God's my witness, <u>I mean plain dealing</u> , For I had rather die than lose my land.	= "I speak sincerely."
716	<b>Alice.</b> Then, Master Greene, <u>be counselled by me</u> :	= "take my advice in this matter."
718	Indanger not yourself for such a churl,	
720	But hire some <u>cutter for to cut him short</u> ,	= cut-throat. <sup>1</sup> = ie. to cut short his life, with a pun.
722	And here's ten pound to <u>wager them withal</u> ;	= pay. = therewith. <sup>1</sup>
724	When he is dead, you shall have twenty more,	
726	And the lands whereof my husband is possessed	
728	Shall be intituled as they were before.	
730	<b>Greene.</b> Will you keep promise with me?	
732	<b>Alice.</b> Or <u>count</u> me false and perjured whilst I live.	= account, reckon.
734	<b>Greene.</b> Then here's my hand, I'll have him so dispatched.	
736	I'll up to London straight, I'll <u>thither post</u> ,	= ride there quickly.
738	And never rest till I have <u>compassed</u> it.	= accomplished.
740	Till then, farewell.	
742	<b>Alice.</b> Good fortune follow all your <u>forward</u> thoughts.	= eager.
744	[Exit Greene.]	<b>Alice's Triple Strategy:</b> Alice now has three independent agents whom she has enlisted to murder her husband: (1) Michael her servant, (2) Mosbie her lover, and now (3) the disgruntled Greene.
746		<b>Greene's Ire:</b> the <i>Chronicles</i> suggests that Greene had previously, and perhaps repeatedly, confronted Arden about the loss of his land, noting that " <i>there had been blows and great threats passed bewixt them about that matter.</i> "
748	And whosoever doth attempt the deed,	
750	A happy hand I wish, and so farewell. –	
752	All this goes well: – Mosbie, I long for thee	
754	To let thee know all that I have contrived.	
756	<i>Here enters Mosbie and Clarke.</i>	
758	<b>Mosb.</b> How, now, Alice, what's the news?	
760	<b>Alice.</b> Such as will content thee well, sweetheart.	
762	<b>Mosb.</b> Well, <u>let them pass a while</u> , and tell me, Alice,	= "let's put aside that news ( <i>them</i> ) for now".
764	How have you dealt and <u>tempered with</u> my sister?	750-1: Mosbie wants to know if Alice has warmed Susan to the idea of marrying the artist Clarke.
766	What, will she have my neighbour Clarke, or no?	<b>tempered with</b> = persuaded, worked on. <sup>1,7</sup>
768	<b>Alice.</b> What, Master Mosbie! let him woo himself!	753-4: Mosbie should know better: if a girl is to be won, she will want to be courted and flattered by the man who will have her.
770	Think you that maids look not for <u>fair</u> words? –	<b>fair</b> = a disyllable: <i>FAY-er</i> .
772	Go to her, Clarke; she's all alone within;	

756	Michael my man is <u>clean out of her books</u> .	756: Clarke need not worry about Susan marrying Michael: Michael is completely ( <i>clean</i> ) out of favour with Susan ( <i>out of her books</i> ). <sup>1</sup>
758	<b>Clark.</b> I thank you, Mistress Arden, I will <u>in</u> ;	= go in.
760	And if fair Susan and I can <u>make a gree</u> ,	= come to an arrangement.
762	You shall command me to the uttermost,	760-1: Clarke will be at Alice's absolute service.
764	As far as either goods or life may stretch.	
	[Exit Clarke.]	
766	<b>Mosb.</b> Now, Alice, let's hear thy news.	
768	<b>Alice.</b> They be so good that I must laugh for joy,	767: note how Alice treats <i>news</i> as a plural word, just as Mosbie did at line 749 above.
770	Before I can begin to tell my tale.	
772	<b>Mosb.</b> Let's hear them, that I may laugh <u>for company</u> .	= ie. "(also) in order to be sociable." <sup>1</sup>
774	<b>Alice.</b> This morning, Master Greene, Dick Greene I mean,	
776	From whom my husband had the Abbey land,	= ranting, raving. = in order to.
778	Came hither, <u>railing</u> , <u>for to</u> know the truth	= with violence. <sup>2</sup>
780	Whether my husband had the lands by grant.	= get even with. <sup>1</sup>
782	I told him all, whereat he stormed <u>amain</u>	
784	And swore he would <u>cry quittance with</u> the churl,	= without consideration of what might happen to him.
786	And, if he did deny his interest,	= when. = anger, ire.
788	Stab him, <u>whatsoever did befall himself</u> .	= egged on, further incited. <sup>1</sup>
790	<u>Whenas</u> I saw his <u>choler</u> thus to rise,	
792	I <u>whetted on</u> the gentleman with words;	782-3: <i>grew to...death</i> = came to an arrangement regarding bringing about Arden's death.
794	And, to conclude, Mosbie, at last we grew	<i>composition</i> = basically a contract for services in return for payment. <sup>1</sup>
796	To <u>composition</u> for my husband's death.	
798	I gave him ten pound [ <u>for</u> ] <u>to</u> hire knaves,	= in order to.
800	By some <u>device</u> to make away the churl;	= scheme.
802	When <u>he</u> is dead, <u>he</u> should have twenty more	= ie. Arden. = ie. Greene.
804	And repossess his former lands again.	
806	On this we 'greed, and he is ridden straight	
808	To London, for to bring his death about.	
810	<b>Mosb.</b> But call you this good news?	
812	<b>Alice.</b> Ay, sweetheart, be they not?	
814	<b>Mosb.</b> 'Twere cheerful news to hear the churl were dead;	= ie. it would be.
816	But trust me, Alice, I take it <u>passing ill</u>	= exceedingly badly.
818	You would be so forgetful of our <u>state</u>	= situation.
820	To make recount of it to every <u>groom</u> .	798: that she would reveal what is going on to every man or servant ( <i>groom</i> ) she comes across.
822	What! to acquaint each stranger with our <u>drifts</u> ,	= intentions, plans.
824	Chiefly in case of murder, why, 'tis the way	800-1: <i>'tis the...self</i> = this is the way to ensure that Arden himself will learn of their plans.
826	To make it open unto Arden's self	
828	And bring thyself and me to ruin both.	
830	<u>Forewarned, forearmed</u> ; who <u>threats</u> his enemy,	803: <i>Forewarned, forearmed</i> = to grant one knowledge of impending harm is to give one time to prepare to prevent it;
832	Lends him a sword to guard himself <u>withal</u> .	

806 **Alice.** I did it for the best.

808 **Mosb.** Well, seeing 'tis done, cheerly let it pass.  
You know this Greene; is he not religious?

810 A man, I guess, of great devotiön?

812 **Alice.** He is.

814 **Mosb.** Then, sweet Alice, let it pass: I have a drift  
Will quiet all, whatever is amiss.

816 *Here re-enters Clarke with Susan.*

818 **Alice.** How now, Clarke? have you found me false?  
820 Did I not plead the matter hard for you?

822 **Clark.** You did.

824 **Mosb.** And what? wilt be a match?

826 **Clark.** A match, i' faith, sir: ay, the day is mine.

828 The painter lays his colours to the life,  
His pencil draws no shadows in his love.  
Susan is mine.

830 **Alice.** You make her blush.

832 **Mosb.** What, sister, is it Clarke must be the man?

834 **Susan.** It resteth in your grant; some words are past,

836 And haply we be grown unto a match,  
If you be willing that it shall be so.

838 **Mosb.** Ah, Master Clarke, it resteth at my grant:  
840 You see my sister's yet at my dispose,  
But, so you'll grant me one thing I shall ask,  
842 I am content my sister shall be yours.

844 **Clark.** What is it, Master Mosbie?

846 **Mosb.** I do remember once in secret talk  
You told me how you could compound by art  
848 A crucifix impoisonèd,  
That whoso look upon it should wax blind  
850 And with the scent be stifled, that ere long  
He should die poisoned that did view it well.  
852 I would have you make me such a crucifix.  
And then I'll grant my sister shall be yours.  
854

a still familiar proverb.

803-4: **who threatens...withal** = an expanded metaphor re-expressing the point made by the proverb.

**threats** = threatens.

**withal** = with.

809-810: Mosbie wonders if Greene, being pious, can be trusted to carry out their plans.

814-5: **I have...amiss** = Mosbie has an idea which will fix everything, even if the current plans go awry.

**drift** = scheme.

= ie. "did I lie to you about fixing you up with Susan?"  
= earnestly.<sup>2</sup>

= marriage.

= ie. "I have won the day."

827-9: difficult lines which have yet to be given satisfactory interpretation, but let us try: "since an artist can portray his world realistically, he need not mar his depiction of love with anything less than true colours when he possesses the object of his love."

= ie. "how about it?"

835: **It resteth...grant** = it only remains for Mosbie to give his consent for Susan to marry Clarke.

**some words are past** = ie. "we spoke a while".  
= perhaps.

840: Mosbie ominously points out that he still controls his sister's future.

= skillfully mix or create.

= grow.

= suffocated. = before.

	<b>Clark.</b> Though I am loth, because it <u>toucheth</u> life,	= "concerns life (and death)"; but by <b>life</b> , Clarke may have in mind the more specific idea of salvation after death, an immediate concern of the crucifix.
856	Yet, rather <u>or</u> I'll leave sweet Susan's love,	856: ie. "yet, rather than ( <b>or</b> ) <sup>4</sup> lose Susan".
858	I'll do it, and with all the haste I may.	
860	But for whom is it?	
860	<b>Alice.</b> Leave that to us. Why, Clarke, <u>is it</u> possible	= pronounced <i>is 't</i> .
862	That you should paint and draw it out yourself,	= malignant, harmful. <sup>2</sup>
862	The colours being <u>baleful</u> and impoisoned,	
864	And no ways <u>prejudice</u> yourself withal?	= injure <sup>1</sup> or endanger. <sup>8</sup>
864		860-3: Alice raises a good point, as Mosbie will acknowledge: how can Clarke himself survive creating and painting his cross, if to look on it and smell it brings instant death?
866	<b>Mosb.</b> Well questioned, Alice; Clarke, how answer you that?	
866		
868	<b>Clark.</b> Very easily: I'll tell you straight	= with.
868	How I do work <u>of</u> these impoisoned drugs.	
870	I fasten on my spectacles so close	869-870: Clarke protects his eyes by wearing tight-fitting spectacles.
870	As nothing can any way <u>offend</u> my sight;	<b>offend</b> = hurt or harm. <sup>8</sup>
872	Then, as I put a leaf within my nose,	871-2: Clarke also inserts sweet-smelling <b>rhubarb</b> leaves up his nose, which prevent him from smelling the poison.
872	So put I rhubarb to avoid the smell,	In this era, rhubarb was primarily used for medicinal purposes, most commonly as a laxative.
		In her book on Elizabethan science, Mary Floyd-Wilson calls Clarke's prophylactic measures "ludicrous". <sup>33</sup>
	And softly as another work I paint.	873: "and I can work as easily this way on the crucifix as I can on any other work of mine." <sup>8</sup>
874		
876	<b>Mosb.</b> 'Tis very well; but <u>against when</u> shall I have it?	= by when.
876		
878	<b>Clark.</b> Within this ten days.	
878		
880	<b>Mosb.</b> 'Twill serve the turn. –	879: ie. "that will do for our purposes."
880	Now, Alice, let's in and see what <u>cheer</u> you keep.	= food.
882		882: stage direction added by Barker.
882		
884	I hope, now Master Arden is from home,	
884	You'll give me <u>leave</u> to play your husband's part.	= permission.
886		
888	<b>Alice.</b> Mosbie, you know, who's master of my heart,	
888	He <u>well may be</u> the master of the house.	= "may well become".
890		
	[ <i>Exeunt.</i> ]	
	END OF ACT I.	



## ACT II.

### SCENE I.

*Country between Feversham and London.*

*Enter Greene and Bradshaw.*

1 **Brad.** See you them that comes yonder, Master Greene?

2  
3 **Greene.** Ay, very well: do you know them?

4  
5 *Here enters Black Will and Shakebag.*

6  
7 **Brad.** The one I know not, but he seems a knave  
8 Chiefly for bearing the other company;

9 For such a slave, so vile a rogue as he,  
10 Lives not again upon the earth.  
11 Black Will is his name. I tell you, Master Greene,  
12 At Boulogne, he and I were fellow-soldiers,

13 Where he played such pranks  
14 As all the camp feared him for his villainy.  
15 I warrant you he bears so bad a mind  
16 That for a crown he'll murder any man.

17  
18 **Greene.** The fitter is he for my purpose, marry!

19  
20 **Will.** How now, fellow Bradshaw? Whither away so  
21 early?

22 **Brad.** O Will, times are changed: no fellows now,

23  
24 Though we were once together in the field;  
25 Yet thy friend to do thee any good I can.

26  
27 **Will.** Why, Bradshaw, was not thou and I fellow-  
28 soldiers at Boulogne, where I was a corporal, and thou

but a base mercenary groom? No fellows now!

**Entering Characters:** **Greene** is the man who has vowed to take revenge on Arden for appropriating his Abbey leasehold.

**Bradshaw** is a gold-smith. According to the *Chronicles*, Bradshaw, an "*honest man*" from Feversham, accompanied Greene to London at the latter's request.

**Entering Characters:** **Black Will** and **Shakebag** are habitual criminals.

7-8: Bradshaw does not recognize Shakebag, but assumes he cannot be a decent character since he is accompanying the scoundrel Black Will.

= ie. Black Will.

12: Bradshaw served together with Will in the English army at **Boulogne**, a French port town on the English Channel whose nearest point in England is the promontory known as Dungeness. The reference is to the 1544 campaign of Henry VIII, when the king besieged and captured the French town.

The location of **Boulogne** in the sentence here and at Act III.vi.27 suggests it should be stressed on its first syllable.

= malicious tricks or deeds generally.

= assure.

= an English gold coin worth five shillings, so called because of the crown stamped on one side.

= an oath, derived from the Virgin Mary.

= "to where are you heading".

= "we are no longer companions": Bradshaw, a respectable businessman, cannot afford to be seen as friendly with the common criminal Will.

= ie. battlefield.

= "I am still thy friend"; Bradshaw tries to soften the insult.

27-29: **was not...groom** = Will is certainly offended, considering that when they were in France together, Will was an officer in the army and Bradshaw only a hired soldier.

29-31: **No fellows...your shop** = just because Bradshaw

30	because you are a goldsmith and have a little <u>plate</u> in	has made some legitimate money, he wants nothing to do with Will. <i>plate</i> = ie. gold and silver in their various forms, such as utensils, vessels, or even coins. <sup>1</sup>
	your shop! <u>You</u> were glad to call me 'fellow Will,'	= ie. "back then you".
32	and with <u>a cursy to the earth</u> , 'One <u>snatch</u> , good	32-34: <i>with a...vitler</i> = once Bradshaw was pleased to bow deeply and servilely to Will ( <i>a cursy to the earth</i> ), and ask him if he may partake of the feast which followed after Will stole meat from the man who supplied food for the army ( <i>vitler</i> , line 34). <i>cursy</i> = alternate form of <i>curtsey</i> . <i>snatch</i> = snack, bit of food. <sup>1</sup>
34	corporal,' when I stole the half-ox from John the <u>vitler</u> , and <u>domineered</u> with it amongst good	34: <i>vitler</i> = alternate form of <i>victualler</i> . <i>domineered</i> = reveled or feasted riotously. <sup>1</sup>
	<u>fellows</u> in one night.	= companions.
36	<b>Brad.</b> Ay, Will, those days are past with me.	
38	<b>Will.</b> Ay, but they be not past with me, for I keep that	
40	same honourable mind still. Good neighbour	
42	Bradshaw, you are too proud to be my fellow; but	= approaching persons. <sup>1</sup>
	were it not that I see more <u>company</u> coming down the	
44	hill, I would be fellows with you once more, and share	43-44: <i>and share...you too</i> = some editors suggest that Will's assertion here is deliberately ambiguous: while on its face seemingly benign, the clause's subtext is actually "and rob you too."
	crowns with you too. But let that pass, and tell me	= elliptical: "regarding a bit of service," ie. "to find some-one who can help me".
46	whither you go.	48: Bradshaw hints that Will might be able to assist him. <i>haply</i> = perhaps.
	<b>Brad.</b> To London, Will, <u>about a piece of service</u> ,	
48	Wherein <u>haply</u> thou mayest pleasure me.	
50	<b>Will.</b> What is it?	
52	<b>Brad.</b> Of late Lord Cheiny lost some plate,	52-56: someone had stolen some gold or silver from Lord Cheiny (who, among other offices, held the position of Lord Warden for the Cinque Ports), <sup>34</sup> and brought it all to Bradshaw, claiming he was selling it on behalf of his employer ( <i>Sir Antony Cooke</i> ). Bradshaw unwittingly purchased the stolen goods, and now investigators have traced them back to Bradshaw, so he must appear in court to explain how it came into his possession.
54	Which one did bring and sold it at my shop,	<i>Sir Antony Cooke</i> may have been a tutor to Edward VI. <sup>35</sup>
56	Saying he served <u>Sir Antony Cooke</u> .	<i>'size</i> = ie. assize, a legal proceeding: could be an inquest or a trial.
	A search was made, the plate was found with me,	= ie. for being involved in the theft of.
	And I am bound to answer at the ' <u>size</u> .'	= ie. the man who brought and sold him the plate. = low or worthless fellows or scoundrels.
58	Now, Lord Cheiny solemnly vows, if law	
	Will serve him, he'll hang me <u>for</u> his plate.	63: "what did he look like?"
60	Now I am going to London upon hope	= contorted, with twisted or deformed body.
	To find <u>the fellow</u> . Now, Will, I know	
62	Thou art acquainted with such <u>companions</u> .	
	<b>Will.</b> What manner of man was he?	
64	<b>Brad.</b> A lean-faced <u>writhen</u> knave,	
66	Hawk-nosed and very hollow-eyed,	



68	With mighty furrows in his stormy brows; Long hair down his shoulders curled; His chin was bare, but on his upper lip	= he wore no beard. = alternate form of <i>mustachio</i> .
70	A <u>mutchado</u> , which he wound about his ear.	
72	<b>Will.</b> What apparel had he?	72: "how was he dressed?"
74	<b>Brad.</b> A <u>watchet</u> satin <u>doublet all-to</u> torn, The inner side did bear the greater show;	= light blue. <sup>1</sup> = tight-fitting upper garment. = completely. <sup>1</sup> 75: so that you could see more of the inside of the garment than its outside.
76	A pair of thread-bare velvet <u>hose</u> , <u>seam rent</u> , <u>A wosted stockin</u> rent above the shoe,	= breeches. <sup>1</sup> = torn at the seams. <sup>3</sup> = stockings made of closely-twisted wool yarn. <sup>1</sup> We find in this collocation a couple of spelling variations that actually appeared with some regularity in ensuing decades ( <i>wosted</i> for <i>worsted</i> , and <i>stockin</i> for <i>stocking</i> ); a search on the Early English Books Online database suggests that the variations may have originated in this play.
78	A <u>livery</u> cloak, but all the lace was off; 'Twas bad, but yet it served to hide the plate.	= servant's. 79: the cloak was exceedingly worn, but it served to hide the stolen goods underneath it.
80	<b>Will.</b> <u>Sirrah</u> Shakebag, canst thou remember since	= acceptable familiar form of address used among the lesser classes.
82	we <u>trolled the bowl</u> at <u>Sittingburgh</u> , where I broke	82: <i>trolled the bowl</i> = passed around the bowl or cup full of drink. <i>Sittingburgh</i> = a town east of Feversham on the road to Canterbury. <sup>9</sup>
84	the <u>tapster's</u> head of <u>the Lion</u> with a <u>cudgel-stick</u> ?	83: <i>the tapster's</i> = the <i>tapster</i> is the man who pours the ale. <i>the Lion</i> = a tavern. <i>cudgel-stick</i> = club. <sup>1</sup>
86	<b>Shake.</b> Ay, very well, Will.	
88	<b>Will.</b> Why, it was with the money that the plate was sold for. – Sirrah Bradshaw, what wilt thou give him	87-88: <i>it was...sold for</i> = Will had been drinking with the man for whom Bradshaw is searching, and the fellow was paying. = ie. "sold you the".
90	that can tell thee who <u>sold thy</u> plate?	
92	<b>Brad.</b> Who, I pray thee, good Will?	
94	<b>Will.</b> Why, 'twas one Jack Fitten. He's now in <u>Newgate</u> for stealing a horse, and shall be <u>arraigned</u>	94: <i>Newgate</i> = one of London's gates; Newgate also served as London's primary prison until it was torn down in the 17th century. <sup>9</sup> <i>arraigned</i> = brought before a judge to answer the accusation. <sup>1</sup>
96	the next ' <u>size</u> .	= ie. assize, see the note at line 56 above.
98	<b>Brad.</b> Why, then let Lord Cheiny seek Jack Fitten forth, For I'll <u>back</u> and tell him who robbed him of his plate. This cheers my heart; – Master Greene, I'll leave you,	= go back.

100	For I must <u>to the Isle of Sheppy</u> with speed.	99: <i>to</i> = go to. <i>the Isle of Sheppy</i> = a small island off the north coast of Kent, and the home of Lord Cheiny. Sheppy is separated from the mainland by a channel of water known as the Swale.
102	<b>Greene.</b> Before you go, let me <u>intreat</u> you	= ask.
104	To carry this letter to Mistress Arden of Feversham And humbly <u>recommend me to herself</u> .	ie. "remember me to her", a formula of courtesy.
106	<b>Brad.</b> That will I, Master Greene, and so farewell. –	
108	Here, Will, there's a crown for thy good news.  [Exit Bradshaw.]	109: Bradshaw will travel to Feversham, deliver the letter to Alice, then cross the Swale to Sheppy to see Cheiny. According to the <i>Chronicles</i> , the letter in question would inform Alice that Greene has successfully hired some assassins; we may note that here in our play, the offer of the job to Will and Shakebag has not yet taken place.
110	<b>Will.</b> Farewell, Bradshaw; I'll drink no water for thy	111-2: <i>I'll drink...lasts</i> = ie. Will intends to spend the crown entirely on booze.
112	sake whilst this lasts. – Now, <u>gentleman</u> , shall we have	= ie. Greene.
114	your company to London?	
116	<b>Greene.</b> Nay, <u>stay</u> , sirs:	= ie. "wait a moment", "don't go yet".
118	A little more I needs must use your help, And in a matter of great consequence, Wherein if you'll be secret and <u>profound</u> ,	= crafty, clever. <sup>1</sup>
120	I'll give you twenty <u>angels</u> for your <u>pains</u> .	120: <i>angels</i> = gold coins bearing on one face an image of the archangel Michael slaying the notorious dragon. <i>pains</i> = efforts.
122	<b>Will.</b> How? twenty angels? give my fellow George	= ie. "if you want to".
124	Shakebag and me twenty angels? <u>And if thou'lt</u> have	= ie. so that.
126	thy own father slain, <u>that</u> thou may'st inherit his land,	
128	we'll kill him.	
130	<b>Shake.</b> Ay, thy mother, thy sister, thy brother, or all	
132	thy kin.	
134	<b>Greene.</b> Well, this it is: Arden of Feversham	= serve the purpose, ie. serve as a remedy.
136	Hath highly wrongèd me about the Abbey land,	132: Greene shows, but does not hand over, the ten pounds he received as an initial installation from Alice.
138	That no revenge but death will <u>serve the turn</u> .	= draw up a plan. <sup>1</sup>
140	Will you two kill him? <u>here's the angels down</u> ,	
142	And I will <u>lay the platform</u> of his death.	
144	<b>Will.</b> Plat me no platforms; give me the money, and	
146	I'll stab him as he stands pissing against a wall, but I'll	
148	kill him.	
150	<b>Shake.</b> Where is he?	
152	<b>Greene.</b> He is now at London, in <u>Aldersgate Street</u> .	= street which led south from the original north-western gate of London known as Aldersgate. <sup>9</sup>
154	<b>Shake.</b> He's dead as if he had been condemned by an	

144	Act of Parliament, if once Black Will and I swear his death.	
146		
148	<b>Greene.</b> <u>Here is ten pound</u> , and when he is dead, Ye shall have twenty more.	= Greene hands over the down-payment to Will.
150	<b>Will.</b> My <u>fingers itches</u> to be at the peasant. Ah, that I might be set a-work thus through the year, and that	150: <b>fingers itches</b> = another example of the typical Elizabethan lack of concern for agreement between subject and verb.
152	murder would grow to an occupation, that a man might	150-3: <b>that I...law</b> = "if only I could get a job committing murders all year round, and that killing would become considered an acceptable occupation, so that a man could pursue this field without worrying about the law coming down on him."
	[follow] without danger of law: – <u>zounds</u> , I <u>warrant</u> I	153: <b>zounds</b> = an oath; an abbreviation and euphemism for "God's wounds", a reference to Christ's wounds on the cross. <b>warrant</b> = assure you.
154	<u>should</u> be <u>warden of the company</u> ! Come, let us be	154: <b>should</b> = ie. would. <b>warden of the company</b> = governor of an imagined Guild of Murderers.
	going, and we'll <u>bait</u> at <u>Rochester</u> , where I'll give thee	155: <b>bait</b> = stop at an inn for a bite. <sup>1</sup> <b>Rochester</b> = ancient town in Kent, lying between London and Feversham.
156	a gallon of <u>sack</u> to <u>hansel the match</u> <u>withal</u> .	156: <b>sack</b> = a white wine from Spain or the Canary Islands. <b>hansel the match</b> = seal the deal or contract; <sup>1</sup> <b>hansel</b> is an alternate form of the verb <b>handsel</b> . <b>withal</b> = therewith. <sup>1</sup>
158	[Exeunt.]	
	<b>ACT II, SCENE II.</b>	
	<i>London. A Street near St. Paul's.</i>	<b>Scene II:</b> Franklin's house, we remember, is situated on Aldersgate Street, which runs north to south, terminating near St. Paul's Cathedral, which itself is only 600 feet from the Thames further south.
	<i>Enter Michael.</i>	
1	<b>Mich.</b> I have <u>gotten</u> such a letter as will <u>touch</u> the	1-2: Michael has written a letter to Susan. <b>gotten</b> = composed. <sup>7</sup> <b>touch</b> = impact or have a bearing on, or upset. <sup>1</sup> <b>painter</b> = ie. the artist Clarke, who also plans to marry Susan.
2	<u>painter</u> : And thus it is:	
4	<i>Here enters Arden and Franklin</i>	5ff: Michael's letter to Susan is genuinely funny, on two levels: (1) the lowly, relatively uneducated Michael has attempted to write an erudite and rhetorically sophisticated love-letter, resulting in a missive filled with non-sequiturs and absurd and unintentionally insulting comparisons; note how his similes employ not the versifier's typical weapons of summer and flowers and Helen of Troy, but instead the
6	<i>and hears Michael read this letter.</i>	

8 'My duty remembered, Mistress Susan, hoping in God  
you be in good health, as I Michael was at the making  
10 hereof. This is to certify you that as the turtle true,  
when she hath lost her mate, sitteth alone, so I,  
12 mourning for your absence, do walk up and down  
Paul's till one day I fell asleep and lost my master's

pantofles. Ah, Mistress Susan, abolish that paltry

14 painter, cut him off by the shins with a frowning look

of your crabbed countenance, and think upon Michael,  
16 who, drunk with the dregs of your favour, will cleave  
as fast to your love as a plaster of pitch to a galled

18 horse-back. Thus hoping you will let my passions  
20 penetrate, or rather impetrate mercy of your meek  
hands, I end.

22 'Yours, Michael, or else not Michael.'

24 **Arden.** Why, you paltry knave,  
Stand you here loitering, knowing my affairs,

26 What haste my business craves to send to Kent?

28 **Frank.** Faith, friend Michael, this is very ill,

earthy and less-flattering concerns of a man of the land.

(2) the letter parodies the style of writing known as "euphuism", popularized by author and playwright John Lyly in the 1580's. The key feature of this stylized manner of writing is its use of parallel phrasing: consider these examples from Lyly's play *Campaspe*: "*O Thebes, thy walls were raised by the sweetness of the harp, but razed by the shrillness of the trumpet. Alexander had never come so near the walls, had Epaminondas walked about the walls: and yet might the Thebans have been merry in their streets, if he had been to watch their towers.*" Euphuism also incorporated a great deal of alliteration.

Interestingly, at Act I.i.214-5, Michael had hinted that he might be illiterate, or that at a minimum he would find someone else to write a love-letter for him.

= inform or attest to.<sup>1</sup> = faithful or steadfast turtle-dove.

= could refer to either the central aisle inside of St. Paul's church, a location which Hopkinson<sup>4</sup> called "a fashionable promenade", or its churchyard.

13: *pantofles* = slippers or galoshes.<sup>1</sup>

*abolish that paltry* = ie. "rid yourself of that contemptible".<sup>1</sup>

= "undermine him", ie. "discourage him".<sup>1</sup>

The usual, though not yet very common, phrase was *cut him off by* (or *at*) *the knees*, so the audience might have found this slight malapropism humorous.

= "your disagreeable or sour face", unintentionally unflattering at the least.

= the sediment of an alcoholic drink. = attach (himself).

17: *fast* = securely.

*plaster of pitch* = a layer of a tar-like resin spread onto the skin as a medicinal treatment; a 1610 work mentions *plaster of pitch* as a treatment for diseased eyes.

*galled* = painfully swollen or blistered.

19: *penetrate* = "influence or touch you deeply";<sup>1</sup> perhaps accidentally suggestive as well, though the OED suggests the bawdy use of *penetrate* did not appear until the 20th century.

*impetrate* = a real word, meaning "obtain or procure by asking".<sup>1</sup>

*of* = at or from.

= worthless.<sup>1</sup>

= "knowing the business I must attend to".

26: ie. "(and knowing) what a hurry we are in to settle our affairs here in London so we can get back to Feversham?"

*send* = ie. be sent.<sup>8</sup>

30	Knowing your master hath no more but you, And do ye <u>slack</u> his business for your own?	29: Michael knows he is Arden's sole assistant. = be remiss regarding. <sup>1</sup>
32	<b>Arden.</b> Where is the letter, sirrah? let me see it.	32: Michael seems to have subtly tried to hide the letter on his person as soon as he sensed the appearance of his employer.
34	[Then he gives him the letter.]	
36	See, Master Franklin, here's proper stuff: Susan my maid, the painter, and my man, 38 A crew of <u>harlots</u> , all in love, forsooth; – <u>Sirrah</u> , let me hear no more of this, 40 Nor for thy life once write to her a word.	= knaves, or loose persons of either sex. <sup>1</sup> = appropriate form of address used for one's servants.
42	<i>Here enters Greene, Will, and Shakebag.</i>	42: the conspirators arrive in London.
44	Wilt thou be married to so base a <u>trull</u> ? 'Tis Mosbie's sister: come I once at home, 46 I'll rouse her from remaining in my house. –	= whore. 45-46: <b>come I...house</b> = "when we return home, I am going to kick her out of my house."
48	Now, Master Franklin, let us go walk <u>in Paul's</u> ; Come but a <u>turn</u> or two, and then away.	= inside St. Paul's church. = word usually used to describe a stroll in a location of finite space, like a park. <sup>1</sup>
50	[Exeunt Arden, Franklin and Michael.]	
52	<b>Greene.</b> The first is Arden, and that's <u>his man</u> , The other is Franklin, Arden's dearest friend.	= his servant, ie. Michael.
54	<b>Will.</b> Zounds, I'll kill them all three.	
56	<b>Greene.</b> Nay, sirs, touch not his man in any case; 58 But <u>stand close</u> , and <u>take you fittest standing</u> ,	58: <b>stand close</b> = hide someplace. <b>take you fittest standing</b> = "find the best place to position yourself".
	And at his coming forth speed him:	59: "and when he comes out (of the church), finish him off."
60	To the <u>Nag's Head</u> , there is <u>this coward's haunt</u> .	60: there seems to be a line missing between lines 59-60. <b>Nag's Head</b> = a tavern at the corner of Cheapside and Friday Street, <sup>9</sup> a block east of St. Paul's. <b>this coward's haunt</b> = ie. Arden's usual hangout.
62	But now I'll leave you till the deed be done. [Exit Greene.]	<b>Scene Change:</b> the scene now shifts to the churchyard of St. Paul's; Will and Shakebag take a position behind one of the shop stalls.
64	<b>Shake.</b> If he be not <u>paid his own</u> , ne'er trust 66 Shakebag.	65-66: Shakebag vows to see Arden dead. <b>paid his own</b> = given what he deserves. <sup>1</sup>
68	<b>Will.</b> Sirrah Shakebag, at his coming forth I'll run him through, and then <u>to the Blackfriars</u> , and there take 70 water and away.	68-69: <b>run him through</b> = ie. with a dagger. 69: <b>to</b> = ie. "we shall go to". <b>the Blackfriar's</b> = a fashionable district on the north shore of the Thames, about 2000 feet south-west of St. Paul's. 69-70: <b>there take...away</b> = after killing Arden, the murderers plan to immediately escape London by boat.

72	<b>Shake.</b> Why, that's the best; but <u>see</u> thou miss him not.	= make sure.
74		
76	<b>Will.</b> How can I miss him, when I think <u>on</u> the forty angels I must have more?	75-76: with all that money at stake, Will will be sure not to fail! <b>on</b> = about.
78	<i>Here enters Prentice.</i>	<b>Entering Character:</b> the <b>Prentice</b> , or apprentice, works at one of the shops of St. Paul's churchyard. The gardens of the church served as the primary venue for London's book-sellers, as well as a central location where London's citizens could gather and loudly gossip. <sup>16</sup>
80	<b>Prent.</b> 'Tis very late; I were best shut up my stall, for here will be <u>old</u> <u>filching</u> , when the <u>press</u> comes forth of Paul's.	80-82: the Prentice recognizes that he should lock up the stall, in order to prevent any pilfering ( <b>filching</b> ) of his master's inventory when the crowd exits the church. <b>old</b> = "the customary" <sup>1</sup> or "abundant". <sup>3</sup> <b>press</b> = crowd.
82		
84	<i>[Then lets he down his <u>window</u>, and it breaks Black Will's head.]</i>	84-85: a director will have to cleverly manage the stage business here: the Prentice, without noticing Will's head sticking out through the stall, will pull down the shutter ( <b>window</b> ) <sup>1</sup> onto Will's head; alternately, the Prentice may silently note Will's head, and bring down the shutter so as to deliberately injure the presumed intruder.
86	<b>Will.</b> Zounds, <u>draw</u> , Shakebag, draw, I am almost killed.	87: Will calls on Shakebag to pull out his sword ( <b>draw</b> ) and punish the Prentice.
88	<b>Prent.</b> We'll <u>tame</u> you, I warrant.	89: "we'll cut you to pieces, I guarantee it!" <b>tame</b> = an <i>aphetic</i> form (meaning that an unstressed syllable at the beginning of a word has been dropped) of the ancient word <b>attame</b> , meaning to "pierce". <sup>1</sup>
90	<b>Will.</b> Zounds, I am <u>tame</u> enough already.	= subdued, thanks to his injured noggin; an easy play on words here.
92	<i>Here enters Arden, Franklin, and Michael.</i>	
94	<b>Arden.</b> What troublesome <u>fray</u> or <u>mutiny</u> is this?	= disturbance. <sup>2</sup> = tumult. <sup>1</sup>
96	<b>Frank.</b> 'Tis nothing but some <u>brabbling</u> <u>paltry</u> fray,	= noisy. <sup>17</sup> = "contemptible (little)".
98	Devised to pick men's pockets in the throng.	98: Franklin means that the scuffle was deliberately designed to attract a crowd of onlookers who, in their distraction, would be easy prey for pickpockets.
100	<b>Arden.</b> Is't nothing else? come, Franklin, let's away.	
102	<i>[Exeunt Arden, Franklin and Michael.]</i>	
104	<b>Will.</b> What ' <u>mends</u> shall I have for my broken head?	= reparation. <sup>1</sup>
106	<b>Prent.</b> Marry, this 'mends, that if you get you not away all the sooner, you shall be well beaten and sent to <u>the Counter</u> .	= a notorious London prison.
108		
110	<i>[Exit Prentice.]</i>	<b>The Audacious Prentice:</b> Kozlenko <sup>10</sup> observes that we should not be surprised by the refusal of the Prentice to be intimidated by Will and Shakebag, as London's apprentices were always ready for a brawl. The familiar cry of "Clubs!"



112 **Will.** Well, I'll be gone, but look to your signs, for I'll  
 114 pull them down all. – Shakebag, my broken head  
 grieves me not so much as by this means Arden hath  
 116 escaped.

118 *Here enters Greene.*

118 I had a glimpse of him and his companion.

120 **Greene.** Why, sirs, Arden's as well as I; I met him  
 122 and Franklin going merrily to the ordinary. – What,  
 dare you not do it?

124 **Will.** Yes, sir, we dare do it; but, were my consent to  
 126 give again, we would not do it under ten pound more.

I value every drop of my blood at a French crown.

128 I have had ten pound to steal a dog, and we have no  
 more here to kill a man; but that a bargain is a bargain,  
 130 and so forth, you should do it yourself.

132 **Greene.** I pray thee, how came thy head broke?

134 **Will.** Why, thou seest it is broke, dost thou not?

136 **Shake.** Standing against a stall, watching Arden's  
 coming, a boy let down his shop-window and broke  
 138 his head; whereupon arose a brawl, and in the tumult  
 Arden escaped us and passed by unthought on. But

140 forbearance is no acquittance; another time we'll do it,  
 142 I warrant thee.

**Greene.** I pray thee, Will, make clean thy bloody brow,  
 144 And let us bethink us on some other place  
 Where Arden may be met with handsomely.  
 146 Remember how devoutly thou hast sworn  
 To kill the villain; think upon thine oath.

148 **Will.** Tush, I have broken five hundred oaths!  
 150 But wouldst thou charm me to effect this deed,  
 Tell me of gold, my resolution's fee;

152 Say thou seest Mosbie kneeling at my knees,

Clubs!" would instantly attract a mob of armed apprentices  
 in the streets.

= Will, threatening to retaliate, warns the Prentice to be  
 careful of the stall's signage.

= ie. as does the fact that.

= tavern at which meals can be had at a fixed price.  
 123: Greene is surprised, and a little sarcastic: Arden  
 has been allowed to escape.

125-6: **were my...more** = "if we were to go back in time to  
 renegotiate our agreement, I would not consent to kill Arden  
 for less than 10 pounds more than what we agreed to!"

127: every drop of Will's blood is as valuable to him as a  
 gold coin of France; but there is also an underlying joke  
 here, as **French crown** was a common punning name for the  
 baldness caused by syphilis.

129-130: **but that...yourself** = there is something weirdly  
 honourable about Will's acknowledgment that he must stick  
 to the deal he made, even if he is not happy about it.

= ie. Will and Shakebag had momentarily forgotten about  
 Arden.

= proverbial: "just because we refrained from doing the  
 deed this time does not mean that we are released from  
 our obligation," ie. "does not mean that we do not plan to  
 perform it."

= properly or more conveniently.<sup>1</sup>

= ie. "(do not forget) you swore to do this job!"

149: an oath or vow in itself means nothing to Will.  
 150-1: "but if you are going to re-inspire me with words,  
 tell me instead about the money I will make from this  
 job!"

= ie. "tell me how".

	Offering me service for my <u>high attempt</u> ,	153: offering to do anything for Will in return for this worthy and noble endeavor ( <i>high attempt</i> ). <sup>1</sup>
154	And sweet Alice Arden, with a lap of <u>crowns</u> ,	= gold coins.
	Comes with a lowly <u>cursy</u> to the earth,	155: comes to Will curtseying deeply, signaling a high degree of deference and submission to. <i>cursy</i> = alternate form of <i>curtsey</i> ; Will used the same expression <i>cursy to the earth</i> act Act II.i.32 above.
156	Saying 'Take this but for thy <u>quarterage</u> , Such yearly tribute will I <u>answer</u> thee.'	= quarterly payment. <sup>3</sup> = pay, as to meet an obligation. <sup>1</sup>
158	Why, this would steel soft-mettled cowardice, With which Black Will was never tainted yet.	158: money will stiffen even the weakest spine.
160	I tell thee, Greene, <u>the forlorn traveller</u> ,	= ie. "even a destitute or wretched traveller". <sup>1</sup>
162	Whose lips are <u>glued</u> with summer's parching heat, Ne'er longed so much to see a running brook <u>As I</u> to finish Arden's tragedy.	= stuck together.  = ie. "as I am eager".
164	Seest thou this gore that <u>cleaveth</u> to my face? From <u>hence</u> ne'er will I wash this bloody stain,	= sticks. = "here on out", ie. "from this time forward". <sup>1</sup>
166	Till Arden's heart be <u>panting</u> in my hand.	= pumping or pulsating. <sup>1</sup>
168	<b>Greene.</b> Why, that's well said; but what saith Shakebag?	
170	<b>Shake.</b> I cannot <u>paint my valour out</u> with words:	= metaphorically, "express how brave I am".
172	But, give me place and opportunity, Such mercy as the starven lioness, When she is dry-sucked <u>of</u> her eager young,	172-5: an inside-out sentence: Shakebag will show such mercy on Arden as a hungry lioness shows to its prey when her babies need food, and she has no more nourishment to give them through suckling. <i>of</i> (line 173) = by.
174	Shows to the prey that next encounters her, On Arden so much pity would I take.	
176	<b>Greene.</b> So should it fare with men of firm resolve.	
178	And now, sirs, seeing that this accident Of meeting him in Paul's hath no success,	
180	Let us bethink us <u>on</u> some other place Whose earth may swallow up this Arden's blood.	= of.
182		
184	<i>Here enters Michael.</i>	
186	See, yonder comes his man: and <u>wot</u> you what? The foolish <u>knave is</u> in love with Mosbie's sister, And <u>for her sake</u> , whose love he cannot get	= know. = pronounced as <i>knave</i> 's. = ie. in order to acquire Susan for a wife.
188	Unless Mosbie <u>solicit his suit</u> , The villain hath sworn the slaughter of his master.	= intercedes on his behalf, ie. sanctions the relationship.
190	We'll question him, for he may <u>stead</u> us much, – How now, Michael, whither are you going?	= assist, help. <sup>2</sup>
192	<b>Mich.</b> My master hath <u>new-supped</u> ,	= just eaten his dinner.
194	And I am going to prepare his <u>chamber</u> .	= bedroom.
196	<b>Greene.</b> Where supped Master Arden?	
198	<b>Mich.</b> At the <u>Nag's Head</u> , at the eighteen-pence ordinary. – How now, Master Shakebag? what, Black	198: <i>Nag's Head</i> = a tavern a block east of St. Paul's, mentioned above at line 60. 198-9: <i>eighteen-pence ordinary</i> = a meal could be had at the tavern for this fixed price.



200	Will! God's dear lady, how chance your face is so bloody?	
202	<i>Will.</i> <u>Go to</u> , sirrah, there is a <u>chance</u> in it; this	203: <i>Go to</i> = an expression of impatience: "get out of here". <i>chance</i> = accident or misfortune; <sup>1</sup> Will again engages in some mild wordplay.
204	sauciness in you will <u>make you be knocked</u> .	= "earn you a beating."
206	<i>Mich.</i> Nay, <u>an</u> you be offended, I'll be gone.	= if.
208	<i>Greene.</i> Stay, Michael, you may not [es]cape us so. Michael, I know you love your master well.	
210	<i>Mich.</i> Why, so I do; but <u>wherefore urge you that</u> ?	211: "why do you make a point of mentioning that?"
212	<i>Greene.</i> Because I think you love <u>your mistress</u> better.	= ie. Alice.
214	<i>Mich.</i> <u>So think not I</u> ; but say, <u>i' faith</u> , what, if I should?	= "I do not think that", ie. "that is not true". = truly.
216	<i>Shake.</i> Come to the purpose, Michael; we hear	
218	You have a pretty love in Feversham.	
220	<i>Mich.</i> Why, have I two or three, what's that to thee!	
222	<i>Will.</i> <u>You deal too mildly with the peasant</u> . Thus it is: –	= Shakebag should stop treating Michael so gingerly, and be more direct.
224	'Tis known to us that you love Mosbie's sister;	
226	We know besides that you have ta'en your oath	= promote, ie. help.
228	To <u>further</u> Mosbie to your mistress' bed,	
230	And kill your master for his sister's sake.	= raised.
232	Now, sir, a poorer coward than yourself	
234	Was never <u>fostered</u> in the coast of Kent:	= ie. swear to perform.
236	How comes it then that such a knave as you	
238	Dare <u>swear</u> a matter of such consequence?	
240	<i>Greene.</i> Ah, Will –	
242	<i>Will.</i> Tush, <u>give me leave</u> , there's no more but this:	= "give me permission", ie. "let me speak".
244	<u>Sith</u> thou hast sworn, we dare <u>discover all</u> ;	= since. = reveal everything.
246	And hadst thou or should'st thou <u>utter it</u> ,	= ie. "tell anyone about our goings-on".
248	We have devised a <u>complat under hand</u> ,	= secret plan; <i>complat</i> is usually emended to <i>complot</i> .
250	Whatever shall betide to any of us,	238: "that should anything (bad) happen to any of us".
252	To send thee <u>roundly</u> to the devil of hell.	239: briefly, "to kill you." <i>roundly</i> = directly. <sup>2</sup>
254	And therefore thus: I am the very man,	= ie. the Fates, the three sister-goddesses who determined the length of each person's life, cutting the cord of life when an individual's moment of death was at hand.
256	Marked in my birth-hour by <u>the Destinies</u> ,	
258	To <u>give</u> an end to Arden's life on earth;	= put.
260	Thou but <u>a member</u> but to whet the knife	243-4: Michael's only job is to metaphorically sharpen the knife that will be used to kill Arden, ie. he should help out with the planning, but Will wants to reserve the actual murder for himself.
262	Whose edge must search the <u>closet of his breast</u> :	<i>a member</i> = ie. one part of the conspiracy; <sup>1</sup> though McLuskie suggests "an assistant".

Thy office is but to appoint the place,  
 246 And train thy master to his tragedy;  
 Mine to perform it when occasion serves.  
 248 Then be not nice, but here devise with us  
 How and what way we may conclude his death.  
 250  
 252 **Shake.** So shalt thou purchase Mosbie for thy frien[d],  
 And by his friendship gain his sister's love.  
  
 254 **Greene.** So shall thy mistress be thy favourer,  
 And thou disburdened of the oath thou made.  
  
 256  
 258 **Mich.** Well, gentlemen, I cannot but confess,  
 Sith you have urged me so apparently,  
  
 That I have vowed my master Arden's death;  
 260 And he whose kindly love and liberal hand  
  
 Doth challenge nought but good deserts of me,  
  
 262 I will deliver over to your hands.  
 This night come to his house at Aldersgate:  
 264 The doors I'll leave unlocked against you come.  
 No sooner shall ye enter through the latch,  
 266 Over the threshold to the inner court,  
 But on your left hand shall you see the stairs  
 268 That leads directly to my master's chamber:  
 There take him and dispose him as ye please.  
 270 Now it were good we parted company;  
 What I have promised, I will perform.  
 272  
 274 **Will.** Should you deceive us, 'twould go wrong with you.  
 276  
**Mich.** I will accomplish all I have revealed.  
 278  
**Will.** Come, let's go drink: choler makes me as dry as  
 a dog.  
 280 [Exeunt Will, Greene, and Shakebag. Manet Michael.]  
  
 282 **Mich.** Thus feeds the lamb securely on the down,  
  
 Whilst through the thicket of an arbour brake

*closet* = recess.  
*his breast* = ie. Arden's heart.  
  
 = position, ie. job.  
 = "lure Arden".  
  
 = overly scrupulous, squeamish.<sup>1,2</sup>  
 = determine or settle (the manner of).<sup>1</sup>  
  
 = ie. earn Mosbie's favour.  
*friend* = the quarto prints *fren*, a real word that means  
 "enemy",<sup>1</sup> but from the context, Bayne's emendation to  
*friend* makes sense.  
  
 = ie. Alice. = ie. also work to persuade Susan to marry him.  
 255: and the primary objective – Arden's death – will be  
 achieved without Michael's having to do the deed him-  
 self.  
  
 = ie. have no choice but to.  
 258: "since you have pressed me so openly", ie. without  
 subtlety.<sup>2</sup>  
  
 = Arden. = generosity.  
  
 261: ie. "requires me to repay him only with good service".  
*challenge* = demand as a right.  
*deserts of* = deeds from.<sup>1,8</sup>  
  
 = ie. Aldersgate Street, where Franklin's house is located.  
 = "in anticipation of your arrival."  
 = the sense seems to be "front-door".  
 = internal court-yard of the house.  
  
 = bedroom.  
 = find.  
 = would be better if.  
  
  
 = anger, irritation.  
  
 = Michael alone remains on stage, concluding the scene with  
 a monologue; *manet* = Latin for "remains".  
 280ff: to your editor's mind, the language of the play  
 turns suddenly more Shakespearean at this point.  
  
 282-5: Michael poetically describes Arden as an innocent  
 lamb about to be slaughtered by a wolf.  
*securely* = with feelings of safety.  
*down* = hill.<sup>2</sup>  
  
 283-4: while in the dense woods (*thicket*) the hungry wolf

284	The hunger-bitten wolf o'erpries his <u>hant</u>	watches over his territory ( <i>hant</i> ) from his bower ( <i>arbour</i> ) <sup>1</sup> through the brush ( <i>brake</i> ). <i>hant</i> = haunt, a common alternate form.
	And takes advantage for to eat him up.	
286	Ah, <u>harmless</u> Arden, <u>how, how hast thou misdona</u> ,	= innocent. <sup>1,8</sup> = "how have you transgressed"; the second <i>how</i> is usually omitted for the sake of the meter.
	That thus thy gentle life is <u>levelled</u> at?	= aimed.
288	The many good <u>turns</u> <u>that</u> thou hast done <u>to</u> me.	= deeds. = may be omitted for the sake of the meter. = for.
	Now must I <u>quittance</u> with betraying thee.	= "pay you back".
290	I that should take the weapon in my hand	
	And <u>buckler</u> thee from ill-intending foes,	= defend.
292	Do lead thee with a wicked <u>fraudful</u> smile,	= deceitful.
	<u>As</u> unsuspected, to the slaughter-house.	= "I being".
294	So have I sworn to Mosbie and my mistress,	
	So have I promised to the slaughtermen;	
296	And should I not deal <u>currently</u> with them,	296-7: if Michael does not cooperate with Will and Shakebag, they will punish him; Michael has really put himself into an untenable position here. <i>currently</i> = genuinely, ie. without trying to deceive them. <i>lawless</i> = acting outside the law.
	Their <u>lawless</u> rage would take revenge on me.	
298	Tush, I will <u>spurn at</u> mercy for this once:	298: Michael decides: he will continue on as an associate of the assassins. <i>spurn at</i> = kick at, ie. scornfully reject. <sup>1</sup>
	Let pity <u>lodge</u> where feeble women lie,	= reside.
300	I am resolved, and Arden <u>needs must</u> die.	= must necessarily. 299-300: the scene ends, as scenes often do in the era's drama, with a rhyming couplet.
302	[Exit Michael.]	
	END OF ACT II.	

## ACT III.

### SCENE I.

*A Room in Franklin's House, at Aldersgate in London.*

*Enter Arden and Franklin.*

1 **Arden.** No, Franklin, no: if fear or stormy threats,

2 If love of me or care of womanhood,  
3 If fear of God or common speech of men,  
4 Who mangle credit with their wounding words,

And couch dishonour as dishonour buds,

6 Might join repentance in her wanton thoughts,

No question then but she would turn the leaf

8 And sorrow for her dissolution;

9 But she is rooted in her wickedness,  
10 Perverse and stubborn, not to be reclaimed;

Good counsel is to her as rain to weeds,

12 And reprehension makes her vice to grow  
As Hydra's head that plenished by decay.

14 Her faults, methink, are painted in my face,  
For every searching eye to over-read;

16 And Mosbie's name, a scandal unto mine,  
Is deeply trenchèd in my blushing brow.

18 Ah, Franklin, Franklin, when I think on this,

**Act III:** according to the *New Oxford Shakespeare*, the first five Scenes of Act III are thought to have been written by Shakespeare.

1-20: Arden has slipped back into the depression and pessimism which marked his mind at the beginning of our play: Alice is not to be won back.

**fear** = ie. instilling fear (in Alice).

= the natural care a woman has for her husband.

= talk.

4: who ruin reputations with their slanderous gossiping.

5: an obscure line: assuming an agricultural metaphor is intended, there is a meaning for **couch** in the OED, "to lay a grain on the ground after soaking it in water to soften it"; the meaning of the line roughly then is "and cultivate dishonour wherever it sprouts", or some such.

6: "(if any of the things mentioned in lines 1-5) could lead Alice to repent (for her past behaviour) in her lascivious (**wanton**) mind".

**join** = impose;<sup>1</sup> used frequently in collocation with **repentance**.

= an early version of the still-common expression, **turn over a new leaf**.

= a verb. = dissolute or immoral living.<sup>1</sup>

= note the return to an agricultural metaphor.

= could mean "won back" or "reformed".<sup>1,2</sup>

11: just as needed rain nourishes undesirable weeds in a garden, good advice only encourages Alice's execrable side to flourish.

12-13: and censure (**reprehension**) drives Alice to be increasingly wicked, just as when one of the **hydra's heads** is cut off (a good thing), two more grow back to take its place (a bad thing).

Hercules, for his famous Second Labour, had to kill the **Hydra**, the multi-headed monster of Lerna in Greece.

**plenished** = replenished; the quarto prints **perished**, emended to **plenished** by Bayne; other editors have suggested emending to **flourished** or **nourished**.

**decay** = (its) destruction.<sup>1</sup>

14-15: Arden feels that people can see he has been cuckolded just by looking on his face.

**over-read** = read over.

= carved or engraved.<sup>1,2</sup>

20	My heart's grief <u>rends</u> my other powers Worse than the conflict at the hour of death.	19-20: it seems to Arden that his grief strips him of his physical strength even more than does the body's struggle to survive in its last hour before dying. <b>rends</b> = tears (away), destroys.
22	<b>Frank.</b> Gentle Arden, <u>leave</u> this sad lament:	= cease, stop.
24	She will <u>amend</u> , and so your griefs will cease; Or else she'll die, and so your sorrows end. If neither of these two <u>do haply fall</u> ,	= "improve her behaviour".  = perhaps occur. <sup>1</sup>
26	Yet let your comfort be that others bear Your woes, twice doubled all, with patience.	26-27: Arden should find comfort in knowing that there exist people who successfully deal with problems four times as great as his. Once again, Franklin's advice, though well-intentioned, is lame and unhelpful.
28	<b>Arden.</b> My house is <u>irksome</u> ; there I cannot rest.	= loathsome; <sup>2</sup> Arden cannot bear to go home.
30	<b>Frank.</b> Then stay with me in London; go not home.	
32	<b>Arden.</b> Then that base Mosbie doth usurp my <u>room</u>	= place.
34	And makes his triumph of my being <u>thence</u> . At home or not at home, where'er I be,	= absent. <sup>1</sup>
36	Here, here it lies, ah Franklin, here it lies That will not out till wretched Arden dies.	36-37: Arden points to his breast: faced with two choices, both of which are deleterious and odious, Arden's agony can only be expunged by his own death. Note how the conversation's end is signaled by the employment of a rhyming couplet.
38		
40	<i>Here enters Michael.</i>	
42	<b>Frank.</b> Forget your griefs a while; here comes your <u>man</u> .	= servant.
44	<b>Arden.</b> What <u>a-clock</u> is't, sirrah?	= time; more common in the 16th century than <i>o'clock</i> .
46	<b>Mich.</b> Almost ten.	45: ie. in the evening.
48	<b>Arden.</b> See, see, how <u>runs away</u> the <u>weary</u> time! Come, Master Franklin, shall we go to bed?	= ie. quickly passes. = ie. wearisome, tiring.
50	[ <i>Exeunt Arden and Michael. Manet Franklin.</i> ]	48: although it would have been normal in the 16th century to share a bed, in this case the two gentlemen do not do so (though they do sleep in the same room: see line 74 below).
52	<b>Frank.</b> <u>I pray you, go before</u> : I'll follow you. – Ah, what a hell is <u>fretful</u> jealousy!	= only Franklin remains on stage. <b>Manet</b> = Latin for "remains".
54	What <u>pity-moving</u> words, what <u>deep-fetched</u> sighs,	= "please, go ahead". = gnawing. <sup>2</sup>
56	What grievous groans and <u>overlading</u> woes Accompanies this gentle gentleman!	54: <b>pity-moving</b> = the quarto prints <i>pity-moning</i> (ie. moaning), emended as shown by Bayne. <b>deep-fetched</b> = fetched or coming from deep in the breast. <sup>1</sup>
58	<u>Now</u> will he shake his <u>care-oppressèd</u> head, Then fix his sad eyes on the <u>sullen</u> earth,	= over-burdening troubles.  = ie. "one moment". = greatly burdened with anxiety. = drab. <sup>2</sup>

Ashamed to gaze upon the open world;

60 Now will he cast his eyes up towards the heavens,  
Looking that ways for redress of wrong;

62 Sometimes he seeketh to beguile his grief  
And tells a story with his careful tongue;

64 Then comes his wive's dishonour in his thoughts  
And in the middle cutteth off his tale,  
66 Pouring fresh sorrow on his weary limbs.  
So woe-begone, so inly-charged with woe,  
68 Was never any lived and bare it so.

70 *Here re-enters Michael.*

72 **Mich.** My master would desire you come to bed.

74 **Frank.** Is he himself already in his bed?

76 *[Exit Franklin. Manet Michael.]*

78 **Mich.** He is, and fain would have the light away. –

80 Conflicting thoughts, encampèd in my breast,  
Awake me with the echo of their strokes,  
And I, a judge to censure either side,  
82 Can give to neither wishèd victory.

84 My master's kindness pleads to me for life  
With just demand, and I must grant it him:  
My mistress she hath forced me with an oath,  
86 For Susan's sake, the which I may not break,  
For that is nearer than a master's love:

88 That grim-faced fellow, pitiless Black Will,  
And Shakebag, stern in bloody stratagem, –  
90 Two rougher ruffians never lived in Kent, –  
Have sworn my death, if I infringe my vow,  
92 A dreadful thing to be considered of.

Methinks I see them with their bolstered hair

94 Staring and grinning in thy gentle face,  
And in their ruthless hands their daggers drawn,  
96 Insulting o'er thee with a peck of oaths,

59: ie. embarrassed to be seen in public.

= "the next moment".

61: looking to God to rectify the harms done to him.  
**redress** = perhaps a trisyllable: *RE-der-ess*.

62-63: sometimes Arden will try to divert (**beguile**) himself from his worries by telling stories.  
**careful** = anxiety-worn.<sup>1</sup>

= ie. wife's; **wive** was sometimes used for **wife**.  
= suddenly stops speaking.

= internally filled.  
bore.

**Michael's Speech:** lines 79-107 seem particularly Shakespearean.

= "he would like to put out the light."

79-82: Michael considers his two options, to wit, whether or not to participate in the conspiracy to have Arden killed. He views the two possible choices as metaphorically engaged in combat in his mind, and the echoes of their blows (**strokes**) keep him awake. As the judge of the contest, Michael cannot decide to whom to award victory, ie. which choice to make.  
**encampèd** = lodged in camp, a military term.  
**censure either side** = judge whom should receive the victory.

87: the combined forces of his promise to Alice and his desire for Susan outweigh Michael's affection for Arden.

= note the wordplay.  
= "break my promise (to help them)".  
= think about.

= the meaning here is obscure: **bolstered** (printed **bolstred** in the quarto), meaning "raised" or "supported" in some way, doesn't really make any sense. Jackson<sup>18</sup> suggests emending to **boltered**, or **baltered**, meaning "tangled" or "matted", as if clotted by coagulated blood.

= ie. Arden's; in an apostrophe, Michael addresses his absent master.

= exulting.<sup>8</sup> = a fourth of a bushel, ie. a great number.



98	Whilst thou submissive, pleading for <u>relief</u> , Art mangled by their <u>ireful</u> instruments.	= help. <sup>2</sup> = furious. <sup>2</sup>
100	Methinks I hear them ask where Michael is, And pitiless Black Will cries: 'Stab the slave! The peasant will <u>detect the tragedy</u> !'	= ie. expose. <sup>1</sup> = ie. the fact of Arden's assassination.
102	The wrinkles in his foul death-threatening face Gapes open wide, like graves to swallow men.	
104	My death to him is but a <u>merriment</u> , And he will murder me <u>to make him sport</u> . –	= amusing event. = as a diversion or form of amusement.
106	He comes, he comes! ah, Master Franklin, help! Call on the neighbours, or we are but dead!	
108		
110	<i>Here enters Franklin and Arden.</i>	
112	<b>Frank.</b> What dismal outcry calls me from my rest?	
114	<b>Arden.</b> What hath <u>occasioned</u> such a fearful cry? Speak, Michael: hath <u>any</u> injured thee?	= caused, given rise to. <sup>1</sup> = anyone.
116	<b>Mich.</b> Nothing, sir; but as I fell asleep, Upon the threshold leaning to the stairs, I had a fearful dream that troubled me, And in my slumber thought I was <u>beset</u> With murderer-thieves that came to <u>rifle</u> me. My trembling joints <u>witness</u> my inward fear: I crave your pardons for disturbing you.	= assaulted, attacked. = search and rob. <sup>2</sup> = are evidence of.
124	<b>Arden.</b> So great a cry for nothing I ne'er heard. What? are the doors fast locked and all things safe?	
126	<b>Mich.</b> I cannot tell; I think I locked the doors.	
128	<b>Arden.</b> I like not this, but I'll go see myself. – Ne'er trust me but the doors were all unlocked: This negligence not half contenteth me. Get you to bed, and <u>if you love my favour</u> ,	129: Arden checks the stage doors, or may leave the stage to check on the doors before returning.
130	Let me have no more such <u>pranks</u> as these. – Come, Master Franklin, let us go to bed.	= common formula for "if you want to stay on my good side." = hoaxes or foolish acts. <sup>1</sup>
132	<b>Frank.</b> Ay, by my faith; the air is very cold. – Michael, farewell; I pray thee dream no more.	
134		
136		
138	<i>[Exeunt.]</i>	
 <b><u>ACT III, SCENE II.</u></b>  <i>Outside Franklin's house.</i>  <i>Here enters Will, Greene, and Shakebag.</i>		
1	<b>Shake.</b> Black night hath hid the pleasures of the day,	1-4: a poetic description of the night.
2	And <u>sheeting</u> darkness overhangs the earth, And with the black fold of her cloudy robe	= enfolding or enveloping, as in a sheet.

4	Obscures us from the eyesight of the world, In which sweet silence such as we triumph.	5: ie. it is at night that highwaymen such as Shakebag and Will make their profits.
6	The lazy minutes linger on their time, As loth to give due audit to the <u>hour</u> ,	6-7: ie. time is moving slowly.
8	Till in the <u>watch</u> our purpose be complete	7: as if they (the minutes) are loath to account for themselves to their master, the <b>hour</b> .
	And Arden sent to everlasting night. –	= ie. night; <b>watch</b> specifically refers to one of the several periods into which night was traditionally divided. <sup>1</sup>
10	Greene, get you gone, <u>and linger here about</u> ,	= ie. "but don't go too far away".
	And at some hour <u>hence</u> come to us again,	= from now.
12	Where we will give you <u>instance</u> of his death.	= proof, evidence. <sup>2</sup>
14	<b>Greene.</b> <u>Speed</u> to my wish, <u>whose will so e'er</u> says no; And so I'll leave you for an hour or two.	14: perhaps, "(I wish) success ( <b>speed</b> ) to what I want to happen, in spite of anyone who desires otherwise." <b>whose will so e'er</b> = whosoever. <sup>1</sup>
16		
	[Exit Greene.]	
18	<b>Will.</b> I tell thee, Shakebag, <u>would</u> this thing were done:	= "I wish".
20	I am so <u>heavy</u> that I can scarce go; This <u>drowsiness</u> in me bodes little good.	20-21: <b>heavy</b> and <b>drowsiness</b> could mean (1) "weary" or "sleepy" and "sleepiness" respectively, or (2) "distressed" or "oppressed" <sup>36</sup> and "lethargy" respectively.
22		
	<b>Shake.</b> How now, Will? become a <u>precisian</u> ?	= one who is sanctimonious, a term often applied to Puritans. <sup>10</sup>
24	Nay, then let's go sleep, when <u>bugs</u> and fears Shall kill our courages with their <u>fancy's</u> work.	24-25: if the night is going to frighten Will with imaginary terrors ( <b>bugs</b> , or "bugbears"), causing them to lose their courage, then they would be better off going to bed. Will, of course, will not take this insinuation well. <b>fancy's</b> = imagination's.
26		
	<b>Will.</b> Why, Shakebag, thou mistakes me much, And wrongs me too in <u>telling</u> me of fear. Were't not a serious thing we go about, It should be <u>slipt</u> till I had fought with thee,	28: Barker suggests "accusing".
28		
30	To let thee know I am no coward, I. I tell thee, Shakebag, thou <u>abusest</u> me.	= "I would put it (the killing of Arden) off". <b>slipt</b> = neglected, skipped. <sup>1</sup>
32		= wrongs, insults.
34	<b>Shake.</b> Why, thy speech <u>bewrayed</u> an inly-kind of fear, And <u>savoured</u> of a weak-renting spirit.	34: "why, what you said betrayed ( <b>bewrayed</b> ) an inner fear". = reeked.
36	Go forward now in that we have begun, And afterwards <u>attempt</u> me when thou darest.	36-37: "let's finish this job first, and then you may attack ( <b>attempt</b> ) me if you dare."
38		
	<b>Will.</b> And if I do not, Heaven cut me off!	39: "Well, if I do not do so, may Heaven strike me dead!"
40	But let that pass, and show me <u>to this house</u> , Where thou shalt see I'll do as much as Shakebag.	= ie. the location of Franklin's house, where Arden is staying, and whose doors Michael was supposed to leave unlocked.
42		
	<b>Shake.</b> This is the door; – but <u>soft</u> , methinks 'tis <u>shut</u> . The villain Michael hath deceived us.	= "hold on". = locked.
44		
46	<b>Will.</b> Soft, let me see, Shakebag; – 'tis shut indeed. Knock with thy sword, perhaps the slave will hear.	
48		

	<i>Shake.</i> It will not be; the <u>white-livered</u> peasant	= cowardly; a common term from the 1560's to the 1630's; Shakespeare coined the more familiar synonym <i>lily-livered</i> for <i>Macbeth</i> some years later. = "mocks us with his laughter."
50	Is gone to bed, and <u>laughs us both to scorn</u> .	
52	<i>Will.</i> And he shall buy his merriment as <u>dear</u> As ever <u>coistril</u> bought so little sport:	52-53: ie. "this little joke will cost him as much as any kestrel ever paid for his entertainment." <i>dear</i> = ie. dearly. <i>coistril</i> = alternate form of "kestrel", the small hawk, used as a generic term of opprobrium.
54	Ne'er let this sword assist me when I need,	54-57: yet another of Will's increasingly unconvincing oaths. = corrode, also a synonym for rust. <sup>1</sup> = ie. "made this vow".
56	But rust and <u>canker</u> after I have <u>sworn</u> ,	= peasant, referring to Michael. <sup>2</sup>
58	If I, the next time that I meet the <u>hind</u> , Lop not away his leg, his arm, or both.	
60	<i>Shake.</i> And let me never draw a sword again, <u>Nor prosper in the twilight, cockshut light,</u>	60: <i>Nor prosper...twilight</i> = nor flourish (via robbery) in the evening. <i>cockshut light</i> = evening or twilight, when the chick- ens are locked up for the night. <sup>1</sup>
62	When I would <u>fleece</u> the wealthy <u>passenger</u> , But lie and languish in a loathsome den,	= rob. = traveller.
64	Hated and spit at by the <u>goers-by</u> , And in that death may die unpiti'd,	62: note the line's intense, sneering alliteration. = passers-by.
66	If I, the next time that I meet the slave, Cut not the nose from off the coward's face And trample on it for this villainy.	
68	<i>Will.</i> Come, let's go seek out Greene; I know <u>he'll swear</u> .	= ie. because he too will be upset.
70	<i>Shake.</i> He <u>were</u> a villain, <u>an</u> he would not swear.	= would be. = if.
72	'Twould make a peasant swear amongst his boys, That ne'er durst say before but 'yea' and 'no,'	72-74: "it would even cause a peasant, who was used to never saying anything more than 'yes' or 'no' to his sons, to burst out swearing, to be mocked ( <i>flouted</i> ) this way by the villain!" <i>coistril</i> = ie. kestrel; see the note above at lines 52-53.
74	To be thus <u>flouted of a coistril</u> .	
76	<i>Will.</i> Shakebag, let's seek out Greene, and in the morning At the alehouse <u>butting Arden's house</u>	77: <i>butting</i> = ie. abutting. <i>Arden's house</i> = ie. Franklin's house, where Arden is staying.
78	Watch the <u>out-coming</u> of that <u>prick-eared cur</u> , And then let me alone to handle him.	= egress, exit. = dog with erect ears, <sup>1</sup> referring to Michael.
80		
	[ <i>Exeunt.</i> ]	
	<u>ACT III, SCENE III.</u>	
	<i>A room in Franklin's house as before.</i>	<b>Scene III:</b> it is the next morning.
	<i>Here enters Arden, Franklin, and Michael.</i>	

1	<b>Arden.</b> <u>Sirrah</u> , get you back to <u>Billingsgate</u>	1: <b>Sirrah</b> = to Michael; an acceptable form of address to one's servant. <b>Billingsgate</b> = alternate name for Billingsgate, the principal wharf on the north side of the Thames. <sup>9</sup>
2	And learn what time the tide will <u>serve our turn</u> ; <u>Come to us in Paul's</u> . First go make the bed,	= "serve our purposes": it is easier to travel on an out-going tide. = once again, Arden and Franklin will stroll around inside St. Paul's.
4	And afterwards go <u>hearken for the flood</u> .	= inquire about the coming in of the tide. <sup>1</sup>
6	[Exit Michael.]	
8	Come, Master Franklin, you shall go with me. This night I dreamed that, being in a park, 10 A <u>toil</u> was <u>pitched</u> to <u>overthrow</u> the deer, And I upon a little rising hill 12 Stood <u>whistly</u> watching for the herd's approach.	10-12: Arden describes a typical upper-class hunt: a large net ( <b>toil</b> ) or series of nets is stretched out, and either the hounds or servants of the hunting party would drive the game into the area bounded by the nets, making it easier to pick off the unlucky animals. <b>pitched</b> = set up. <b>overthrow</b> = overcome, bring down. <sup>1</sup> <b>whistly</b> = silently. <sup>3</sup>
14	Even there, methoughts, a gentle slumber took me, And summoned all my parts to sweet repose; But in the pleasure of this golden rest 16 An <u>ill-thewed</u> <u>foster</u> had removed the toil,	14: poetically, sleep overcame his entire body. 16: <b>ill-thewed</b> = ill-mannered or ill-natured. <sup>1</sup> <b>foster</b> = contracted form of <b>forester</b> , ie. one who manages a forest. <sup>1</sup>
18	And rounded me with that beguiling home Which <u>late</u> , methought, was pitched to <u>cast</u> the deer.	17: "and surrounded me with that deluding or deceiving place of refuge", <sup>1</sup> ie. the net. = just recently. = bring down, ie. capture. <sup>1</sup>
20	With that he blew an evil-sounding <u>horn</u> , And at the noise another <u>herdman</u> came,	= hunting-horn. = ie. herdsman, one who herds herdable animals, such as sheep and goats. <sup>1</sup>
22	With <u>fauchon</u> drawn, and <u>bent</u> it at my breast, Crying aloud, 'Thou art the game we seek!' With this I waked and trembled every joint, 24 Like <u>one</u> <u>obscured</u> in a little bush, That sees a lion foraging about, 26 And, when the dreadful <u>forest-king</u> is gone, He pries about with timorous suspect 28 Throughout the thorny <u>casements of the brake</u> ,	21: <b>fauchon</b> = more common form of <b>falchion</b> , a curved sword. <sup>1</sup> <b>bent</b> = directed, pointed. = ie. a person. = hidden. <sup>1</sup> = king of the forest, ie. the lion. 27: the man timidly and with doubt or suspicion looks about. 28: "gaps and spaces between, or covering of, the bushes ( <b>brake</b> )". <b>casements</b> = could mean "cover" or, metaphorically, "window". <sup>1</sup>
30	And will not think <u>his person</u> <u>dangerless</u> , But quakes and <u>shivers</u> , though <u>the cause</u> be gone: So, trust me, Franklin, when I did awake,	= himself free from danger. 30: <b>shivers</b> = the quarto prints <b>shewers</b> , emended as shown by Bayne. <b>the cause</b> = the reason (for his quaking), ie. the lion.

32	I stood in doubt whether I <u>waked</u> or no:  Such great impression <u>took this fond surprise</u> .	= ie. really was awake.  = ie. "had been made on me by this foolish ( <i>fond</i> ) and unexpected event", though <i>surprise</i> could refer more specifically to a surprise attack. <sup>1</sup>
34	God grant this vision <u>bedeem me any good</u> .	= ie. be a good omen, ie. not bode any evil. <i>bedeem</i> = likely meaning "bode"; interestingly, the word does not appear in the OED; <i>bedeem</i> also adds a superfluous syllable to the line.
36	<b>Frank.</b> This fantasy doth rise from Michael's fear, Who being awakèd with the noise he made, 38 His troubled senses yet could take no rest; And this, I <u>warrant</u> you, <u>procured</u> your dream.	= assure. = brought about.
40	<b>Arden.</b> It may be so, <u>God frame it to the best</u> : 42 But oftentimes my dreams <u>presage too true</u> .	= ie. may God cause all to turn out for the best. = accurately predict what will happen.
44	<b>Frank.</b> To such as note their nightly fantasies, Some one in twenty <u>may incur belief</u> ; 46 But use it not, 'tis but a mockery.	44: "for those people who recall their dreams each morning". = are believable. 46: "but don't engage a dream, it is only something to be ridiculed." <sup>1</sup>
48	<b>Arden.</b> Come, Master Franklin; we'll now walk in Paul's And dine together at the ordinary, 50 And by <u>my man's</u> direction draw to the <u>key</u> ,  And with the tide go down to Feversham. 52 Say, Master Franklin, shall it not be so?	50: "and then head down to the wharf ( <i>key</i> , or quay) when Michael ( <i>my man</i> ) advises us to go". 51: the men will return to Kent by boat rather than by horse.
54	<b>Frank.</b> At your good pleasure, sir; I'll bear you company.	
56	[ <i>Exeunt.</i> ]	
 <u>ACT III, SCENE IV.</u>  <i>Aldersgate.</i>  <i>Here enters Michael at one door.</i>  <i>Here enters Greene, Will, and Shakebag at another door.</i>		
1	<b>Will.</b> <u>Draw</u> , Shakebag, for here's that villain Michael.	1: ie. "draw your sword".
2	<b>Greene.</b> First, Will, let's hear what he can say.	
4	<b>Will.</b> Speak, <u>milksop</u> slave, and <u>never after speak</u> .	5: <i>milksop</i> = the sense is "feeble, cowardly and effeminate". <i>never after speak</i> = ie. because he will be dead.
6	<b>Mich.</b> For God's sake, sirs, let me excuse myself: 8 For here I swear, by Heaven and earth and all, I did perform <u>the outmost of</u> my task, 10 And left the doors unbolted and unlocked. But see the <u>chance</u> : Franklin and my master	= to the utmost. <sup>1</sup>  = (bad) luck.

12	Were very late <u>conferring</u> in the porch,	= conversing, chatting.
14	And Franklin left his <u>napkin</u> where he sat With certain gold <u>knit</u> in it, as he said.	13-14: ie. Franklin went upstairs to bed, having left his handkerchief ( <i>napkin</i> ), in which he had tied up ( <i>knit</i> ) some gold, <sup>8</sup> on the porch seat.
16	Being in bed, he did <u>bethink himself</u> , And coming down he found the doors unshut:	= remember or recollect (the handkerchief).
18	He locked the gates, and brought away the keys, For <u>which offence</u> my master <u>rated</u> me.	= ie. having left the doors unlocked. = ie. berated. <sup>2</sup>
20	But now I am going to see <u>what flood it is</u> , For with the tide my master will <u>away</u> ;	= ie. where the tide presently stands. = ie. leave London.
22	Where you may <u>fron[t]</u> him well on <u>Rainham Down</u> , A place well-fitting such a stratagem.	21: <i>front</i> = confront. <i>Rainham Down</i> = refers to the rolling countryside around Rainham; <sup>1</sup> the term <i>down</i> , or <i>downs</i> , used in a place name as here, was specific to south-east England, and could appear both in the singular and plural: contemporary literature refers, for example, to both <i>Barham Down</i> and <i>Barham Downs</i> . Our author simply borrowed the name " <i>raynam downe</i> " from the <i>Chronicles</i> , the only time a <i>Rainham Down</i> is ever mentioned in the era's literature. <i>Rainham</i> is a town between Rochester and Feversham, about five miles east of the former. <sup>9</sup> The quarto prints <i>Raynum</i> for <i>Rainham</i> throughout.
24	<b>Will.</b> Your excuse hath somewhat mollified my <u>choler</u> . –	= anger, ire. The <i>Chronicles</i> notes at this point in the narrative that " <i>Greene and Black Will were pacified</i> " by Michael's explanation, a good example of how closely the playwright followed the <i>Chronicles</i> ' recounting of Arden's story.
26	Why now, Greene, 'tis better now <u>nor</u> e'er it was.	= ie. than. <sup>5</sup>
28	<b>Greene.</b> But, Michael, is this true?	
30	<b>Mich.</b> As true as I report it to be true.	
32	<b>Shake.</b> Then, Michael, this shall be your penance, To feast us all at <u>the Salutation</u> ,	= properly <i>The Salutation and Cat</i> , which Sugden <sup>9</sup> identifies to be a tavern in London on Newgate Street.
34	Where we will <u>plat our purpose</u> th[o]roughly.	= plan the attainment of our goal. <sup>1</sup>
36	<b>Greene.</b> And, Michael, you shall bear no news of this tide, Because they two may be in Rainham Down Before your master.	35: Greene does not want Michael to report back to Arden about the condition of the tides, in order to give Will and Shakebag time to arrive at Rainham Down first to prepare for their ambush of Arden.
38	<b>Mich.</b> Why, I'll agree to anything you'll have me,	
40	So you will except of my company.	40: ie. "as long as I don't have to accompany you."
42	[ <i>Exeunt.</i> ]	
	<u>ACT III, SCENE V.</u>	
	<i>Arden's House at Feversham.</i>	<b>Scene V:</b> here is a scene that seems like a particularly good candidate to have been written by Shakespeare: the language



		is noticeably denser than we have encountered heretofore, weaving in and out from one metaphor to the next; there is also a noticeable increase in the number of gardening and agricultural allusions, a signal feature of the Bard's writing.
	<i>Here enters Mosbie.</i>	
1	<b>Mosb.</b> Disturbèd thoughts drives me from company	1-2: Mosbie's restless thoughts deprive him of energy, and even drive him to avoid the company of others.
2	And dries my <u>marrow</u> with their <u>watchfulness</u> ;	<b>marrow</b> = considered the seat of courage or spirit. <sup>1,2</sup> <b>watchfulness</b> = vigilance or wakefulness, ie. his troubled thoughts never rest.
4	Continual trouble of my moody brain Feebles my body by <u>excess of drink</u> ,	3-4: excessive brooding causes Mosbie to suffer from melancholia, which weakens his body. <b>excess of drink</b> = ceaseless drinking (a metaphor for thinking, or consuming) of his thoughts (Bourus, p. 151). <sup>36</sup>
6	And nips me as the bitter north-east wind Doth check the tender blossoms in the spring.	5-6: Mosbie's troubled thoughts pinch at him just as a cold wind prevents or stops the further growth of vulnerable plants which are beginning to bloom in the spring-time.
8	Well fares the man, howe'er his <u>cates</u> do taste, That <u>tables</u> not with foul <u>suspiciön</u> ;	7-8: no matter how his food ( <b>cates</b> ) tastes (good or bad), a man is doing well if he does not have to eat ( <b>table</b> ) <sup>1</sup> while possessed of a mind filled with anxiety and doubts ( <b>suspicion</b> ). <sup>2</sup>
10	And he but <u>pinés</u> amongst his <u>delicates</u> , Whose troubled mind is stuffed with discontent.	9-10: but if that man has a troubled mind, he is destined to remain tormented (he <b>pinés</b> ) even when he is trying to his enjoy his favourite dishes ( <b>delicates</b> ). <sup>1</sup>
12	My golden time was when I had no gold; Though then I <u>wanted</u> , yet I slept secure;	11-12: a common refrain: Mosbie was happiest when he had nothing! <b>wanted</b> = lacked material goods and wealth.
14	My daily toil begat me night's repose, My night's repose made daylight fresh to me.	13-14: working hard all day allowed him to sleep easily at night, and a good night's sleep permitted him to wake up feeling refreshed each day.
16	But since I climbed the top-bough of the tree And sought to build my nest among the clouds,	15-16: metaphorically and proverbially, "but since I began to imagine myself climbing the social ladder and becoming wealthy". 16: an early version of the more familiar idea of "building castles in the air".
18	Each <u>gentle starry gale</u> doth <u>shake my bed</u> , And makes me dread my downfall to the earth.	17-18: ie. every little thing causes Mosbie to fret over the entire plan coming apart. These lines continue the complex metaphor of lines 15-16: every breeze ( <b>gentle gale</b> ) causes him to fear falling from the top of line 15's <b>tree</b> , where he built his nest. <b>starry</b> = a word which has caused much puzzlement, since there is no reason for a <b>gale</b> to be <b>starry</b> ; Hopkinson emends <b>starry</b> to <b>stirring</b> , while Bayne changes it to <b>stirry</b> , a word which does not exist. A common collocation of the era was <b>sturdy gale</b> , presenting us with yet another possible emendation. <b>shake my bed</b> = shake his bough or nest, hence meaning "disturbs my peace of mind".

	But whither doth contemplation carry me?	19: "but to where is all this reflection leading to?"
20	The way I seek to find, where pleasure dwells, Is <u>hedged</u> behind me that I cannot back,	20-22: it is too late for Mosbie to change the course of events. Mosbie is actually blocked ( <b>hedged</b> ) from reversing the metaphoric direction he is travelling: his chosen path, at the end of which he hopes to find joy and gratification, will more likely lead him to the precipice of danger.
22	But needs must on, although to danger's gate.	Mosbie's path represents his decisions to tie his fortune together with Alice's and to eliminate Arden.
	Then, Arden, perish thou by that <u>decree</u> ;	= decision. <sup>2</sup>
24	For Greene doth <u>ear the land</u> and weed thee up To make my harvest nothing but pure corn.	24-25: literally, Mosbie, the property owner, will reap the benefit of Greene's farming the land; Mosbie means that he will let Greene do the grunt work involved in eliminating Arden, but it is he, Mosbie, who will gain the most from it. <b>ear the land</b> = plough the fields. <sup>1,2</sup>
26	And for his <u>pains</u> I'll <u>heave him up</u> a while, And after <u>smother</u> him to <u>have his wax</u> :	26-27: another metaphor: Greene will have to die. <b>pains</b> = efforts or work (on Mosbie's behalf). <b>heave him up</b> = "extol him", <sup>8</sup> but Bayne interestingly emends this to <b>hive him up</b> , meaning "to enclose or shelter Greene in a hive", like a bee, <sup>1</sup> in order to fill out the metaphor of lines 27-28. <b>smother him</b> = ie. smother him out; the allusion is to the practice of smoking bees out of their hives in order to safely collect the wax and honey within. <sup>8</sup> <b>have his wax</b> = ie. reap the benefit of Greene's work.
28	Such bees as Greene must never live to sting.	28: ie. if Greene is permitted to live, he may later on bring trouble onto Mosbie, because he knows too much!
30	Then is there Michael and the painter too, Chief actors to Arden's <u>overthrow</u> ; Who when they shall see me sit in Arden's <u>seat</u> ,	= ruin, destruction. = ie. home.
32	They will insult upon me for my <u>meed</u> , Or fright me by <u>detecting</u> of his end.	32: "my reward ( <b>meed</b> ) <sup>1</sup> for my efforts will be to be scorned by Michael and Clarke (who know how I got here)". 33: or try to scare Mosbie (presumably via blackmail) by threatening to reveal ( <b>detect</b> ) everything they know.
34	I'll none of that, for I can cast a bone To make these curs pluck out each other's throat,	34-35: Mosbie can prevent any of this from happening by getting Michael and Clarke the painter to focus on fighting each other over Susan; the image is of a bone tossed into a pack of dogs who tear each other apart as each attempts to collect the bone for itself.
36	And then am I sole ruler of mine own.	36: ie. only then will Mosbie finally be in complete control of his own destiny.
38	Yet Mistress Arden lives; but she's myself, And holy Church rites <u>makes us two but one</u> . But what for that? I may not trust you, Alice:	37-39: for a moment, Mosbie wonders if he can trust Alice: what if she turns on him? but then Mosbie remembers that after Arden is dead, he and Alice will be married, so he will not have to worry on that score – or will he? <b>makes us two but one</b> = ie. "transforms the two of us into a single entity."
40	You have supplanted Arden for my sake, And will <u>extirpen</u> me to plant another.	40-41: another planting metaphor: after all, if Alice has replaced her first husband (Arden) with Mosbie, might she not one day do the same to him?

42 'Tis fearful sleeping in a serpent's bed,  
 And I will cleanly rid my hands of her.

44

Here enters Alice.

46 But here she comes, and I must flatter her. –  
 48 How now, Alice? what, sad and passionate?  
 Make me partaker of thy pensiveness:

50 Fire divided burns with lesser force.

52 **Alice.** But I will dam that fire in my breast  
 Till by the force thereof my part consume.  
 54 Ah, Mosbie!

56 **Mosb.** Such deep pathaires, like to a cannon's burst  
 Discharged against a ruinated wall,  
 58 Breaks my relenting heart in thousand pieces.

Ungentle Alice, thy sorrow is my sore;

60 Thou know'st it well, and 'tis thy policy  
 To forge distressful looks to wound a breast  
 62 Where lies a heart that dies when thou art sad.  
 It is not love that loves to anger love.

64

**Alice.** It is not love that loves to murder love.

66

**Mosb.** How mean you that?

68

**Alice.** Thou knowest how dearly Arden loved me.

70

**Mosb.** And then?

72

**Alice.** And then – conceal the rest, for 'tis too bad,  
 74 Lest that my words be carried with the wind,  
 And published in the world to both our shames.

76 I pray thee, Mosbie, let our springtime wither;

Our harvest else will yield but loathsome weeds.  
 78 Forget, I pray thee, what hath passed betwix us,  
 For now I blush and tremble at the thoughts!

80

**Mosb.** What? are you changed?

82

**extirpen** = a unique form of the verb **extirp**, which means "to root up".<sup>1</sup>

= "terrifying to be".<sup>1</sup>  
 = completely.

= deceitfully treat her with kindness and charm.<sup>1</sup>  
 = emotional.<sup>2</sup>

49: "share with me the reason for your sorrow (**pensive-ness**)."<sup>2</sup>

50: ie. sharing one's pain reduces the burden of carrying it alone.

**Fire** = a disyllable both here and in line 52: *FI-yer*.

52-53: Alice picks up on, but alters, Mosbie's metaphor: Alice's **fire** is her fervent love for Mosbie, which she proposes to shut up inside of her till it burns itself out.<sup>6,8</sup>

56-58: Mosbie compares the devastating effect Alice's grief has on his heart to the shattering of a wall by a blast of artillery.

**pathaires** = outbursts of passion.<sup>1</sup>

= unkind or inconsiderate, because she will not share her sorrow with Mosbie.

60-62: Alice knows very well that when she looks at Mosbie with such sadness that it acts to kill him too, and in fact, it appears to be a deliberate strategy of hers to do this to him!

**forge** = fashion, create.<sup>2</sup>

69: Alice will not explain her statement of line 65 any more than this: but what she meant was that she cannot possess what can be called true love if she wants to kill a man (ie. Arden) who loves her.

73-75: "I shall not speak the rest – it is too awful – so as to make sure the wind does not spread my words and make them known (**published**)<sup>1</sup> to the whole world, which would bring shame on us."

= a metaphor for "let our relationship die"; **springtime** represents their only-just-begun love.

77: ie. their end can only be a bad one.

= between; **betwix** was an alternate form of **betwixt**.

= some editors (unnecessarily) emend **now** to **how**.

84	<i>Alice.</i> Ay, to my former happy life again, From title of an odious <u>strumpet's</u> name	= whore's.
	To honest Arden's wife, <u>not</u> Arden's <u>honest</u> wife.	85: <i>not</i> = ie. if not. <i>honest</i> = Alice engages in a bit of wordplay: the line's first <i>honest</i> carries its modern meaning, while the second <i>honest</i> means "chaste".
86	Ha, Mosbie! 'tis thou has <u>rifled</u> me of <u>that</u>	= plundered, robbed. = ie. her <i>former happy life</i> (line 83).
88	And made me <u>slandrous</u> to all my kin; Even in my forehead is thy name ingraven, <u>A mean artificer</u> , that low-born name.	= a source of disgrace or shame. <sup>2</sup> 88: Alice's disgrace can be seen on her face. = ie. "you, a base craftsman".
90	<u>I was bewitched</u> : <u>woe worth the hapless hour</u> And all the causes that enchanted me!	90: <i>I was bewitched</i> = for the second time in the play, Alice accuses Mosbie of getting her to fall in love with him by means of witchcraft. <i>woe...hour</i> = "a curse upon the unlucky hour (when I fell in love with you)." <sup>1</sup>
92		= curse.
94	<i>Mosb.</i> Nay, if thou <u>ban</u> , let me breathe curses forth, And if you stand so <u>nicely</u> at your <u>fame</u> ,  Let me repent the <u>credit</u> I have lost.	94: "and if you are going to dwell so scrupulously ( <i>nicely</i> ) on your reputation ( <i>fame</i> )"; Mosbie is sarcastic. = good name. <sup>2</sup>
96	I have neglected matters of import That would have <u>stated me above thy state</u> ,	96-98: Mosbie has wasted his time ( <i>spurned at time</i> ) on Alice, time that he could have spent working to improve his own standing in the world.
98	<u>Forslowed advantages</u> , and <u>spurned at time</u> :	<i>stated...state</i> = punning, "raised my rank to a level above yours." <sup>1</sup> <i>Forslowed advantages</i> = put off taking advantage of opportunities that could have greatly benefited him. <i>spurned at time</i> = ie. treated time with contempt. <sup>1</sup>
100	Ay, <u>Fortune's</u> right hand Mosbie hath forsook To take a <u>wanton giglot</u> by the left.	99-100: Mosbie has refused the hand of Fortune, who was poised to bring him great gains, in order to take that of Alice, the slutty harlot ( <i>wanton giglot</i> ). <sup>2</sup> <i>Fortune</i> was frequently personified.
102	I left the marriage of an <u>honest maid</u> , Whose dowry would have <u>weighed down</u> all thy wealth, Whose beauty and demeanour far exceeded thee:	101-3: Mosbie claims to have been in a position to marry a woman of great wealth and beauty. <i>honest maid</i> = chaste and previously unmarried woman, ie. a virgin. <i>weighed down</i> = ie. outweighed.
104	This certain good I lost <u>for changing</u> bad, And wrapt my credit in thy company.	= ie. by exchanging it for. 105: "and linked my reputation to yours by my associating with you."
106	I was bewitched, – that is no <u>theme of thine</u> , And thou <u>unhallowed</u> has enchanted me.	= ie. "exclusive theme (ie. explanation) of yours". = wickedly. <sup>2</sup>
108	But I will break thy spells and <u>exorcisms</u> , And put another sight upon these eyes	= summoning of spirits (for purposes of bewitching). <sup>1</sup> 109: ie. "and look elsewhere".
110	That <u>shewed</u> my heart a raven for a <u>dove</u> .	110: Mosbie's eyes deceived him: he thought he was falling in love with a turtle-dove ( <i>dove</i> ) instead of a (black and ugly) raven.

112 Thou art not fair, I viewed thee not till now;  
 Thou art not kind, till now I knew thee not;  
 And now the rain hath beaten off thy gilt,

114 Thy worthless copper shows thee counterfeit.

It grieves me not to see how foul thou art,  
 116 But mads me that ever I thought thee fair.  
 Go, get thee gone, a copesmate for thy hinds;  
 118 I am too good to be thy favourite.

120 *Alice.* Ay, now I see, and too soon find it true,  
 Which often hath been told me by my friends,  
 122 That Mosbie loves me not but for my wealth,  
 Which too incredulous I ne'er believed.  
 124 Nay, hear me speak, Mosbie, a word or two;  
 I'll bite my tongue if it speak bitterly.  
 126 Look on me, Mosbie, or I'll kill myself:  
 Nothing shall hide me from thy stormy look.

128 If thou cry war, there is no peace for me;  
 I will do penance for offending thee,  
 130 And burn this prayer-book, where I here use  
 The holy word that had converted me.

132 See, Mosbie, I will tear away the leaves,  
 And all the leaves, and in this golden cover  
 134 Shall thy sweet phrases and thy letters dwell;  
 And thereon will I chiefly meditate,  
 136 And hold no other sect but such devotion.

Wilt thou not look? is all thy love overwhelmed?  
 138 Wilt thou not hear? what malice stops thine ears?  
 Why speaks thou not? what silence ties thy tongue?

140 Thou hast been sighted as the eagle is,  
 And heard as quickly as the fearful hare,  
 142 And spoke as smoothly as an orator,

When I have bid thee hear or see or speak,  
 144 And art thou sensible in none of these?

*shewed* = ie. showed.

= "saw you (as you really are)".

= metaphorically, removed Alice's deceiving outer-shell of apparent beauty.

*gilt* = thin layer of gold, used to cheaply adorn statues, etc.

114: *shows* = printed as shown in the quarto (not as *shews*); the old publications were usually inconsistent in their spelling even from line to line.

*counterfeit* = (to be) false or phony, ingenuine.

= ie. "it makes me mad".

= ie. "(you who deserve no better than to be) a companion (*copesmate*)<sup>1</sup> to your servants (*hinds*)."

123: ie. "assertions which I, overly skeptical (*incredulous*), never believed."

127: Alice insists that Mosbie look her squarely in the face.  
*stormy* = angry.

= ie. "which I will treat as so".

= ie. the Bible.

132-6: a difficult metaphor: Alice will tear out the pages of the Bible, and replace them with all of Mosbie's old expressions of his love, spoken and written; this is the religion she will follow from now on.

Does Alice actually begin to rip apart her Bible? If so, it could be a politically dangerous bit of stage business, reminiscent of Marlowe's Tamburlaine burning his copies of the Koran.

*sect* = religious order.<sup>1</sup>

137-9: note how these three lines will match up with and be answered by the succeeding three lines (140-2) respectively.

*overwhelmed* = *over* should be pronounced here as *o'er*, with the medial *v* omitted.

140-2 (answering lines 137-9): "you have been granted the eyesight of an eagle, hearing as sharp (*quickly*)<sup>6</sup> as that of a frightened hare, and the ability to speak as suavely (*smoothly*)<sup>1</sup> as an orator."<sup>6</sup>

= "asked you to".

= "in possession of none of these physical senses?"

	Weigh all thy good <u>turns</u> with this little <u>fault</u> ,	145: an imperative: "balance all the good things ( <i>turns</i> ) I have done for you against this one minor offense ( <i>fault</i> ) of mine". <sup>2</sup>
146	And I deserve not Mosbie's <u>muddy</u> looks.	= sullen. <sup>1</sup>
148	A <u>fence</u> of trouble is not <u>thickened still</u> : Be <u>clear</u> again, I'll ne'er more trouble thee.	147: an obscure line: Hopkinson suggests, "our quarrel has not thickened into such an impossible barrier as to prevent a reconciliation" (p. 52); <sup>4</sup> <i>thickened</i> is likely used to mean "opaque" or "muddied", and <i>clear</i> (line 148) is intended to be its antonym. Alternately, Hopkinson proposes emending the end of line 147 to <i>thickened; 'twill</i> . Barker emends <i>fence</i> to <i>fount</i> , changing the meaning of line 147 to, "a disturbed pool will not remain muddy forever." <i>still</i> = forever, always.
150	<b>Mosb.</b> O no, I am a <u>base artificer</u> :	= lowly craftsman; Mosbie, bitter and sarcastic, recalls Alice's words of line 89 above.
152	My wings are feathered for a lowly flight.	151: ie. Mosbie may not fly as high as do (ie. associate with) those of noble background.
154	Mosbie? fie! no, not for a thousand pound. Make love to you? why, 'tis unpardonable;	
156	We beggars must not breathe where <u>gentiles</u> are.	= gentle people, ie. those of high birth; <i>gentile</i> was an alternate form of <i>gentle</i> .
158	<b>Alice.</b> Sweet Mosbie is as <u>gentle</u> as a king, And I too blind to judge him otherwise. <u>Flowers</u> do sometimes spring in <u>fallow</u> lands, <u>Weeds in gardens</u> , <u>roses</u> grow on thorns;	156f: Alice relents. <i>gentle</i> = honourable, noble. <sup>2</sup>
160	So, whatsoe'er my Mosbie's father was, Himself is valued gentle by his worth.	158-9: the sense is that birth alone does not determine or unalterably fix one's path in life; Mosbie, like the <i>flowers</i> and <i>roses</i> of these lines, can have the characteristics of those of high birth, even if he was not born and raised in genteel surroundings. <i>Weeds in gardens</i> = if the point is that beautiful things can appear in unexpected places, then this clause must be incorrect, as it makes the opposite point! For this reason, Bourus emends it to <i>Weed breeds gardens</i> . <i>fallow</i> = unproductive, uncultivated. <sup>1</sup>
162	<b>Mosb.</b> Ah, how you women can <u>insinuate</u> ,	
164	And <u>clear a trespass</u> with your sweet-set tongue!	163-4: Mosbie harshly condemns the ability of women to talk themselves out of any difficulty, especially when they are trying to excuse their own bad behaviour or disparaging verbal assaults. <i>insinuate</i> = "ingratiate yourselves". <sup>1</sup> <i>clear a trespass</i> = excuse a transgression.
166	I will forget this quarrel, gentle Alice, Provided I'll be <u>tempted</u> so no more.	= tested. <sup>2</sup>
168	<i>Here enters Bradshaw.</i>	
170	<b>Alice.</b> Then with thy lips seal up this new-made match.	170: Alice prepares to kiss Mosbie.
172	<b>Mosb.</b> <u>Soft</u> , Alice, here comes somebody.	= "hold on".
174	<b>Alice.</b> How now, Bradshaw, what's the news with you?	



176	<b>Brad.</b> I have little news, but here's a letter That Master Greene <u>importuned</u> me to give you.	= asked.
178		
180	<b>Alice.</b> Go in, Bradshaw; call for a cup of beer; 'Tis almost supper-time, thou shalt stay with us.	
182	[Exit Bradshaw.]	
184	<i>Then she reads the letter.</i>	
186	<i>'We have missed of our purpose at London, but shall perform it <u>by the way</u>. We thank our neighbour</i>	= ie. by and by. <sup>1</sup>
188	<i>Bradshaw. –</i>	
190	<i>Yours, Richard Greene.'</i>	182-190: We have an important continuity problem here: at the time Bradshaw accepted the letter from Greene to deliver to Alice back in Act II.i.102-6, not only had their not yet been made any attempts on Arden's life, but Greene had not yet even hired the thugs to do the deed!
192	How likes <u>my love</u> the <u>tenor</u> of this letter?	= ie. Mosbie. = substance. <sup>2</sup>
194	<b>Mosb.</b> Well, were his <u>date</u> completed and expired.	194: briefly, "ah, if only Arden were dead." <i>date</i> = term of life. <sup>1</sup>
196	<b>Alice.</b> Ah, would it were! Then comes my happy hour: Till then my bliss is mixed with bitter gall.	
198	Come, let us <u>in</u> to <u>shun</u> suspicion.	= ie. go in. = avoid.
200	<b>Mosb.</b> Ay, to the gates of death to follow thee.	200: a line of ambiguous meaning: on the surface, Mosbie seems to be lovingly confirming he would follow Alice anywhere, but at a deeper level, the statement is one of misgiving, expressing Mosbie's reluctant expectation that the chain of events he and Alice have set off will lead to an unavoidably bad end.
202	[Exeunt.]	
 <b><u>ACT III, SCENE VI.</u></b>		
<i>Rainham Down, Kent.</i>		
 <i>Here enters Greene, Will, and Shakebag.</i>		
1	<b>Shake.</b> Come, Will, see thy tools be in a readiness!	1-2: Shakebag wants Will to confirm that his pistols will work properly; not unexpectedly, Will will react poorly to the suggestion he does not know his business.
2	Is not thy powder <u>dank</u> , or will thy flint strike fire?	2: Shakebag describes the problems associated with the typical flintlock ignition system of a 16th century handgun. To fire, the pulled trigger releases a spring-action which causes a frizzen, or striker, to hammer onto a fragment of

4 **Will.** Then ask me if my nose be on my face,  
Or whether my tongue be frozen in my mouth.

6 Zounds, here's a coil!

You were best swear me on th' intergatories

8 How many pistols I have took in hand,  
Or whether I love the smell of gunpowder,  
10 Or dare abide the noise the dag will make,  
Or will not wink at flashing of the fire.  
12 I pray thee, Shakebag, let this answer thee,  
That I have took more purses in this down  
14 Than e'er thou handledst pistols in thy life.

16 **Shake.** Ay, haply thou has picked more in a throng:

But, should I brag what booties I have took,

18 I think the overplus that's more than thine  
Would mount to a greater sum of money  
20 Then either thou or all thy kin are worth.

Zounds, I hate them as I hate a toad  
22 That carry a muscado in their tongue,  
And scarce a hurting weapon in their hand.

24 **Will.** O Greene, intolerable!

26 It is not for mine honour to bear this.  
Why, Shakebag, I did serve the king at Boulogne,  
28 And thou canst brag of nothing that thou hast done.

30 **Shake.** Why, so can Jack of Feversham,  
That sounded for a fillip on the nose,

stone called a flint; the resulting sparks ignite the gunpowder, causing it to explode, propelling the ball, or bullet.<sup>19</sup>

If the powder is wet (*dank*), it will not ignite, and the weapon will not fire.

4-5: the sense is, "the answer to your questions is a self-evident 'yes'."

*frozen* = the sense seems to be, "affixed permanently in".

= fuss.

7: "you better make me take an oath as to the truth of my answers to the (following) questions"; Will is no stranger to heavy sarcasm.

*intergatories* = abbreviated form of *interrogatories*, referring to questions put to an accused;<sup>1</sup> the word was also used by Spencer and Shakespeare in this period. The omission of a syllable in the middle of a word is called a *syncopation*.<sup>1</sup>

= ie. can tolerate. = name for a late-16th century pistol.<sup>1</sup>

= "shut my eyes". = firing of the gun.

12: Will is ironically formal for a moment.

= on these hills.

16: "well, perhaps (*haply*) it is true that you have picked more pockets in a crowd (*throng*) than I have."

= the plural form of *booty* was used to refer to items taken from another by force.<sup>1</sup>

18-20: the difference between the value of the two thieves' lifetimes worth of plunder is greater than all the wealth possessed by Will and his entire family.

*overplus* = surplus, excess.<sup>1</sup>

21-23: Shakebag hates those people (to the same degree that he hates toads) whose speech can be biting, but who have never actually physically harmed another.

*muscado* = the OED guesses this word to be a variation of "musket"; the OED further notes that in this era, the ending "-ado" was sometimes grafted onto the ends of words which originally possessed different endings, e.g.

*ambuscado*, first appearing in the 1580's, was created out of thin air from *ambuscade*.

25f: Will cannot bear Shakebag's insults.

= superfluous word which may be omitted for the sake of the meter.<sup>4</sup>

30-33: Shakebag is unimpressed: even a coward like this fellow Jack could go around bragging that he had served

32	When he that gave it him holloed in his ear, And he supposed a cannon-bullet hit him.	in the army; Jack had been knocked out by a punch on his nose by another soldier, who then revived him by yelling in his ear; Jack subsequently thought he had been pulverized by a cannon-ball. <i>sounded</i> = swooned, ie. passed out. <sup>1</sup> <i>fillip</i> = blow or punch. <sup>1</sup>
34		
36	<i>Then they fight.</i>	
38	<b>Greene.</b> I pray you, sirs, list to Aesop's talk:  Whilst two <u>stout</u> dogs were striving for a bone, There comes a <u>cur</u> and stole it from them both;	37f: Greene tries to stop the fight. <i>list...talk</i> = "listen to one of Aesop's fables."  38-39: while two dogs were busy fighting over a bone, a third dog passing by took the unattended bone for itself. The lesson is obvious. The story by Aesop actually involved a fox who carried away the carcass of a fawn after a lion and bear had nearly killed each other fighting over it. <sup>14,36</sup> <i>stout</i> = fierce or stubborn. <sup>1</sup> <i>cur</i> = contemptuous term for "dog". <sup>1</sup>
40	So, while you stand <u>striving on these terms of manhood</u> , Arden escapes us, and <u>deceives</u> us all.	= "arguing over which of you is more of a man". <i>terms</i> = words. = gets the better of. <sup>1</sup>
42	<b>Shake.</b> Why, he <u>begun</u> .	= ie. started it.
44	<b>Will.</b> And thou shalt find I'll <u>end</u> ;	= ie. end it.
46	I do but slip it until better time: But, if I do forget –	46: "I will let this pass for now, but we will settle this issue at a more suitable time."
48		
50	[Then he kneels down and holds up his hands to Heaven.]	49-50: Will prepares to take another of one of his elaborate vows, but is interrupted by Greene.
52	<b>Greene.</b> Well, take your <u>fittest standings</u> , and once more  <u>Lime</u> well your twigs to catch this <u>weary</u> bird.	= most advantageous position or place to stand from which to ambush Arden.  53: metaphorically, "set your trap"; <i>lime</i> , or bird-lime, is a sticky substance spread on the branches of trees or bushes, by which means birds may be captured. <sup>2</sup> <i>weary</i> = ie. wearisome, <sup>8</sup> though some editors emend <i>weary</i> to <i>wary</i> .
54	I'll leave you, and at your <u>dag's</u> discharge	= pistol's.
56	<u>Make towards</u> , like the longing <u>water-dog</u> That <u>coucheth</u> till the <u>fowling-piece</u> be off, Then seizeth on the prey with eager mood.	55: <i>make towards</i> = ie. "I will come to you". 55-57: <i>like the...mood</i> = like a hunting dog who eagerly waits for his master to shoot a water-bird, so it can jump into the water to retrieve the prey. <i>water-dog</i> = hunting dog trained to retrieve waterfowl. <sup>1,8</sup> <i>coucheth</i> = remains lying down. <i>fowling-piece</i> = light gun for shooting birds.
58	Ah, might I see him <u>stretching forth his limbs</u> , As I have seen them beat their wings ere now!	= expression used to describe the throes of a dying man. = ie. like dying birds futilely trying to fly away after having been shot.
60	<b>Shake.</b> Why, that thou shalt see, if he come this way.	
62	<b>Greene.</b> Yes, that he doth, Shakebag, I <u>warrant</u> thee:	= assure.

64	But <u>brawl not</u> when I am gone in any case.	= ie. "do not fall back to quarreling".
	But, sirs, be sure to <u>speed</u> him when he comes,	= dispatch, kill. <sup>1</sup>
66	And in that <u>hope</u> I'll leave you for an hour.	= expectation.
68	[Exit Greene.]	
70	<i>Here enters Arden, Franklin, and Michael.</i>	<b>Entering Characters:</b> Arden's party should be understood as gradually approaching Rainham Down, as Will and Shakebag patiently await the arrival of their prey in the back of or at one end of the stage. One of the themes of Arden's story, as described in the <i>Chronicles</i> , is that <b>Michael</b> is actually terrified that Will will kill him as well as Arden; consequently, Michael is always inventing excuses to avoid his master's presence during those times when Arden's assassination is anticipated.
72	<b>Mich.</b> 'Twere best that I went back to Rochester:	
	<u>The horse halts downright</u> ; it were not good	= "my horse is utterly limping."
74	He travelled in such pain to Feversham;	
	Removing of a shoe may <u>haply</u> help it.	= perhaps.
76		
	<b>Arden.</b> Well, get you back to Rochester; but, sirrah, see	
78	Ye <u>overtake</u> us <u>ere</u> we come to Rainham Down,	= ie. catch up to. = before.
	For 't will be very late ere we get home.	
80		
	<b>Mich.</b> [Aside] Ay, <i>God he knows, and so doth Will and</i>	81-84: <i>Asides</i> in this edition will appear in italics.
	<i>Shakebag,</i>	= hill.
82	<i>That thou shalt never go further than that <u>down</u>;</i>	= pierced the hoof of the horse with a pointed instrument,
	<i>And therefore have I <u>pricked the horse</u> on purpose,</i>	in order to lame it. <sup>1</sup>
84	<i>Because I <u>would not</u> view the massacre.</i>	= "do not want to".
86	[Exit Michael.]	
88	<b>Arden.</b> Come, Master Franklin, onwards with your tale.	
90	<b>Frank.</b> I [do] assure you, sir, you task me much:	90: Franklin finds it difficult to continue telling his story.
	A heavy blood is gathered at my heart,	91: Franklin feels weighed down or oppressed.
92	And on the sudden is my <u>wind</u> so short	= breath.
	As hindereth the passage of my speech;	
94	So fierce a <u>qualm</u> yet ne'er assailed me.	= sudden feeling of sickness. <sup>1</sup>
96	<b>Arden.</b> Come, Master Franklin, let us go on <u>softly</u> :	= (more) slowly. <sup>2</sup>
	The annoyance of the dust or else some <u>meat</u>	= food.
98	You <u>eat</u> at dinner <u>cannot brook you</u> .	98: <b>eat</b> = ie. ate; the present tense could be used for the past tense, as here. <b>cannot brook you</b> = "does not agree with you." <sup>5</sup> Some editors emend <b>brook you</b> to <b>brook with you</b> , but the latter collocation was not used at this time. Also, <b>brook</b> actually means "tolerate", so it would be more proper to write that Franklin " <i>could not brook the dinner</i> " than the other way around, as is written.
	I have <u>been often so</u> , and soon <u>amended</u> .	= "often been sick like that too". = felt better.
100		
	<b>Frank.</b> Do you remember where my tale did <u>leave</u> ?	= stop, leave off.
102		
	<b>Arden.</b> Ay, where the gentleman did <u>check</u> his wife.	= rebuke.

104	<b>Frank.</b> She being <u>reprehended</u> for the <u>fact</u> ,	= censured, criticized. <sup>2</sup> = deed.
106	Witness produced that took her with the deed,	106: and a witness was procured who had caught her in doing the act.
	Her glove brought in which there she left behind,	
108	And many other <u>assured arguments</u> ,	= strong pieces of evidence.
	Her husband asked her whether it were not so.	
110		
112	<b>Arden.</b> Her answer then? I wonder how she looked,	112-3: considering she had so intensely vowed that she had not done it, but so suddenly proven to have in fact been guilty.
	Having forsworn it with such vehement oaths,	
114	And at the instant so approved upon her.	
116	<b>Frank.</b> First did she cast her eyes down to the earth,	116: ie. "we all watching the great volume of tears that fell from her eyes".
	Watching the drops that fell <u>amain</u> from thence;	<b>amain</b> = in full force, in great numbers. <sup>1</sup>
	Then <u>softly</u> draws she forth her <u>handkercher</u> ,	= slowly. = alternate and regional form of <b>handkerchief</b> . <sup>1</sup>
118	And modestly she wipes her tear-stained face;	= ie. she "ahemmed".
	Then <u>hemmed she out</u> , to clear her voice should seem,	= great dignity. = prepared herself, made ready. <sup>1</sup>
120	And with a <u>majesty addressed herself</u>	= meet.
	T' <u>encounter</u> all their accusatiöns. –	
122	Pardon me, Master Arden, I <u>can</u> no more;	= ie. "can go on".
	This fighting at my heart makes short my wind.	123: the distress of telling the story cuts Franklin's breath short.
124		
126	<b>Arden.</b> Come, we are almost now at Rainham Down:	126: Franklin's story-telling helps pass the time.
	Your pretty tale <u>beguiles</u> the weary way;	<b>beguiles</b> = charms away. <sup>2</sup>
		127: "I wish you were in a condition to finish your story."
128	I would you were in state to tell it out.	= "let's hide".
130	<b>Shake.</b> <u>Stand close</u> , Will, I hear them coming.	
132	<i>Here enters Lord Cheiny with his men.</i>	<b>Entering Characters:</b> Will and Shakebag, emerging from their hiding place as Arden comes near, are about to strike their prey, when <b>Lord Cheiny</b> , also travelling these roads, suddenly appears with his entourage of servants.
		We have for a moment perhaps a unique situation in Elizabethan drama, in which three separate parties are present on the stage, yet none of them can see the others; in fact, except for Will and Shakebag's hearing Arden approaching, none of the parties is even aware that any of the others is present.
134	<b>Will.</b> Stand to it, Shakebag, and be resolute.	
136	<b>Cheiny.</b> Is it so near night as it seems,	135-6: Cheiny comments on the rapid approach of darkness: is it already twilight, or did it suddenly cloud-up, as if it were about to rain?
	Or will this black-faced evening have a shower? –	Sunset in Kent in February, which is when the events of our play took place, is around 17:30 (5:30 in the afternoon).
		= "how nice to run into you".
		= "I have been hoping for two weeks".
138	What, Master Arden? <u>you are well met</u> ,	
	<u>I have longed this fortnight's day</u> to speak with you:	
140	You are a stranger, <u>man</u> , in the Isle of Sheppy.	139: Arden rarely visits, or perhaps has never visited, Cheiny at his home on Sheppy, off the northern coast of Kent's mainland.

		<i>man</i> = this superfluous word may be omitted for the sake of the meter.
142	<b>Arden.</b> Your honour's always! bound to do you service.	
144	<b>Cheiny.</b> Come you from London, and ne'er a man with you?	143: <i>ne'er a man with you</i> = ie. unaccompanied by his servant.
146	<b>Arden.</b> My man's coming <u>after</u> , but here's My honest friend that came along with me.	= a little later.
148	<b>Cheiny.</b> My <u>Lord Protector's man</u> I take you to be.	148: Cheiny recognizes and addresses Franklin; as described in the note located by our play's opening speech, Franklin is a follower ( <i>man</i> ) of the Duke of Somerset, who in 1551 was actually the ex- <b>Lord Protector</b> for Edward VI.
150	<b>Frank.</b> Ay, my good lord, and highly bound to you.	
152	<b>Cheiny.</b> You and your friend come home and sup with me.	
154	<b>Arden.</b> I beseech your honour pardon me; I have made a promise to a gentleman,	155-6: Arden stretches the truth a bit; he just wants to get home to see his wife as soon as possible.
156	My honest friend, to meet him at my house; <u>The occasion is great</u> , or else would I wait on you.	= it is a very important engagement.
158	<b>Cheiny.</b> Will you come to-morrow and dine with me, And bring your honest friend along with you? I have <u>divers</u> matters to talk with you about.	= various.
162	<b>Arden.</b> To-morrow we'll wait upon your honour.	
164	<b>Cheiny.</b> [ <i>To his men</i> ]	
166	One of you <u>stay</u> my horse at the top of the hill. – What! Black Will? for whose purse wait you?	= ie. stop, keep in one place.
168	Thou wilt be hanged in Kent, when all is done.	
170	<b>Will.</b> Not hanged, God save your honour; I am your <u>bedesman</u> , bound to pray for you.	171: one who prays, or is paid to pray, for another. <sup>1</sup>
172	<b>Cheiny.</b> I think thou ne'er said'st prayer in all thy life. – [ <i>To his men</i> ] One of you give him a crown: – And, <u>sirrah</u> , leave this kind of life;	= appropriate form of address to one's inferior.
174	If thou beest <u>tainted</u> for a <u>penny-matter</u> , And come in question, surely thou wilt <u>truss</u> . –	176-7: "if you are ever accused of even the most petty crime ( <i>penny-matter</i> ), and are brought to court, you will surely hang ( <i>truss</i> )!" <sup>1</sup> <i>tainted</i> = aphetic form of <i>attainted</i> (see <i>attaint</i> , OED sense 7), meaning "accused".
176		
178	Come, Master Arden, let us be going; Your way and mine lies four miles together.	179: here at Rainham, the parties are about 8 miles from Feversham; halfway between, Cheiny will catch a ferry to cross to Sheppy.
180		
182	[ <i>Exeunt. Manet Black Will and Shakebag.</i> ]	<b>Stage Direction:</b> all exit except for the two would-be murderers.
		<b>Lord Cheiny:</b> <i>Sir Thomas Cheyne</i> (1482/87-1558) first came to notice as a henchman of Henry VII. Knighted in 1513, Cheyne served his government both as a soldier and diplomat, and was apparently famous for his proficiency in



184 **Will.** The devil break all your necks at four miles' end!  
 186 Zounds, I could kill myself for very anger!  
 188 His lordship chops me in,  
 Even when my dag was levelled at his heart.  
 I would his crown were molten down his throat.

**Shake.** Arden, thou hast wondrous holy luck.  
 190 Did ever man escape as thou hast done?  
 Well, I'll discharge my pistol at the sky,

192 For by this bullet Arden might not die.

194 *Here enters Greene.*

196 **Greene.** What, is he down? is he dispatched?

198 **Shake.** Ay, in health towards Feversham, to shame us all.

200 **Greene.** The devil he is! why, sirs, how escaped he?

202 **Shake.** When we were ready to shoot,  
 Comes my Lord Cheiny to prevent his death.

204 **Greene.** The Lord of Heaven hath preserved him.

206 **Will.** Preserved a fig! The Lord Cheiny hath preserved  
 him,

208 And bids him to a feast to his house at Shorlow.

But by the way once more I'll meet with him,

210 And, if all the Cheinies in the world say no,  
 I'll have a bullet in his breast to-morrow.  
 212 Therefore come, Greene, and let us to Feversham.

214 **Greene.** Ay, and excuse ourselves to Mistress Arden:  
 O, how she'll chafe when she hears of this!

216

the French language. After falling briefly out of favour with Henry VIII due to his quarreling with one Sir John Russell, the king forgave Cheyne and even deigned to stay with him at his house on the Isle of Sheppy for two days, along with Anne Boleyn, who was distantly related to Cheyne.

At Henry's death, Cheyne was asked to make the arrangements for the coronation of Edward VI. Cheyne later supported the ascension of Lady Jane Grey to the throne, and even served on her Privy Council. Cheyne remained an active figure in English public life up to his death when he was somewhere in his 70's.<sup>27</sup>

= (suddenly) intervenes.<sup>1</sup>

= pistol. = aimed. = ie. Arden's.

= wish. = ie. the gold coin Cheiny gave Will.

191-2: a rhyming couplet is employed to close out this episode.

= because. = ie. did or would.

= killed; but *dispatched* can also mean "sent away", which is the meaning Shakebag will ironically take Greene to have intended.

198: "yes, we sent him on his way, in good health, to Feversham, to all of our shames." With *in health*, Shakebag acknowledges that another assassination attempt has failed! There is also likely some intended wordplay between *Feversham* and *shame*.

= Barker may be right to emend this clause to "*The Lord of Heaven a fig!*", ie. "The Lord of Heaven was not the one who preserved him!"

The word *fig* was used to express deep contempt, and was often accompanied by a rude gesture.

= invites. = the residence of Lord Cheiny,<sup>9</sup> properly Shurland Hall, according to Barker.

= along the way, ie. on Arden's way to Cheiny's house the next day for dinner.

= ie. even if.

= ie. apologize on our behalves.<sup>1</sup>

= fret or rage.

**Shake.** Why, I'll warrant you she'll think we dare not do it.

217: **warrant** = guarantee.

**we dare not do it** = ie. "we are afraid to do this."

218

**Will.** Why, then let us go, and tell her all the matter,

220

And plat the news to cut him off to-morrow.

= ie. plot a new plan.<sup>1</sup>

[*Exeunt.*]

END OF ACT III.

## ACT IV.

### SCENE I.

*Arden's House at Feversham.*

*Here enters Arden, Alice, Franklin, and Michael.*

1 **Arden.** See how the Hours, the guardant of Heaven's gate,

2 Have by their toil removed the darksome clouds,  
3 That Sol may well discern the trampled pace  
4 Wherein he wont to guide his golden car;

6 The season fits; come, Franklin, let's away.

8 **Alice.** I thought you did pretend some special hunt,  
That made you thus cut short the time of rest.

10 **Arden.** It was no chase that made me rise so early,  
But, as I told thee yesternight, to go  
12 To the Isle of Sheppy, there to dine with my Lord Cheiny;  
For so his honour late commanded me.

14 **Alice.** Ay, such kind husbands seldom want excuses;

16 Home is a wild-cat to a wandering wit.

18 The time hath been, – would God it were not past, –  
That honour's title nor a lord's command

20 Could once have drawn you from these arms of mine.  
But my deserts or your desires decay,

**Scene I:** Arden, Franklin and Michael arrived at Arden's home in Feversham late in the evening after the end of the previous scene. It is now sunrise the next morning.

1-4: poetically, Arden announces the brightening of the sky and the rising of the sun.

1: the reference is to the **Horae** (usually translated to **Hours**), the three sister-goddesses of the seasons and the division of time; one of their jobs was to protect the **gates** of Mt. Olympus.<sup>8,37</sup>

**guardant** = protector, guardian.<sup>1</sup>

3: briefly, "so that the sun god may see his path (**pace**)"<sup>1</sup> clearly."

3-4: **Sol**, the Roman Helios, is the god of the sun; the god was imagined to bear the sun across the sky each day as he drove a chariot (**car**) pulled by four winged horses.<sup>20</sup>

**discern** = Bayne replaces the original quarto's **deserve** with the third edition's **discern**.

**wont** = is accustomed.

= "the time is right." = Arden wants to leave home already.

7: Alice thought Arden was getting up early to go hunting.  
**pretend** = intend.

= hunt.

13: an "invitation" to share a meal with a man of such importance as Lord Cheiny is not to be refused.

**late** = recently.

15f: Alice is caustic, but of course everything she says to Arden is part of an act.

**kind** = possessing naturally tender feelings towards one's family.

**want** = lack.

16: a cynical sentiment: men who spend a lot of time away from home do so because their wives are shrews.

**wild-cat** = common term used to describe a savage or ill-tempered woman.<sup>1</sup>

= "I wish to".

18: "that neither a high-ranking official nor the invitation of a nobleman".

20: **deserts** = deservings or merit, or perhaps "good qualities".<sup>1,36</sup>

**desires** = the earliest editions printed **deserves** and **discerns** here, but most editors emend to **desires**, as shown.

		<i>decay</i> = have diminished.
22	Or both; yet if true love may seem <u>desert</u> , I <u>merit</u> still to have thy company.	= abandoned, forsaken. <sup>1</sup> = deserve.
24	<b>Frank.</b> Why, I pray you, <u>sir</u> , let her <u>go along with us</u> ;	24: <i>sir</i> = this extraneous word may be omitted for the sake of the meter. <i>go along with us</i> = ie. to Cheiny's house for dinner.
26	I am sure his honour will welcome her And <u>us</u> the more for bringing her along.	= ie. "welcome us".
28	<b>Arden.</b> <u>Content</u> ; – [To Michael] sirrah, saddle your mistress' nag.	= "sure".
30	[Exit Michael.]	
32	<b>Alice.</b> No, begged favour merits little thanks;	32: a gift or courtesy bestowed on one who begged for it has no value.
34	If I should go, our house would run away, Or else be stolen; therefore, I'll stay behind.	33-34: Alice overacts as usual; taken literally, Alice's worries are absurd, but Barker translates <i>our house...stolen</i> as "household matters will get out of hand, or the house will be robbed" (p. 101). <sup>8</sup> There is a 1586 work in which we find, " <i>now the house is stolen</i> ."
36	<b>Arden.</b> Nay, see how <u>mistaking</u> you are! I pray thee, go.	= mistaken or misunderstanding. <sup>1</sup>
38	<b>Alice.</b> No, no, not now.	
40	<b>Arden.</b> Then let me leave thee satisfied <u>in this</u> ,	= "to know this (ie. what follows)".
42	That time nor place nor persons alter me, But that I hold thee dearer than my life.	41: ie. "that nothing can change me, ie. how I feel about you".
44	<b>Alice.</b> That will be seen by your quick return.	
46	<b>Arden.</b> And that shall be ere night, <u>and if I live</u> .	= ie. "if I live", a common but not-too-potent qualifier, similar to "unless I am dead".
48	Farewell, sweet Alice, <u>we mind to sup with thee</u> .	= "we intend to take supper with you." Franklin and Arden will have <i>dinner</i> , or the midday meal, with Lord Cheiny; <i>supper</i> is the day's last meal. <sup>1</sup>
50	[Exit Alice.]	
52	<i>Re-enter Michael.</i>	
54	<b>Frank.</b> Come, Michael, are our horses ready?	
56	<b>Mich.</b> Ay, your <u>horse</u> are ready, but I am not ready, for I have lost my purse, with six and thirty shillings in it, with <u>taking up</u> of my master's nag.	55-57: once again, Michael makes up an excuse to avoid travelling with Arden. As we shall see, Greene has arranged for yet another assassination attempt. <i>horse</i> (line 55) = ie. horses. <i>taking up</i> = bringing in from the pasture. <sup>1</sup>
58		
60	<b>Frank.</b> [To Arden] Why, I pray you, let us go <u>before</u> , Whilst he stays behind to seek his purse.	= ahead, ie. without Michael.
62	<b>Arden.</b> <u>Go to</u> , sirrah, see you follow us to the Isle of Sheppy To my Lord Cheiny's, where we mean to dine.	= "get to it".

64	[ <i>Exeunt Arden and Franklin. Manet Michael.</i> ]	
66	<b>Mich.</b> So, <u>fair weather after you</u> , for before you lies	= "may fair weather follow you".
68	Black Will and Shakebag in the <u>broom close</u> , too close	68: <b>broom close</b> = enclosed field ( <b>close</b> ) of <b>broom</b> , a common shrub which produces large yellow flowers. <sup>1</sup>
		68-69: <b>too close for you</b> = "too well-hidden for you to see or notice"; note the mild wordplay with <b>close</b> .
	for you: they'll be your <u>ferrymen</u> to <u>long home</u> .	= the gentlemen will have to employ a <b>ferryman</b> to carry them across the Swale to the Isle of Sheppy; but with <b>long home</b> (common phrase referring to one's grave), <sup>1</sup> there is also a glancing allusion to Charon, the ferryman who takes the souls of the recently dead across the rivers of the underworld into Hades.
70		
	<i>Here enters Clarke (the Painter).</i>	<b>Entering Character: the Painter Clarke</b> , Feversham's resident artist, has been promised, we remember, to marry Susan, Mosbie's sister and Alice's handmaid.
72		
74	But who is this? the painter, my <u>corrival</u> , that would needs win Mistress Susan.	= rival in love. <sup>1</sup>
76	<b>Clark.</b> How now, Michael? how doth <u>my mistress</u> and <u>all</u> at home?	= Clarke means Susan here. = everyone else.
78		
80	<b>Mich.</b> Who? Susan Mosbie? she is your mistress, too?	
82	<b>Clark.</b> Ay, how doth she and all the rest?	
84	<b>Mich.</b> All's well but Susan; she is sick.	
86	<b>Clark.</b> Sick? Of what disease?	
88	<b>Mich.</b> Of a great fear.	
90	<b>Clark.</b> A fear of what?	
92	<b>Mich.</b> A great fever.	
	<b>Clark.</b> A fever? God forbid!	87-93: this unusual exchange yearns for explanation. Michael's speech of line 87 is printed in the quarto as, " <b>of a great feare</b> ." The question, then, revolves around why Michael first says <b>feare</b> , then corrects himself to <b>fever</b> in line 91. Here are two possible interpretations: (a) when Michael said <b>feare</b> in line 87, he may have been saying <b>fever</b> , but omitting the medial <b>v</b> , as was frequently done at this time (e.g. <i>Hea'n</i> for <i>Heaven</i> , <i>e'en</i> for <i>even</i> , <i>o'er</i> for <i>over</i> ); recognizing that Clarke misunderstood him, Michael pronounces <b>fever</b> fully and properly the second time around. (b) Bourus suggests that by <b>feare</b> , Michael was actually saying the word <b>fere</b> , an ancient English word for spouse. <sup>1</sup> Once Clarke shows he has misunderstood Michael, Michael changes tack completely.
94	<b>Mich.</b> Yes, faith, and <u>of a lordaine</u> , too, as big as	95-96: ie. "yes, truly, and (her fever is caused) by a loafer

96	yourself.	( <i>lordaine</i> , usually modernized to <i>lurdan</i> ) as great as yourself." <sup>1</sup> Michael's joke required the audience to have been familiar with the term <i>fever-lurden</i> , a regionalism that describes laziness as a medical condition. <sup>1</sup>
98	<b>Clark.</b> O, Michael, <u>the spleen prickles you</u> . <u>Go to</u> , you	98: <i>the spleen prickles you</i> = "your temper ( <i>spleen</i> ) is causing you to get all riled up ( <i>prickles you</i> );" the <i>spleen</i> was thought to be the center of various emotions, including joy and melancholia. <sup>1</sup> <i>Go to</i> = "get out of here".
	<u>carry an eye over</u> Mistress Susan.	= watch over, ie. "keep your eye on". <sup>1</sup>
100	<b>Mich.</b> I' faith, to keep her from the painter.	
102	<b>Clark.</b> Why more from a painter than from a serving-creature like yourself?	103-4: <i>serving-creature</i> = ie. servant.
104		
106	<b>Mich.</b> Because you painters make but a <u>painting table</u> of a pretty <u>wench</u> , and spoil her beauty with <u>blotting</u> .	= board on which an artist paints a picture. <sup>1</sup> = girl. = ie. "staining (her with paint)." <sup>1</sup>
108		
110	<b>Clark.</b> What mean you by that?	
112	<b>Mich.</b> Why, that you painters paint lambs in the lining of wenches' petticoats, and we serving-men put <u>horns</u> to them to make them become sheep.	112-3: <i>and we...sheep</i> = ie. "and we servants seduce them;" Michael humorously alludes to the old conceit that <i>horns</i> grow on the foreheads of cuckolded husbands.
114		
116	<b>Clark.</b> Such another word will cost you a <u>cuff</u> or a <u>knock</u> .	115-6: <i>cuff</i> and <i>knock</i> both mean "blow".
118	<b>Mich.</b> What, with a dagger made of a <u>pencil</u> ? Faith, 'tis too weak, and therefore thou too weak to win Susan.	= small paint-brush trimmed to a fine point. <sup>2</sup>
120		
122	<b>Clark.</b> Would Susan's love lay upon this stroke.	122: "if only Susan's love depended on this blow."
124	[Then he <u>breaks</u> Michael's head.]	= strikes and injures. <sup>1</sup>
126	Here enters Mosbie, Greene, and Alice.	
128	<b>Alice.</b> I'll <u>lay</u> my life, <u>this is for</u> Susan's love. – Stayed you behind your master <u>to this end</u> ?	= bet. = ie. "this fight is over". = "for this purpose".
130	Have you no other time to <u>brabble</u> in	= brawl. <sup>1</sup>
132	But now when serious matters are in hand? – Say, Clarke, hast thou done the thing thou promised?	
134	<b>Clark.</b> Ay, here it is; the very touch is death.	134: Clarke hands over the poisoned cross that he promised to make for Alice back at Act I.846ff.
136	<b>Alice.</b> Then this, I hope, if all the rest do fail, Will catch Master Arden,	
138	And make <u>him</u> wise in death that lived a fool. –	= ie. Arden; we may note that the poisoned cross disappears from the play after this point.
140	[To Mosbie] Why should he <u>thrust his sickle</u> in our corn, Or what hath he to do with thee, my love, Or govern me that am to rule myself? –	139-141: Alice rues Arden's interference in her relationship with Mosbie, with a brief return to some agricultural imagery; the expression, "to put or thrust one's sickle to the corn" was proverbial, and used in various literal and



142 Forsooth, for credit sake, I must leave thee! –  
 144 Nay, he must leave to live that we may love,  
 144 May live, may love; for what is life but love?  
 146 And love shall last as long as life remains,  
 146 And life shall end before my love depart.  
 148 **Mosb.** Why, what [i]s love without true constancy?  
 Like to a pillar built of many stones,  
 150 Yet neither with good mortar well-compact  
 Nor with cement to fasten it in the joints,  
 152 But that it shakes with every blast of wind,  
 And, being touched, straight falls unto the earth,  
 154 And buries all his haughty pride in dust.  
 No, let our love be rocks of adamant,  
 156 Which time nor place nor tempest can asunder.  
 158 **Greene.** Mosbie, leave protestations now,  
 And let us bethink us what we have to do.  
 160 Black Will and Shakebag I have placed in the broom,  
Close watching Arden's coming; let's to them  
 162 And see what they have done.  
 164 [Exeunt.]

## ACT IV, SCENE II.

*The Kentish Coast opposite the Isle of Sheppy.*

*Here enters Arden and Franklin.*

1 **Arden.** Oh, ferryman, where art thou?

2 *Here enters the Ferryman.*

4 **Ferryman.** Here, here, go before to the boat, and I will follow you.

6 **Arden.** We have great haste; I pray thee, come away.

8 **Ferryman.** Fie, what a mist is here!

10 **Arden.** This mist, my friend, is mystical,

metaphorical contexts. Here, *thrust his sickle* seems also to be vaguely suggestive.

142: Alice, momentarily uncertain, backslides.

**credit** = ie. "my reputation's".

= cease. = ie. so that.

143-6: note the extended alliteration with **l-** words.

= faithfulness.

149-154: an extended metaphor: love without faithfulness is like an unstable column of rocks.

= joined firmly and tightly.<sup>1</sup>

= the quarto prints, incomprehensibly, *semell* here, which Bayne emended as shown.

= its.

= legendary and oft-referred-to mineral of great hardness.

= ie. "neither time". = storm. = tear apart.

= "cease making these avowals of your love".

= field of shrubs; see the note above at line 68.

= watching out for Arden's approach while remaining hidden.

**Entering Characters:** *Arden* and *Franklin* are on the coast of Kent, opposite the Isle of Sheppy; they are on their way to dine with Lord Cheiny, who lives on the island.

1: Arden is having a hard time seeing the Ferryman because of the heavy mist or fog sitting on the coast.

**Entering Character:** the *Ferryman* will bear the gentlemen across the Swale, the body of water that separates Sheppy from the mainland.

= "ahead of me".

= contemporary literature did not always differentiate between the meanings of *fog* and *mist*, oftentimes even combining them to describe atmospheric conditions: in the *Chronicles*, for example, we frequently find statements such as "*there arose such a thicke fog and mist*".

11-13: with some wordplay (*mist* / *mystical*), Arden

12	Like to a good companion's <u>smoky</u> brain, That was half drowned with <u>new ale</u> overnight.	suggests the moisture-filled air may be compared to the alcohol-saturated brain of a man who drank too much the night before. <b>smoky</b> = the OED suggests "steaming, reeking; rising in fine spray;" see def. 8. <b>new ale</b> = ie. "ale in corns", which the OED defines as "ale as drawn off the malt".
14		
16	<b>Ferryman.</b> 'Twere pity but his skull were opened to make more chimney room.	15-16: the Ferryman puns on <b>smoky</b> , suggesting Arden's drunken man's head should be opened up to clear the smoke, as from a chimney.
18	<b>Frank.</b> Friend, what's thy opinion of this mist?	
20	<b>Ferryman.</b> I think 'tis <u>like to a curst</u> wife in a little house, that never <u>leaves her husband</u> till she have driven him out at doors with <u>a wet pair of eyes</u> ; then looks he as if his house were a-fire, or some of his friends dead.	= ie. "it is like a". = vexatious. <sup>1</sup> = ie. "leaves her husband alone". = ie. her crying.
22		
24		
26	<b>Arden.</b> Speaks thou this of thine own experience?	
28	<b>Ferryman.</b> Perhaps, ay; perhaps, no: for my wife is as other women are, that is to say, <u>governed by the moon</u> .	= fickle, especially in love; in Christopher Marlowe's <i>Dido, Queen of Carthage</i> , we find the line, " <i>o, cruel women's hearts, that imitate the moon in every change.</i> "
30		
32	<b>Frank.</b> By the moon? how, I pray thee?	
34	<b>Ferryman.</b> Nay, thereby lies a bargain, and you shall not have it <u>fresh and fasting</u> .	33-34: the sense is, "I won't tell you for nothing", ie. without getting something in return. <b>fresh and fasting</b> = common expression literally meaning "eager and hungry", ie. ready to eat and drink. <sup>1</sup>
36	<b>Arden.</b> Yes, I pray thee, good Ferryman.	36: ie. "please do tell us."
38	<b>Ferryman.</b> <u>Then for this once</u> ; let it be midsummer moon, but yet my wife has <u>another moon</u> .	38: <b>Then for this once</b> = "alright, just this once." 38-39: <b>midsummer moon</b> = a full moon that appears in mid-summer; such a moon was thought to cause a greater than normal level of madness. <sup>1</sup> <b>another moon</b> = the Ferryman's exact meaning, and his subsequent joke, is a bit unclear. Some modern editors see <b>moon</b> here as referring to "her genitals".
40		
42	<b>Frank.</b> Another moon?	
44	<b>Ferryman.</b> Ay, and <u>it</u> hath <u>influences</u> and eclipses.	43: <b>it</b> = ie. the wife's moon, the "other" moon. <b>influences</b> = an astrological term, describing an imagined ethereal fluid flowing from the heavenly bodies and affecting one's character. <sup>1</sup>
46	<b>Arden.</b> Why, then, by this <u>reckoning</u> you sometimes play the man in the moon?	45-46: if the bawdy interpretation of "another moon" described in line 39 above is accepted, then the sexual innuendo of the two lines here is more obvious. <b>reckoning</b> = reasoning.
48	<b>Ferryman.</b> Ay, but you had not best to meddle with that moon, lest I scratch you by the face with my bramble-bush.	48-50: the Ferryman alludes to an old superstition that the man on the moon appeared, at least to some observers, to be carrying a bundle of sticks or brush.
50		

52	<b>Arden.</b> I am almost <u>stifled</u> with this fog; come, let's away.	= suffocated, ie. unable to breathe. <sup>1</sup> = get going.
54	<b>Frank.</b> And, sirrah, as we go, let us have some more of your bold <u>yeomanry</u> .	54-55: Franklin asks the irreverent but amusing Ferryman to continue entertaining the two travellers with his wit. <b>yeomanry</b> = honest and homely speech, as befitting a yeoman, a man with a small freehold. <sup>1</sup>
56	<b>Ferrym.</b> Nay, by my troth, sir, but flat knavery.	57: "nah, it is not yeomanry, truly, just absolute waggishness." <sup>1</sup>
58	[Exeunt.]	
 <b>ACT IV, SCENE III.</b> <i>The Kentish coast, as before.</i>  <i>Here enters Will at one door, and Shakebag at another.</i>		
1	<b>Shake.</b> Oh, Will, where art thou?	
2		
4	<b>Will.</b> Here, Shakebag, almost in hell's mouth, where I cannot see my way <u>for smoke</u> .	= because of the heavy mist.
6	<b>Shake.</b> I pray thee speak <u>still</u> that we may meet by the sound, for I shall fall into some ditch or other, unless my feet see better than my eyes.	6-8: Shakebag, having lost sight of Will, wants to find him by following the sound of his voice. <b>still</b> = continuously.
8		
10	<b>Will.</b> Didst thou ever see better weather to run away with another man's wife, or play with a wench at pot-finger?	11-12: <b>play with...pot-finger</b> = a vaguely dirty suggestion; the OED tentatively defines <b>pot-finger</b> , which appears nowhere else in the literature, to be a game involving making the entertaining popping noise by pulling one's finger from inside the corner of one's mouth; but Will may have something smuttier than a woman's mouth in mind here.
12		
14	<b>Shake.</b> No; this <u>were</u> a fine world for <u>chandlers</u> , if this weather would last; for then a man should never dine nor sup without candle-light. But, sirrah Will, what horses are those that passed?	= would be. = candle-makers or sellers.
16		
18	<b>Will.</b> Why, didst thou hear any?	
20	<b>Shake.</b> Ay, that I did.	
22	<b>Will.</b> My life for thine, 'twas Arden, and his companion, and then all our <u>labour's lost</u> .	= "efforts have been in vain."
24		
26	<b>Shake.</b> Nay, <u>say not so</u> , for if it be they, they may <u>haply</u> lose their way as we have done, and then we may chance meet with them.	= ie. "not necessarily". = perhaps.
28		
30	<b>Will.</b> Come, let us go on like a couple of blind <u>pilgrims</u> .	= travellers. <sup>1</sup>
32	[Then Shakebag falls into a ditch.]	

34	<b>Shake.</b> Help, Will, help, <u>I am almost drowned</u> .	= the ditch is apparently filled with water.
36		
38	<i>Here enters the Ferryman.</i>	
40	<b>Ferryman.</b> Who's that that calls for help?	
42	<b>Will.</b> 'Twas none here, 'twas thou thyself.	41: Will, not wanting the Ferryman to be aware of their presence, pretends to be alone. <sup>7</sup>
44	<b>Ferryman.</b> I came to help him that called for help. –	
46	Why, how now? who is this that's in the ditch? You <u>are well enough served</u> to go without a guide, Such weather as this.	= "have done well", ie. "were smart"; the Ferryman, true to character, is mildly sarcastic.
48	<b>Will.</b> Sirrah,	
50	What <u>companies</u> hath <u>passed</u> your ferry this morning?	= parties. = ie. crossed the water on.
52	<b>Ferryman.</b> None but a couple of gentlemen, that went to dine at my Lord Cheiny's.	
54	<b>Will.</b> Shakebag, did not I tell thee as much?	
56	<b>Ferryman.</b> Why, sir, will you have any letters carried to them?	
58		
60	<b>Will.</b> No, sir; get you gone.	
62	<b>Ferryman.</b> Did you ever see such a mist as this?	
64	<b>Will.</b> No, nor such a fool as will rather <u>be hought</u> than <u>get his way</u> .	63-64: Will is annoyed that the Ferryman won't leave them be. <i>be hought</i> = have his hamstrings cut; the <i>hough</i> refers to the hollow area behind the human knee, or the part of the thigh above it. <sup>1</sup> <i>get his way</i> = ie. get on his way, get going. <sup>8</sup>
66	<b>Ferryman.</b> Why, sir, this is no <u>Hough-Monday</u> ; you are deceived. – What's his name, I pray you, sir?	= the Ferryman puns on the holiday known as <b>Hock Monday</b> (the second Monday after Easter), during which it seems women were playfully seized and bound, to be released only upon the deposit of a small payment (men were seized on Hock Tuesday). <sup>1</sup>
68		
70	<b>Shake.</b> His name is Black Will.	
72	<b>Ferryman.</b> I hope to see him one day hanged upon a hill.	
74	<i>[Exit Ferryman.]</i>	
76	<b>Shake.</b> See how the sun hath cleared the foggy mist, <u>Now we</u> have missed the mark of our intent.	= ie. "now that we".
78	<i>Here enters Greene, Mosbie, and Alice.</i>	
80	<b>Mosb.</b> Black Will and Shakebag, what make you here? What, is the deed done? is Arden dead?	
82		
84	<b>Will.</b> What could a blinded man perform <u>in arms</u> ? Saw you not how till now the sky was dark, That neither horse nor man could be discerned?	= with weapons. <sup>1</sup>

86	Yet did we hear their horses as they passed.	
88	<b>Greene.</b> Have they escaped you, then, and passed the ferry?	
90	<b>Shake.</b> Ay, for a while; but here we two will stay, And at their coming back meet with them once more.	
92	Zounds, I was ne'er so <u>toiled</u> in all my life In <u>following</u> so slight a task as this.	= exhausted. <sup>1</sup> = pursuing.
94		
96	<b>Mosb.</b> [To Shakebag] How cam'st thou so <u>berayed</u> ?	95: "how did you come to be so filthy ( <i>bewrayed</i> )?"
98	<b>Will.</b> With making false footing in the dark; <u>He needs would</u> follow them without a guide.	= "he had to"; Will, as a private joke, recalls the Ferryman's words from line 45 above.
100	<b>Alice.</b> Here's to pay for a fire and good cheer: Get you to <u>Feversham</u> to the <u>Flower-de-luce</u> ,	100: Alice gives the boys money for shelter and food. 101: <b>Feversham</b> = perhaps a disyllable here: <i>FE'ER-sham</i> . <b>Flower-de-luce</b> = Feversham's tavern.
102	And rest yourselves until some other time.	
104	<b>Greene.</b> Let me <u>alone</u> ; it most concerns my state.	104: "I'll take care of this; this whole matter most concerns me." Bourus, however, emends <i>alone</i> to <i>along</i> , so that Greene instead asks to go along with Will and Shakebag.
106	<b>Will.</b> Ay, Mistress Arden, <u>this</u> will serve <u>the turn</u> , In case we fall into a second fog.	= ie. the cash just received from Alice. = "our purpose".
108		
110	[Exeunt Greene, Will, and Shakebag.]	
112	<b>Mosb.</b> These knaves will never do it, let us <u>give it over</u> .	= "give the whole thing up."
114	<b>Alice.</b> First tell me how you like my new <u>device</u> : Soon, when my husband is returning back, You and I both marching arm in arm, Like loving <u>friends</u> , we'll meet him on the way, And boldly <u>beard and brave</u> him <u>to his teeth</u> .	= scheme.  = lovers. = defy and provoke. <sup>2</sup> = ie. to his face, directly and openly.
118	When words grow hot and blows begin to rise, I'll call those <u>cutters</u> forth your <u>tenement</u> ,	118-9: "when the shouting increases and a scuffle breaks out, I'll call your cut-throats ( <i>cutters</i> ) to come forward from your dwelling ( <i>tenement</i> ) <sup>8</sup> ." The exact meaning of <i>tenement</i> here is uncertain, but perhaps it refers to the Flower-de-luce, where Mosbie stays when he is in Feversham (hence Alice calling it <i>your tenement</i> ), and to where she just sent the two assassins to dry off.
120	Who, in a manner to take up the fray, Shall wound my husband <u>Hornsby</u> to the death.	120-1: Will and Shakebag are to enter into the fracas as if they intend to settle it, but in doing so will kill Arden. <b>Hornsby</b> = humorous name for Arden, another reference to the horns said to grow out of the forehead of the cuckolded husband.
122		
124	<b>Mosb.</b> A fine <u>device</u> ! why, this deserves a kiss.	= plan.
126	[Exeunt.]	

## ACT IV, SCENE IV.

*The open country.*

*Here enters Dick Reede and a Sailor.*

1 **Sailor.** Faith, Dick Reede, it is to little end:

2 His conscience is too liberal, and he too niggardly

4 To part from any thing may do thee good.

**Reede.** He is coming from Shorlow as I understand;

6 Here I'll intercept him, for at his house  
He never will vouchsafe to speak with me.

8 If prayers and fair entreaties will not serve,

Or make no battery in his flinty breast,

10 *Here enters Franklin, Arden, and Michael.*

12 I'll curse the carle, and see what that will do.

14 See where he comes to further my intent! –  
Master Arden, I am now bound to the sea;

16 My coming to you was about the plat  
Of ground which wrongfully you detain from me.

18 Although the rent of it be very small,  
Yet it will help my wife and children,  
20 Which here I leave in Feversham, God knows,  
Needy and bare: for Christ's sake, let them have it!

22 **Arden.** Franklin, hearest thou this fellow speak?  
24 That which he craves I dearly bought of him,  
Although the rent of it was ever mine. –  
26 Sirrah, you that ask these questions,  
If with thy clamorous impeaching tongue

**Entering Characters:** **Dick Reede** is another citizen who has lost his land to Arden. Reede is a sailor, and he enters the stage with one of his mates.

1: "truly, Dick, this is going to get you nowhere."

2: **His conscience...liberal** = here **liberal** means "unrestrained by decorum",<sup>1</sup> so the sense of the clause is, "Arden's conscience does not lead him to do right by others", or, more specifically, "he is too indifferent to be troubled by your words" (Kozlenko, p. 87).<sup>10</sup>

**niggardly** = miserly; in the play's opening Act, Alice noted how Arden "hoards up bags of gold".

3: "to part from any of his possessions just to help you out."

= Lord Cheiny's house.

6-7: Reede figures to challenge Arden in the open where Arden cannot avoid him.

**vouchsafe** = deign.

8: "if earnest appeals and polite requests fail to get me what I want".

9: "or fail to break through or make an impression on his hard heart", a military metaphor.

**battery** = breach.<sup>2</sup>

**flinty** = made of stone.

**Entering Characters:** having concluded their visit to Lord Cheiny's, **Arden** and his companions have returned to the Kentish mainland.

= base fellow. = Reede will provoke Arden into a fight.

= from where, ie. here. = "assist me in my plan."

= headed, going.<sup>1</sup>

16-17: **plat of ground** = ie. patch of ground, for growing vegetables.<sup>1</sup>

18: Reede's family leases the property.

= a trisyllable: *CHIL-der-en*.

= **needy** and **bare** are essentially synonyms; this type of redundancy, a figure of speech known as a **pleonasm**, was ubiquitous in Elizabethan drama.

= "I purchased from him at great expense".

= income (from renting out the land). = always.

27: **clamorous** = vociferous and importunate.<sup>1</sup>

**impeaching** = accusing or disparaging.<sup>1</sup>



28	Thou rail on me, as I have heard <u>thou dost</u> ,	= ie. "that you regularly do".
	I'll lay thee up so close a twelve-month's day,	29: "I will have you imprisoned so securely and in such isolation for a year"; Arden seems to have it in mind to prosecute Reede for slander.
30	As thou shalt neither see the sun nor moon.	= the sense is, "you can bank on it".
	<u>Look to it</u> , for, as surely as I live,	= show no mercy. = treat. = in this manner.
32	I'll <u>banish pity</u> if thou <u>use me thus</u> .	
34	<b>Reede.</b> What, wilt thou do me <u>wrong</u> and <u>threat</u> me too,	= harm, injury. = ie. threaten.
	Nay, then, I'll <u>tempt</u> thee, Arden, do thy worst. –	= provoke; <sup>8</sup> see line 13 above.
36	God, I beseech thee, show some miracle	
	On <u>thee or thine</u> , in plaguing thee for this.	= ie. Arden and his family and dependents.
38	That plot of ground which thou detains from me,	
	I speak it in an agony of spirit,	
40	Be ruinous and fatal unto thee!	
	Either there be butchered by thy dearest friends,	
42	Or else be brought for men to wonder at,	= come to harm, meet death.
	Or thou or thine <u>miscarry</u> in that place,	38-44: there is an element of foreshadowing in Reede's curse.
44	Or there run mad and end thy cursèd days!	
46	<b>Frank.</b> <u>Fie</u> , bitter knave, bridle thine <u>envious</u> tongue;	= "for shame". = malicious.
	For curses are like arrows shot upright,	
48	Which falling down <u>light</u> on the shooter's head.	= land.
50	<b>Reede.</b> Light where they will! Were I upon the sea,	
	As <u>oft</u> I have in many a bitter storm,	= often.
52	And saw a dreadful southern <u>flaw at hand</u> ,	= squall of wind. <sup>1</sup> = close by.
	The <u>pilot</u> quaking at the <u>doubtful</u> storm,	= ship's navigator. <sup>1</sup> = ie. causing apprehension or dread. <sup>1</sup>
54	And all the sailors praying on their knees,	
	Even in that fearful time would I fall down,	
56	And ask of God, <u>whate'er betide of me</u> ,	= ie. "no matter what happens to me".
	Vengeance on Arden or some <u>misevent</u>	= mishap.
58	To show the world what wrong the <u>carle</u> hath done.	= boor, low fellow.
	<u>This charge</u> I'll leave with my <u>distressful</u> wife,	= ie. "these standing orders". = sorely distressed. <sup>1</sup>
60	My children shall be taught such prayers as these;	
	And thus I go, but leave my curse with thee.	
62		
	[ <i>Exeunt Reede and Sailor.</i> ]	
64		
	<b>Arden.</b> <u>It</u> is the railingest knave in Christendom,	= he.
66	And <u>oftentimes</u> the villain <u>will be mad</u> ;	= frequently. = is lunatic.
	It greatly matters not what he says,	
68	But I assure you I ne'er did him wrong.	
70	<b>Frank.</b> <u>I think so</u> , Master Arden.	= ie. "I believe you".
72	<b>Arden.</b> Now that our horses are gone home <u>before</u> ,	= ie. "ahead of us"; the ensuing scene with Alice and Mosbie requires Arden and Franklin to be on foot.
	My wife may <u>haply meet me on the way</u> .	= perhaps. = "come out to meet us on the road".
74	For God knows <u>she is grown passing kind of late</u> ,	= pronounced <i>she</i> 's. = "exceedingly kind (to me) recently."
	And greatly changed from	
76	The old <u>humour</u> of her <u>wonted frowardness</u> ,	76: <b>humour</b> = moods or temperament. <b>wonted frowardness</b> = accustomed willfulness or perversity.

78	And seeks by fair means to <u>redeem</u> old faults.	= "make amends for (her)".
80	<b>Frank.</b> Happy the change that alters for the best! But see in any case you <u>make no speech</u>	= "don't talk".
82	Of the <u>cheer</u> we had at my Lord Cheiny's, Although most bounteous and <u>liberal</u> ,	= meal, food and drink. = generous.
84	For that will make her think herself more wronged, In that we did not <u>carry</u> her along;	= bring.
86	For <u>sure</u> she grieved that she was left behind.	= surely.
88	<b>Arden.</b> Come, Franklin, let us <u>strain to mend our pace</u> , And take her unawares playing the cook;	= make an effort to travel a little faster. <sup>1</sup> 88: ie. catch Alice unexpectedly at home preparing supper.
90	<i>Here enters Alice and Mosbie.</i>	90: Alice and Mosbie enter arm-in-arm.
92	For I believe she'll strive to mend our cheer.	
94	<b>Frank.</b> Why, there's no better creatures in the world, Than women are when they are in good humours.	
96	<b>Arden.</b> Who is that? Mosbie? what, <u>so familiar</u> ? –	= ie. with Alice.
98	Injurious <u>strumpet</u> , and thou <u>ribald</u> knave, Untwine those arms.	= whore. = irreverent. <sup>2</sup>
100		
102	<b>Alice.</b> Ay, with a sugared kiss let them untwine.	
	<b>Arden.</b> Ah, Mosbie! <u>perjured</u> beast! <u>bear this and all</u> !	103: Mosbie is a <b>perjurer</b> because he had not been truthful when he swore to Arden that he was not carrying on with Alice. <b>bear this and all</b> = the full expression is "bear this and bear all", ie. "if I put up with this then I will put up with anything!"
104		
106	<b>Mosb.</b> And yet <u>no</u> hornèd beast; <u>the horns are thine</u> .	= ie. "I am no". = ie. "you are the cuckolded one."
108	<b>Frank.</b> O <u>monstrous</u> ! Nay, then 'tis time to draw.	= here a trisyllable: <i>MON-ster-ous</i> .
110	<i>[Arden and Franklin draw their swords.]</i>	
112	<b>Alice.</b> Help, help! they murther my husband!	111: Alice's cry is confusing, since at this moment, Arden and Franklin, teamed up, outnumber Mosbie, who, alone, cannot be <b>they</b> . But it is clear that Alice's call for help is the cue for Will and Shakebag to emerge. Based on Shakebag's response at line 115, Alice may mean Mosbie by " <b>my husband</b> ".
	<i>Here enters Will and Shakebag.</i>	
114	<b>Shake.</b> Zounds, who injures Master Mosbie?	
116	<i>[They fight. Shakebag and Mosbie are wounded.]</i>	117: Will and Shakebag are armed with swords. Mosbie's weapon is less certain: Arden may or may not have given him his sword back.
118		
120	Help, Will! I am hurt.	
122	<b>Mosb.</b> I may thank you, Mistress Arden, for this wound.	121: Mosbie is bitter; once again, Alice's plan has misfired.
	<i>[Exeunt Mosbie, Will, and Shakebag.]</i>	

124	<b>Alice.</b> Ah, Arden, what folly blinded thee?	
126	Ah, jealous <u>harebrain</u> man, what hast thou done!	= used sometimes as an adjective, as here. <sup>1</sup>
	When we, to welcome <u>thy intended sport</u> ,	=ie. "you with a practical joke".
128	Came lovingly to meet thee on thy way,	
	Thou drew'st thy sword, enraged with jealousy,	
130	And hurt <u>thy friend</u> whose thoughts were free from harm:	= ie. Mosbie.
	All for a <u>worthless</u> kiss and joining arms,	= meaningless.
132	Both done but merrily to <u>try</u> thy patience.	= test.
	And me <u>unhappy</u> that devised the jest,	= unlucky.
134	Which, though begun in sport, yet ends in blood!	
136	<b>Frank.</b> Marry, God defend me from such a jest!	
138	<b>Alice.</b> Could'st thou not see us friendly smile on thee,	
	When we joined arms, and when I kissed his cheek?	
140	Hast thou not <u>lately</u> found me <u>over-kind</u> ?	= recently. = ie. "to be exceedingly kind (to thee)?"
	Did'st thou not hear me cry 'they murder thee'?	
142	Called I not help to set my husband free?	
	No, <u>ears and all were witched</u> ; ah, me accursed	= ie. "you could neither see nor hear what was really going on!" Alice too is bitter. <b>witched</b> = bewitched.
144	To link <u>in liking</u> with a <u>frantic man</u> !	144: "to link myself to a madman ( <b>frantic man</b> )!" <b>in liking</b> = in favour. <sup>1</sup>
	Henceforth I'll be thy slave, no more thy wife,	
146	For <u>with that name</u> I never shall content thee.	146: "because as your wife ( <b>with that name</b> ), I am unable to satisfy you."
	If I be merry, thou <u>straightways</u> thinks me <u>light</u> ;	= immediately. = frivolous.
148	If sad, thou sayest <u>the sullens trouble me</u> ;	= ie. "I am sulking." <sup>1</sup>
	If well-attired, thou thinks I will be <u>gadding</u> ;	= "(going out) gallivanting." <sup>1</sup>
150	If <u>homely</u> , I seem <u>sluttish</u> in thine eye:	150: there seems to have been a linking between dressing plainly ( <b>homely</b> ) and being thought dirty and slovenly ( <b>sluttish</b> ); <sup>1</sup> Nares' 1901 <i>Glossary</i> of 16th century language quotes a 1681 work, <i>Riche his Farewell</i> : "If plaine, or homely, we saie she is a doudie, or a slut."
	Thus am I <u>still</u> , and shall be <u>while</u> I die.	= always. = until. <sup>6</sup>
152	Poor wench abused by thy <u>misgovernment</u> !	= mismanagement or misbehaviour. <sup>1</sup>
154	<b>Arden.</b> But is it for truth that neither thou nor he	
	Intendedst malice in your <u>misdemeanour</u> ?	= misconduct. <sup>1</sup>
156	<b>Alice.</b> The heavens can witness of our harmless thoughts!	
158	<b>Arden.</b> Then pardon me, sweet Alice, and forgive this fault!	
160	Forget but this and never see the like.	
	Impose me penance, and I will perform it,	
162	For in thy discontent I find a death, –	
	A death tormenting more than death itself.	
164	<b>Alice.</b> Nay, had'st thou loved me as <u>thou dost pretend</u> ,	= "you claim to do".
166	Thou wouldst have <u>marked the speeches of thy friend</u> ,	= ie. "heard what Mosbie was saying".
	Who going wounded from <u>the place</u> , he said	= ie. here.

168	His skin was pierced only through my device;	163: Mosbie had been wounded through the fault of Alice and her little scheme, or joke.
170	And if sad sorrow taint thee for this fault, Thou would'st have followed him, and <u>seen him dressed</u> , And <u>cried him mercy</u> whom thou hast <u>misdone</u> :	169: ie. "and if you really felt bad about your mistake". = "seen his wounds attended to". = "asked him for his forgiveness." = injured. <sup>6</sup>
172	Ne'er shall my heart be eased till this be done.	
174	<b>Arden.</b> Content thee, sweet Alice, thou shalt have thy will, Whate'er it be. <u>For that</u> I injured thee,	= because.
176	And wronged my friend, <u>shame scourgeth my offence</u> ;	= ie. "my shame punishes ( <i>scourgeth</i> ) me for the wrong I have done."
178	Come thou thyself, and go along with me, And be a mediator 'twixt us two.	177-8: Arden asks Alice to help him patch up his relationship with Mosbie.
180	<b>Frank.</b> Why, Master Arden! know you what you do? Will you follow him <u>that hath dishonoured you</u> ?	= who. = ie. by cuckolding him.
182		
184	<b>Alice.</b> Why, canst thou prove I have been disloyal?	
186	<b>Frank.</b> Why, Mosbie <u>taunt</u> you[r] husband with the horn.	185: Mosbie mocked Arden for cheating with his wife. <i>taunt</i> = ie. taunted; <i>taunt</i> usually is emended to <i>taunted</i> , but this ruins the line's meter.
188	<b>Alice.</b> Ay, after he had reviled him By the injurious name of "perjured beast":	187-8: Alice truthfully notes that Arden insulted Mosbie first.
190	He knew no wrong could spite <u>an jealous</u> man More than the hateful naming of the horn.	189-190: Mosbie knew that nothing would make a husband madder than to mock him for being cuckolded; Alice's point is that Mosbie would never have spoken so recklessly to Arden if the latter hadn't forced him to this extremity. <i>an jealous</i> = <i>an</i> does appear occasionally in the era's literature joined with <i>j-</i> words (e.g. " <i>an journey taken</i> " from a 1586 work).
192	<b>Frank.</b> Suppose 'tis true; yet is it dangerous To follow him whom he hath <u>lately hurt</u> .	= just wounded.
194	<b>Alice.</b> A fault confessed is more than half amends;	195: Alice credits Arden for having admitted his fault.
196	But men of such ill-spirit as yourself Work <u>crosses</u> and <u>debates</u> 'twixt man and wife.	196-7: Alice refers to Franklin's mean-spiritedness, which works to increase strife between married couples. <i>crosses</i> = trouble. <sup>2</sup> <i>debates</i> = quarelling. <sup>1</sup>
198		
200	<b>Arden.</b> I pray thee, gentle Franklin, <u>hold thy peace</u> : I know my wife counsels me for the best. I'll seek out Mosbie where his wound is <u>dressed</u> , And <u>salve</u> [t]his <u>hapless</u> quarrel if I may.	= ie. "say no more."  = ie. being attended to. = heal, make good. = unfortunate.
202		
204	[Exeunt Arden and Alice.]	
206	<b>Frank.</b> He whom the devil drives <u>must go perforce</u> . Poor gentleman, how <u>soon</u> he is bewitched! And yet, because his wife is the <u>instrument</u> , His friends must not be lavish in their speech.	= has no choice but to keep moving forward. = quickly. <sup>2</sup> = agent, ie. the bewitcher.
210		209: ie. "I have to keep my mouth shut."
	[Exit Franklin.]	

END OF ACT IV.

## ACT V.

### SCENE I.

*A Street in Feversham.*

*Here enters Will, Shakebag, and Greene.*

**Entering Characters:** Shakebag's shoulder or arm is bandaged.

1 **Will.** Sirrah Greene, when was I so long in killing a  
2 man?  
4 **Greene.** I think we shall never do it; let us give it over.  
6 **Shake.** Nay, Zounds! we'll kill him, though we be  
8 hanged at his door for our labour.  
10 **Will.** Thou knowest, Greene, that I have lived in  
12 London this twelve years, where I have made some go  
14 upon wooden legs for taking the wall on me; divers  
with silver noses for saying 'There goes Black Will!' I have cracked as many blades as thou hast done nuts.  
  
16 **Greene.** O monstrous lie!  
**Will.** Faith, in a manner I have. The bawdy-houses  
  
18 have paid me tribute; there durst not a whore set up,  
  
20 unless she have agreed with me first for opening her  
22 shop-windows. For a cross word of a tapster I have pierced one barrel after another with my dagger, and held him by the ears till all his beer hath run out. In Thames Street a brewer's cart was like to have run  
  
24 over me: I made no more ado, but went to the clerk

= "has it ever taken me".

= give it up.

= efforts.

9-13: Will brags about how many people he has crippled over the past dozen years.

10-11: **where I...on me** = when two pedestrians, traveling in opposite directions, met on a city street, the lower-ranking fellow was supposed to let the other **take the wall**, ie. pass him on the side that put him closer to the wall, which was the cleaner and safer path. Will claims to have cut off the legs of many men who have failed to let him "take the wall", forcing them to go through life on **wooden legs**.

11-12: **divers...Will** = Will has also sliced off the noses of various other persons (**divers**) for referring to him so cavalierly, sending them to procure false noses.

13: with wordplay, "I have been in as many sword fights in my life as you have cracked nuts."

The expressions to **crack blades** and **crack a blade** were used to mean to "engage in a sword fight".

17: **Faith** = truly.

**in a manner** = likely means "to a considerable degree", suggesting that Will is acknowledging he has been slightly exaggerating.

17-18: **The bawdy-houses...tribute** = Will suggests that whore-houses pay him "protection money".

18-20: **there durst...shop-windows** = literally, a prostitute does not begin marketing herself without Will's permission, perhaps paying him off; but as Bourus explains, the line is really a bawdy metaphor for Will being always the first to enjoy a new whore's services.

**opening her shop-windows** = ie. opening her legs, or something even bawdier.<sup>36</sup>

20-22: **For a cross...run out** = should any tapster (a pourer of ale) insult him, Will dumps out all the man's stock.

23: **brewer's cart** = cart used to deliver barrels of ale.

23-24: **was like...over me** = "almost ran over me".<sup>1</sup>

24-26: **I made...his head** = Will made no fuss (**ado**) about



26	and cut all the notches of his <u>tallies</u> and beat them about his head. I and my company have taken the	it at the moment, but later beat the shop assistant or account-keeper ( <i>clerk</i> ) <sup>1</sup> on the head with his <i>tallies</i> .
28	constable from his watch, and carried him about the fields on a <u>coltstaff</u> . I have broken a <u>sergeant's</u> head	The reference is to an unusual method of tracking a debt: notches were carved into a piece of wood, called a <i>tally</i> , which was then split into two pieces, one of which was held by the debtor and creditor each. The notches would match up when the two halves were brought together. <sup>1</sup>
	with his own <u>mace</u> , and bailed whom I <u>list</u> with my	28: <i>coltstaff</i> = ie. cowlstaff, a large and strong stick used to carry a cowl (a large vessel), or any other large and unwieldy object; the cowlstaff was carried by two persons, each bearing one of its ends on his shoulder. <i>sergeant's</i> = a <i>sergeant</i> was an officer with authority to make arrests. <sup>8</sup>
30	sword and <u>buckler</u> . All the <u>tenpenny-alehouses</u> [-men]	29: <i>mace</i> = club or staff of office.
32	would stand every morning with a <u>quart-pot</u> in their hand, saying, 'Will it please your worship drink?'	<i>bailed...buckler</i> = Will has "bailed out", or freed, his friends from arrest by visiting violence on the arresting officer. <i>list</i> = wished.
	He that had not done so, had been sure to have had his sign pulled down and his <u>lattice</u> borne away the	30: <i>buckler</i> = shield. 30-32: <i>All the...drink</i> = all the tavern-keepers so respect – or fear – Will that they are always armed with a full tankard of ale to offer him. <i>tenpenny-alehouses-men</i> = tavern owners who serve ale for ten pence. Bayne added "men". <i>quart-pot</i> = vessel holding a quart of liquid. 31-32: <i>their hand</i> = the quarto prints <i>his hand</i> , which is universally emended to <i>their hand</i> .
34	next night. To conclude, what have I not done? Yet cannot do this; doubtless, <u>he</u> is <u>preserved</u> by miracle.	33-35: <i>He that...night</i> = Will punishes those tavern-keepers who fail to offer him a free drink. 33-34: <i>had his sign pulled down</i> = we remember that Will threatened to pull down the signs of the stall at which the Prentice of Act II.ii worked. <i>lattice</i> = a tavern-keeper would usually paint one of his lattice windows red to identify his establishment as an alehouse.
36	<i>Here enters Alice and Michael.</i>	35-36: <i>Yet cannot do this</i> = ie. "yet for some reason I am unable to get this job done." = ie. Arden. = ie. kept alive.
38	<i>Greene.</i> <u>Hence</u> , Will! here comes Mistress Arden.	= "get out of here": the conspirators do not want to have to face Alice to explain their failure.
40	<i>Alice.</i> Ah, gentle Michael, art thou sure they're friends?	42: Alice asks if Arden and Mosbie have made up after the altercation.
42	<i>Mich.</i> Why, I saw them when they both shook hands. When Mosbie bled, <u>he</u> even wept for sorrow,	= ie. Arden.
44	And railed on Franklin that was cause of all. No sooner came the <u>surgeon</u> in at doors,	46: Arden even blamed Franklin for causing the fracas.
46	But <u>my master</u> took to his purse and gave him money, And, to conclude, sent me to bring you word	= doctor.
48	That Mosbie, Franklin, Bradshaw, Adam Fowle,	= Arden.
50	With <u>divers</u> of his neighbours and his friends,	= various others.

52	Will come and sup with you at our house this night.	
54	<b>Alice.</b> Ah, gentle Michael, run thou back again, And, when my husband walks into <u>the fair</u> ,	= Alice alludes to Feversham's St. Valentine's Fair, held annually beginning February 14th, and running for seven days. <sup>22</sup>
56	<u>Bid Mosbie steal</u> from him and come to me; And this night shall thou and Susan be <u>made sure</u> .	= "ask Mosbie to sneak away". = (officially) engaged.
58	<b>Mich.</b> I'll go tell him.	
60	<b>Alice.</b> And as thou goest, tell <u>John cook</u> of our guests,	= ie. John the cook.
62	And bid him <u>lay it on</u> , spare for no cost.	62: "and tell him to get to work ( <b>lay it on</b> ) <sup>3</sup> and spare no expense (to provide a lavish meal)."
64	[Exit Michael.]	
66	<b>Will.</b> Nay, <u>and</u> there be such cheer, we will <u>bid</u> ourselves. — Mistress Arden, Dick Greene and I do mean to sup with you.	= if. = ask, invite. Some editors make line 66 an aside.
68	<b>Alice.</b> And welcome shall you be. Ah, gentlemen,	
70	How missed you of your purpose yesternight?	70: ie. "how is it you failed in your mission (to kill Arden) last night?"
72	<b>Greene.</b> 'Twas <u>'long of</u> Shakebag, that unlucky villain.	72: Greene blames Shakebag for the fiasco. <b>'long of</b> = on account of. <sup>2</sup>
74	<b>Shake.</b> Thou dost me wrong; I did as much as any.	
76	<b>Will.</b> Nay then, Mistress Arden, I'll tell you how it was: When he should have <u>locked with both his hilts</u> ,	77-78: when Shakebag should have been attacking Arden, he instead, engaging in a show of bravado ( <b>bravery</b> ), stood waving his sword around above his head. <b>locked...hilts</b> = literally, interlocking his sword with those of Arden and Franklin up to the handles.
78	He in a <u>bravery</u> flourished over his head;	
80	With that comes Franklin at him <u>lustily</u> , And hurts <u>the slave</u> ; with that <u>he</u> slinks away.	= vigorously. = ie. Shakebag. = ie. Shakebag.
	Now his way had been to have <u>come hand and feet</u> ,	81-82: <b>Now his...costard</b> = what Shakebag should have done was come at his opponents in a fully committed attack, holding nothing back ( <b>come hand and feet</b> ), <sup>1</sup> and struck them on the head ( <b>costard</b> ) once or twice.
82	one and two round, at his costard; he like a fool bears	82-83: <b>he like...danger</b> = Shakebag instead foolishly was holding his sword in such a manner that it could do no harm.
84	his sword-point half a yard out of danger. I lie here for my life;	83-84: <b>I lie...my life</b> = "to save my own life, I stood like so"; Will suggests the situation was desperate.
86	[Will demonstrates a defensive posture.]	86: stage direction added by McLuskie.
88	if the devil come, and he have no more strength than [I have] <u>fence</u> , he shall never beat me from this <u>ward</u> .	88-89: Will's defensive position ( <b>ward</b> ) was so strong, that even if the devil himself were to attack Will, so long as Will's defensive strength at least matched the devil's offensive power, the devil could not overcome him. <b>fence</b> = defense, or fencing skill. <sup>7,8</sup>



128	<b>Alice.</b> Why, how long shall he live?	
130	<b>Mosb.</b> <u>Faith</u> , Alice, no longer than this night. – Black Will and Shakebag, will you two perform The <u>complot</u> that I have laid?	= truly. = (secret) scheme. <sup>1</sup>
132	<b>Will.</b> <u>Ay</u> , or else think me as a villain.	= ie. "indeed I will".
134	<b>Greene.</b> And <u>rather than you shall want</u> , I'll help myself.	= ie. "to ensure that you shall not fail ( <b>want</b> )". <sup>1,8</sup>
136	<b>Mosb.</b> You, Master Greene, shall <u>single Franklin forth</u> ,	= literally "separate Franklin from the herd", ie. get a hold of Franklin alone.
138	And <u>hold him</u> with a long tale of strange news, <u>That he may not</u> come home till supper-time.	= ie. "keep him occupied".
140	I'll fetch Master Arden home, and we like friends Will play a game or two at <u>tables</u> here.	= so that. = does not or cannot. = backgammon. <sup>2</sup>
142	<b>Alice.</b> But what of all this? how shall he be slain?	
144	<b>Mosb.</b> Why, Black Will and Shakebag locked within the <u>counting-house</u>	145: <b>counting-house</b> = office, a room set aside for enga- ging in business and keeping accounts. <sup>1</sup>
146	Shall at a certain <u>watchword</u> given rush forth.	= word or phrase used as a signal (to attack).
148	<b>Will.</b> What shall the watchword be?	
150	<b>Mosb.</b> ' <u>Now I take you</u> '; that shall be the word: But come not forth before in any case.	= an expression from backgammon, used when one player captures an opponent's pieces, winning the game. <sup>1,7</sup>
152	<b>Will.</b> <u>I warrant you</u> . But who shall lock me in?	= ie. "ok."
154	<b>Alice.</b> That will I do; thou'st keep the key thyself.	
156	<b>Mosb.</b> Come, Master Greene, go you along with me. – See all things ready, Alice, <u>against we come</u> .	= "in preparation of our arrival."
158	<b>Alice.</b> <u>Take no care for that</u> ; send you <u>him</u> home.	= "have no worries about that." = ie. Arden.
160		
162	[ <i>Exeunt Mosbie and Greene.</i> ]	
164	And if he e'er <u>go forth</u> again, blame me. Come, Black Will, <u>that</u> in mine eyes <u>art fair</u> ; Next <u>unto</u> Mosbie do I honour thee;	= ie. "leaves home". = who. = is attractive. = after.
166	Instead of fair words and large promises My hands shall play you golden harmony: How like you this? say, will you do it, sirs?	167-8: with a brief musical metaphor, Alice promises a tangible reward for Will if he murders Arden.
168	<b>Will.</b> Ay, and that <u>bravely</u> , too. <u>Mark my device</u> :	= excellently. = "listen to my idea."
170	Place Mosbie, being a <u>stranger</u> , in a <u>chair</u> ,	172: <b>stranger</b> = guest. <b>chair</b> = chairs, as we know them today, were rare and valuable pieces of furniture in the 16th century. Most people sat on stools as a matter of course, so that to allow Mosbie to sit in the family chair (which was normally reserved for Arden) was to grant him a singular honour.
172	And let your husband sit upon a stool, That I may come behind him <u>cunningly</u> ,	= deviously, ie. without Arden noticing him.
174		

176	And with a towel pull him to the ground, Then stab him till his flesh be <u>as</u> a sieve; That done, <u>bear</u> him behind the Abbey,	= like. = carry.
178	That those that find him murdered may suppose Some <u>slave</u> or other killed him for his gold.	= rascal, a term of contempt. <sup>1</sup>
180	<b>Alice.</b> A fine device! you shall have twenty pound,	
182	And, when he is dead, you shall have forty more,	
184	And, lest you might be suspected staying here, Michael shall saddle you two <u>lusty geldings</u> ; Ride <u>whither you will</u> , to Scotland, or to Wales,	= vigorous. = castrated horses. = "to wherever you desire".
186	I'll see you shall not <u>lack</u> , where'er you be.	= ie. be without money or material means of support.
188	<b>Will.</b> Such words would make one kill a thousand men! Give me the key: which is the counting-house?	
190	<b>Alice.</b> Here would I stay and still encourage you; But that I know how resolute you are.	191-2: Alice knows it is unnecessary for her to remain with Will to keep up his courage, because his determination to see this through is obvious.
194	<b>Shake.</b> Tush, <u>you</u> are too faint-hearted; <u>we must do it</u> .	194: <b>you</b> = ie. Alice. <b>we must do it</b> = ie. "it is up to us to do this", or "we must be the ones to do this."
196	<b>Alice.</b> But Mosbie will be there, whose very looks Will add <u>unwonted</u> courage to my thought,	= unaccustomed.
198	And make me the first that shall <u>adventure on him</u> .	= ie. "dare attack him." <sup>1</sup>
200	<b>Will.</b> Tush, get you gone; 'tis we must do the deed. When this door opens next, look for his death.	
202	[ <i>Exeunt Will and Shakebag into the counting-house.</i> ]	203: by now, the scene setting has subtly changed to the inside of Arden's home.
204	<b>Alice.</b> Ah, <u>would</u> he now were here that <u>it might open</u> !	205: <b>would</b> = if only. <b>it might open</b> = ie. the door to the counting-house might open and allow Will and Shakebag to go about their work.
206	I shall no more be <u>closed</u> in Arden's arms, That like the <u>snakes</u> of <u>black Tisiphone</u>	= enclosed, enfolded.  207: <b>Tisiphone</b> was one of the avenging female spirits known as the <b>Furies</b> . The ladies were imagined to be with hair of <b>snakes</b> and dressed in <b>black</b> , and sometimes possessed of wings.
208	Sting me with their embracings! Mosbie's arms Shall <u>compass</u> me, and, were I made a <u>star</u> ,	209: <b>compass</b> = surround.
210	I would have none other <u>spheres</u> but those.	209-210: <b>were I...but those</b> = Alice alludes to the conventional view of the cosmos, in which the earth, sitting in the center of the universe, was surrounded by a series of concentric crystal <b>spheres</b> ; in each sphere was embedded a planet ( <b>star</b> ), and the spheres <i>rotated</i> around the earth, giving the planets the appearance of <i>revolving</i> around the earth.
	There is no <u>nectar</u> but in Mosbie's lips!	= drink of the gods.
212	Had <u>chaste Diana</u> kissed him, she, like me, Would grow love-sick, and from her <u>watery bower</u>	212-4: <b>Diana</b> , goddess of the hunt, was famous for maintaining her virginity. Diana was also associated with

214	Fling down <u>Endymion</u> and snatch him up:	the moon, which is referred to as <b>watery</b> here for its effect on the earth's tides. <b>bower</b> = shady retreat, arbour. <sup>1</sup> <b>Endymion</b> (stressed on its second syllable: <i>en-DY-mi-on</i> ) was a handsome shepherd-prince beloved by the moon-goddess Selene (here the moon-goddess is identified as Diana); Jupiter granted Endymion's wish to be given eternal youth and immortality, which he could spend in perpetual slumber. Every night the moon-goddess visited Endymion in his eternal bed in a cave on Mount Latmus in Caria. <sup>23</sup> Alice's point is that if Diana had been given a chance to kiss Mosbie, she would have dumped even Endymion to possess him.
216	Then blame not me <u>that</u> slay a <u>silly</u> man Not half so lovely as Endymion.	= who would. = foolish or simple. <sup>2</sup>
218	<i>Here enters Michael.</i>	
220	<b>Mich.</b> Mistress, my master is coming <u>hard by</u> .	= near.
222	<b>Alice.</b> Who comes with him?	
224	<b>Mich.</b> Nobody but Mosbie.	
226	<b>Alice.</b> That's well, Michael. Fetch in the tables, and when thou hast done, stand before the counting-house	
228	door.	
230	<b>Mich.</b> Why so?	
232	<b>Alice.</b> Black Will is locked within to do the deed.	
234	<b>Mich.</b> What? shall he die to-night?	
236	<b>Alice.</b> Ay, Michael.	
238	<b>Mich.</b> But shall not Susan know it?	
240	<b>Alice.</b> Yes, for she'll <u>be as secret</u> as ourselves.	= ie. "keep as quiet regarding the entire matter".
242	<b>Mich.</b> That's <u>brave</u> . I'll go fetch the tables.	= great, splendid.
244	<b>Alice.</b> But, Michael, <u>hark</u> to me a word or two: When my husband is come in, lock the street-door;	= listen.
246	He shall be murdered <u>or</u> the guests come in.	246: Arden is to be murdered in the presence of Mosbie, Michael, Will and Shakebag; Alice wants to make sure the other expected guests – Franklin, Adam Fowle, Greene and Bradshaw – do not enter the house unexpectedly and prematurely. <b>or</b> = ere, ie. before.
248	<i>[Exit Michael.]</i>	
250	<i>Here enters Arden and Mosbie.</i>	
252	Husband, what mean you to bring Mosbie home?	
254	Although I wished <u>you</u> to be reconciled, 'Twas more for fear of you than love of him.	253-4: Alice wanted Arden and Mosbie to make up, but it was more out of worry that Arden might get hurt than out of any feelings of friendship towards Mosbie.



	Black Will and <u>Greene</u> are his <u>companiöns</u> ,	255: <i>Greene</i> = possible error for <i>Shakebag</i> , though the meter would be ruined if <i>Greene</i> were to be replaced so. <i>companions</i> = the word has a contemptuous connotation as used here.
256	And they are <u>cutters</u> , and may <u>cut you short</u> ;	= cut-throats. = ie. "kill you", with wordplay.
258	Therefore I thought it good to make you friends. But <u>wherefore</u> do you bring him <u>hither</u> now?	= why. = here.
260	You have given me my supper with his sight.	259: "seeing him has caused me to lose my appetite."
262	<i>Mosb.</i> Master Arden, methinks your wife would have me gone.	
264	<i>Arden.</i> No, good Master Mosbie; women will be <u>prating</u> . – Alice, bid him welcome; he and I are friends.	= chattering, ie. it's just talk, nonsense.
266	<i>Alice.</i> You may <u>enforce</u> me to it, if you will;	= compel.
268	But I had rather die than bid him welcome. His company hath <u>purchased</u> me <u>ill</u> friends,	= gotten. = reprehensible, evil. <sup>1</sup>
270	And therefore will I ne'er <u>frequént</u> it more.	269: <i>frequent</i> = as earlier, <i>frequent</i> , when used as a verb, is stressed on its second syllable: <i>fre-QUENT</i> . <i>it</i> = ie. Mosbie's company.
272	<i>Mosbie.</i> [Aside] <i>Oh, how cunningly she can dissemble!</i>	
274	<i>Arden.</i> Now he is here, you will not <u>serve me so</u> .	= "treat me, ie. talk to me, this way." <sup>1</sup>
276	<i>Alice.</i> I pray you be not angry or displeased; I'll bid him welcome, seeing you'll have it so. –	
278	You are welcome, Master Mosbie; will you sit down?	
280	<i>Mosb.</i> I know I am welcome to your loving husband; But for yourself, you speak not from your heart.	
282	<i>Alice.</i> And if I do not, sir, <u>think I have cause</u> .	= "know that I have a reason."
284	<i>Mosb.</i> Pardon me, Master Arden; I'll <u>away</u> .	= leave.
286	<i>Arden.</i> No, good Master Mosbie.	
288	<i>Alice.</i> [To Mosbie] We shall have guests enough, <u>though you go hence</u> .	= ie. "even without you."
290	<i>Mosb.</i> I pray you, Master Arden, let me go.	
292	<i>Arden.</i> I pray thee, Mosbie, let her <u>prate her fill</u> .	= "chatter as much as she wants to."
294	<i>Alice.</i> The doors are open, sir, you may be gone.	
296	<i>Michael.</i> [Aside] <i>Nay, that's a lie, for I have locked the doors.</i>	
298	<i>Arden.</i> Sirrah, fetch me a cup of wine, I'll make them friends. –	299: to Michael.
300	[Michael brings a cup of wine.]	301: the stage direction here and at line 313 below added by editor.
302		

	And, gentle Mistress Alice, seeing you are so <u>stout</u> ,	= determined or unyielding. <sup>1,2</sup>
304	You shall begin! – frown not, I'll have it so.	304: Arden insists Alice take the first drink, but Alice is unwilling; the cup of wine would then be passed around to the other members of the company.
306	<b>Alice.</b> I pray you meddle with that you have to do.	
308	<b>Arden.</b> Why, Alice! how can I do too much for him Whose life I have endangered without cause?	
310	<b>Alice.</b> 'Tis true; and, seeing 'twas partly through my means,	311: <b>through my means</b> = "through my agency", ie. "my fault".
312	I am content to drink to him for this once. –	
314	[Alice drinks from cup.]	
316	Here, Master Mosbie! and I pray you, henceforth Be you as <u>strange</u> to me as I to you.	317: an ambiguous toast! <b>strange</b> = aloof, ie. a stranger.
318	Your company hath purchased me ill friends,	318: Alice repeats her sentiment of line 268 above.
	And I for you, God knows, have <u>undeserved</u> Been ill-spoken of <u>in every place</u> ; Therefore henceforth frequent my house no more.	= undeservedly. = everywhere.
322	<b>Mosb.</b> I'll see your husband in <u>despite</u> of you. –	= spite.
324	Yet, Arden, I <u>protest</u> to thee by Heaven, Thou ne'er shalt see me more after this night,	= profess, vow.
326	<u>I'll go to Rome</u> rather than <u>be forsworn</u> .	325: Will wittily foreshadows!  326: <b>I'll go to Rome</b> = a distasteful thought for a good Protestant! Bourus understands Will's statement to mean that he will turn Catholic if he breaks this promise ( <b>be forsworn</b> ).
328	<b>Arden.</b> Tush, I'll have no such vows made in my house.	
330	<b>Alice.</b> Yes, I pray you, husband, let him <u>swear</u> ; – And, on that condition, Mosbie, <u>pledge me here</u> .	= take such an oath. = "drink to me."
332	<b>Mosb.</b> Ay, as willingly as I mean to live.	
334	<b>Arden.</b> Come, Alice, is our supper ready yet?	
336	<b>Alice.</b> It will by <u>then</u> you have played a game at tables.	= "the time".
338	<b>Arden.</b> Come, Master Mosbie, what shall we play for?	
340	<b>Mosb.</b> Three games for a <u>French crown</u> , sir, <u>and</u> please you.	341: <b>French crown</b> = a little joke; as noted previously, this term for a French coin was also a common punning name for the baldness caused by syphilis. <b>and</b> = if it.
342	<b>Arden.</b> Content.	
344	[Then they play at the tables.]	Arden sits on a stool with his back to the door of the counting-house.
346	<i>Enter Will and Shakebag from the counting-room.</i>	
348	<b>Will.</b> [Aside to Alice] <u>Can he not take him yet? what a spite is that!</u>	349: <b>Can he...yet</b> = Will is impatient to hear Mosbie speak the watchword ("Now I take you") to signal for the attack on Arden to begin. But the watchword is actually an expression
350		

		from backgammon, and Mosbie cannot utter them until he is able to take Arden's pieces from the board. <i>what a spite is that</i> = "what an aggravating thing this is!"
352	<i>Alice.</i> [Aside to Will] Not yet, Will; <u>take heed</u> he see thee not.	= be careful.
354	<i>Will.</i> I fear he will spy me as I am coming.	
356	<i>Michael.</i> To prevent that, creep betwixt my legs.	356: the <i>Chronicles</i> notes that Michael " <i>stood at his master's back, holding a candle in his hand, to shadow Black Will, [so that] Arden might by no means perceive him coming forth.</i> "
358	<i>Mosb.</i> <u>One ace</u> , or else I lose the game.	= Mosbie must roll a one. <sup>36</sup>
360	[Mosbie throws dice.]	
362	<i>Arden.</i> Marry, sir, there's two <u>for failing</u> .	= Gassner <sup>6</sup> suggests "if one is not sufficient" (p. 62).
364	<i>Mosb.</i> Ah, Master Arden, <u>now I can take you</u> .	
366	[Then Will pulls him down with a towel.]	
368	<i>Arden.</i> Mosbie! Michael! Alice! what will you do?	
370	<i>Will.</i> Nothing but <u>take you up</u> , sir, nothing else.	= "deal with you", <sup>8</sup> tying in to Mosbie's " <i>take you</i> " of line 364; note Will's mock formality.
372	<i>Mosb.</i> There's for the <u>pressing iron</u> you told me of.	= Mosbie reminds Arden of the moment Arden took away his sword, and told him he could use his botcher's tools as weapons; see Act I.i.438-9. The <i>Chronicles</i> states that Mosbie actually struck Arden on the head with his pressing iron.
374	[Stabs him.]	
376	<i>Shake.</i> And there's for the ten pound in my sleeve.	376: Shakebag refers to the wound Arden gave him in the fight at Act IV.iv.117.
378	[Stabs him.]	
380	<i>Alice.</i> What! groans thou? nay, then give me the weapon! Take this for hindering Mosbie's love and mine.	
382	[She stabs him.]	383: the <i>Chronicles</i> tells us that Alice, " <i>with a knife, gave [Arden] seven or eight pricks in the breast.</i> "
384	<i>Mich.</i> O, mistress!	
386	<i>Will.</i> Ah, <u>that villain</u> will betray us all.	= ie. Michael.
388	<i>Mosb.</i> Tush, fear him not; he will be secret.	
390	<i>Mich.</i> Why, dost thou think I will betray myself?	
392	<i>Shake.</i> In <u>Southwark</u> dwells a <u>bonny</u> northern lass,	391: <i>Southwark</i> = town on the southern bank of the Thames opposite London. <i>bonny</i> = beautiful.
394	The widow Chambly; I'll to her house now, And if she will not give me <u>harbrough</u> ,	= harbour, ie. safe haven; trisyllabic Middle-English form used here for the sake of the meter.

396	I'll <u>make booty</u> of the <u>quean</u> even to her <u>smock</u> .	394: a threat to sexually force himself on the widow Chamblly if she does not help Shakebag hide. <b>make booty</b> = the phrase correctly is "make boot", meaning to "gain" or "take profit" by. <sup>1</sup> <b>quean</b> = whore. <b>smock</b> = petticoat or lady's undergarment.
398	<b>Will.</b> <u>Shift for yourselves</u> ; <u>we two</u> will leave you now.	398: <b>Shift for yourselves</b> = ie. "the rest of you are on your own." <b>we two</b> = ie. Will and Shakebag.
400	<b>Alice.</b> First lay the body in the counting-house.	
402	[ <i>Then they lay the body in the Counting-house.</i> ]	
404	<b>Will.</b> <u>We have our gold</u> ; Mistress Alice, adieu; Mosbie, farewell, and Michael, farewell too.	= Alice has apparently given the balance of the amount due to Will and Shakebag for (finally) completing their part of the contract.
406		
408	[ <i>Exeunt Will and Shakebag.</i> ]	406: according to the <i>Chronicles</i> , Will, before he left the house, took Arden's " <i>money out of his purse, and the rings from his fingers</i> ," after which Alice gave him ten pounds, and he rode away.
	<i>Enter Susan.</i>	
410	<b>Susan.</b> Mistress, the guests are at the doors.	
412	<u>Hearken</u> , they knock: what, shall I let them in?	= listen.
414	<b>Alice.</b> Mosbie, go thou and bear them company.	
416	[ <i>Exit Mosbie.</i> ]	
418	And, Susan, fetch water and wash away this blood.	
420	[ <i>Susan washes the floor.</i> ]	420: stage directions here and at line 424 below added by the editor.
422	<b>Susan.</b> The blood <u>cleaveth</u> to the ground and will not <u>out</u> .	= sticks. = ie. come out.
424	[ <i>Alice kneels and scrapes the floor.</i> ]	422-7: here we have a direct precursor to the famous scene in <i>Macbeth</i> , in which Lady Macbeth seems unable to wash the blood from her hands – " <i>Out, damned spot! out, I say!</i> " Who is to say that Shakespeare, who seems likely to have had a large role in writing our play, did not recall this scene in writing Lady Macbeth's part all those years later?
426	<b>Alice.</b> But with my nails I'll scrape away the blood; – The more I strive, the more the blood appears!	
428	<b>Susan.</b> What's the reason, Mistress, can you tell?	
430	<b>Alice.</b> Because I blush not at my husband's death.	
432		
434	<i>Here enters Mosbie.</i>	
436	<b>Mosb.</b> How now? what's the matter? is all well?	
438	<b>Alice.</b> Ay, well, if Arden were alive again. In vain we strive, for here his blood remains.	

440	<b>Mosb.</b> Why, strew rushes on it, can you not?	440: it was common, even typical, in the 16th century to strew rushes on the floor of one's home when guests were expected.
442	<u>This wench</u> doth nothing: <u>fall unto the work</u> .	441: <b>This wench</b> = probably meaning Susan. <b>fall unto the work</b> = ie. "you do it."
444	<b>Alice.</b> 'Twas thou that made me murder him.	
446	<b>Mosb.</b> What of that?	
448	<b>Alice.</b> Nay, nothing, Mosbie, <u>so it be not known</u> .	= "so long as no one finds out."
450	<b>Mosb.</b> Keep thou it <u>close</u> , and 'tis <u>unpossible</u> .	= secret. = ie. that anyone will ever know who did it.
452	<b>Alice.</b> Ah, but I cannot! was he not slain by me? My husband's death torments me at the heart.	
454	<b>Mosb.</b> It shall not long torment thee, gentle Alice; I am thy husband, think no more of him.	
456	<i>Here enters Adam Fowle and Bradshaw.</i>	
458	<b>Brad.</b> How now, Mistress Arden? what <u>ail</u> you weep?	= ie. "ails you so that"
460	<b>Mosb.</b> Because her husband is <u>abroad</u> so late.	= out.
462	A couple of ruffians threatened him <u>yesternight</u> ,	= last night.
464	And she, poor soul, is afraid he <u>should</u> be hurt.	= might.
466	<b>Adam.</b> Is't nothing else? tush, he'll be here <u>anon</u> .	= soon.
468	<i>Here enters Greene.</i>	
470	<b>Greene.</b> Now, Mistress Arden, <u>lack you any guests</u> ?	= ie. "is everyone here?"
472	<b>Alice.</b> Ah, Master Greene, did you see my husband <u>lately</u> ?	= recently.
474	<b>Greene.</b> I saw him walking behind the Abbey even now.	
476	<i>Here enters Franklin.</i>	
478	<b>Alice.</b> I do not like this being out so late. – Master Franklin, where did you <u>leave</u> my husband?	= ie. last see.
480	<b>Frank.</b> Believe me I saw him not since morning.	
482	Fear you not, he'll come <u>anon</u> ; meantime You may do well to <u>bid</u> his guests <u>sit</u> down.	= soon. = invite. = to sit.
484	<b>Alice.</b> Ay, so they shall; – Master Bradshaw, sit you there; – I pray you, be content, I'll have my will. – Master Mosbie, sit you in my husband's seat.	484-5: Alice points to one of the stools, but Bradshaw hesitates to sit. 485: "please, be satisfied, I will have my way."
488	<b>Michael.</b> [Aside to Susan] Susan, shall thou and I wait on them?	
490	Or, <u>an</u> thou sayest the word, let us sit down too.	= if.
492	<b>Susan.</b> [Aside to Michael]	

494	<i>Peace, we have other matters now in hand. I fear me, Michael, <u>all will be bewrayed</u>.</i>	= "be quiet". = "everything will be exposed."
496	<i><b>Michael.</b> Tush, so it be known that I shall marry thee in the morning, I care not <u>though</u> I be hanged <u>ere</u></i>	= even if. = before.
498	<i>night. <u>But to prevent the worst</u>, I'll buy some <u>ratsbane</u>.</i>	498: <b>But to prevent the worst</b> = "but to anticipate the worst that might occur", ie. "just in case everything goes utterly wrong". <b>ratsbane</b> = poison, especially that used to kill rats. <sup>1</sup>
500	<i><b>Susan.</b> Why, Michael, wilt thou poison thyself?</i>	
502	<i><b>Michael.</b> No, but <u>my mistress</u>, for I fear she'll tell.</i>	= ie. Alice.
504	<i><b>Susan.</b> Tush, Michael; fear not her, she's wise enough.</i>	
506	<i><b>Mosb.</b> Sirrah Michael, <u>give's</u> a cup of beer. – Mistress Arden, here's to your husband.</i>	= "give us", ie. "give me".
508	<i><b>Alice.</b> My husband!</i>	
510	<i><b>Frank.</b> What ails you, woman, to cry so suddenly?</i>	
512	<i><b>Alice.</b> Ah, neighbours, a sudden <u>qualm</u> came over my heart;</i>	= sickness.
514	<i>My husband being <u>forth</u> torments my mind. I know something's amiss, he is not well;</i>	= ie. away from home.
516	<i>Or else I should have heard of him <u>ere</u> now.</i>	= before.
518	<i><b>Mosbie.</b> [Aside] She will <u>undo</u> us through her foolishness.</i>	518: Alice is overdoing the play-acting. <b>undo</b> = ruin.
520	<i><b>Greene.</b> Fear not, Mistress Arden, he's well enough.</i>	
522	<i><b>Alice.</b> Tell not me; I know he is not well: He was not <u>wont for</u> to stay thus late. –</i>	= accustomed.
524	<i>Good Master Franklin, go and seek him forth, And if you find him, send him home to me,</i>	
526	<i>And tell him what a fear he hath put me in.</i>	
528	<i><b>Franklin.</b> [Aside] I like not this; I pray God all be well. – I'll seek him out, and find him if I can.</i>	
530		
532	<i>[Exeunt Franklin, Mosbie, and Greene.]</i>	
534	<i><b>Alice.</b> [Aside to Michael] Michael, how shall I do to rid the rest away?</i>	
536	<i><b>Michael.</b> [Aside to Alice] Leave that to my <u>charge</u>, let me alone. –</i>	535: "leave it to me, I'll take care of it." <b>charge</b> = responsibility.
538	<i>"Tis very late, Master Bradshaw, And there are many <u>false knaves</u> abroad,</i>	= treacherous villains. <sup>1</sup>
540	<i>And you have many narrow lanes to pass.</i>	
542	<i><b>Brad.</b> Faith, friend Michael, <u>and thou sayest true</u>. Therefore I pray thee <u>light's forth</u> and <u>lend's a link</u>.</i>	= "if what you say is true." = "show us the way out". <sup>1</sup> = "lend us a torch."
544	<i>[Exeunt Bradshaw, Adam, and Michael.]</i>	545: the audience no doubt would have overlooked the



546		fact that the guests, having just arrived, are already being encouraged to leave, even though they have not been given any of the supper they had been promised.
		The <i>Chronicles</i> asserts that after Arden's body had been stored in the counting-house, the remaining guests entered the house, and everyone sat down for supper; upon the completion of the meal, Alice's daughter played the virginal (a small early piano) while the guests all danced.
548	<b>Alice.</b> Michael, bring them to the doors, but do not stay; You know I do not love to be alone. –	
550	Go, Susan, and bid <u>thy brother</u> come:	= ie. Mosbie.
552	But <u>wherefore</u> should he come? Here is <u>nought</u> but fear;	= why. = nothing.
554	Stay, Susan, stay, and help to counsel me.	
	<b>Susan.</b> <u>Alas, I counsel!</u> fear <u>frights</u> away my wits.	551: <b>Alas, I counsel</b> = Susan is incredulous: "you are asking me for advice?"
	<i>[Then they open the counting-house door, and look upon Arden.]</i>	<b>frights</b> = ie. frightens.
558	<b>Alice.</b> See, Susan, where thy <u>quondam</u> master lies, Sweet Arden, smeared in blood and filthy gore.	= former.
560	<b>Susan.</b> My brother, you, and I shall <u>rue</u> this deed.	= regret.
562	<b>Alice.</b> Come, Susan, help to lift his body <u>forth</u> ,	= ie. out of the counting-house.
564	And let our salt-tears be his <u>obsequies</u> .	= funeral rites.
566	<i>[Alice and Susan drag out Arden's body.]</i>	564: stage direction added by editor.
568	<i>Here enters Mosbie and Greene.</i>	
570	<b>Mosb.</b> How now, Alice, whither will you bear him?	
572	<b>Alice.</b> Sweet Mosbie, art thou come? Then weep <u>that</u> will: I have my wish in that I <u>joy</u> thy sight.	= who. = ie. take joy in.
574	<b>Greene.</b> Well, it <u>hooves</u> us to be <u>circumspect</u> .	573: "we would do well to be cautious ( <i>circumspect</i> )."
576	<b>Mosb.</b> Ay, for Franklin thinks that we have murdered him.	<b>hooves</b> = ie. behooves.
578	<b>Alice.</b> Ay, but he cannot prove it for his life.	
580	We'll spend this night in <u>dalliance</u> and in <u>sport</u> .	= flirting. = fun, or love-making. <sup>1</sup>
582	<i>Here enters Michael.</i>	
584	<b>Mich.</b> O mistress, the Mayor and all the <u>watch</u> Are coming towards our house with <u>glaives</u> and <u>bills</u> .	= night-watchmen, ie. those who patrolled a town at night. <sup>1</sup>
586	<b>Alice.</b> <u>Make the door fast</u> ; let them not come in.	583: <b>glaives</b> = a <b>glaive</b> was a pole-arm with a blade at one end. <sup>25</sup>
588	<b>Mosb.</b> Tell me, sweet Alice, how shall I escape?	<b>bills</b> = a <b>bill</b> was a pole-arm with a hook and spikes attached at one end. <sup>25</sup>
590	<b>Alice.</b> Out at the back-door, over the pile of wood,	= "lock the door".

592	And for one night <u>lie</u> at the Flower-de-luce.	= stay.
594	<b>Mosb.</b> That is the <u>next</u> way to <u>betray myself</u> .	= nearest, ie. fastest. = ie. "give myself away."
596	<b>Greene.</b> Alas, Mistress Arden, the watch will <u>take</u> me here, And cause suspicion, where else would be none.	= find.
598	<b>Alice.</b> Why, take that way that Master Mosbie doth;	
600	But first convey the body to the fields.	
602	<i>[Then Michael and Susan bear the body into the fields.]</i>	602-3: the <i>Chronicles</i> here states that Michael, Susan and "one of mistress Arden's daughters" took the "dead body and carried it out to lay it in a field next to the churchyard, and joining [adjoining] to his garden wall."
604		
606	<b>Mosb.</b> Until to-morrow, sweet Alice, now farewell: And see you confess nothing <u>in any case</u> .	= no matter what.
608	<b>Greene.</b> Be resolute, Mistress Alice, betray us not, But <u>cleave</u> to us as we will stick to you.	609: ie. "we must all stick ( <i>cleave</i> ) together!"
610	<i>[Exeunt Mosbie and Greene.]</i>	
612	<b>Alice.</b> Now, let the judge and juries do their worst:	
614	My house is clear, and now I fear them not.	
616	<i>Re-enter Michael and Susan.</i>	
618	<b>Susan.</b> As we went, it snowed all the way, Which makes me fear our footsteps will be <u>spied</u> .	= seen.
620		
622	<b>Alice.</b> <u>Peace</u> , fool, the snow will cover them again.	= quiet.
624	<b>Susan.</b> But <u>it had done</u> before we came back again.	= ie. it had stopped snowing.
626	<i>[A knocking is sounded.]</i>	
628	<b>Alice.</b> Hark, hark, they knock! go, Michael, let them in.	
630	<i>Here enters the Mayor and the Watch.</i>	
632	How now, Master Mayor, have you brought my husband home?	
634	<b>Mayor.</b> I saw him come into your house an hour ago.	
636	<b>Alice.</b> You are deceived; it was a Londoner.	635: the <i>Chronicles</i> states that after Arden was murdered, Alice sent for "two Londoners", a pair of grocers named Prune and Cole, "to supper".
638	<b>Mayor.</b> Mistress Arden, know you not one that is called Black Will?	
640	<b>Alice.</b> I know none such: what mean these questions?	
642	<b>Mayor.</b> I have the Council's warrant to <u>apprehend</u> him.	= arrest.
644	<b>Alice.</b> <i>[Aside]</i> I am glad it is no worse. – Why, Master Mayor, think you I <u>harbour any such</u> ?	647: Alice is relieved that it appears only Will is being formally accused of anything. = "am protecting and hiding any such person?"

646	<b>Mayor.</b> We are informed that here he is; And therefore pardon us, for we must search.	
648	<b>Alice.</b> Ay, search, and <u>spare you not</u> , through every room:	= "do not restrain yourself as you search".
650	Were my husband at home, you would not <u>offer</u> this.	= try (to do).
652	<i>Here enters Franklin.</i>	
654	Master Franklin, what mean you come so sad?	
656	<b>Frank.</b> Arden, thy husband and my friend, is slain.	
658	<b>Alice.</b> Ah, by whom? Master Franklin, can you tell?	
660	<b>Frank.</b> I know not; but behind the Abbey There he lies murdered in most <u>piteous case</u> .	= pitiful condition.
662	<b>Mayor.</b> But, Master Franklin, are you sure 'tis he?	
664	<b>Frank.</b> I am too sure; <u>would</u> God I were deceived.	= "I wish to".
666	<b>Alice.</b> Find out the murtherers, let them be known.	
668	<b>Frank.</b> Ay, so they shall: come you along with us.	
670	<b>Alice.</b> <u>Wherefore</u> ?	= why.
672	<b>Frank.</b> Know you this hand-towel and this knife?	673: Franklin has likely brought the knife surreptitiously in with him; the <i>Chronicles</i> observes that the murderers had thrown the blood-stained evidence " <i>into a tub by the well's side, where afterward, both [items] were found.</i> "
674		In our play, Michael, as he admits at line 681 below, had been given the job of getting rid of the knife and towel.
	<b>Susan.</b> [ <i>Aside to Michael</i> ] <i>Ah, Michael, through this thy negligence Thou hast betrayed and <u>undone</u> us all.</i>	= ruined.
	<b>Michael.</b> [ <i>Aside to Susan</i> ] <i>I was so afraid I knew not what I did: I thought I had thrown them both into the well.</i>	
	<b>Alice.</b> It is the pig's blood we had to supper. But <u>wherefore stay you</u> ? find out the murtherers.	= ie. "why are you all just standing around?"
	<b>Mayor.</b> I fear me you'll prove one of them yourself.	
	<b>Alice.</b> I one of them? what mean such questions?	
	<b>Frank.</b> <u>I fear me</u> he was murdered in this house And carried to the fields; for from that place Backwards and forwards may you see The print of many feet within the snow. And look about this chamber where we are, And you shall find part of his <u>guiltless</u> blood; For in his <u>slipshoe</u> did I find some rushes, Which <u>argueth</u> he was murdered in this room.	= common formula for "I fear".  = innocent. = light shoe or slipper. <sup>1</sup> = "is evidence that".

700	<b>Mayor.</b> Look in the place where he was <u>wont</u> to sit. – See, see! his blood! it is too <u>manifest</u> .	= accustomed. = clear, obvious.
702	<b>Alice.</b> It is a cup of wine that Michael <u>shed</u> .	= spilled. <sup>1</sup>
704	<b>Mich.</b> Ay, truly.	
706	<b>Frank.</b> It is his blood, which, <u>strumpet</u> , thou hast shed. But if I live, thou and thy 'complices	= "(you) whore".
708	Which have conspired and <u>wrought</u> his death shall rue it.	= worked, brought about.
710	<b>Alice.</b> Ah, Master Franklin, God and Heaven can tell I loved him more than all the world beside.	
712	But bring me to him, let me see his body.	
714	<b>Frank.</b> Bring <u>that villain</u> and Mosbie's sister too; And one of you go to the Flower-de-luce,	= ie. Michael.
716	And seek for Mosbie, and apprehend him too.	
718	[ <i>Exeunt.</i> ]	
 <b><u>ACT V, SCENE II.</u></b>		
<i>An obscure street in London.</i>		
 <i>Here enters Shakebag <u>solus</u>.</i>		
1	<b>Shake.</b> The widow <u>Chambly</u> in her husband's days I	<b>Scene II:</b> Shakebag had previously announced that he would escape to London, where he would try to hide out at the home of a widow he knew. Scene ii takes place outside her home in a small and out-of-the-way London street.
2	<u>kept</u> ; and now he's dead, she is grown so <u>stout</u> she will not know her old companions. I came <u>thither</u> , thinking	= alone. 1: <b>Chambly</b> was Shakebag's mistress when her husband was alive. 2: <b>kept</b> = ie. kept as a mistress. <sup>1</sup> 2-3: <b>she is grown...companions</b> = the widow is now so arrogant or proud ( <b>stout</b> ), that she refuses to have anything to do with her old friends (meaning Shakebag). <b>thither</b> = to there, ie. her home.
4	to have had <u>harbour</u> <u>as I was wont</u> , and she was ready	4: <b>harbour</b> = a place to hide. <b>as I was wont</b> = as Shakebag was accustomed to do in the past.
6	to thrust me out at doors; but whether she would or no, I got me up, and as she followed me, I <u>spurned</u>	= kicked.
8	her down the stairs, and broke her neck, and cut her <u>tapster's throat</u> , and now I am going to fling them in	= either Chambly worked as a tapster, or, perhaps, the blood from Chambly's throat, being cut, flowed like ale from a tapped barrel.
10	the Thames. I have the gold; what care I though it be known! I'll cross the water and <u>take sanctuary</u> .	11-12: <b>I have...sanctuary</b> = Shakebag, having been paid, will cross the Thames and <b>take sanctuary</b> : English law recognized certain religious locations as places of sanctuary, where fugitives could find safety and immunity from arrest.
12	[ <i>Exit.</i> ]	

## ACT V, SCENE III.

*Arden's House at Feversham.*

*Here enters the Mayor, Mosbie, Alice, Franklin,  
Michael, and Susan.*

1 **Mayor.** See, Mistress Arden, where your husband lies;  
2 Confess this foul fault and be penitent.

4 **Alice.** Arden, sweet husband, what shall I say? –  
The more I sound his name, the more he bleeds;  
6 This blood condemns me, and in gushing forth  
Speaks as it falls, and asks me why I did it. –

8 Forgive me, Arden: I repent me now,  
And, would my death save thine, thou should'st not die.  
10 Rise up, sweet Arden, and enjoy thy love,  
And frown not on me when we meet in Heaven:  
12 In Heaven I'll love thee, though on earth I did not.

14 **Mayor.** Say, Mosbie, what made thee murder him?

16 **Frank.** Study not for an answer; look not down:  
His purse and girdle found at thy bed's head  
18 Witness sufficiently thou didst the deed;  
It bootless is to swear thou didst it not.

20 **Mosb.** I hired Black Will and Shakebag, ruffians both,  
22 And they and I have done this murderous deed.

But wherefore stay we? Come and bear me hence.

24 **Frank.** Those ruffians shall not escape; I will up to  
London,  
26 And get the Council's warrant to apprehend them.

28 [Exeunt.]

## ACT V, SCENE IV.

*The Kentish Coast.*

*Here enters Will.*

1 **Will.** Shakebag, I hear, hath taken sanctuary,  
2 But I am so pursued with hues and cries  
For petty robberies that I have done,  
4 That I can come unto no sanctuary.

**Scene III:** Arden's body has been returned to his home.

5-7: Alice alludes to an old superstition that a corpse can identify its killer by bleeding anew in the perpetrator's presence.

**sound** = speak.

9: if Alice could bring Arden back to life by dying, she would do so.

= "don't stand there trying to think up".

= ie. Arden's. = belt used to hold money.<sup>1</sup>

= is useless.

21-22: as noted by Barker, the killers had actually been hired by Greene; Mosbie, disgusted with the whole affair, and recognizing his irretrievable position, just wants to get the process over with as quickly as possible.

23: **wherefore stay we** = "why are we delaying", ie. "why are we just standing around here?"

**hence** = away from here.

= ie. Will and Shakebag. = ie. go up.

= arrest.

2-4: there are so many outstanding warrants for his arrest (considering his lifetime of crime) that Will can find no safe refuge anywhere in Kent, or in England for that matter.

**hues and cries** = **hue and cry** was the traditional shout of

6	Therefore must I, in some oyster-boat, At last <u>be fain</u> to go on-board some <u>hoy</u> ,	a party pursuing a felon.  5-6: temporarily hiding in a small boat used by oyster fishers or farmers, Will must find a small passenger boat ( <b>hoy</b> ) that can carry him to somewhere safe. Bayne notes that Feversham was famous for its <b>oysters</b> . <b>be fain</b> = be satisfied.
	And so to <u>Flushing</u> . There is no staying here.	= a sea-port in Holland; <b>Flushing</b> would have been well-known to Londoners as the landing-place for English troops travelling to fight on behalf of the Dutch in the late 16th century. <sup>9</sup>
8	At <u>Sittingburgh</u> the watch was like to take me,	8: the posse almost caught Will at <b>Sittingburgh</b> , a town east of Feversham on the road to Canterbury. <sup>9</sup>
10	And had not I with my <u>buckler</u> covered my head, And <u>run full blank</u> at all adventures,	9-10: the sense is that Will ran straight by his pursuers, risking everything on being able to escape injury by covering his face or head with his shield ( <b>buckler</b> ). <b>run full blank</b> = McLuskie suggests, "run full tilt". <b>at all adventures</b> = recklessly, no matter the consequences. <sup>1</sup>
12	I am sure I had ne'er gone further than that place; For the constable had twenty warrants to apprehend me, Besides that, I robbed him and his man once at <u>Gadshill</u> .	
14	Farewell, England; I'll to Flushing now.	= hill located about 2 miles west of Rochester, and famously frequented by highwaymen. <sup>9</sup>
16	[Exit Will.]	
	<b>ACT V, SCENE V.</b>	
	<i>Justice-room at Feversham.</i>	
	<i>Here enters the Mayor, Mosbie, Alice, Michael, Susan, and Bradshaw.</i>	
1	<b>Mayor.</b> Come, <u>make haste</u> and bring <u>away</u> the prisoners.	= "hurry up". = in.
2		
4	<b>Brad.</b> Mistress Arden, you are now going to God, And I am by the law condemned to die About a letter I brought from Master Greene.	4-7: Bradshaw must die even though the only part he took in the conspiracy was to carry a letter from Greene to Alice, informing her of Will and Shakebag's failure to carry out Arden's murder in London; see Act III.v.182-190.
6	I pray you, Mistress Arden, speak the truth: Was I ever privy to your intent or no?	
8		
10	<b>Alice.</b> What should I say? You brought me such a letter, But I dare swear thou knewest not the contents. <u>Leave</u> now to trouble me with worldly things,	= cease.
12	And let me meditate upon my saviour Christ, Whose blood must save me for the blood I shed.	
14		
16	<b>Mosb.</b> How long shall I live in this hell of grief? Convey me from the presence of that strumpet.	15-16: Mosbie, thoroughly disgusted, is ready to end it all; just as he expected, Alice has rejected him in the end.
18	<b>Alice.</b> Ah, but for thee I had never been [a] strumpet. What cannot oaths and protestations do,	19-20: ie. men have an unlimited capacity to sweet-talk their



20 When men have opportunity to woo?

22 I was too young to sound thy villainies,  
But now I find it and repent too late.

24 **Susan.** Ah, gentle brother, wherefore should I die?  
I knew not of it till the deed was done.

26 **Mosb.** For thee I mourn more than for myself;  
28 But let it suffice, I cannot save thee now.

30 **Mich.** [To Susan] And if your brother and my mistress  
Had not promised me you in marriage,  
32 I had ne'er given consent to this foul deed.

34 **Mayor.** Leave to accuse each other now,  
And listen to the sentence I shall give. –  
36 Bear Mosbie and his sister to London straight,  
Where they in Smithfield must be executed;

38 Bear Mistress Arden unto Canterbury,  
Where her sentence is she must be burnt;  
40 Michael and Bradshaw in Feversham must suffer death.

42 **Alice.** Let my death make amends for all my sins.

44 **Mosb.** Fie upon women! this shall be my song;  
But bear me hence, for I have lived too long.

46 **Susan.** Seeing no hope on earth, in Heaven is my hope.

48 **Mich.** Faith, I care not, seeing I die with Susan.

50 **Brad.** My blood be on his head that gave the sentence.

52 **Mayor.** To speedy execution with them all!

54 [Exeunt.]

## EPILOGUE.

*Here enters Franklin.*

way into the heart of any woman.

Lines 19-20 comprise a rare rhyming couplet in our play; such a couplet was occasionally employed in Elizabethan drama to signal the utterance of sententious speech, often in the nature of a bit of accepted wisdom or an aphorism.

= measure to its full depth,<sup>7</sup> ie. comprehend.

= why.

= ie. Alice.

= cease.

= area east of the Tower of London, just outside the city walls. **Smithfield** was the site of execution for many of London's thieves.

Mosbie and Susan were in fact hanged at Smithfield.

38-39: according to the website [www.capitalpunishmentuk.org](http://www.capitalpunishmentuk.org), women convicted of treason were punished with burning at the stake; a woman who murdered her husband was considered guilty of Petty Treason, and so would be subject to the same penalty.<sup>26</sup>

Michael was "*hanged in chains*" at Feversham; and Bradshaw, whose innocence, according to the *Chronicles*, was not quite as convincing as presented in the play, was "*condemned, and suffered*."

44: **Fie upon** = a general imprecation.

**this shall be my song** = ie. the refrain on Mosbie's lips will be his curse on all women.

**Epilogue:** Franklin, alone on-stage, addresses the audience.

1	<b>Frank.</b> Thus have you seen the truth of Arden's death.	
2	As for the ruffians, Shakebag and Black Will, <u>The one</u> took sanctuary, and, being <u>sent for out</u> ,	= ie. Shakebag. = sought out for arrest. <sup>1</sup>
4	Was murderèd in Southwark as he passed To Greenwich, where the Lord Protector lay.	4-5: we remember that in Scene ii above, Shakebag was planning to cross the Thames to Southwark to seek sanctuary; Whigham <sup>29</sup> notes that the play ends as it began, with a passing reference to the Lord Protector (p. 120).
6	Black Will was <u>burned</u> in Flushing on a <u>stage</u> ;	= ie. burned at the stake. = scaffold.
8	Greene was hanged at <u>Osbridge</u> in Kent;	= village located a mile outside of Feversham, <sup>9</sup> probably a trisyllable: <i>OS-e-bridge</i> .
10	The painter fled and how he died we know not. But this above the rest is to be noted:	
12	Arden lay murderèd in that plot of ground Which he by force and violence held from Reede; And in the grass his body's print was seen Two years and more after the deed was done.	11: which Arden had acquired unfairly from Reede.  12-13: the <i>Chronicles</i> reports the following: " <i>This one thing seemeth very strange and notable...that in the place where [Arden] was laid, being dead, all the proportion of his body might be seen two years after and more, so plain as could be, for the grass did not grow where his body had touched...</i> "
14	Gentlemen, we hope you'll pardon this <u>naked</u> tragedy,	= straightforward. <sup>1</sup>
16	Wherein no <u>filèd points</u> are <u>foisted in</u> To make it <u>gracious</u> to the ear or eye;	15-16: Franklin's general point is to apologize for the lack of elevated and ornamental language in the play. <i>filèd points</i> = sharpened language, ie. "finished rhetoric". <sup>32</sup> <i>foisted in</i> = introduced. <sup>1</sup> <i>gracious</i> = (more) pleasant or pleasing.
	For simple truth is <u>graciöus</u> enough,	= note how <i>gracious</i> is a trisyllable in this line, but was disyllabic in line 16.
18	And needs no other <u>points of glosing stuff</u> .	= material added to make it more attractive. <sup>1</sup>
20	[Exit.]	
	<i>FINIS.</i>	
		<b><u>POSTSCRIPT I: The End of the Conspirators.</u></b>  For those keeping score, seven conspirators in our play were formally sentenced to death: Alice, Michael, Susan, Mosbie, Black Will, Greene and Bradshaw; Shakebag was killed as he was hunted down in Southwark. Our author generally remained true to the actual punishments meted out to the defendants, but there were a few minor differences: 1. <i>Greene</i> actually successfully escaped Feversham in 1551, only being caught some years later, at which time he was " <i>hanged in chains in the highway betwixt Ospring and Boughton</i> ". 2. <i>Shakebag</i> , the <i>Chronicles</i> tells us, was not in fact killed as he was being pursued; having escaped Feversham, he was never heard of again. 3. An extra <i>maid</i> of Alice's, unmentioned in the play, was also burned in Feversham. 4. The innkeeper <i>Adam Fowle</i> was imprisoned for his role in the conspiracy.

**POSTSCRIPT II: The *Chronicles* Returns  
to the Story of Edward VI's Reign.**

At the conclusion of its recounting of the story of Arden, the *Chronicles* quietly resumes its proper history of England with the following words: "*And thus farre touching this horrible and haynous murther of master Arden. To retorne then where we lefte.*"

Just two paragraphs later, we find this terrible pair of paragraphs about the return of the plague to England in 1551:

*"And it seemed that God hadde appoynted the sayde sicknes onely for the plague of Englishmenne, for the most that dyed thereof were men, and not women nor children. And so it folowed the Englishmen, that suche Merchants of England as were in Flaunders and Spayne, and other Countreys beyonde the Sea, were visited therewithall, and none other nation infected therewith.*

*And it began first in Aprill in ye North parts, and so came through the Realme, and continued vntill September nexte following."*

### **Anonymous' Invented Words.**

Here is a list of some words and expressions which research suggests made their first published appearance in *Arden of Feversham*:

cockshut  
misevent  
muscado  
pathaire  
sheeting (as an adjective)  
"cut off by the shin(s)"  
soft-mettled  
dry-sucked  
sweet-set

## **FOOTNOTES.**

The footnotes in the annotations correspond as follows:

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