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the Annotated Popular Edition of

KING EDWARD THE FIRST
(aka EDWARD I)

by George Peele

Written c. 1590-3

First Published 1593

Featuring complete and easy-to-read annotations.

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THE

Famous Chroncle of king Edward
the first, sirnamed Edward Longshankes,
with his returne from the holdy land.

ALSO THE LIFE OF LLEVELLEN
rebell in Wales

Lastly, the sinking of Queene Elinor, who sunck at Charingcrosse and rose again at Potters-hith, now named Queenehith.

DRAMATIS PERSONS:

The English Royal Family:

Edward I, King of England, surnamed Longshanks.
Queen Elinor, Edward's consort.
Katherine, Elinor's Attendant.
Joan of Acon, their daughter.

Queen-Mother, consort of the deceased Henry III.
Edmund, Duke of Lancaster, Edward's brother,
Duchess of Lancaster, Edmund's Wife.

English Nobility:

Gilbert de Clare, Earl of Glocester.
Earl of Sussex.
Mortimer, Earl of March.
Sir Thomas Spencer.
Cressingham.

Other English Characters:

Bishop.
Mayoress of London.
Lady Elinor, Daughter of Simon de Montfort.
Potter's Wife.
John, Servant to Potter's Wife.

INTRODUCTION to the PLAY

George Peele's *Edward I* is a sprawling epic of a play, containing an uneven mix of heightened drama, broad comedy, stage battles and single-combats, and even a little of the supernatural. Edward's wife, Queen Elinor, is unfairly portrayed as an increasingly deranged mega-lomaniac, and the Catholic Friar is a lecherously sinful monk; meanwhile, Welsh and Scottish rebels are perpetual thorns in the side of the heroic English monarch, who, patient, wise and courageous, tries to keep his kingdom and tragic family together - in other words, *Edward I* contains all the elements necessary to keep a demanding Elizabethan audience well-entertained.

NOTE on the TEXT'S SOURCE

The text of the play is adopted from Alexander Dyce's 1874 edition of *Edward I*, cited below at #3, with some of the spelling and wording from the 1593 quarto reinstated, and emendations of other commentators and editors further adopted.

NOTES on the ANNOTATIONS

Mention of Dyce, Bullen, Hook, and Dodsley in the annotations refers to the notes provided by these editors in their respective editions of our play; mention of Mitford

The Welsh:

Lluellen, Prince of Wales.
Sir David of Brecknock, Lluellen's Brother.
Rice ap Meredith, a Baron.
Owen ap Rice, a Baron.
Friar Hugh ap David.
Guenthian, the Friar's Wench.
Jack, Novice of the Friar.
Guenther, a Messenger.
Harper.
Farmer.

The Scots:

John Baliol, Elected King of Scotland.
Versses, a Lord.

English Lords, Scottish Lords, Welsh Barons, Ladies, Messengers, Soldiers, etc.

and Deighton refers to the notes of these commentators on *Edward I.*

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

1. Oxford English Dictionary (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London, New York: Penguin, 2002.
3. Dyce, Rev. Alexander. *The Dramatic and Poetical Works of Robert Greene and George Peele*. London: George Routledge and Sons, 1874.
4. Bullen, A.H. *The Works of George Peele, Vol. I*. Boston: Houghton, Mifflin and Company, 1888.
5. Jones, Dan. *The Plantagenets.* New York: Penguin Books, 2012.
7. Hook, Frank S. ed. *Edward I. The Dramatic Works of George Peele, Vol. 2*. General ed. Charles T. Prouty. New Haven: Yale University Press, 1961.
9. Stephan, Leslie and Lee, Sydney, eds. *Dictionary of National Biography*. London: Smith, Elder, and Co., 1885-1900.
28. Dodsley, Robert, et al. *A Select Collection of Old Plays, Vol. XI*. London: Thomas White, Printer, 1827.
34. Translations of Peele's original Latin clauses are by classicist Alison Parker.
41. Mitford, the Reverend J. *Gentleman's Magazine*, February 1833.
42. Deighton, Kenneth. *The Old Dramatists: Conjectural Readings*. Westminster: Archibald Constable and Co., 1896.
45. Morris, Marc. *A Great and Terrible King*. New York: Pegasus Books, 2009.

Prelude I: The Baron's War of 1264-1267.

The **Baron's War** of Henry III's reign was as important in shaping the political landscape and attitudes of the noble classes in England in the late 13th century as World War II was in defining pretty much everything that went on in Europe for the two generations that grew up in the second half of the 20th century.

King Henry III (1207-1272, ruled 1216-1272) is largely remembered by history for his genuine piety, but he was a poor administrator and weak ruler. Out of money by the 1240's, he had developed the habit of making political concessions to the land's magnates in return for much-needed cash (in hindsight, the meetings of the barons with Henry can be seen as proto-parliamentary gatherings). But the barons were getting impatient with Henry's foreign schemes, and began to refuse him money.

The most absurd of Henry's plans was to spend the mind-boggling amount of 135,000 marks to raise an army to enforce the appointment of his second son **Edmund** as King of Sicily, a crown which the pope had been hawking around Europe to the highest bidder.

Even more offensive was the reign of terror brought to England by the immigration of Henry's wild French cousins, a group of relatives known collectively as the Lusignans. The barons came to despise these violent and proud kinsmen of the king, and demanded their expulsion.

In 1258, a frustrated party of barons demanded that Henry turn administration of England over to a council of chosen magnates. By 1259, broke and powerless, Henry was reduced to "blithering irrelevance" (Jones, p. 223).

The leader of the barons was an old war-horse named **Simon de Montfort**. Unhappy, or maybe just naturally impatient, with the situation of the early 1260's, Simon raised an army in 1263, and managed to take control of most of southern England in the next year. But Henry and his son **Edward** gathered their own forces, and began to recover the king's holdings through a series of successful sieges.

Feeling squeezed, de Montfort decided to risk all on a set battle, which took place at **Lewes** on 14 May 1264. Fortune smiled on the rebel army, which smashed the king's wing, earning victory on this day. Henry and Edward were taken prisoner; Henry would be forced to accompany de Montfort wherever he went, and Edward was imprisoned.

Simon de Montfort became the de facto ruler of England. However, his rapacious habits and uneven dispensing of justice quickly alienated many of his friends, and when the suspicion arose that de Montfort had his eye on the crown of England, his enemies took action.

The first step was taken by the **Earl of Gloucester** and the powerful marcher lord **Roger Mortimer**, who freed Edward from his captivity. A new royal coalition, led by Edward, raised a new powerful army, which soon cornered de Montfort's forces in Wales. Outnumbered 3 to 1, de Montfort was forced to battle at **Evesham** on 12 August 1265, where the rebels were smashed and de Montfort slain.

From these wars, Edward broke out as the new leader of England.

Prelude II: Prince Edward.

Henry III's wife **Eleanor of Provence** gave birth to her first son on either 17 or 18 June 1239 at Westminster Palace. The boy was named **Edward** after the king's hero, the pre-Norman English king **Edward the Confessor**.

Edward was married to **Eleanor of Castile**, brother of the Castilian King Alfonso X, in the Abbey of Santa María la Real de Las Huelgas in Spain in October 1254, when he 15 years old, and his bride only 13.

During 1257-8, Edward led armies for the first time as he tried to put down the first rebellion of the man who would long be a thorn in the English

side, the Welsh prince **Llewelyn** (our play's Lluellen), with only mixed success.

1263 saw the first stirrings of a revolt of the barons, led by the Earl of Leicester **Simon de Montfort**. Edward raised an army, and fought a war of maneuver against the rebels over the next year. Events finally came to a head in the **Battle of Lewes**, in which Edward's wing smashed the opposing forces, but the royal army overall suffered a staggering defeat, leaving Henry in the hands of the barons, and Edward imprisoned.

The **Earl of Gloucester**, having quarreled with de Montfort, made an alliance with **Roger Mortimer**, and the pair managed to carry out the escape of Edward from baronial control. Raising a new and massive army, Edward crushed de Montfort at **Evesham** in the summer of 1265, the battle resulting in the rebel's death.

As a young man, Edward had been a bit of a trouble-maker, neglecting his estates, and seemingly overly-fond of "chivalrous exercises and pleasure";[9] but during the baronial wars, he would develop into the wise and thoughtful leader the island needed to heal it after the long years of civil unrest.

The next few years saw Edward putting down minor rebellious resurgences, including a famous siege of Kenilworth Castle.

Edward's next major project was to go on Crusade to the Holy Land, which he planned to do in conjunction with France's pious **Louis IX**; when the English ships arrived at Aigues-Mortes on 29 September 1270, Edward found that the French had already departed, having chosen to sail to Tunis to carry on operations against the infidel.

The French Crusade was a catastrophe; Louis was dead, disease had decimated the French forces, and, having made peace with enemy, the French were ready to leave the African coast when the English arrived. The two fleets returned to Sicily, where a fierce storm destroyed the French ships, but left Edward's thirteen boats untouched (this "miracle" is referred to in our play).

Having refused to make peace with the Muslim enemy, Edward went on to Palestine with only 1000 men to pursue his Crusade. He spent a year in the Holy Land, where he relieved the siege of Acre, attacked and massacred the entire population of Nazareth, and won another victory at Haifa. However, his efforts were too little too late, and Edward pulled out stakes and sailed back to France in 1272 (the Holy Land would fall completely out of the hands of the Christian Europeans within two more decades), returning finally to England two years later.

A famous episode which occurred in Acre is worth noting here. Edward had been left alone with a trusted Muslim messenger, when the man pulled a knife and attacked Edward. The king blocked the thrust with his arm, which received a deep gash, and subdued his opponent, first kicking him, then wrestling the knife away from him, before stabbing him to death with his own weapon.

The prince's wound grew discoloured, and an Englishman offered to cut out what was likely putrefying flesh; the brave king underwent the operation, and fulfilled the Englishman's vow that if the king survived the cutting, he would be on his horse within a fortnight.

A legend grew out of this incident that Elinor had actually been the one to save Edward's life when she sucked the poison out of his arm, but no historian takes this story seriously.

Our play begins with Edward returning to England after an absence of four years.

Prelude III: The First Welsh Freedom Fighters
(or) The Battling Gruffydd Brothers.

As the English kings and nobility began to make their presence felt in Wales through the 13th century, the Welsh naturally resented the outsiders' pressure. Hampering any Welsh resistance, however, was the fact that the

mountainous land had no unified government, being ruled really by numerous petty princes, each protective of his own piece of the Welsh pie.

It wasn't until the 1250's that a leader arose who was powerful and charismatic enough to bring the entire region under the sway of a single man. This was **Llywelyn ab Gruffydd**, Wales' first hero, a man who as recently as 2001 had yet another statue of him raised in Wales.

On their father's death in 1244, Llywelyn and his brother **Owain** inherited the elder Llywelyn's lands in north-west Wales. Younger brothers **Davydd** and **Rhodri** (who doesn't seem to have taken part in the very noisy history of his brothers) were initially left out of the legacy.

In 1254, open war broke out between the brothers, and Llywelyn crushed his revolting siblings in a battle at Bryn Derwyn. Owain was captured, and Llywelyn kept him imprisoned for the next quarter century, effectively removing him from our story. Davydd fled to England, leaving Llywelyn as sole ruler of north-west Wales. Davydd and Llywelyn reconciled in 1257.

The subsequent years saw numerous perceived abuses by England's royal agents in the border lands ("the marches"), and Llywelyn, assuming the mantle of Welsh champion, in 1256 began his first campaign in which he invaded and devastated English-held lands. Strife would continue on-and-off (but mostly on) for more than a decade.

In 1257, England's **King Henry III**, with his son **Edward**, made a half-hearted attempt to subdue the rebellion, but the entire effort was mismanaged, a complete failure.

During the **Barons' War** of 1264-7, the marcher lords were firm supporters of Henry, which made it convenient for Llywelyn to form an alliance with **Simon de Montfort**, leader of the English rebels. For a period of time, de Montfort's effective control of England resulted in Welsh freedom from English harassment. But when de Montfort was finally defeated in 1265, and the Barons' War concluded in a decisive victory for the English royal family, it was time for Llywelyn to make peace with Henry as well.

In the latter stages of the Barons' War, Davydd had revolted a second time against his brother, and actually fought on Henry's side at the conclusive **Battle of Evesham**,

The resulting **Treaty of Montgomery** (1267) gave Llywelyn charge of the entire principality of Wales, as well as the title of **Prince of Wales**. However, the treaty required that the Welsh prince pay Henry both a huge indemnity and homage, the latter which he did in September at Montgomery. At this time, Davydd once again reconciled with his brother.

Peace reigned supreme until Henry died in 1272, at which point, with the heir apparent away on Crusade, Llywelyn refused to pay homage to the new (and absent) king, or to pay the next installment of his indemnity. Open rebellion did not break out again until after Edward returned to England's shores in 1274. This is the point at which our play begins.

A. The Character Assassination of Eleanor of Castile.

It was the grave misfortune of King Edward's wife Eleanor that she became a main character in a play written at the height of England's anti-Spanish hysteria of the late 16th century. In this period, two scurrilous ballads were printed, one (entitled *A Warning-piece to England Against Pride and Wickedness*) which made the queen out to be a cruel monster of epic proportions, and another (*Queen Eleanor's Confession*) which slandered Eleanor of Aquitaine, wife of Henry II.

This is bad news for Eleanor, but good news for us - because Peele incorporated most of the unbelievable incidents described in the ballads into *Edward I*, even crediting our Eleanor with the alleged sins of the earlier Eleanor! The result is a play which still makes the head spin, portraying as it does a villain as entertaining - and weird - as can be found in any Elizabethan play.

B. *Edward I's* Uneven Style.

You may wish to note how the play's writing style varies wildly both within and across scenes. Specifically, while much of the play is written in expected grandiose iambic pentameter, numerous scenes, especially those involving the Welsh characters, contain speeches of short lines of varying length, and jump back and forth between prose and verse seemingly at random. The quartos include a number of very long iambic lines as well.

Much of this is the fault of the quartos, in which many speeches of what are clear verse are written as prose, and much of the verse has no meter at all. Each editor has to decide the degree to which the speeches should be reorganized, if at all, from verse into prose, and vice versa; we have generally followed Dyce, who makes a moderate number of such rearrangements of the play's lines.

Peele seems to have gone to town with respect to rhyming couplets as well. Entire speeches weave in and out of using rhyming couplets seemingly at random. The Welsh characters frequently jump in and out of rhyme, and the short-lined speeches of the Welsh frequently rhyme across three, four, and once even perhaps a record nine lines.

C. The Error-Filled Quartos.

Edward I was published first in 1593, and then again in 1599, the latter edition containing some corrections and emendations, but both versions are ridden with countless typos and errors of various sorts. Mystery lines and misplaced stage directions abound.

Our policy is to stick with the original wording of a play as much as is practicable; however, *Edward I* requires significantly more emendation than is normal. In an effort to keep from overburdening the reader with too many notes identifying such fixing, we will incorporate later editors' changes without comment in those cases in which Peele's intended language is clear, as well as minor emendations to pronouns and the like.

But in those cases where an emendation requires an educated guess on the part of those editors as to the author's intent, we make note of them.

A further usual policy of ours is to make suggestions in the notes regarding pronunciation and modifications which will help the reader or performer achieve iambic rhythm where such rhythm at first glance appears to be lacking; however, such a high percentage of the lines that should be in iambic pentameter have extra or missing syllables, etc. that we have decided in the case of this play to abandon, with a few exceptions, making any such proposals.

D. Annotations in Italics.

Those annotations which appear in italics serve two different functions: they provide either:

(1) biographical background on the characters, or
(2) historical context for the events of the play,
    allowing the reader:
        (a) to see when in real time the events depicted in *Edward I* occurred, and
        (b) to know where Peele has deviated from historical reality, either by changing the timeline of events, or inventing action or characters out of thin air.

The most important thing to note is that **it is not necessary to read the italicized annotations in order to understand the play**.

E. Settings, Scene Breaks and Stage Directions.

The original quartos divide the play into 25 scenes, which organization we follow.

The original quartos do not contain asides or scene settings. We have indicated the asides following Dyce's suggestions; scene settings are the suggestions of the editor.

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

KING EDWARD THE FIRST
(aka EDWARD I)

By George Peele

Written c. 1590-3
First Published 1593

SCENE I.

The Royal Palace at Westminster.

The Scene Settings: the quartos do not identify scene locations. All suggestions in this edition are those of the editor.

Immediate Backstory: it is August of the year 1274. Edward has been away from England for four years, ever since he departed for the Holy Land on Crusade in August 1270. As King Henry III's eldest son, Edward is the heir apparent. He does not know yet that his father has died while he has been away.

The characters initially on stage represent those who did not go on Crusade with Edward. They all, especially the Queen-Mother, eagerly await the arrival in London of the Crusaders.

Enter Gilbert de Clare (the Earl of Glocester), with the Earl of Sussex, Mortimer (the Earl of March), and Sir David (Lluellen's brother) waiting on Eleanor (the Queen-Mother).

Entering Characters: the focus of the entering group is the ***Queen-Mother***, Eleanor of Provence, wife of the recently deceased English King *Henry III*. She is attended by two English lords, one marcher lord (a magnate who owns property, and is given exclusive rights over that property, on the Welsh border lands) and a Welsh knight.

Before the first line has even been spoken, Peele has taken liberties with history - there were no Earls of Sussex or March at the time our play begins:

Gilbert de Clare, the Earl of Glocester, aged 31, is a man in his prime at the time our play begins; he is one of the richest and most powerful men in the realm.

We adopt the quartos' spelling of ***Glocester*** over ***Gloucester***, following Dyce.[3]

The unnamed ***Earl of Sussex*** is presumably John de Warenne, now aged 43, who actually was the Earl of Surrey at the time of our play's opening, he not assuming the title of Earl of Sussex until 1282.

The ***Earl of March*** is ***Roger Mortimer***, also now aged 43. Mortimer is a cousin of the Welsh rebel ***Lluellen***, but he has always been loyal to the English crown, and an enemy of his cousin. We note that Mortimer actually only held the title of Baron of Mortimer at the time of our play; the rank of Earl of March did not exist until it was bestowed on Mortimer's grandson, also Roger Mortimer, in 1328 (this powerful latter Roger was a major character in Christopher

		Marlowe's play *Edward II*). ***Sir David*** is the brother of the Welsh rebel Lluellen, and a partisan of Welsh independence; he is, however, pretending to be disaffected from his brother, and loyal to the English crown, and so resides with the English court.
1	***Qu. Mother.*** My Lord Lieutenant of Glocester, and Lord Mortimer,	= the term ***Lord Lieutenant***, which did not appear in England until the 16th century, was used to describe the role a noble might take on as acting sheriff of his county, and was also the title given the governor of Ireland.[1] Here, the title identifies Glocester as the regent of England in the period between Henry III's death and the return of the itinerant Prince Edward from Crusade.[7]
2	To do you honour in your sovereign's eyes,	
	That, as we hear, is newly come a-land	
4	From Palestine, with all his men-of-war	
	(The poor remainder of the royal fleet,	= remaining portion.
6	Preserved by miracle in Sicil road,)	5-6: a reference to a storm which had destroyed the French Crusading fleet in Sicily in 1570, but left the small English fleet of 13 ships untouched. ***The Ninth Crusade:*** *Edward's Crusade of 1570 was supposed to take place in cooperation with the French, but Louis IX had decided to embark to Tunis in North Africa to make war against the ruling Malmuks without waiting for Edward. The venture was a disaster, with Louis and much of his army being wiped out by the plague; by the time the English arrived at Tunis, the surviving French had already decided to abandon the Crusade, and both fleets returned to Sicily, the closest port. Unfortunately, the French were to suffer further calamity, as a storm annihilated their fleet as it sat in the harbour at Trapani on the island's west coast, even as the English ships remained unharmed.* *Edward, unwilling to give up his dream of a Crusade, re-embarked his small army and sailed on to Palestine without the French* (Jones, p. 245).[5]
	Go mount your coursers, meet him on the way:	= large horses used in battle.
8	Pray him to spur his steed; minutes are hours,	8: ***Pray…steed*** = "urge Edward to hurry up"; it seems the English have landed at Dover and are now on their way back to London, and the Queen-Mother is impatient to see her returning sons, Edward and his younger brother Edmund. ***minutes are hours*** = "the minutes seems like hours"; the quarto prints ***minutes and hours***, but ***and*** is usually emended to ***are***. The quartos are riddled with such errors; our text will adopt without comment the generally excepted emendations made by later editors, but will note wherever the incorporated changes are more speculative.
	Until his mother see her princely son	
10	Shining in glory of his safe return. −	
12	[*Exeunt Glocester and Mortimer*.]	12: the two lords go to intercept and escort home Edward and his returning army as the royal forces make their way back to England's capital.

14	Illustrious England, ancient seat of kings,	14*f*: the Queen-Mother apostrophizes to England; her praises of the kingdom were meant to flatter the audience, and such encomiums appear frequently in the era's plays.
	Whose chivalry hath royalized thy fame,	= "made you famous".[1]
16	That sounding bravely through terrestrial vale,	16-18: briefly, news of English accomplishments has made its way to every corner of the world. The Queen-Mother presumably refers to the impressive efforts of Edward and his troops during the Crusade.
	Proclaiming conquests, spoils, and victories,	
18	Rings glorious echoes through the farthest world;	***through terrestrial vale*** = throughout the world.[1]
		The reality was that by the time of Edward's Crusade in the late 13th century, the situation in Palestine was hopeless, as the Christians had been reduced to holding only the city of Acre, when at one time they had ruled over an impressive slice of the region, including the cities of Jerusalem, Edessa and Antioch. Though the English bravely fought the local Malmuks when they could, little was ultimately accomplished, other than postponing the inevitable, the fall of Christianity's last outpost at Acre, which took place less than two decades after the English departed, in 1291.
	What warlike nation, trained in feats of arms,	
20	What barbarous people, stubborn, or untamed,	20: ***barbarous people*** = a term used to describe any of the world's uncivilized peoples, which to 16th century Englanders meant anyone beyond western Europe.
		stubborn = untamable, fierce.[1]
	What climate under the meridian signs,	21: ***climate*** = ie. land.
		the meridian signs = the southern constellations, ie. the southern half of the world.
22	Or frozen zone under his brumal stage,	22: ie. "or in the coldest parts of the earth", meaning the poles.
		his = ie. the sun's.[7]
		brumal = wintry.[1]
		stage = literature had long described the world as a ***stage***.
	Erst have not quaked and trembled at the name	= recently.[1]
24	Of Britain and her mighty conquerors?	
	Her neighbour realms, as Scotland, Denmark, France,	
26	Awed with their deeds, and jealous of her arms,	= ie. the deeds of the mighty conquerors of line 24.[4]
	Have begged defensive and offensive leagues.	27: Hook[7] identifies some complicated diplomatic activity from 1590 to which Peele is likely referring in this line; the details are not interesting enough to enter into here, as they have no connection to Edward I.
		leagues = alliances.
28	Thus Europe, rich and mighty in her kings,	
	Hath feared brave England, dreadful in her kings.	= full of dread over, ie. terrified of.
30	And now, to eternize Albion's champions	30: ***to eternize*** = "to immortalize"; the two words may be condensed to ***t' eternize*** for the sake of the meter.
		Albion's = ***Albion*** was an ancient name for the island of Britain.
	Equivalent with Trojans' ancient fame,	31: England today is as famous as Troy was in its day.
32	Comes lovely Edward from Jerusalem,	= ie. the Holy Land.
	Veering before the wind, ploughing the sea;	
34	His stretchèd sails filled with the breath of men	

That through the world admires his manliness.

35: ***through*** = throughout.
his manliness = Edward's physical appearance was famously intimidating, if not terrifying: though frequently ill during childhood, Edward had grown to a magnificent height of six-foot-two-inches, "broad-chested and powerful" (Jones, p. 236). There was even a legend about Edward that "in a fit of rage, he once actually frightened a man to death" (p. 236).

And, lo, at last arrived in Dover-road,

36: ***lo*** = behold.
Dover-road = after landing at the port city of Dover, Edward and his returning army are believed to be on this well-trod road connecting Dover to London.[6]

Longshank[s], your king, your glory, and our son,

37: ***Longshanks*** = Edward's famous nickname, bestowed on him for his great height. In fact, the quartos refer to Edward as ***Longshanks*** in their stage directions and identify the speaker of his lines as "***Long.***" and "***Longsh.***". We prefer to refer to him by his more dignified Christian name.
our son = ie. "my son"; The Queen-mum assumes the royal "we".

With troops of conquering lords and warlike knights,
Like bloody-crested Mars, o'erlooks his host,

39: ***bloody…Mars*** = the Roman god of war, wearing his blood-smeared helmet.
o'erlooks his host = "peers over his army".

Higher than all his army by the head,

40: a reference to Edward's stature.

Marching along as bright as Phoebus' eyes!

= ie. the sun; ***Phoebus*** is an alternate name for Apollo, the god of the sun. It was more common in literature to refer to ***Phoebus' eye***, in the singular.

And we, his mother, shall behold our son,
And England's peers shall see their sovereign.

The trumpets sound, and enter the train, viz,

45: ***enter the train*** = the parade of returning veterans enters the stage.
viz = meaning "namely" or "to wit"; an English adaptation of *videlicet.*

Edward's maimed soldiers with head-pieces and

= helmets.

garlands on them, every man with his red-cross on

47: ***garlands*** = wreaths of flowers.
red-cross…coat = soldiers going on Crusade to the Holy Land traditionally sewed a cross-shaped piece of cloth (often, but not exclusively, red) onto their outer garments.

his coat; the Ancient borne in a chair, his garland

= the ***Ancient*** is the army's ensign, or standard-bearer; our Ancient seems to be an honoured and elder veteran, who as a symbol of the army is carried in on a seat or litter of some kind.

and his plumes on his head-piece, his ensign in his

= banner.

hand. Enter after them Glocester and Mortimer bare-headed, and others, as many as may be.

= a direction for the play's producer: all the actors should be onstage for this scene!

Then enter Edward and his wife Elinor, Edmund Crouchback (the Duke of Lancaster), and Joan, and Elinor de Montfort (the Duke of Leicester's daughter, and prisoner), and Almeric de Montfort her brother, with Sailors and Soldiers.

Entering Characters: ***Edward***, the eldest son of Henry III, enters the stage. Born in 1239, he is now 35 years old, in the prime of his life. His wife ***Elinor***, a Spanish princess, actually accompanied Edward on the Crusade. She is about 33 years old at this time.
We adopt the quartos' spelling of ***Elinor*** over ***Eleanor***,

following Dyce.

Edmund is Edward's brother and his junior by six years. The source of Edmund's nickname ***Crouchback*** (an appellation usually reserved for hunchbacks) has remained uncertain: perhaps he had a deformity of the back, or perhaps he received the name because of his having taken the cross (***crouch*** was an old English word meaning "cross") on Crusade. In the 14th century, the famous prince John of Gaunt pushed the theory that Edmund was deformed, even claiming that Edmund had actually been born before Edward, and would have become England's king, had he not been passed over because of his crippled state.[9]

Edmund actually had returned from the Crusade after its formal conclusion in 1572,[4] though Edward would delay his return home by two more years.

Joan is a daughter of Edward and Elinor. She was actually born in Acre in Palestine during the English Crusade in April 1272, and was hence known as **Joan of Acre**. In our play, Joan is already a mature woman, though in reality she would have been only two years old at the time of the Crusaders' return.

55-57: ***Elinor*** and ***Almeric de Montfort*** are offspring of the Earl of Leicester Simon de Montfort, the man who led the Barons' Revolt against Henry III. They have been captured trying to make their way to Wales to join the rebel Welshman Lluellen (details coming up in Scene II).

However, as Elinor and Almeric play no role in this scene, and neither their identities nor presence on the stage are explained to the audience, a director may choose to simply omit them from the scene. Almeric, in fact, makes no further appearance in the play.

45-57: we note that the quartos' long stage direction here is at points incomprehensible; we have adopted the modified version written by Bullen.[4]

Glocester! Edward! O my sweet sons!

= likely an error; The Queen-Mother presumably should be calling for Edmund and Edward - her two returning sons - but not Glocester.

[*And then she falls and sounds*.]

= swoons, faints.

K. Edw. Help, ladies! − O ingrateful destiny,
To welcome Edward with this tragedy!

Gloc. Patient, your highness: 'tis but mother's love
Received with sight of her thrice-valiant sons. −

67: ***Received*** = Dyce prefers, and emends this to, ***Ravished***, meaning "emotionally overwhelmed"; Hook suggests ***renewed***.

thrice-valiant = ***thrice*** was commonly used as here as an intensifier.

Madam, amaze not: see his majesty
Returned with glory from the holy land.

= "don't be stupefied or filled with wonder."[1]

Qu. Mother. Brave sons, the worthy champions of our God,
The honourable soldiers of the Highest,

Bear with your mother, whose abundant love
With tears of joy salutes your sweet return
From famous journeys hard and fortunate.
But, lords, alas, how heavy is our loss
Since your departure to these Christian wars!
The king your father, and the prince your son,
And your brave uncle, Almain's emperor,
Ay me, are dead!

78-80: ***Henry III***, Edward's father, had died on 16 November 1272.

Edward and Elinor's first son, ***John***, born in 1266, had died 3 August 1271.

Henry's junior brother ***Richard of Cornwall*** had been elected Emperor of the Holy Roman Empire (technically known as King of the Romans) by a generously-bribed four-elector majority (out of a total of seven) in 1257, but a dissident group of three equally well-paid electors chose Alfonso X of Castile instead. The pair ruled simultaneously, though Richard never exercised any significant power in his realm on the continent. Having spent most of his reign living in England, Richard died 2 April 1272 at Berkhampstead.[8,9]

Almain's (line 79) = Germany's.

Elinor's Children: *Elinor had previously given birth to a stillborn daughter in 1555 when she was only 13, then daughters again in 1264 and 1265, each of which also died without reaching their first birthdays. Elinor's second son, Henry, born in 1268, was six years old at the time of the Crusaders' arrival in England, but would be dead by October. The royal couple's first child to live to adulthood was to be their sixth, another Eleanor, who would be born in 1269. Elinor actually had given birth to two children while on Crusade, the first, Juliana, in 1271, who died the same year, then Joan, in 1272, the eighth of the royal couple. Elinor would go on to have a total of at least 14 pregnancies reach term, and perhaps as many as 16* (Morris, p. 436)[45]

K. Edw. Take comfort, madam; leave these sad laments:
Dear was my uncle, dearer was my son.
And ten times dearer was my noble father;
Yet, were their lives valued at thousand worlds,
They cannot scape the arrest of dreadful Death,

= ie. even if.

86-87: ***Death*** is personified.

the arrest = may be abbreviated to ***th' arrest*** for the sake of the meter.

Death that doth seize and summon all alike.

82-87: **Edward Learns of his Father's Death:** *after Henry died in November 1272, the messengers who had been sent to inform Edward met the heir apparent at Sicily on the latter's return from the Holy Land. Surprisingly, Edward displayed no signs of anxiety to hurry home to claim the throne; instead, trusting the management of the English government to his ministers, Edward "took his time returning to England", remaining on the continent "to enjoy the fruits of his glamorous Crusader reputation. He joined in French tournaments, paid homage to Philip III for his French lands, and settled the rumblings of rebellion in Germany", not returning to England for two more years* (Jones, pp. 246-7).

88	Then, leaving them to heavenly blessedness,	= throughout the play, ***Heaven*** is pronounced in a single syllable (*Hea'n*) and ***heavenly*** is a disyllable (*hea'n-ly*), with the medial *v* essentially omitted.
	To join in thrones of glory with the just,	
90	I do salute your royal majesty,	
	My gracious mother-queen, and you, my lords,	
92	Gilbert de Clare, Sussex and Mortimer,	
	And all the princely states of England's peers,	
94	With health and honour to your hearts' content. −	
	And welcome, wishèd England, on whose ground	95-96: Edward apostrophizes to his native land.
96	These feet so often have desired to tread:	***wished*** = ie. wished-for.
	Welcome, sweet queen, my fellow-traveller,	97: as mentioned earlier, Elinor had accompanied her husband on his Crusade and subsequent residency on the continent.
98	Welcome, sweet Nell, my fellow-mate in arms,	= common nickname for Elinor, a contraction of *mine Elinor*.
	Whose eyes have seen the slaughtered Saracens	= generic term used to describe any and all of the Arab or Muslim enemies of the Crusaders in Palestine.
100	Piled in the ditches of Jerusalem: −	100: it does not appear Edward fought anywhere near Jerusalem.
	And lastly welcome, manly followers,	= ie. Edward's returning soldiers. Note the lack of subject-verb agreement between ***followers*** and ***bears*** (line 102).
102	That bears the scars of honour and of arms,	
	And on your war-drums carry crowns as kings,	= military decorations in the shapes of crowns.
104	Crown mural, naval, and triumphant all;	104: Edward lists various types of crowns which had been awarded to his soldiers: 1. ***crown mural*** = a gold crown, adorned with battlements, awarded to the first man to scale a wall of a besieged town.[1] 2. ***naval crown*** = a gold crown, decorated with the beaks of ships, awarded to the victor of a naval battle.[1] 3. ***triumphant crown*** = ie. a triumphal crown, awarded to victorious generals.[1,10]
	At view of whom the Turks have trembling fled,	105: the dominant power in the Middle East, and hence the foe of the English during the Ninth Crusade, was the warrior-class known as the **Mamluk** dynasty. Since the 1240's, **Turkish** slaves, known as Mamluks, had formed the backbone of the armies of the Muslim nations of the Middle East. A brilliant Mamluk military strategist of the Egyptian army named **Baybars** led a successful coup against the Sultan of Egypt in 1260, and Baybars went on rule Egypt and Syria until he died in 1277, after accidentally drinking a cup of poison meant for someone else.[12]
106	Like sheep before the wolves, and Saracens	= the quartos print ***walles***, emended by Mitford.[41]
	Have made their cottages in wallèd towns;	107: ie. the Muslim enemies had remained safely protected within walled towns, so as to avoid meeting Edward in battle.
108	But bulwarks had no fence to beat you back. −	108: "but ramparts and fortifications (***bulwarks***) offered no protection (***fence***) against your determined assaults."
	Lords, these are they will enter brazen gates,	109: "my lords, these are the soldiers that have broken through brass (***brazen***) gates".
110	And tear down lime and mortar with their nails:	= the cement used to hold the stones of walls together.

Embrace them, barons: these have got the name
Of English gentlemen and knights-at-arms;
Not one of these but in the champaign field

Hath won his crown, his collar, and his spurs.

Not Caesar, leading though the streets of Rome
The captive kings of conquered nations,
Was in his princely triumphs honoured more
Than English Edward in this martial sight.
Countrymen,
Your limbs are lost in service of the Lord,
Which is your glory and your country's fame:
For limbs you shall have living, lordships, lands,

And be my counsellors in war's affairs.
Soldiers, sit down. − Nell, sit thee by my side. −
These be Prince Edward's pompous treasury.

[*The Queen-Mother being set on the one side, and Elinor on the other, Edward sitteth in the middest, mounted highest, and at his feet the ensign underneath him*.]

O glorious Capitol! beauteous senate-house!

Triumphant Edward, how, like sturdy oaks,
Do these thy soldiers circle thee about,
To shield and shelter thee from winter's storms!
Display thy cross, old Aimès of the Vies:

Dub on your drums, tannèd with India's sun,

My lusty western lads: Matrevers, thou
Sound proudly here a perfect point of war

In honour of thy sovereign's safe return.
Thus Longshanks bids his soldiers *Bien venu*.

[*Use drums and trumpets and ensigns*.]

O God, my God, the brightness of my day,
How oft hast thou preserved thy servant safe,
By sea and land, yea, in the gates of death!

113: ***but*** = with ***Hath*** in line 114, "has not".
champaign field = ie. open countryside.[2]

= "the ornamental chain which forms part of the insignia of orders of knighthood" (OED, *collar*, noun, sense 3b).

115-6: the Romans famously paraded the fettered leaders of their defeated enemies through the streets of Rome.

122: ***For limbs*** = ie. "in replacement for your lost limbs".
living = pensions.
lordships = noble titles.

125: ie. "these soldiers are my splendid (***pompous***)[2] treasury."

= middle.

ie. the Ancient, or standard-bearer.

132: an odd and unexpected reference to Roman landmarks; the ***Capitol*** could refer to one of Rome's seven hills, or to the Temple of Jupiter; Edward may be alluding to the palace at Westminster.

136-140: Edward recognizes two individuals, one of whom is a trumpeter, and the drummers of his army.

137: ***Dub*** = beat.
India's sun = Edward's geography is imprecise: he presumably simply means "Asia's sun".

139: "play (***sound***) a brief military refrain (on your trumpet)".
point of war = a short bit of martial music.[4]

= French for "welcome".

Most of the kings prior to Edward's reign may have not spoken any English; Edward, however, is believed to have been taught English as a child. The government's official language remained French, as it had been ever since the Normans had invaded and taken over administration of the country in 1066, until 1362, when, by statute, English became the official language of Parliament.[11]

= the instruments play, the banner is presented.

O God, to thee how highly am I bound
For setting me with these on English ground!
One of my mansion-houses will I give
To be a college for my maimèd men,
Where every one shall have an hundred marks

Of yearly pension to his maintenance:
A soldier that for Christ and country fights
Shall want no living whilst King Edward lives.
Lords, you that love me, now be liberal,
And give your largess to these maimèd men.

Qu. Mother. Towards this erection doth thy mother give,
Out of her dowry, five thousand pounds of gold,
To find them surgeons to recure their wounds;
And whilst this ancient standard-bearer lives,
He shall have forty pound of yearly fee, −
And be my beadsman, father, if you please.

K. Edw. Madam, I tell you, England never bred
A better soldier than your beadsman is;
And that the Soldan and his army felt.

= ie. all these others.

= hospital.[1]

= a ***mark*** was a unit of money worth 2/3 of a pound sterling.[1]

= ie. "support him."

= Crusaders fought as servants of the Lord.

= "lack no money".

= generous.

= gift.

= one who is given money in return for which he is expected to pray for his benefactor.[1]

= the Sultan, leader of the Muslims. The head of the Muslim enemies was the powerful Sultan Baybars (see the Note above at line 105).

The Mamluks remained the dominant power in the Middle East until the turn of the 15th century, at which time the region was overrun by the powerful eastern warlord Timur, known today as Tamburlaine.

Lanc. Out of the duchy of rich Lancaster,
To find soft bedding for their bruisèd bones,
Duke Edmund gives three thousand pounds.

170: Edmund, Edward's brother, will be identified as ***Lanc.***, ie. Lancaster, whenever he speaks.

K. Edw. Grammercies, brother Edmund.
Happy is England under Edward's reign,
When men are had so highly in regard
That nobles strive who shall remunerate
The soldiers' resolution with regard. −
My Lord of Glocester, what is your benevolence?

= common expression for "thank you".

= reward.

= courage.[2]

= grant or gift.[1] Edward doesn't really give his lords much choice in this matter.

Gloc. A thousand marks, an please your majesty.

= "if it please your majesty", a common expression of deference.

K. Edw. And yours, my Lord of Sussex?

Suss. Five hundred pound, an please your majesty.

K. Edw. What say you, Sir David of Brecknock?

= the county-town of Brecknockshire in south-east Wales.

David. To a soldier Sir David cannot be too liberal:
yet that I may give no more than a poor knight is able,
and not presume as a mighty earl, I give, my lord, four
hundred, fourscore, and nineteen pounds. − And so,
my Lord of Sussex, I am behind you an ace.

= generous; David is the brother of the Welsh rebel Llu-ellen.

189-193: David recognizes that since he is not of noble English blood, it would be presumptuous of him to donate more money than any of his superiors; so he offers 499

		pounds, only one pound less than Sussex, as he himself points out. ***an ace*** = by one.[2]
194	***Suss.*** And yet, Sir David, ye amble after apace.	= the sense seems to be, "you are keeping up with me."
196		***amble*** = keep an easy pace, usually said of a ridden animal such as a horse.[1] ***apace*** = with speed.[1]
198	***K. Edw.*** Well said, David; thou couldst not be a Camber-Briton, if thou didst not love a soldier with	= ie. true Welshman, with a nod to the Welsh origins in the early Britannic peoples of the island. ***Cambria*** is the ancient name for Wales.
200	thy heart. Let me see now if my arithmetic will serve to total the particulars.	= ie. individual amounts.
202	***Qu. Elin.*** Why, my lord, I hope you mean I shall be a benefactor to my fellow-soldiers.	202-3: Elinor reminds her husband that she has not yet had her turn to reward the soldiers; as a Crusader herself - and one who had two full-term pregnancies during her time in Acre - Elinor no doubt feels her own bond to the men, and consequent obligation to make an individual donation.
204	***K. Edw.*** And well said, Nell! what wilt thou I set	= "what do you want me to mark or write".
206	down for thee?	
208	***Qu. Elin.*** Nay, my lord, I am of age to set it down for myself. You will allow what I do, will you not?	208-9: Elinor wants to write down herself the amount she intends to give. ***I am of age*** = "I am old enough". Though now 33, we may note that Elinor was only 13 years old when she married Edward, who himself was only two years her senior.
210	***K. Edw.*** That I will, madam, were it to the value of	= "even if it were an amount equal to".
212	my kingdom.	
214	***Qu. Elin.*** What is the sum, my lord?	= ie. total so far.
216	***K. Edw.*** Ten thousand pounds, my Nell.	
218	***Qu. Elin.*** Then, Elinor, bethink thee of a gift worthy	= "think up".
	the King of England's wife and the King of Spain's	219-220: ***the King of Spain's daughter*** = Elinor's father was King Ferdinand III of Castile, her mother Joan, Countess of Ponthieu; through her father, Elinor was actually the great-great-granddaughter of England's Henry II and Eleanor of Aquitaine.
220	daughter, and give such a largess that the chronicles	220: ***largess*** =generous gift. ***chronicles*** = the term used to describe the registry of historical events of the earlier days.
	of this land may crake with record of thy liberality.	221: ***crake*** = crow or squawk, usually said of a bird, ie. boast.[1,3] ***liberality*** = generosity.
222	*Parturiunt montes, nascetur ridiculus mus*.	222: Latin: "the mountains are in labour, a ridiculous mouse will be born." From the *Ars Poetica* of the Roman poet Horace. The expression was used to describe works that originally promise much but deliver little.[13]
224	[*She makes a cipher*.]	224: Elinor adds a zero at the end of the sum Edward has written!

There, my lord; neither one, two, nor three, but a poor cipher in agrum, to enrich good fellows, and

= the figure of a zero, a corruption of the term ***cipher in algorism***; ***algorism*** is in turn a corruption of the surname of the 10th century Persian mathematician Muhammad ibn Musa al-Khwarizmiel.[4]

compound their figure in their kind.

228: something like, "unite my zero with its fellows."
figure = mathematical symbol.[1]

K. Edw. Madam, I commend your composition, an argument of your honourable disposition. Sweet

= "approve what you have written".
= evidence.

Nell, thou shouldst not be thyself, did not, with thy mounting mind, thy gift surmount the rest.

232-3: the sense is that Elinor, being who she is, could not have done other than what she did, ie. outdo everybody else in generosity.

Gloc. Call you this *ridiculus mus*? Marry, sir, this

235: ***ridiculus mus*** = "ridiculous mouse"; Glocester is stunned by the size of the gift.
Marry = an oath, derived from the Virgin Mary.

mouse would make a foul hole in a fair cheese. 'Tis but a cipher in agrum, and it hath made of ten thousand

236-8: ***'Tis but…pounds*** = "it is only a zero, but it turned 10,000 pounds into 100,000!"

pounds a hundred thousand pounds.

= The numbers thrown around so cavalierly by Edward and Elinor represent enormous sums of money. For comparison, the largest tax ever imposed on England in the Middle Ages yielded £116,000 (this in 1290) under Edward I. His wars in the mid-1290's cost £54,000 (Jones, p. 274-287).

Lanc. A princely gift and worthy memory.

Gloc. My gracious lord, as erst I was assigned Lieutenant to his majesty, here render I up the crown, left in charge with me by your princely father King Henry;

242-5: Glocester seems to have been assigned a regency of sorts, and on Henry's death took temporary physical possession of the crown, to hold until Edward's return.
as erst (line 242) = since earlier.

The administration of the state in the period between Henry's death and Edward's return from France was actually in the hands of Roger Mortimer, the Archbishop of York, and Roger Burnell.

Roger Burnell *was a cleric who, despite his exceptional talents, could expect only a limited future in the church, considering he had a mistress and three bastard children. But his gifts for administration were so great that in 1270, Edward appointed Burnell to be a manager of his affairs during the prince's absence on Crusade. On his return four years later, Edward appointed Burnell chancellor, a position Burnell held till his death in 1292* (Morris, p. 117).

Who on his death-bed still did call for you, And dying willed to you the diadem.

247: on his death-bed, Henry confirmed his desire for Edward to succeed him.

K. Edw. Thanks, worthy lord:
And seeing by doom of heavens it is decreed, And lawful line of our succession,

= the judgment.

Unworthy Edward is become your king, We take it as a blessing from on high.

= Heaven.

And will our coronation be solémnizèd

= order.

Upon the fourteenth of December next.

255: *actually, Edward was crowned on 19 August, only*

seventeen days after his arrival in England. The entire subsequent conversation in which Elinor successfully persuades her husband to delay the coronation ceremony is a complete fiction, designed to begin to establish the selfish personality of the new queen.

*One of the play's primary story-lines is the increasingly insane actions of Edward's Queen Elinor. Peele borrowed all of the incidents which paint Elinor in such a poor light from a pair of ballads printed roughly around the time Peele wrote this play (see **Note A** in the Introduction).*

Qu. Elin. Upon the fourteenth of December next!
Alas, my lord, the time is all too short
And sudden for so great solemnity:
A year were scarce enough to set a-work
Tailors, embroiderers, and men of rare device,
= excellent ideas (in design).
For preparation of so great estate.
= perhaps "pomp" (of ceremony).
Trust me, sweet Ned, hardly shall I bethink me
= have time to consider or decide upon.
In twenty weeks what fashion robes to wear.
I pray thee, then, defer it till the spring,
That we may have our garments point-device.
= precise or scrupulous, an adjective.[1,3]
I mean to send for tailors into Spain,
That shall confer of some fantastic suits
268: "that shall provide for us extravagant or showy outfits".

With those that be our cunning'st Englishmen.
269: according to the ballad *A Warning-piece to England*, Elinor wanted to import Spanish tailors to design her clothing, because "*No English tailor here could serve / To make her rich attire*."
With those = ie. together with those.

What, let me brave it now or never, Ned!
= vaunt, show-off.

K. Edw. Madam, content ye: would that were greatest care!
272: ***content ye*** = either "be satisfied", or "satisfy yourself."
would…care = "if only this were our greatest source of anxiety (***care***)."

You shall have garments to your heart's desire.
I never read but Englishmen excelled
For change of rare devices every way.
274-5: ***Englishmen…every way*** = Edward refers to the famous - and sometimes notorious - ability of the English to borrow and adapt fashion from the continent.
change = exchange.
rare devices = excellent ideas.

Qu. Elin. Yet pray thee, Ned, my love, my lord, and king,
277: "please", often written as "prithee" or "prethee".
My fellow-soldier, and compeer-in-arms,
= companion.
Do so much honour to thy Elinor,
To wear a suit that she shall give thy grace;
Of her own cost and workmanship perhaps.

Qu. Mother. 'Twill come by leisure, daughter, then, I fear:
283: ***'Twill…leisure*** = ie. "this is going to take a long time".
daughter = ie. Elinor, as her daughter-in-law.
Thou'rt too fine-fingered to be quick at work.
= fastidious.[1]

K. Edw. 'Twixt us a greater matter breaks no square,
286-8: since more important issues than this don't cause Edward and Elinor to fall to quarreling, Edward readily grants Elinor's request.
So be it such, my Nell, as may beseem
The majesty and greatness of a king. −
'Twixt = between.
breaks no square = causes no offense or harm.[1,4]
it = ie. Edward's coronation robe.
may beseem = is fitting or appropriate for.

And now, my lords and loving friends,
Follow your general to the court,
After his travels, to repose him then,
There to recount with pleasure what is past
Of war's alarums, showers, and sharpest storms.

= meaning himself.

292-3: Edward plans to pleasurably recall incidents and tell stories of the Crusade with his noble guests.

alarums = calls to arms.

showers = volleys or barrages of arrows or other missiles.[1]

sharpest storms = fiercest volleys of arrows, etc.[1]

[*Exeunt all except Queen Elinor and Joan*.]

Qu. Elin. Now, Elinor, now England's lovely queen,
Bethink thee of the greatness of thy state,
And how to bear thyself with royalty
Above the other queens of Christendom;
That Spain reaping renown by Elinor,
And Elinor adding renown to Spain,
Britain may her magnificence admire. −
I tell thee, Joan, what time our highness sits
Under our royal canopy of state,
Glistering with pendants of the purest gold.
Like as our seat were spangled all with stars,
The world shall wonder at our majesty,
As if the daughter of eternal Ops,
Turned to the likeness of vermilion fumes,
Where from her cloudy womb the Centaurs leapt,
Were in her royal seat enthronizèd.

297*f*: Elinor addresses herself again.
= consider. = status.

301-2: Spain's reputation grows thanks to Elinor, stated twice!

= ie. "when I [finally can] sit".
= glistening.
= as if. = adorned, decorated.

309-313: "as if I were Juno (the queen of the gods) - she who when she was transformed into a cloud, gave birth to the ***Centaurs*** (the well-known race of half-men half-horses) - sitting on her throne."

309: Juno was the ***daughter of Ops***;[7] ***Ops*** seems to be identified with Rhea, the wife of Saturn, and therefore the mother of the Olympian gods.[14]

310-311: the reference here, which make it sound as if Juno herself had been turned into a cloud, in which form she gave birth to the Centaurs, is mythologically unsound, and perhaps these lines may be omitted.

The story actually goes as follows: Jupiter wanted to test whether Ixion, the king of Lapithae, was interested in his wife Juno, so he turned the nymph Nephele into a cloud, or phantom, resembling his wife. Ixion proved himself untrustworthy when he raped Nephele, the result of which was the birth of the Centaurs.[15]

Even if it were Juno who had undergone the experience described in lines 310-1, it is difficult to imagine what purpose there could be for Elinor to compare herself to Juno in this way.

vermilion fumes = bright red vapours,[1] ie. clouds.

Joan. Madam, if Joan thy daughter may advise,
Let not your honour make your manners change.
The people of this land are men of war,
The women courteous, mild, and debonair;
Laying their lives at princes' feet
That govern with familiar majesty.
But if their sovereigns once gin swell with pride,
Disdaining commons' love, which is the strength
And sureness of the richest commonwealth,
That prince were better live a private life

= ie. the fact that she is now Queen of England.
= affable in temperament, of gentle disposition.[1]
= ie. begin to.
= demonstrating scorn towards the regular folks who innately love the royal family.
= "that king would be better off living".

Than rule with tyranny and discontent.

Qu. Elin. Indeed, we count them headstrong Englishmen;
But we shall hold them in a Spanish yoke,
And make them know their lord and sovereign.
Come, daughter, let us home for to provide
For all the cunning workmen of this isle
In our great chamber shall be set a-work,

326: "I account the English people to be obstinate."

= ie. "go home in order to".

= ie. be set to work in creating the fashionable attire that will adorn the king and queen in the coronation ceremony.

And in my hall shall bountifully feed.
My king, like Phoebus, bridegroom-like, shall march
With lovely Thetis to her glassy bed,

333-4: the lines sound at first blush as if the sea-nymph ***Thetis*** is marrying the sun-god ***Phoebus***, and leading him to her bridal bed; but ***glassy bed*** actually refers to the sea, so that the simile of 333-4 simply means that Edward will appear as magnificent as the sun setting on the ocean as he proceeds down the aisle of Westminster Abbey to be crowned.

Thetis = printed incomprehensibly as ***Xheeis*** in the quartos, but contemporary citations indicate clearly Thetis is meant:

1588: "*clere phoebus arising from the foulded armes of faire thetis*"; also 1588: "*awaighting when phoebus would go bathe himself with thetis*."

Thetis actually married Peleon, King of the Myrmidons, and became mother of Achilles.

And all the lookers-on shall stand amazed

= onlookers; ***looker-on*** was very common from the mid-16th century through the 18th century, ***onlooker*** not gaining popularity until the 1650's.

To see King Edward and his lovely queen
Sit lovely in England's stately throne.

= emended by Bullen to ***loftily***, Dyce to ***royally***. We have a likely situation here of a common error made in printing at the time, in which the eye of the inattentive copier or typesetter catches and inserts a word from a previous line in place of the correct word, forever losing the author's original word.

[*Exeunt*.]

Elinor Postpones the Crowning Ceremony: Elinor's display of vanity and desire for ostentation expressed in her conversation with Joan, as well as her selfish insistence on delaying the crowning ceremony, have the effect of turning her into a despicable character in the eyes of the audience; and her inconsideration, pomposity and expressions of self-importance will increase as the play continues, ultimately reaching absurd proportions.

This characterization is the result of the great unpopularity of the Spanish in England in the late 16th century. The English fleet had recently crushed the Spanish Armada (1588), and amongst rumours of attempted poisonings of the queen and the recent entrance of England into the war in the Spanish Netherlands, the Spanish made for an easy stage-target; it is because of Elinor's heritage as a princess of the ruling family of Aragon that Peele found cause to turn her into a great, if sometimes weird (as we shall see), comic villain.

SCENE II.

Milford-Haven, Wales.

Backstory: during the Barons' War (1264-7, see **Note B** at the beginning of the play), the powerful Welsh lord Lluellen ap Gruffudd had allied with Simon de Montfort and the barons against Henry III, taking advantage of the turbulence of the times to increase his control over north-west Wales. At the war's conclusion, Henry, having settled with the English barons, also concluded with the Welsh the Treaty of Montgomery (1267), which made Lluellen the sole ruler over all of Wales, in return for which he was to pay a tribute of 25,000 marks to the English crown. Lluellen was granted the title Prince of Wales, and almost every other Welsh noble was made a vassal of the new prince.

After Edward returned to England in 1274, Lluellen began to openly provoke the king, refusing to pay the required tribute, ignoring Edward's requests to come to London, and invading English baronies both in the Welsh marches and across the border into England itself (Jones, p. 253).

Enter Lluellen (the Prince of Wales), Rice ap Meredith, Owen ap Rice, with swords and bucklers, and frieze jerkins.

Entering Characters: ***Lluellen*** is the most powerful noble in all of Wales, having been recognized as the Prince of Wales in the Treaty of Montgomery of 1267. ***Owen ap Rice*** and ***Rice ap Meredith*** are noble followers of the prince.

The Welshmen are wearing military accoutrement to indicate that they are in a state of rebellion against the English crown.

Due to the confusion of names, ***Rice ap Meredith*** will be identified by his surname, ***Meredith***, and ***Owen ap Rice*** by his given name, ***Owen***.

We may note that the real Lluellen had a real brother named Owain, or Owen, but our Owen is not him.

bucklers = small round shields.[1]

frieze jerkins = close fitting jackets (***jerkins***) made of a rough woolen cloth.[1,2]

Lluel. Come, Rice, and rouse thee for thy country's good:

1f: Lluellen opens the scene by addressing his follower Rice ap Meredith.

Follow the man that means to make you great;
Follow Lluellen, rightful Prince of Wales,

= meaning himself.
= the first person to be given the title of ***Prince of Wales*** had been Owain Gwynedd, in 1165.[47]

Sprung from the loins of great Cadwallader,
Descended from the loins of Trojan Brute.

4-5: "descended from Cadwallader, who in turn was a descendant of Brute."

Cadwallader was a 12th century prince of northern Wales.

Brute, the mythical great-grandson of the ***Trojan*** hero Aeneas, founded, along with his collection of fugitive Trojan descendants, a colony on Britain, and became the Britons' first king. He arranged for his three sons to rule on his death, with the region now known as Wales falling to Brute's son Camber; from this time, according to the legend, the area was called Cambria.

The legendary history of the early British kings was collected by one Geoffrey of Monmouth (1100? - 1154), an educated man whose *Historia Regum Britanniae* (*History of the Kings of Britain*) became the source of the popular tales

of King Arthur.

And though the traitorous Saxons, Normans, Danes,
Have pent the true remains of glorious Troy
Within the western mountains of this isle,

6-8: Lluellen rues the process by which the island of Britain had been successfully populated by invading tribes from Europe's mainland over many centuries; the original Britons were eventually squeezed into the mountainous western region known as Cambria, or Wales.

The Saxon migration to Britain took place in the 5-6th centuries A.D.;[16] the Danish invasions occurred in the 10th-11th centuries;[17] and of course the Normans captured military and administrative control of the island in 1066.

pent = emended by Dyce from the quartos' ***spent***.

remains = emended by Dyce from the quartos' ***Romans***.

Yet have we hope to climb these stony pales,
When Londoners, as Romans erst, amazed,
Shall trembling cry, "Lluellen's at the gate!"

= mountainous borders (of Wales).

10-11: Lluellen hopes to lead a Welsh invasion right up to the gates of London.

as Romans erst = as the Romans had in an earlier time.

T' accomplish this, thus have I brought you forth
Disguised to Milford-Haven: here attend
The landing of the Lady Elinor.

12-14: as the first step in his plan, Lluellen has led his followers to ***Milford-Haven*** (a port town located in what is now Wales' western-most county, Pembrokeshire), to await the arrival of his wife, the daughter of Simon de Montfort, Elinor, who had been living in exile in France. Simon, who had led the Barons' War against Henry III, had at the time found a powerful ally in the English-hating Lluellen. Engaged since 1267, Lluellen and Elinor had recently married by proxy, and Elinor has now sailed to rejoin her husband (Jones, p. 254).

attend = await.

Her stay doth make me muse: the wind stands fair,
And ten days hence we did expect them here. –
Neptune, be favourable to my love,

= delay. = wonder, contemplate.
= ago. = ie. Elinor and her brother Almeric.

17-20: Lluellen prays to the Roman god of the sea for his wife's safe arrival.

And steer her keel with thy three-forkèd mace,
That from this shore I may behold her sails,
And in mine arms embrace my dearest dear.

18: ***keel*** = the lowest supporting piece of timber on a boat, hence meaning "boat"; a good example of a figure of speech known as a *synecdoche*, in which a term denoting a part represents the whole.[1]

three-forked mace = Neptune's famous trident; a ***mace*** is a sceptre.[1]

Mered. Brave Prince of Wales, this honourable match
Cannot but turn to Cambria's common good.
Simon de Montfort, her thrice-valiant sire,
That in the barons' wars was general,
Was loved and honoured of the Englishmen:

= marriage.
= ancient name for Wales.
= a common intensifier. = father.
= by.

When they shall hear she's your espousèd wife,
Assure your grace we shall have great supply
To make our roads in England mightily.

27-29: the Welsh rebels hope that Elinor will act as a magnet for those English nobles who are still disaffected with the ruling Plantagenets, and might then join the Welsh cause, as so many had joined de Montfort's cause in the Barons' War.

great supply = ie. many men.

roads = inroads.[3]

Owen. What we resolved must strongly be performed,

Before the king return from Palestine.
Whilst he wins glory at Jerusalem,
Let us win ground upon the Englishmen.

Lluel. Owen ap Rice, 'tis that Lluellen fears:
I fear me Edward will be come ashore
Ere we can make provision for the war.
But be it as it will, within his court
My brother David is, that bears a face
As if he were my greatest enemy.
He by this craft shall creep into his heart,

And give intelligence from time to time
Of his intentions, drifts, and stratagems.

Here let us rest upon the salt sea shore,
And while our eyes long for our hearts' desires,
Let us, like friends, pastime us on the sands.
Our frolic minds are ominous for good.

[*Enter Friar Hugh ap David, Guenthian (his wench) in flannel, and Jack (his Novice).*]

Friar. Guenthian, as I am true man.
So will I do the best I can;
Guenthian, as I am true priest,
So will I be at thy behest;
Guenthian, as I am true Friar,
So will I be at thy desire.

Jack. My master stands too near the fire:
Trust him not, wench; he will prove a liar.

31: ie. "our plan must be implemented immediately and aggressively".

32: the Welsh have not heard yet of Edward's return.

= common formula for "I am afraid" or "I fear".

= before.

40-44: Lluellen's brother Sir David resides at the English court where he pretends to be Lluellen's enemy, but actually acts as his brother's spy.

creep into his heart = ie. earn Edward's trust.

= ie. of Edward's plans, etc.

David and his brother Llywelyn had been reconciled since the Barons' War had ended in 1267; but in 1274, the same year Edward returned from the continent, David turned against his brother for what was actually the third time, joining Edward in his court, and becoming a trusted attendant to the new king. Thus, during the period portrayed in this scene, David was not acting in any way as a spy in the English court for his brother. The final reconciliation, in which David, ungrateful for all the favours the king had granted him, did not occur until 1282, the year in which the power of Lluellen and his brother was crushed once and for all.

= ie. "my"; Lluellen employs the royal "we".

= "pass the time in recreation", ie. "entertain ourselves".

48: basically, happy thoughts will presage good outcomes.

Entering Characters: a Welsh monk, ***Friar Hugh ap David***, and his woman, named ***Guenthian***, enter the stage. They are accompanied by the Friar's ***novice***, or monk-in-training, ***Jack***.

Why does a friar have a woman? Our cleric will quickly reveal himself to be a man of highly questionable moral fibre; Peele characterizes this Catholic prelate as a figure of antic scorn for an audience living in officially Protestant Elizabethan England.

Much of the dialogue between these comic characters is written either in prose or in short rhyming couplets.

flannel = a woolen material that since at least the 15th century was manufactured in Wales, and thus associated with the Welsh by Elizabethan audiences.[29]

= ie. an honest or faithful man.[1]

= legitimate.[1]

= command.

57-58: among his many weakness, the Friar is a lecherous creature.

= ie. is risking eternal damnation.[1]

Lluel. True man, true Friar, true priest, and true knave,
These four in one this trull shall have.

63-64: the nobles are listening in and commenting on the conversation of the newly arrived characters.
trull = girl, though often used for "whore".[1]

Friar. Here swear I by my shaven crown,

= the well-known tonsure, or shaved circle of hair, on the top of a monk's head.

Wench, if I give thee a gay green gown,

= ie. "if I make love to you on the grass"; the expression ***green gown*** was used to indicate the staining of a dress resulting from a romantic romp on a lawn.

I'll take thee up as I laid thee down,
And never bruise nor batter thee.

68: apparently a bawdy pun based on a Bible verse.
I'll take thee up = the sense is likely, "I will take thee unto me", ie. "as my own"; this phrase appears in most early Bibles in Isaiah 54:7, and refers to God gathering or showing mercy on his people after he had abandoned them for a period.
I laid thee down = very suggestive!

Jack. O, swear not, master; flesh is frail. −

71: ***swear not*** = ""make not such a vow".
flesh is frail = common variation on "the flesh is weak", from Matthew 26:41 and Mark 14:38.

Wench, when the sign is in the tail,
Mighty is love and will prevail:

72-73: "when the constellations are propitiously aligned, then love is in the air." The lines seem to represent a vague astrological reference: ***sign*** refers to one of the divisions of the Zodiac, and ***tail*** refers to the rear appendage of one of the animals of the Zodiac; but ***tail*** was also used to describe a woman's genitalia.[1]

This churchman doth but flatter thee.

74: ie. in order to seduce the lady.

Lluel. A pretty worm, and a lusty friar,

= ie. meaning Guenthian; ***loving worm*** was a collocation commonly used as a playful and affectionate name.

Made for the field, not for the quire.

= ie. the Friar really should have been a farmer or soldier rather than a cleric.
the quire = the choir, ie. the church; ***quire*** is the older spelling for ***choir***, the latter which does not come into regular use till the very late 17th century.

Guen. Mas Friar, as I am true maid,

79: ***Mas Friar*** = abbreviation for ***Master Friar***, a common vocative appellation.
true maid = honest or genuine maiden or virgin.

So do I hold me well apaid:

80: "so I consider myself well contented (***apaid***)", ie. by the Friar's assurances.

'Tis churchman's lay and verity
To live in love and charity;

= church law, faith.[1] = truth or sincerity.[1]

And therefore ween I, as my creed,
Your words shall company your deed.

83-84: "therefore I expect (***ween***), based on my beliefs, that you will actually do as you promise."
company = alternate form of "accompany".[1]

Davy, my dear, I yield in all,
Thine own to go and come at call.

= Guenthian addresses the Friar by his Christian name.
86: "I am yours to command."

Mered. And so far forth begins our brawl.

= ***brawl*** could refer to quarreling or dancing; Bullen wonders if this line does not belong to Jack or Guenthian.

Friar. Then, my Guenthian, to begin,

Sith idleness in love is sin, −

91: The Friar perverts a common admonition of the era, which observed that idleness leads to thoughts of lust: he instead asserts that it is sinful to *not* act on love.
Sith = since.

Boy, to the town I will thee hie,

92-96: the Friar sends Jack to town to bring back food and drink.
thee hie = ie. "hurriedly send you".

And so return even by and by,
When thou with cakes and muscadine,
And other junkets good and fine,
Hast filled thy bottle and thy bag.

= a monosyllable: *e'en*. = presently, right away.
= a strong sweet wine.[2]
= sweets or delicacies.[1,2]

Jack. Now, master, as I am true wag,
I will be neither late nor lag,
But go and come with gossip's cheer,
Ere Gib our cat can lick her ear.

= honest fellow.[1]
= the food and drink of a friend.[1]
= before. = all cats in this era were referred to as ***Gib*** or ***Gyb***.

For long ago I learned in school,
That lovers' desires and pleasures cool
Sans Ceres' wheat and Bacchus' vine:
Now, master, for the cakes and wine.

103-4: that amorous feelings subside quickly if not supplemented with bread and wine; ***cool*** is a verb.
Sans = adopted French word meaning "without".
Ceres' = ***Ceres*** was the Roman goddess of agriculture generally and grains specifically.
wheat = corrected by an early commentator from the quartos' ***sweetes***.
Bacchus' = ***Bacchus*** was the Roman god of wine.

[*Exit Jack*.]

Friar. Wench, to pass away the time in glee,
Guenthian, set thee down by me.
And let our lips and voices meet
In a merry country song.

= ie. sit.
111-2: ie. "let us sing."

Guen. Friar, I am at beck and bay,
And at thy commandment to sing and say.
And other sports among.

= a very rare alternative form of ***beck and call***.
116: likely suggestive.

Owen. Ay, marry, my lord, this is somewhat like a man's money. Here's a wholesome Welsh wench, lapt in her flannel, as warm as wool and as fit as a pudding for a friar's mouth.

118: ***marry*** = an oath.
somewhat…money = ie. "what every man prefers to buy" (Hook, p. 177).
= dressed.
120: ***flannel*** = woolen material associated with the Welsh; interestingly, in Shakespeare's later *The Merry Wives of Windsor*, Falstaff refers to a Welsh woman as "the Welsh flannel".
as fit…mouth = this line became proverbial.

[*The Friar and Guenthian sing*.]

123: the song has been lost.

Lluell. *Pax vobis*, *pax vobis*! good fellows, fair fall ye!

125*ff*: Lluellen and his companions finally make their presence known to the Friar's party.
Pax vobis = "peace with you".

Friar. *Et cum spiritu tuo*! Friends, have you anything else to say to the Friar?

= "and with thy spirit!"
In the early part of this conversation, the Friar appears impatient for his guests to leave as soon as possible.

Owen. Much good do you, much good [do] you, my masters, heartily.

Friar. And you, sir, when ye eat. Have ye anything else to say to the Friar?

Lluel. Nothing; but I would gladly know, if mutton be your first dish, what shall be your last service?

= common word used to mean "women's flesh" or "whore"; Lluellen's pun is obvious.
= meaning both (1) course of food, and (2) religious service.

Friar. It may be, sir, I count it physic to feed but on one dish at a sitting. Sir, would you anything else with the Friar?

= "account it to be medicinal".
= "is there anything else you want".

Mered. O, nothing, sir: but if you had any manners, you might bid us fall to.

= ie. "invite us to join you in your meal."

Friar. Nay, an that be the matter, good enough. Is this all ye have to say to the Friar?

= if; throughout the play, ***an*** (and sometimes ***an if***) is used to mean "if".

Lluel. All we have to say to you, sir: it may be, sir, we would walk aside with your wench a little.

150: Lluellen is not above being a little suggestive himself. Note also the alliteration in this line; such extensive alliteration was a hallmark of Peele's.

Friar. My masters and friends, I am a poor friar, a man of God's making, and a good fellow as you are, legs, feet, face, and hands, and heart, from top to toe, of my word, right shape and Christendom; and I love a wench as a wench should be loved; and if you love yourselves, walk, good friends, I pray you, and let the Friar alone with his flesh.

= ie. leave. = please.
= woman, but also meat.

Lluel. O Friar, your holy mother, the Church, teaches you to abstain from these morsels. − Therefore,

161-2: Lluellen explicitly points out to the Friar - and to the audience - the latter's hypocrisy.
morsels = small amounts or pieces of food.

my masters, 'tis a deed of charity to remove this stumbling-block, a fair wench, a shrewd temptation to a friar's conscience.

163-5: it is for the cleric's own good that Lluellen proposes to take Guenthian from him.
shrewd = malignant.

Guen. Friend, if you knew the Friar half so well as the Bailey of Brecknock, you would think you might as soon move Mannock-deny into the sea as Guenth[ian] from his side.

167-8: ***if you knew...Brecknock*** = the Friar has apparently had numerous run-ins with the law.
Bailey = ie. bailiff, an arresting officer.
Brecknock = old name for Brecon, a town in south-central Wales.

= a mountain with an uncertain location. Sugden and others identify ***Mannock-deny*** with the peak known as Cadir Idris, which is located in north-west Wales in the county of Gwynedd; Bullen places it in Brecknockshire in south-east Wales.
The quartos print ***Monk Davy*** here, but the editors agree that the mountain, which shall be referred to again later on, was intended.

Lluel. Mass, by your leave, we'll prove.

172: ***Mass*** = a common oath.
by your leave = with your permission.
we'll prove = "we will show you we can do so."

Guen. At your peril, if you move his patience.

= "try his (the Friar's) patience."

Friar. Brother, brother, and my good countrymen, −

176: the Friar urges peace as the tension begins to rise.

Lluel. Countrymen! nay, I cannot think that an English friar will come so far into Wales barefooted.

178-9: Lluellen pretends to assume the Friar is English, and thus not entitled to call him his ***countryman***.

Owen. That's more than you know; and yet, my lord, he might ride, having a filly so near.

181-2: Owen puns, offering that the Friar might have come to Wales on horseback, referring to Guenthian as the Friar's ***filly***. The joke is compounded by the fact that ***ride*** could also be used to refer to sexually mounting.[1]

Friar. Hands off, good countrymen, at few words and fair warnings.

184-5: the nobles have taken hold of Guenthian.

Lluel. Countrymen! not so, sir; we renounce thee, Friar, and refuse your country.

= refuse to recognize, repudiate.[1]
= spurn, reject.[1] = ie. England.

Friar. Then, brother, and my good friends, hands off, an if you love your ease.

191: "if you value your comfort,"[1] (threatening words).

Mered. Ease me no easings: we'll ease you of this carriage.

= burden, meaning Guenthian.

Friar. Fellow, be gone quickly, or my pike-staff and I will set thee away with a vengeance.

196-7: the Friar threatens to do violence to his guests with his ***pike-staff***, a walking stick with a metal point at its lower end.[1]

Lluel. I am sorry, trust me, to see the Church so unpatient.

Friar. Ye dogs, ouns! do me a shrewd turn and mock

202: ***ouns!*** = an oath, an *apheaeresis* (omission of the opening sound of a word) of ***Wounds!***, which refers to ***God's wounds***, a common old oath; but Hook proposes that the clause should be spelled and punctuated as "***Yea, dog's ouns!***", explaining that ***dog*** was sometimes used to mean ***God*** (the consonants reversed), and thus the clause is meant to represent a modified version of the oath ***God's wounds***.
shrewd turn = evil or bad deed.

me too? flesh and blood will not bear this. − Then rise up, Robert, and say to Richard, *Redde rationem*

204: ***Robert*** = an unclear reference, uncommented on by any of the editors. Perhaps this should read ***Davy***, as the Friar seems to be talking to himself.
Richard = the Friar's nickname for his pike-staff.[28]
204-5: ***Redde…tuae*** = "give an account of your stewardship"; from Luke 16:2 of the *Vulgate*, or Latin, Bible.

villicationis tuae. − Sir countryman, kinsman,

205-8: the Friar returns to addressing Lluellen, who now has taken full possession of Guenthian; note that the Friar is not at all sure what nationality Lluellen is, though you would think his regional accent might give him away.

Englishman, Welshman, you with the wench, return your *habeas corpus*; here's a *certiorari* for your *procedendo*.

207-8: the Friar employs legal terminology to reinforce his threats. The Friar's familiarity with such lingo supports Guenthian's indication above at lines 167-8 that he has had frequent experience with the criminal justice system.
habeas corpus = "produce the body"; a writ instructing an official to deliver a person held in detention unlawfully.[1]
certiori = a writ from an appeals court instructing the

		inferior court to provide the records of a trial in which a party claims he or she has not received justice.[1] ***procedendo*** = a writ from an appeals court to an inferior court to resume or retry a proceeding.[1]
210	[*Attacks them with his staff*.]	210: stage direction added by the editors.
212	***Owen.*** Hold, Friar! we are thy countrymen.	212*ff*: the Welsh nobles back off, realizing that their joke has gone far enough. ***Hold*** = stop.
214	***Mered.*** Paid, paid! *Digon*! we are thy countrymen, *Mundue*!	= content! = Welsh for "enough!"[24] = twisted French for "my God" - *Mon Dieu*; perhaps a mock-Welsh pronunciation.
216		
	Friar. My countrymen! nay, marry, sir, shall you not	217-9: now the Friar rejects the idea that he and his guests are co-nationals.
218	be my countrymen; you, sir, you, specially you, sir, that refuse the Friar and renounce his country.	= ie. Lluellen.
220		
	Lluel. Friar, hold thy hands. I swear as I am a	221-2: ***as I am a gentleman*** = Bullen notes that Welshmen were stereotyped as "taking particular pride in their gentility" (p. 104).
222	gentleman, I am a Welshman, and so are the rest,	
	of honesty.	= of high rank.[1,7]
224		
	Friar. Of honesty, sayest thou? they are neither	
226	gentlemen nor Welshmen that will deny their country.	
	− Come hither, wench; I'll have a bout with them once	= another round of fighting.
228	more for denying of their country.	
230	[*Makes as if he would fight*.]	230: the Friar threatens to renew his attack.
232	***Mered.*** Friar, thou wottest not what thou sayest:	= "you don't know"; ***wottest*** = knowest.
	this is the prince, and we are all his train, disposed	= attendants.
234	to be pleasant with thee a little; but I perceive, Friar,	= "to tease" or "to joke around with".
	thy nose will bide no jest.	235: occasionally-used expression meaning "you cannot take a joke".
236		
	Friar. As much as you will with me, sir, but not at	237-8: ***As much…my wench*** = "you may joke around with me as much as you wish, but not on any account (***not at any hand)***[1] with my woman."
238	any hand with my wench: I and Richard my man here,	
	are here *contra omnes gentes* − but is this Lluellen,	= another legal expression, meaning "against all people", used in covenants of warranty.[18]
240	the great Camber-Briton?	= ie. Welsh-Briton; the Friar alludes to the Welsh tradition that they were the original Britons; see the Note above at lines 4-5 of this scene.
242	***Lluel.*** It is he, Friar: give me thy hand, and	
	gramercies twenty times. I promise thee thou hast	= "thank you", from the French *grant merci*.[1]
244	cudgelled two as good lessons into my jacket as ever	= beaten.
	churchman did at so short warning: the one is, not to	= ie. the first lesson.
246	be too busy with another man's cattle; the other, not in	246: ***be too busy with*** = slang meaning "to have sex with".[1] ***cattle*** = chattel, ie. property; Lluellen is not calling Guenthian a cow, though his referring to her as property is not much more satisfying or generous; Hook notes a later dictionary's entry for ***cattle*** as a cant term for whore.
	haste to deny my country.	
248		

Friar. 'Tis pity, my lord, but you should have more of this learning, you profit so well by it.

Llуel. 'Tis pity, Friar, but thou shouldst be Lluellen's chaplain, thou edifiest so well; and so shalt thou be, of mine honour: here I entertain thee, thy boy, and thy trull, to follow my fortune in *secula seculorum*.

= instructs.

254: ***of*** = by.
entertain = employ, hire.
thy boy = Jack, the Friar's novice.

255: ***trull*** = girl.
in secula seculorum = forever and ever;[19] the expression appears multiple times in the Latin *Vulgate Bible*.

Friar. And Richard my man, sir, and you love me, − he that stands by me and shrunk not at all weathers; and then you have me in my colours.

257: ie. "and you will employ my servant Richard too, if you really love me;" ***Richard***, we remember, is the Friar's pet name for his pike-staff.

= "does not retreat from fear during bad weather", ie. in a fight.
= "in my true colours", ie. "as I am".[1]

Llуel. Friar, agreed. − Rice, welcome the ruffians.

[*Enter the Harper and Jack, Harper singing to the tune of "Who List to Lead a Soldier's Life*."]

Entering Characters: Jack has found a musician, a harp-player, to bring back to entertain his master.
= a well-known song of the era; apparently the original lyrics have been lost, though the melody is known through published parodies.[20]

Harp. *Go to, go to, you Britons all,*
And play the men, both great and small:
A wondrous matter hath befall,
That makes the prophet cry and call,
Tum date dite dote dum,
That you must march, both all and some,
Against your foes with trump and drum:
I speak to you from God, that you shall overcome.

= go on.

269-270: the Harper, who fancies himself a prophet, suggests he has an oracle to speak.
271: musical syllables.
= trumpets and drums, the instruments of martial music; the Harper is predicting that his audience of Welshmen will march against the English.
= prevail, ie. defeat the English.

[*With a turn both ways*.]

276: the Harper, dancing, rotates in both directions.

Llуel. What now? Who have we here? "Tum date dite dote dum"!

278-9: Lluellen may be either irritated or amused by the Harper.

Friar. What, have we a fellow dropt out of the element? What's he for a man?

= ie. "who dropped".
= sky or heavens.[2] = "what sort of man is he?"[4]

Mered. Knowest thou this goosecap?

= fool.

Friar. What, not Morgan Pigot, our good Welsh prophet? O, 'tis a holy harper!

286-7: the Harper is apparently a locally well-known personage, though a fictional character.
= because of his alleged gift of prophecy.

Mered. A prophet, with a murrain! Good my lord, let's hear a few of his lines, I pray you.

= "with a plague", an imprecation of astonishment.
= please.

Jack. My lords, 'tis an odd fellow, I can tell you, as

any is in all Wales. He can sing, rhyme with reason,
and rhyme without reason, and without reason or
rhyme.

Lluel. The devil, he can! Rhyme with reason, and

rhyme without reason, and reason without rhyme!
Then, good Morgan Pigot, pluck out thy spigot, and
draw us a fresh pot from the kinder-kind of thy
knowledge.

Friar. Knowledge, my son, knowledge, I warrant ye.
− How sayest thou, Morgan, art thou not a very
prophet?

Harp. Friar, Friar, a prophet verily,
For great Lluellen's love,
Sent from above
To bring him victory.

Mered. Come, then, gentle prophet, let's see how
thou canst salute thy prince. Say, shall we have good
success in our enterprise or no?

Harp. When the weathercock of Carnarvon steeple

shall engender young ones in the belfry, and a herd of
goats leave their pasture to be clothed in silver,
Then shall Brute be born anew,
And Wales record their ancient hue.

Ask Friar David if this be not true.

Friar. This my lord, 'a means by you.
O, he is a prophet, a prophet.

Lluel. Soft you now, good Morgan Pigot, and take us

with ye a little, I pray. What means your wisdom by all
this?

= remarkable.[1]

293-5: ***rhyme…rhyme*** = while the expression **without rhyme or reason** dates back to at least 1531,[1] this seems to be a variation on the first line of the introduction of John Heywood's 1550 *An Hundred Epigrammes*: "*Rhyme without reason, and reason without rhyme*".

= throughout the play, instead of ***devil***, the quartos employ the alternate spelling ***divel***.

299-301: an ale-tapping metaphor for "give us an example of your prophesizing."
pluck out thy spigot = pull out the plug or faucet from a barrel (so as to allow the ale to flow freely).[1]
pot = deep vessel for holding ale.
kinderkind = old form of ***kilderkin***, a cask which by statute held 18 gallons of beer and 16 of ale.[1]

= assure.

= truly.
308: the Harper refers to Elinor.

313: ***Say*** = "tell us".
313-4: ***have good…enterprise*** = ie. "succeed in our rebellion".

316: ***weathercock*** = weathervane commonly made in the shape of a cock.
Carnarvon = the anglicized name of Caernarfon, a town on the north-west coast of Wales, in the county of Gwynedd, Lluellen's power base.

= give birth to, beget.

319: ie. then shall a new king for Wales be born.
320: "and the Welsh recall (***record***) their ancient colour (***hue***)," ie. and the Welsh regain their independence, as they had in the old days.

316-320: the Harper's mysterious prediction calls to mind the notoriously confusing and ambiguous pronouncements of the oracles of the ancient world.

= ie. "by this". = he.

326: ***soft you now*** = "hold on".
take us with ye = "let us understand you", ie. "explain what you mean", a common expression.
= a lightly mocking title.
326-8: despite himself, Lluellen begins to take an interest in

the Harper's predictions.

Harp. The weathercock, my lord, was your father, who by foul weather of war was driven to take sanctuary in Saint Mary's at Carnarvon, where he begat young ones on your mother in the belfry, *viz.*

333: ***young ones*** = Lluellen's father had four sons, including our play's Lluellen and David, a third son Owain (not our play's Owen ap Rice), and a fourth name Rhodri.
viz. = "to wit", an abbreviation of ***videlicet***.

your worship and your brother David.

330-334: Lluellen's father was Gruffydd ap Llywelyn (c. 1196 - March 1244), who seems to have fought against his own father (and was even imprisoned by his father at one point for six years) more than he fought against the English.[9]

Lluel. But what didst thou mean by the goats?

Harp. The goats that leave the pasture to be clothed in silver, are the silver goats your men wear on their sleeves.

339-340: ***the silver…sleeves*** = apparently the emblems of goats Lluellen's men wear as insignia. Hook notes that the English have a humorous stereotype of the Welsh as raisers of goats.

Friar. O, how I love thee, Morgan Pigot, our sweet prophet!

Lluel. Hence, rogue, with your prophecies, out of my sight!

= ie. "get out of here".

Mered. Nay, good my lord, let's have a few more of these metres: he hath great store in his head.

= verses.[1] = supply.

Jack. Yea, and of the best in the market, and your lordship would vouchsafe to hear them.

= if.
= deign.

Lluel. Villain, away! I'll hear no more of your prophecies.

Harp. When legs shall lose their length,
And shanks yield up their strength,
Returning weary home from out the holy land,
A Welshman shall be king
And govern merry England.

= obvious reference to Edward.

Mered. Did I not tell your lordship he would hit it home anon?

363-4: ***hit it home*** = cut to the essence, arrive at the truth.
= quickly.

Friar. My lord, he comes to your time, that's flat.

366: the sense is, "he is speaking about you, that is certain."

Jack. Ay, master, and you mark him, he hit the mark pat.

= listen closely to. = "nailed it", a metaphor from archery; note the intra-line wordplay with ***mark***, a Peele trade-mark.
= exactly.[1]

Friar. As how, Jack?

Jack. Why, thus:
When legs shall lose their length.
And shanks yield up their strength,
Returning weary home from out the holy land,

A Welshman shall be king
And govern merry England.
Why, my lord, in this prophecy is your advancement

= promotion, rise to the top.

as plainly seen as a three half-pence through a dish of butter in a sunny day.

380-1: the Friar and Lluellen are left to figure out what Jack means. At first glance, Jack's simile suggests the Harper's meaning is only sort-of clear.

This seems to be a variation of a common simile which describes the rapid dissipation of money or assets as "melting like butter in the sun".

Friar. I think so, Jack; for he that sees three half-pence must tarry till the butter be melted in the sun: and so, forth, apply, boy.

383-4: the Friar tries to interpret Jack's simile.
= wait.
385: the Friar asks Jack, since he thinks the Harper's meaning is so clear, to go ahead and explain it.

Jack. *Non ego* master: do you, an you dare.

= "not I". = if.

Lluel. And so, boy, thou meanest, he that tarries this prophecy may see Longshanks shorter by the head and Lluellen wear the crown in the field?

= ie. "waits for the fulfillment of the".
= ie. Edward's head cut off.
391: Lluellen will win the crown of England in battle by defeating the English king.

Friar. By Lady, my lord, you go near the matter. – But what saith Morgan Pigot more?

393: ***By Lady*** = an oath, referring to the Virgin Mary, usually appearing as ***by our Lady***.
go near the matter = are getting closer to the point.

Harp. In the year of our Lord God 1272, shall spring from the loins of Brute, one whose wife's name being

397: ***from the loins of Brute*** = ie. a descendant of Brute.
397-8: ***one whose…his own*** = explained below.

the perfect end of his own, shall consummate the

398: ***own*** = Dyce's emendation from the quartos' ***ground***.
consummate = bring about.

peace betwixt England and Wales, and be advanced to ride through Cheapside with a crown on his head; and

399: ***betwixt*** = between.
399-400: ***be advanced…his head*** = another prediction, this time more explicit, seemingly suggesting that this Welsh prince shall become King of England.
Cheapside = a district of London immediately to the east of St. Paul's Cathedral. Cheapside Street itself was from the Middle Ages an important route for royal and civic processions.[21]

that's meant by your lordship, for your wife's name being Ellen, and your own Lluellen, beareth the perfect end of your own name: so must it needs be

401: ***and that's…lordship*** = the Harper finally says straight out that he is talking about Lluellen.
401-3: ***your wife's…own name*** = Lluellen's name ends with "ellen", his wife's name.

that, [though] for a time Ellen flee from Lluellen, ye

= ie. will be separated.

being betrothed in heart each to others, must needs be advanced to be highest of your kin.

405-6: ***must needs…kin*** = ie. Lluellen will reach the highest position of anyone in his family ever has, which the others interpret to mean he will become King of England.

Lluel. Jack, I make him thy prisoner. Look, what way my fortune inclines, that way goes he.

408: ***Jack…prisoner*** = simply meaning that Jack will be responsible for taking care of the Harper.
408-9: ***what way…goes he*** = a double-edged sword: if Lluellen's fortune rises, the Harper will be promoted

accordingly - but if his predictions turn out to be false, then the Harper can expect to suffer as well.

Mered. Sirrah, see you run swiftest.

411: Meredith addresses the Friar. ***Sirrah*** was a common term of address to a social inferior.

Friar. Farewell: be far from the spigot.

[*Exeunt Friar and Guenthian*.]

Jack. Now, sir, if our country ale were as good as your metheglin, I would teach you to play the knave,

417-9: Jack addresses the Harper.
418: a "strong spiced Welsh mead" (Crystal, p. 281), *mead* being a sweet alcohol made by fermenting honey-water.[1]
play the knave = ie. "how to act like a rascal".

or you should teach me to play the harper.

= ie. "act like a harp-player".

Harp. *Ambo*, boy; you are too light-witted as I am light-minded.

= Latin for "both". = of weak intellect.
= of frivolous character or mind.[1]

Jack. It seems to me thou art fittest and passing well.

= most well-suited.[1] = exceedingly.

[*Exeunt Jack and Harper*.]

Enter Guenther with letters.

Entering Character: Guenther appears to be messenger or supporter of Lluellen. He of course is not to be confused with the Friar's wench, with her similar-sounding Welsh name *Guenthian*.

Lluel. What tidings bringeth Guenther with his haste? Say, man, what bodes thy message, good or bad?

= news.
431: ie. "tell me, is it good news or bad news?"

Guenther. Bad, my lord; and all in vain, I wot, Thou dart'st thine eyes upon the wallowing main,

433-4: ***all in vain…main*** = "it is in vain that you scan the sea (looking for the ship that brings your Elinor)".
wot = know.
wallowing main = rolling or heaving seas.[1]

As erst did Aegeus to behold his son,

435: ***Aegeus***, founder and king of Athens, awaited the return of his son Theseus from Crete, where the latter had gone to slay the Minotaur. Theseus had promised to raise white sails to let his father know if he had succeeded in his mission, and black if he failed. Sailing with black sails, Theseus forgot to change his sails to white, and Aegeus, thinking that Theseus had been slain by the Minotaur, threw himself into the sea and drowned.[22]

To welcome and receive thy welcome love;
And sable sails he saw, and so mayst thou,
For whose mishap the brackish seas lament,
Edward, O Edward!

= black. = ie. Aegeus.
= bad luck or unfortunate event or accident.[1]

Lluel. And what of him?

= ie. Edward.

Guenther. Landed he is at Dover with his men,
From Palestine safe; by his English lords,
Received in triumphs like an earthly god:

= celebrations.[1,7] = a god on the earth.

He lives to wear his father's diadem,

446: ie. since Edward is alive and safely back in England, he can expect now to be crowned king; Lluellen, we remember, had hoped to get his rebellion going before Edward returned

(see lines 37-38 above).

And sway the sword of British Albion.
But Elinor, thy Elinor!

447: briefly, "and rule England."

Lluel. And what of her?
Hath amorous Neptune gazed upon my love,
And stopt her passage with his forkèd mace?

451-2: Lluellen wonders if Neptune, the Roman god of the sea, having fallen in love with Elinor as she sailed from France, has taken her for himself, presumably an elaborate metaphor for her drowning.
his forked mace = ie. Neptune's famous trident.

Or, that I rather fear, − O deadly fear! −
Enamoured Nereus doth he withhold
My Elinor?

= oft-referred to sea-god.

Guenther. Nor Neptune, Nereus, nor other god
Withholdeth from my gracious lord his love:
But cruël Edward, that injurious king,
Withholds thy liefest lovely Elinor;
Taken in a pinnace on the narrow seas
By four tall ships of Bristow, and with her
Lord Almeric, her unhappy noble brother,

= harm-inflicting.[1]
= dearest.[2]
= captured. = small sailing boat.[1] = the English Channel.
= Bristol.
= the quartos print ***Emerick***. = unlucky.

As from Montargis hitherward they sailed.

464: ***Montargis*** = ancient city 60 miles south of Paris;[6] Elinor presumably sailed from Montargis on the Loing River into the Seine, and hence into the English Channel. One chronicle mentions that it was here where Elinor and her family lived in exile after the Barons' War.[7]
hitherward = towards here.

This say in brief these letters tell at large.

= ie. "this brief account of mine".[3] = at length, in detail.

Elinor's Capture: *Edward, aware of Elinor's voyage to Wales, had her ship captured in the Bristol Channel, and imprisoned her at Windsor Castle.*
Edward, we remember, had returned to England in August 1274; the capture of Elinor took place in late 1275.[5] *Such condensing of events which took place over widely separated dates into a single scene or adjacent scenes was a hallmark of Elizabethan history plays.*

[*Lluellen reads his brother Sir David's letters*.]

467: Lluellen's brother and spy, Sir David, has managed to smuggle some letters out to his brother.

Lluel. Is Longshanks, then, so lusty now become?
Is my fair love, my beauteous Elinor, ta'en?
Villains, damned villains, not to guard her safe,
Or fence her sacred person from her foes! −

= active, vigorous.

471-2: Lluellen refers to those responsible for safely delivering Elinor to him in Wales.
fence = defend.

Sun, couldst thou shine, and see my love beset,

473: ***Sun*** = the sun god Apollo.
couldst thou shine = ie. "is it possible that you could remain shining".
beset = assaulted.
473-7: though it was as a god that Apollo had slain Python (see the Note immediately below at line 477), in these lines Lluellen poetically imagines Apollo using the attributes of the sun to kill the beast.

And didst not clothe thy clouds in fiery coats,
O'er all the heavens, with wingèd sulphur flames,
As when thy beams, like mounted combatants,
Battled with Python in the fallowed lays?

= ie. knights on horseback.
= uncultivated leas, ie. pastures or meadows.[1,3]

473-7: Apollo's mother was Leto, who had been seduced by Jupiter. While Leto was still pregnant, Juno, the jealous wife of the king of the gods, ordered the dragon known as Python to chase Leto so that she did not give birth anywhere the sun shown. Apollo later took revenge on the Python by hunting it down and slaying it at Delphi.[23]

But if kind Cambria deign me good aspéct,

478: "if Wales grants me good fortune"; ***aspect*** refers to the position of the stars as they relate to a horoscope.

To make me chiefest Brute of western Wales,

= Welshman.[1]

I'll short that gain-legged Longshank[s] by the top,

480: ie. "I'll cut the head off that Edward".
short = shorten.
gain-legged = perhaps meaning nimble- or active-legged; but Dodsley[28] suggests (though unmetrically) that ***ungain-legged*** makes more sense, as ***ungain*** means awkward or troublesome.[1]

And make his flesh my murthering falchion's food. −

481: ***murthering*** = common alternate form of "murdering".
falchion's = a ***falchion*** was a curved broad-sword.[2]

To arms, true Britons, sprong of Trojans' seed,
And with your swords write in the Book of Time

= sprung from, ie. descended from.
= metaphorical chronicle of great events of all history.

Your British names in characters of blood! −

484: ***British*** = the Welsh consider themselves the true British, or Britons, in contrast to the mongrel English, whose blood is a mix of Angle, Saxon, Jute and Norman.
characters = letters.

Owen ap Rice, while we stay for further force,
Prepare, away in post, and take with thee
A hundred chosen of thy countrymen,
And scour the marches with your Welshmen's hooks,

= await reinforcements.
= hurry.

488: ***scour*** = the sense seems to be "ravage".
marches = borderlands of Wales and England.
Welshman's hooks = pole-weapons favoured by the Welsh, each having a hook attached to its metal head (Lublin, p. 115).[25]

That Englishmen may think the devil is come.
Rice shall remain with me: make thou thy bode
In resolution to revenge these wrongs
With blood of thousands guiltless of this rage.
Fly thou on them amain − Edward, my love
Be thy life's bane! − Follow me, countrymen!

= ie. Meredith. = "make good use of your tarrying".[1]
= thousands of innocent persons. = ie. outrage.[7]
= with all speed. = ie. "may Elinor".
= ruin.

Words make no way: my Elinor is surprised;

495: ***Words…way*** = words alone (ie. without action) accomplish nothing.
is surprised = was captured unexpectedly.

Robbed am I of the comfort of my life:
And know I this, and am not venged on him?

= the sense is, "and am I expected to do nothing about it?"
venged = avenged.

[*Exit Lluellen and the other Lords.*]

[*Re-enter Friar and Jack his Novice,*

499-514: Dyce would end the scene at line 499, with

with Guenthian and Harper.]

Lluellen's dramatic closing flourish, but the quartos add this small and definitely anti-climactic coda.

Actually, the quartos' stage direction says that the Friar and his crew remain on stage when the lords leave, but they had exited at lines 415 and 426 above!

Friar. Come, boy, we must buckle I see, the prince is of my profession right: rather than he will lose his

504: ***buckle*** = prepare for battle.[2]

504-5: ***the prince…right*** = ie. "Lluellen has the same philosophy as have I."

profession = religious order, or vow made upon entering such an order, applied metaphorically to Lluellen.

wench, he will fight *Ab ouo usque ad mala*.

= literally, "from eggs to apples", meaning "from beginning to end"; the sense then is that Lluellen can be expected to see this all the way through.

Jack. O master, doubt you not, but your Novice will prove a hot shot, with a bottle of Metheglin.

= one ready to shoot with a firearm, hence an enthusiastic and excitable person.[1]

[*Exeunt, here the wench falls into a Welsh song, and the Friar answers, and Jack between*.]

511-2: Guenthian and the Friar sing the verses, and Jack the chorus in between.

[*Exeunt*.]

SCENE III.

Berwick Castle, Berwick,
on the border of England and Scotland,
with transfer to a Street in London at line 134.

The Setting: the walled town of ***Berwick*** lies at the mouth of the River Tweed, on the border of Scotland and England.

Backstory: when the Scottish king Alexander III unexpectedly died in 1286 - he had accidentally ridden his horse off a cliff at Fife - he had left no clear immediate heir; his wife was pregnant at the time, but the child was stillborn. A council of guardians was formed to rule Scotland until it could be determined who should take possession of the throne.

It wasn't until 1290 that the council settled on Alexander's granddaughter Margaret, who was but six-years-old (Margaret's mother, also named Margaret - Alexander's daughter - had died at the age of 21 giving birth to Margaret; she had been married to King Eric II of Norway). Tragically, young Margaret mysteriously died on the Orkney Islands as she was being transported back to Scotland to formally take the throne (interestingly, it had also been planned that she should marry King Edward's eldest surviving son, also named Edward - the future Edward II - thus joining the royal lines of England, Scotland and Norway).

With the Scottish royal family suddenly extinct after three centuries, civil war loomed as various Scottish magnates quietly began to prepare to attempt to seize the throne. Alarmed at the prospect of bloodshed, the Bishop of St. Andrews wrote to Edward, asking him to act as a referee and select the next king. King Edward accepted the assignment (Jones, pp. 275-6).

A formal commission containing both English and

		Scottish judges was formed. On 14 October 1292 the commission met at Berwick, where 13 petitioners put forth their claims to the throne; of these, three were given strong consideration: (1) John Baliol, (2) Robert Bruce, Earl of Annandale, and (3) John Hastings; the claims of all three were based on their descent from King David I (ruled 1124-1153).[9] It is now 17 November 1292; the big day has arrived, and Edward is about to announce the commission's decision: the next King of Scotland is about to be proclaimed.
	Enter the Nine Lords of Scotland, (including John Baliol), with their Pages, Glocester, Sussex, King Edward in his suit of glass, Queen Elinor, the Queen-Mother, [and Joan]: the King and Queen under a canopy.	**Entering Characters: *John Baliol***, the Lord of Bernard Castle, and the other leading candidates for the Scottish throne have been waiting a long time for this day, as King Edward is expected to announce who will be the new King of Scotland. ***suit of glass*** = a robe adorned with numerous small, reflective diamond-shaped panes of glass, called *quarries* or *quarrels*.[1]
1	***K. Edw.*** Nobles of Scotland, we thank you all	= possibly trisyllabic[3] - *SCOT-e-land* - though so much of the play's verse is corrupted and unmetrical that it probably does not matter.
2	For this day's gentle princely service done	= honourable attending of the king.[2]
	To Edward, England's king and Scotland's lord.	3: Edward will continuously remind the Scots that he considers himself their nation's feudal overlord. The issue of Scottish fealty was always a difficult one; the English monarchs assumed that the Scottish nobility held their lands in a feudal relationship under the English monarch, just as all the English property-owners did. Complicating the matter was the fact that the most powerful nobles of both regions held land in both Scotland and England; so Scottish lords had to be careful to satisfy the demands for fealty from the English kings to ensure they did not have their valuable wealth-producing fiefs in England stripped away. *As a factual matter, in June 1292 (5 months before the present day), most of the claimants to the Scottish throne, including John Baliol and Robert Bruce, took an oath of fealty to Edward.*
4	Our coronation's due solemnity Is ended with applause of all estates:	4-5: Edward and Elinor have finally been crowned king and queen of England. ***estates*** = classes or ranks.[1] *Peele describes the English king and queen's crowning ceremony as taking place almost at the same time as his deciding of the "Great Cause" of Scotland. However, the couple's crowning ceremony actually had taken place almost two decades earlier - in 1274. In fact, by the time the Scottish succession crisis was being settled - 1292 - Edward was a widower, Elinor having died in 1290.*
6	Now, then, let us repose and rest us here. But specially we thank you, gentle lords,	= a common adjective used to signal affection or kindly intent.

That you so well have governèd your griefs,

8-20: Edward acknowledges the wisdom the Scottish have shown to submit their cause to his judgment, thus avoiding civil war.

As, being grown unto a general jar,
= quarrel.

You choose King Edward by your messengers,
To calm, to qualify, and to compound
= settle.[2]

Th' enkindled strife of Scotland's climbing peers.

12: ***Th' enkindled strife*** = the quarto reads, nonsensically, ***Thanke Britains strife***, emended by Bullen; another common emendation is ***Th' ambitious strife***.[3]

climbing = ie. rising in rank or social status.[1]

I have no doubt, fair lords, but you well wot
= know.

How factions waste the richest commonwealth,
And discord spoils the seats of mighty kings.
The barons' war, a tragic wicked war,
16-17: see ***Prelude II*** of the Introduction to the play.

Nobles, how hath it shaken England's strength!
Industriously, it seems to me, you have
= diligently.[1]

Loyally ventured to prevent this shock;

19: ie. "decided to take your chances (by letting me settle the issue) and thus avoided civil war."

For which, sith you have chosen me your judge,
= since.

My lords, will you stand to what I shall award?

21: Edward asks the lords to affirm ahead of his announced decision that they will peaceably accept his choice of king.

Bali. Victorious Edward, to whom the Scottish kings
Owe homage as their lord and sovereign,
Amongst us nine is but one lawful king:

25: *there were actually at least thirteen announced candidates for the Scottish throne.*

But might we all be judges in the case,
Then should in Scotland be nine kings at once,
= ie. "there should", or "we would choose that".

And this contention never set or limited.

28: ***contention*** = quarrel.

set or limited = ie. settled by the selection of a single one of them to be the ruler.

To stay these jars we jointly make appeal
= prevent this strife.

To thy imperial throne, who knows our claims.
We stand not on our titles before your grace,

31: "we do not make our individual claims to the throne based on our ranks or titles".

But do submit ourselves to your award;
And whom your majesty shall name to be our king,
To him we'll yield obedience as a king.
Thus willingly, and of their own accord,
= probably should read ***her***.[4]

Doth Scotland make great England's king her judge.

K. Edw. Then, nobles, since you all agree in one,
That for a crown so disagree in all,
Since what I do shall rest inrevocable,
= ie. decide. = be unappealable.

Hold up your hands in sight, with general voice,
41-42: Edward asks the nobles to formally vow to accept his choice in the Great Cause.

That are content to stand to our award.

Omnes. [*All holding up their hands*] He shall.
= ie. "he shall select the king".[3,4]

K. Edw. Deliver me the golden diadem. –
= give.

Lo, here I hold the goal for which ye strived,
= behold.

And here behold, my worthy men-at-arms,
= ie. referring to the Scots.

For chivalry and worthy wisdom's praise,
Worthy each one to wear a diadem:
= ie. "each one of you is worthy".

Expect my doom, as erst at Ida hills

51: ***doom*** = judgment, decision.
as erst = "just as once upon a time".
51-53: ***at Ida hills…Dardan's son*** = allusion to the so-called *Judgment of Paris*, a mythological beauty contest held between the three goddesses Juno, Venus and Athena. The umpire was Paris, a prince of the royal Trojan family.
Dardan's son = descendant of Dardanus, ie. Paris; Dardanus was the legendary founder of Troy.[3]
George Peele's earliest play, *The Arraignment of Paris*, was about the Judgment of Paris.

The goddesses divine waited the award

= this may be condensed to ***th' award*** for the sake of the meter.

Of Dardan's son. Baliol, stand farthest forth:

= "step forward."

Baliol, behold, I give thee the Scottish crown:
Wear it with heart and with thankfulness.

= courage.[1]

Sound trumpets, and say all after me,
God save King Baliol, the Scottish king!

[*The trumpets sounds; all cry aloud,*
"God save King Baliol, the Scottish King."]

Thus, lords, though you require no reason why,
According to the conscience in the cause,
I make John Baliol your anointed king.
Honour and love him, as behoves him best
That is in peace of Scotland's crown possessed.

Bali. Thanks, royal England, for thy honour done.

= ie. Edward.

This justice that hath calmed our civil strife,
Shall now be ceased with honourable love.

= possible error,[3] or referring to the ***strife***.

So movèd of remorse and pity,

71: ***moved of*** = "moved [am I] by".
pity = probably should be emended to ***piety***, both for the sake of the meaning and the meter.[3]

We will erect a college of my name;

= "I"; Baliol immediately adopts the royal "we".

In Oxford will I build, for memory
Of Baliol's bounty and his gratitude;

73-74: *a historical error: it was Baliol's father, John de Balliol, who founded Balliol College at Oxford University - and it was an involuntary act. A violent quarrel between the elder Balliol and the Bishop of Durham had erupted in 1260; condemned by Henry III, Balliol suffered a public whipping, and the Bishop imposed penance on Balliol, requiring him to perform a significant act of charity. It was at this time that Balliol established a home for scholars at Oxford. After his death, Balliol's widow Dervorguilla of Galloway established a permanent endowment for the college*.[26]
bounty = generosity.

And let me happy days no longer see
Than here to England loyal I shall be.

75-76: "and if I ever fail to be loyal to England, let my happiness cease."

76: *three days after his appointment to the Scottish throne was announced, Baliol swore fealty for a second time to Edward, at Norham Castle; on the 30th he was crowned at Scone, and on 26 December, Baliol did homage to Edward at Newcastle in England*.[9]

Fealty is an "oath of fidelity" made by a vassal to his lord. The vassal basically vows never to harm his lord or the lord's property. The ceremony is usually marked by the Lord handing an object symbolizing the vassal's fief to the vassal; with ***homage***, a vassal acknowledges the bond of tenure that exists between he and his lord; the ceremony consists of the vassal surrendering himself to the lord by kneeling and giving his joined hands to the lord; the lord in turn clasps the vassal's hands in his own, symbolically accepting the "surrender".[46]

Qu. Elin. Now, brave John Baliol, Lord of Galloway

= Baliol had inherited the lordship of Galloway from his mother.[9]

And King of Scots, shine with thy golden head;
Shake thy spears, in honour of his name,

80: ***Shake thy spears*** = could this be an inside joke on the name of one of Peele's increasingly popular rivals? Perhaps, perhaps not, as the collocation of ***shake*** and ***spear*** was a common one in English literature throughout the 16th century.

his name = Edward's, not Shakespeare's!

Under whose royalty thou wear'st the same.

81: another reminder of the fealty the Scots owe to England's monarch.

K. Edw. And, lovely England, to thy lovely queen,
Lovely Queen Elinor, unto her turn thy eye,
Whose honour cannot but love thee well.

83-85: Edward addresses himself in these lines, but why he should call himself ***lovely*** is unclear; perhaps the first ***lovely*** should be emended to ***royal***, to connect with the queen's last line, or something similar.

In the quartos, these lines appear between lines 40 and 41 above, but they are so out of place there, that we have adopted Deighton's[42] suggestion to relocate them to here.

Queen Elinor's Speech.

87: this odd little introductory title appears in the quartos. Dyce suggests that this speech, an encomium to Edward, is probably misplaced.

Qu. Elin. The welkin, spangled through with golden spots,

= sky. = stars.

Reflects no finer in a frosty night
Than lovely Longshanks in his Elinor's eye:
So, Ned, thy Nell in every part of thee,

= common nickname for "Edward": it derives from the ancient use of "mine" for "my", and the consequent transmutation of "mine Ed" to "my Ned".

Thy person's garded with a troop of queens,

93: ***Thy person's*** = "thy person is", ie. "you are".

garded = adorned;[7] the quartos print ***garded***, which most editors emend to ***guarded***. The OED does not have an entry for ***gard*** as a verb, but a quick search of the era's literature reveals that while ***garded*** *usually* is an alternate spelling for ***guarded***, it is also clearly occasionally used to mean "adorned" (e.g. from 1592: "*rich garded gowns*", and from 1590: "*a taffata hat and a garded gown*"); additionally, the word is included in the reference works of Halliwell[32] and Skeat.[24]

Having said that, ***garded*** likely has a secondary meaning of "guarded," since the word is also used in conjunction with ***troop***.

94	And every queen as brave as Elinor,	= finely dressed, with a secondary meaning of courageous, with ***garded*** (ie. guarded) and ***troop*** of line 93.
	Give glory to these glorious crystal quarries,	= the small diamond-shaped panes of glass brilliantly ornamenting Edward's robe. Note the use of ***glory*** and ***glorious*** in the same line; Peele was very fond of such playful repetition or redundancy.
96	Where every orbe an object entertains	= panes of glass; the quartos print ***robe***, emended by Deighton. There is only one ***robe***, but of ***orbes*** - an easy typographical error - there are many.
	Of rich device and princely majesty.	= exquisite or fanciful inventiveness.
98	Thus like Narcissus, diving in the deep,	= ***Narcissus*** was the beautiful but vain youth who had rejected the love of both the nymph Echo and a young man Ameinias; the latter, before killing himself, prayed to the goddess Nemesis to avenge him for Narcissus' cruel spurning; Nemesis, answering the entreaty, caused Narcissus to fall in love with his own reflection in a pool of water; unable to take his eyes away from himself, he wasted away until at length he was turned into a flower - the narcissus. It is odd that Elinor would compare herself to a lad who was in love with himself, when her point is to express her devotion to her husband. We may note that Narcissus did not either dive into the pool or drown, adding further strangeness to the lines.
	I die in honour and in England's arms;	
100	And if I drown, it is in my delight,	89-100: Hook and Deighton invested a great deal time trying to give some sense to these lines, and so, rather than paraphrase, we will quote their interpretations directly; the citation of 93-97 is from Deighton, the rest from Hook: [line 89:] "*the starry sky on a winter night* [90-92:] *sparkles no more than does Edward in his glass suit, and like the stars from the sky, the Queen's image (reflected in each of the orbs of glass) shines forth from every part of him*. [93-97:] *Thus, his person is decorated by a troop of queens, each of whom - as fine as Elinor - gives a glory to the glass quarrels, and every orb reflects a richly garbed and princely person*. [98-100:] *As Narcissus dived into the deep and drowned, so the Queen (by being reflected in the suit) appears to be drowning: but instead of in water, it is in her delight (ie. the King) in which she drowns, etc*." (Hook, pp. 182-3; Deighton, p. 91).
	Whose company is chiefest life in death,	
102	From forth whose coral lips I suck the sweet	= "red lips", a common collocation. = sweetness.
	Wherewith are dainty Cupid's caudles made.	103: ***Wherewith*** = with which. ***Cupid's*** = ***Cupid*** is the cherubic god of love. ***caudles*** = warm, alcohol gruel, given to the sick and women in childbed.
104	Then live or die, brave Ned, or sink or swim.	= this still-common expression dates back at least to the early 16th century.
	An earthly bliss it is to look on him.	
106	On thee, sweet Ned, it shall become thy Nell	= befit.

Bounteous to be unto the beauteous:

= generous. = beautiful people.[1]

O'er-pry the palms, sweet fountains of my bliss,

108: ***O-er pry the palms*** = the editors note how difficult it is to make any sense of this clause, or indeed, "the rest of Her Majesty's speech" (Dyce, p. 386).
over-pry = look over or examine.
palms = Hook asserts the reference is to the palm tree, a symbol of a faithful and successful marriage.
sweet…bliss = Edward's lips.[42]

And I will stand on tiptoe for a kiss.

108-9: it was common for major speeches to signal their closing with a rhyming couplet.

K. Edw. He had no thought of any gentle heart,

111-4: Edward's response to Elinor is in rhyming couplets, before he returns to blank verse in addressing his nobles.
He = ie. "any man".

That would not seize desire for such desart
If any heavenly joy in women be,
Sweet of all sweets, sweet Nell, it is in thee. −

112-4: perhaps "who would not let passion consume him for such excellence or worthiness (***desart***), if it were found in any woman as it exists in Elinor." Dyce expresses puzzlement over the meaning of these lines.
desart (line 112) = less-common alternate spelling of ***desert***, used here for the sake of the rhyme.

Now, lords, along: by this the Earl of March,

115: having dispensed with the Scots, Edward expresses his intention to invade Wales at once to suppress Lluellen's rebellion.
along = ie. "let's go".
by this = common shortened version of "by this time".

Lord Mortimer, o'er Cambria's mountain-tops
Hath ranged his men, and feels Lluellen's mind:

116-7: Mortimer has already gone ahead with his own troops to discover Lluellen's intentions; we remember that Mortimer, a great enemy of the Welsh rebel-leader, owned sizable possessions in the Welsh border-lands, ie. the marches.
ranged = stationed.[1]

To which confínes, that well in wasting be,
Our solemn service of coronation past,
We will amain to back our friends at need;

118-120: "now that my coronation is over, we will hurry (***amain***) into this territory (***confines***), which has been suffering (under Lluellen's violent raiding), to assist those who are our allies, ie. those who are enemies of Lluellen."
confines (line 118) = the modern stress would always be on the first syllable, but in Elizabethan poetry it could fall on the second syllable, as here.
that well in wasting be (line 118) = in Scene II, we remember, Lluellen had ordered unrestrained and bloody raiding be carried out in the marches.

During this period, Lluellen himself ranged far and wide, taking part in attacks as far south as Glamorgan on Wales' southern coast, and Shropshire, a county bordering Wales in the West Midlands (Jones, p. 253).

And into Wales our men-at-arms shall march,
And we with them in person, foot by foot −

= ie. "I".

Brother of Scotland, you shall to your home,
And live in honour there fair England's friend. −

123-4: Edward addresses Baliol one last time; literary kings often referred to each other as ***brother***.

	And thou, sweet Nell, Queen of King Edward's heart,	125-130: Edward seems to be suggesting that he and Elinor will necessarily see less of each other when he goes to war - unlike when she accompanied him on the Crusade.
126	Shall now come lesser at thy dainty love, And at coronation meet thy loving peers,	127: this line seems to erroneously suggest that Edward's coronation is still to come; but Deighton cleverly suggests that Edward is talking here to Baliol, and that this line should thus be moved to between lines 123 and 124 (in which case, ***thy*** should be emended to ***your***).
128	When storms are past, and we have cooled the rage Of these rebellious Welshmen, that contend	
130	'Gainst England's majesty and Edward's crown. − Sound, trumpets! Harolds, lead the train along:	= heralds. = parade of nobles.
132	This be King Edward's feast and holiday.	
134	[*Exeunt all except Queen Elinor, Joan, and Glocester*.]	134*ff*: the scene transfers to a street in London.
136		
138	*Enter the Mayoress of London from Church. Music before her*.	***Entering Character:*** the wife of the mayor of London, called here the ***Mayoress*** (spelled ***maris*** in the quartos), enters the stage; she is actually walking down the street in front of the Palace, with a band playing music in front of her.
140	***Qu. Elin.*** Glocester, who may this be? A bride or what? − I pray ye, Joan, go see,	140: the queen wonders at the source of the noise. = please.
142	And know the reason of the harmony.	= music.
144	[*Joan retrieves the Mayoress*.]	= stage direction added by editor.
146	***Joan.*** Good woman, let it not offend you any whit For to deliver unto me the cause	= in the least. = tell.
148	That in this unusual kind of sort You pass the streets with music solemnly.	= band or group of people.
150		
	Mayoress. Mistress, or madam, whate'er you be,	= the Mayoress is uncertain of the rank of her addresser, which would determine how she will address her, to wit, ***madam*** if she is a noble or woman of higher rank than she is, or ***mistress***, if she is not.
152	Wot you I am the Mayor of London's wife, Who, for I have been delivered of a son,	= know.
154	Having not these dozen years had any before. Now in my husband's year of mayoralty,	155: "now in the year my husband is serving as mayor." The Mayors of London - meaning the city of London (as opposed to the mayors of modern greater-London) - have generally served single year terms since the very early 13th century. Even today, the honour is rotated among members of the different guilds of the city. The gentleman who serves as mayor as of this writing (summer 2019) is the 691st acting Mayor of London.[48]
156	Bringing him a goodly boy, I pass unto my house a maiden bride:	157: the giddy Mayoress compares herself to a joyful newly-wed.
158	Which private pleasure, touching godliness,	158-9: ie." I hope my private joy, being in the nature of

Shall here no way, I hope, offend the good.

something which touches so close to God, does not offend others of higher rank who may be within earshot of my celebration."

Qu. Elin. You hope so, gentle mistress; do you indeed?
But do not make it parcel of your creed.

161-2: unfortunately, the queen is indeed offended.
= not uncommon expression meaning "a part of your belief system".

Mayoress. [*Aside*] Alas, I am undone! it is the Queen;
The proudest Queen that ever England knew.

= ruined.

[*Exeunt Mayoress with Attendants*.]

Qu. Elin. Come, Glocester, let's to the court, and revel there.

= ie. go to.

[*Exeunt*.]

137-167: in this still-yet-another strange scene, in which the Mayoress of London offends the Queen of England, Peele is setting up the audience to what will be Elinor's greatest outrage yet. The Mayoress' provocation hardly seems noteworthy, but of course that is the point, to emphasize Elinor's capricious prickliness.

In the ballad *A Warning-piece to England*, we are told that Queen Elinor is offended by the Mayoress because she did not like:

"*To see that any one*
Should so exceed in mirth and joy,
Except herself alone"

SCENE IV.

Outside Carnarvon Castle.

Scene IV: the English army has invaded Wales, and is approaching Carnarvon Castle, located in the town of Caernarfon, in extreme north-west Wales.

Enter Rice ap Meredith, Sir David and Lluellen.

Entering Characters: ***Sir David*** has snuck away from the English camp to see his brother ***Lluellen***. Lluellen and ***Rice ap Meredith*** are in front of Carnarvon Castle; David enters from the other side of the stage, quietly approaching them.

David. Soft! is it not Meredith I behold?

= "wait a moment!" = see.

Lluel. All good, all friends. − Meredith, see the man

= As the stranger approaches and is seen but not recognized at first, Lluellen and Meredith (and any other soldiers a director may wish to have milling about) raise their swords; but Lluellen's first words here signal his recognition of David, and lets the others know to stand down.

Must make us great, and raise Lluellen's head:
Fight thou, Lluellen, for thy friend and thee.

= ie. "who will". = ie. ensure Lluellen's promotion to king.

Mered. Fight, maugre fortune strong, our battle's strong,

7: ***maugre fortune strong*** = in spite of, or in the face of, adverse fortune: as Dyce notes, this makes no sense, but the editors offer no satisfactory emendation.
battle's = army is.

And bear thy foes before thy pointed lance.

= carry or sweep away.

David. Not too much prowess, good my lord, at once:
Some talk of policy another while.

Mered. How come thy limbs hurt at this assault?

10-11: ie. "let's not get carried away discussing how strong your forces are; let's talk strategy first for a bit."

13: the sense seems to be, "why are you hesitant about our attacking Edward?"
thy limbs hurt = appears to suggest the fabrication of an excuse to avoid fighting. Meredith may be suspicious that David cannot really be trusted.

Lluel. Hurt for our good, Meredith, make account.
Sir David's wit is full of good device,
And kindly will perform what he pretends.

15-17: Lluellen assures Meredith that any suggestion of David's must be treated with respect, as he is a very clever fellow, and can indeed be trusted to continue to lead on the king.
Hurt (line 15) = read as "they hurt".
device (line 16) = ideas.
kindly = properly, satisfactorily.[1]
pretends = intends or professes to do.[4]

David. Enough of this, my lord, at once.
What will you, that I hold the king in hand?

20: "what do you want me to do, given that Edward completely trusts me?"
that I...in hand = literally, "that I am leading the king around by hand."

Or what shall I especially advise,
Sitting in council with the English lords,
That so my counsel may avail my friends?

= "help the Welsh."

Lluel. David, if thou wilt best for me devise,
Advise my love be rendered to my hand.

26: "tell the English I want Elinor (***my love***) turned over to me."

Tell them the chains that Mulciber erst made
To tie Prometheus' limbs to Caucasus,

27-28: allusion to the famous myth about the Titan god ***Prometheus***, who was punished by Jupiter for giving the gift of fire to humanity. For his troubles, Prometheus was chained to a boulder with fetters made by the blacksmith god Vulcan (one of whose epithets was ***Mulciber***, or "fire allayer")[27] in the ***Caucus*** Mountains; here, each day an eagle would eat his liver, which would regenerate in time to serve the eagle again the next day.
that (line 27) = read as "that neither".
erst (line 27) = once upon a time.

Nor Furies' fangs shall hold me long from her,

29: the ***Furies*** were pitiless goddesses of revenge and punishment. The Furies are not normally described as possessing ***fangs***.

But I will have her from the usurper's tent.

= it was traditional for aspirants to the throne of England to describe the current possessor as a ***usurper***.
the usurper's = may be shortened to ***th' usurper*** for the sake of the meter.

My beauteous Elinor! If aught in this,
If in this case thy wit may boot thy friends,
Express it, then, in this, in nothing else.

31-33: ***If aught…friends*** = Lluellen is begging David to come up with an idea to help him get Elinor back, and doesn't want to hear about anything else.
boot = help.

David. Ay, there's a card that puts us to our trump;

35: a playing card metaphor: "we are down to our last extreme"; literally referring to a play that forces a player to

play his trump cards.[1]

For might I see the star of Leicester's loins,

36: "if I could only see Elinor".
the star of Leicester's loins = a rather baroque way to describe Elinor, the daughter of Simon de Montfort, the Earl of Leicester.

It were enough to darken and obscure
This Edward's glory, fortune, and his pride.
First, hereof can I put you out of doubt:
Lord Mortimer of the king hath her in charge,

= would be enough. = eclipse, ie. "cloud" or "take the shine off".

40: on the king's orders, Mortimer is responsible for holding Elinor prisoner. It seems that Mortimer has brought Elinor with him on the campaign, instead of leaving her under close supervision in London; this odd decision may be explained by the fact that her presence in Wales will be necessary to further the plot, as we shall see.

And honourably entreats your Elinor.

41: and Mortimer is treating her well.

Some think he prays Lluellen were in Heaven,
And thereby hopes to couch his love on earth.

42-43: ie. "there is a rumour that Mortimer wishes you were dead, in order to be able to marry Elinor himself." David interestingly refers to Lluellen in the third person here.
couch = the quartos print ***coache***, which Dyce emends to ***couch***, meaning literally "to lay horizontally", perhaps giving a suggestive feeling to the line.

Lluel. No: where Lluellen mounts, there Ellen flies.

= rises, shows himself.

Inspeakable are my thoughts for her:

= ineffable.

She is not from me in death to be divorced.

47: "no man will be allowed to take her for himself if I die."

Go to, it shall be so; so shall it be.
Edward is full resolvèd of thy faith.

48: "tell me your plan; whatever it is, we shall perform it."
49: "Edward is convinced of your loyalty to him."

So are the English lords and barons all:
Then what may let thee to intrude on them
Some new-found stratagem to feel their wit?

51-52: poetically, "so is there anything stopping you from implementing some strategy to fool the English?"
let = obstruct.
48-52: the quartos assign these five lines to David, but the editors properly give them to Lluellen.

David. It is enough. − Meredith, take my weapons;
I am your prisoner; say so at the least.

54-55: David will pretend to have been captured by Lluellen.
= "at least let us pretend so."

Go hence, and when you parlè on the walls,

56: the Welsh can expect the English army to approach Carnarvon Castle, within which the Welsh will be protected, to offer battle; when the English appear, Lluellen should show himself on the castle parapets to negotiate with the invaders.
Such pre-battle parleys were normal in English wars, since the cost of fighting was so high and the outcome often seen by both sides as uncertain.

Make show of monstrous tyranny you intend
To execute on me, as on the man
That shamefully rebels 'gainst kin and kind;

57-59: "pretend that you will put me to death for turning against my people and my family."

= family and nature; ***kind*** refers to the natural feelings of relationship that would normally keep a man from acting against his own family.

And 'less thou have thy love, and make thy peace
With such conditions as shall best concern,
David must die, say thou, a shameful death.
Edward, perhaps, with ruth and pity moved,
Will in exchange yield Elinor to thee,
And thou by me shalt gain thy heart's desire.

Lluel. Sweetly advised: David, thou blessest me,
My brother David, lengthener of my life! −
Friends, gratulate to me my joyful hopes.

[*Exeunt*.]

= "unless Elinor is turned over to you".

= mercy.
= ie. in exchange for freeing David.

= "offer congratulations to me", "compliment me for".[1]

SCENE V.

Carnarvon Castle, Wales.

Backstory of Scene V: the attack on Wales depicted in this scene can be said to correlate with Edward's first major invasion of 1577. See the Note at line 260 below.

Enter King Edward, Sussex, [*Mortimer,*] *and others.*

Entering Characters: the English army approaches the castle. They appear to have been pursuing elements of the Welsh forces, who have been retreating back towards the castle.

K. Edw. Why, barons, suffer ye our foes to breathe?

1: "why do you allow our enemies a chance to rest?" Edward is exhorting his troops to keep moving and remain in close pursuit.

Assault, assault, and charge them all amain!
They fear, they fly, they faint, they fight in vain.

= with all speed.
= flee.

But where is gentle David? in his den?

= if the line is correct, then we are seeing a rare bit of humour from Edward; the king alludes to 1 Samuel 22, in which the Biblical David, fleeing Saul, hides in a cave at Adullam.
Dodsley wonders whether ***den*** should be emended to ***tent***; also, if Edward is genuinely worried about David's whereabouts, as the next line suggests, then the joke is out of place.

Loth were I aught but good should him betide.

5: "I would hate to have anything but good things happen to him."

[*Sound an alarum,*]

= call to arms.

On the walls, enter [Lluellen], the Friar,
Rice ap Meredith, with a dagger in his hand,
holding Sir David by the collar, and soldiers.

K. Edw. Where is the proud disturber of our state,
Traitor to Wales and to his sovereign?

Lluel. Usurper, here I am. What dost thou crave?

= "what is it that you need, ie. want?" Note that Lluellen addresses Edward with the deliberately insulting ***thee*** and ***thou***, which the king of course returns in kind.

K. Edw. Welshman, allegiance, which thou ow'st thy king.

Lluel. Traitor, no king, that seeks thy country's sack,

= ie. "you are no legitimate king". = despoiling.[2]

The famous runagate of Christendom.

21: a jeering reference to Edward's ill-advised Crusade.
runagate = vagabond or wanderer,[1] but also meaning "apostate", used especially (says Hook) to describe one who has abandoned Christianity for Islam, making this term extra-insulting to the ex-Crusader king.

K. Edw. Ambitious rebel, know'st thou what I am,

= who.

How great, how famous, and how fortunate?

= lucky.

And dar'st thou carry arms against me here,

Even when thou shouldst do reverence at my feet?

= generally, ***even*** is pronounced as a monosyllable, with the medial ***v*** essentially omitted: *e'en*.

Yea, feared and honoured in the farthest parts

Hath Edward been, the noble Henry's son.

Traitor, this sword unsheathed hath shinèd oft

= often.

With reeking in the blood of Saracens;

= generic term for "Muslims".

When, like to Perseus on his wingèd steed,

31-34: ***like…steed*** = Edward compares his blood-soaked sword to the sickle of the Greek hero ***Perseus***, who famously decapitated the Gorgon Medusa, the mythological monster with hair of snakes, whose face caused anyone who glanced at it to turn to stone.
Perseus' ***winged steed*** was his famous flying horse Pegasus.

Brandishing bright the blade of adamant

32: ***blade*** = the quartos print ***blood***, emended by Dyce.
adamant = frequently alluded-to mineral of legendary hardness.

That agèd Saturn gave fair Maia's son,

33: the mythological allusion here is unknown.[7]

Conflicting tho with Gorgon in the vale,

34: (Perseus) having fought Medusa in the valley.
tho = then.[3]

Setting before the gates of Nazareth,

35: Edward returns to describing himself in the Holy Land. In June 1271, a month after arriving at Acre, Edward marched his men to, and captured, ***Nazareth***, in which town he slew all the inhabitants.[9]
Setting = ie. sitting.

My horse's hoofs I stained in pagan's gore,

= non-Christians, especially Muslims.

Sending whole countries of heathen souls

37: if ***countries*** is correct, then we may choose to pronounce it as a tri-syllable: *COUN-ter-ies*; but Dyce and others emend this to ***centuries***, broadly meaning regiments; a ***century*** was a Roman military unit, consisting of, at least in theory, 100 men.[1]

To Pluto's house: this sword, this thirsty sword,

38: ***Pluto's house*** = hell or Hades; ***Pluto*** was the Roman god of Hades.
thirsty = ie. thirsty for blood.

Aims at thy head, and shall, I hope, ere long,

= before.

Gage and divide thy bowels and thy bulk,

40: ***gage*** = measure;[1,7] but Dyce emends ***gage*** to ***gash***.
bulk = belly or body.[1]

Disloyal villain, thou, and what is more?

= ie. "what is more disloyal?"[3] But Hook puts a dash at the end of the line instead of a question mark (the quartos end the line with an unsatisfactory period), and suggests that Lluellen interrupts the raging king, who has not finished speaking.

Lluel. Why, Longshanks, think'st thou I will be scared with words?

No: didst thou speak in thunder like to Jove,

44: "no: even if you could thunder like Jupiter (***Jove***)".
Jove is an alternate name for the king of the gods.

Or shouldst, as Briareus, shake at once
A hundred bloody swords with bloody hands,

45: ***shouldst*** = "even if you".
45-46: ***as Briareus…hands*** = ***Briareus*** was one of three monstrous mythological gods possessing one-hundred arms and fifty feet.
as (line 45) = like.

I tell thee, Longshanks, here he faceth thee
Whom naught can daunt, no, not the stroke of death.
Resolved ye see: but see the chance of war:

= Lluellen means himself.
= nothing.
49: ***Reolved ye see*** = ie. "I am determined, as you can see."
see…war = "but take a look here at the fortunes or war."

Know'st thou a traitor and thou seest his head?

50-51: Lluellen directs Edward's attention to his new "captive" David.
Know'st thou = "do you recognize".

Then, Longshanks, look this villain in the face:
This rebel, he hath wrought his country's wrack;
Base rascal, bad and hated in his kind,
Object of wrath, and subject of revenge.

= "worked for Wales' ruin."
= Dyce's emendation for ***had***.

K. Edw. Lluellen, call'st thou this the chance of war?
Bad for us all, pardie, but worse for him. −
Courage, Sir David! kings thou know'st must die,
And noble minds all dastard fear defies.

= fortunes.
= "by God", from the French ***par Dieu***.
= ie. "as you know".
= "scorn or reject cowardly (***dastard***) fear."

David. Renowmèd Edward, star of England's globe,

61: ***Renowmed*** = old form of ***renowned***.
star…globe = an interesting metaphor: if England is the earth, Edward is its sun (***star***).
We note the quartos get the line backwards, printing ***England*** for ***Edward***, and ***Edward's*** for ***England's***.

My liefest lord and sweetest sovereign,
Glorious and happy is this chance to me,
To reap this fame and honour in my death, −
That I was hewed with foul defilèd hands
For my beloved king and country's good.
And died in grace and favour with my prince. −
Seize on me, bloody butchers, with your paws:

= dearest.
= lucky. = occurrence.
64: ie. it is an honour to be able to die for Edward.
= cut down.
= ie. king.
= an insulting suggestion that his captors are like dogs.

It is but temporal that you can inflict.

69: a common trope: any harm one man can do to another is a merely earthly one, and of no value compared to the reward one can expect in Heaven.

K. Edw. Bravely resolved, brave soldier, by my life!

= an oath.

Friar. Hark you, sir, I am afeard you will not be so resolved by that time you know so much as I can show you: here be hot dogs, I can tell you, means to have the baiting of you.

73-76: the Friar warns David that instruments of torture are to be used on David, which should break the king's resolve.
Hark you = "listen up"; note that unlike Lluellen, the Friar addresses Edward with the respectful ***you***.
hot dogs = red-hot pincers; the OED defines ***dog*** as a "clamp" (sense 18) or "an instrument for drawing teeth" (sense 20). The Friar may also mean ***dogs*** to ironically refer

to Lluellen and Meredith, tying back in to David's insult when he referred to the ***paws*** of his "captors".

This is the earliest instance of the collocation (pairing of words) ***hot dog(s)*** to appear in English letters.

baiting = allusion to the popular Elizabethan pastime in which ravenous dogs are set on a chained-up bear or bull, winner take all.

Mort. Lluellen, in the midst of all thy braves,
How wilt thou use thy brother thou hast ta'en?

= blustering threats.[2]

79: "what do you intend to do to that brother of yours, whom you have captured?"

Wilt thou let his master ransom him?

= ie. Edward.

Lluel. No, nor his mistress, gallant Mortimer,
With all the gold and silver of the land.

= ***his mistress*** opposes ***his master*** of the previous line.

Mered. Ransom this Judas to his father's line!
Ransom this traitor to his brother's life!
No. − Take that earnest-penny of thy death. −

= "traitor to the family."

= common expression for a symbolic down-payment of a penny or other small amount of money; Meredith refers to the first wound he will inflict on David.

This touch, my lord, comes nothing near the mark.

88: "this little poke that I am about to give with my dagger does not yet come close to reaching David's vital organs."

[*Meredith seems to stab Sir David into the arms and shoulders*.]

= pretends.

K. Edw. O damnèd villain, hold thy hands!
Ask and have.

94: "I'll give you whatever you ask for"; Edward cannot stand to see David tortured.

Lluel. We will not ask nor have. Seest thou these tools?

[*Lluellen shows hot pincers*.]

= old pliers or forceps made red-hot in a flame.

These be the dogs shall bait him to the death,

100: Lluellen alludes back to the Friar's speech at lines 75-76 above.

dogs = ie. the pincers.

And shall by piece-meals tear his cursèd flesh;

= pieces.

And in thy sight here shall he hang and pine.

= suffer or languish.[1]

K. Edw. O villains, traitors, how will I be venged!

= avenged.

Lluel. What, threat'st thou, Edward? Desperate minds contemn
That fury menaceth: see thy words' effects.

106: ***threat'st*** =threatens.

106-7: ***Desperate…menaceth*** = a difficult line: perhaps, "risk-ignoring minds scorn that which fury threatens."

[*He seems to cut Sir David's nose*.]

= cut off.

David. O gracious heavens, dissolve me into clay!
This tyranny is more than flesh can bear.

111: ***dissolve*** = melt.

clay = the poetic material from which bodies are comprised.

K. Edw. Bear it, brave mind, sith nothing but thy blood
May satisfy in this extreme estate.

= since.
= circumstance.

Suss. My lord, it is in vain to threaten them;
They are resolved, ye see, upon his death.

K. Edw. Sussex, his death, they all shall buy it dear:
Offer them any favour for his life,
Pardon, or peace, or aught what is beside:
So love me God as I regard my friends! –
Lluellen, let me have thy brother's life
Even at what rate and ransom thou wilt name.

Lluel. Edward, King Edward, as thou list be termed,
Thou know'st thou hast my beauteous Elinor:
Produce her forth to plead for David's life;
She may obtain more than an host of men.

K. Edw. Wilt thou exchange thy prisoner for thy love?

Lluel. Talk no more to me; let me see her face.

Mort. Why, will your majesty be all so base
To stoop to his demands in every thing?

K. Edw. Fetch her at once; good Mortimer, be gone.

Mort. [*Aside*]
I go; but how unwilling Heaven doth know.

Mered. Apace, Mortimer, if thou love thy friend.

Mort. [*Aside*] I go for dearer than I leave behind.

[*Exit Mortimer*.]

K. Edw. See, Sussex, how he bleedeth in my eye.
That beareth fortune's shock triumphantly.

Friar. Sa-ha, master! I have found, I have found.

Lluel. What hast thou found, Friar, ha?

Mered. News, my lord, a star from out the sea;
The same is risen and made a summer's day.

Re-enter Mortimer, conducting in Elinor.

[*Lluellen spieth Elinor and Mortimer*.]

Lluel. What, Nell, sweet Nell, do I behold thy face?
Fall heavens, fleet stars, shine Phoebus' lamp no more!
This is the planet lends this world her light;

120: David's death will cost the Welshmen dearly.
= negotiating term.
= "anything else (they want)."
= expense.
= "you like to be called".
130: "your handing Elinor over will obtain more for you than could a whole army."
= low, unworthy.
142: Mortimer confirms the rumours in this aside: he is indeed himself in love with his prisoner Elinor.
= hurry. = ie. David.
146: "she whom I am retrieving is of more value to me than these friends I am walking away from."
= "David bleeds before my eyes."[7]
= the adverse blows of fortune.
153: the Friar, peering outward (ie. off-stage), spots Elinor, escorted by Mortimer, arriving in the distance.
Sa-ha = variation of ***soho***, a cry used by hunters to direct the attention of their dogs to the prey, hence a call used to draw another's attention to a discovery of some kind.[1]
157-8: Meredith too sees Elinor approaching; he alludes back to his referring to Elinor as a ***star*** at Scene IV.36.
160: actually, Elinor was kept prisoner in London; it certainly makes little sense that she would be travelling with Edward and his army right back into the territory she had been en-route to when she was captured.
165-6: "all heavenly sources of light may retire, now that Elinor, who, as the most luminous star (***planet***),[2] is here to brighten all."
fleet = vanish, a verb.[1]
Phoebus lamp = ie. the sun; Phoebus is the alternate name for Apollo in his guise as the sun-god.

Star of my fortune this, that shineth bright,
Queen of my heart, loadstar of my delight,
Fair mould of beauty, miracle of fame!
O, let me die with Elinor in mine arms!
What honour shall I lend thy loyalty
Or praise unto thy sacred deity?

= guiding light or star.
= manifestation, physical form.[1] = honour or reputation.[1]
= godhood.[1]

Mered. Marry, this, my lord, if I may give you counsel: sacrifice this tyke in her sight, her friend;

175: ***this tyke*** = "this cur or mongrel", meaning Mortimer.[1]
friend = lover, meant ironically.

which being done, one of your soldiers may dip his foul shirt in his blood; so shall you be waited with as many crosses as King Edward.

177-8: ***so shall…Edward*** = "in this way you will attract as many men to your cause as soldiers went with Edward on his Crusade."
The total number of men who actually landed with Edward at Acre in the Holy Land was an unimpressive 1000, though reinforcements occasionally appeared as news of Edward's feats spread through Christendom.

K. Edw. Good cheer, Sir David; we shall up anon.

= "be up there shortly."

Mort. [*Aside*] Die, Mortimer; thy life is almost gone.

Elinor. Sweet Prince of Wales, were I within thine arms,
Then should I in peace possess my love,
And heavens open fair their crystal gates,

184*f*: Elinor is still outside the castle with the English.

186: ***heavens*** = though usually a monosyllable, ***heavens*** here is pronounced in its normal modern two syllables.
crystal gates = literature of the period frequently alluded to the ***crystal gates*** of Heaven.

That I may see the palace of my intent.

= perhaps ***palace*** should be emended to ***place***, both for the sense and the meter.[3]

K. Edw. Lluellen, set thy brother free:
Let me have him, thou shalt have Elinor.

Lluel. Sooth, Edward, I do prize my Elinor
Dearer than life; but there belongeth more
To these affairs than my content in love:
And to be short, if thou wilt have thy man,
Of whom, I swear, thou thinkest over-well,
The safety of Lluellen and his men
Must be regarded highly in this match.
Say, therefore, and be short, wilt thou give peace
And pardon to Lluellen and his men?

= in truth.

196: "you think too much of."

= considered, taken into account. = agreement to terms.
= cut to the chase.

K. Edw. I will herein have time to be advised.

202: Edward wants time to consider the request, and phrases it in the context of needing to consult with his counselors.

Lluel. King Edward, no: we will admit no pause,
For goes this wretch, this traitor, to the pot.

= ie. into the cooking pot, a metaphor for destruction or to a bad end.[4,24]

And if Lluellen be pursued so near,
May chance to show thee such a tumbling-cast,

206-7: if Edward does not cease pursuing the Welsh forces, Lluellen will throw David off the castle-walls.
tumbling-cast = fall, somersault.

As erst our father when he thought to scape,
And broke his neck from Julius Caesar's tower.

208-9: Lluellen compares David's anticipated fall to the one their father took once upon a time in the past (***erst***):

Gruffydd ap Llywelyn, as mentioned in the note at Scene II.334, had a penchant for pursuing violent disagreements with his own family, and was at one time captured by his brother Davydd. After Henry III successfully invaded Wales in 1241, Gruffydd was handed over to Henry, and kept in honourable confinement in the Tower of London. A tall and heavy man, Gruffydd broke his neck falling while trying to escape on a rope made from his linen.[9]

Julius Caesar's tower = the Tower of London, traditionally thought to have been built by Caesar.

tower = the quartos print ***towne***, emended by Dyce.

Suss. My lord, these rebels all are desperate.

Mort. [*Aside*] And Mortimer of all most miserable.

K. Edw. How, say you, Welshmen, will you leave your arms,

215-6: Edward addresses the common soldiers surrounding Lluellen.

215-6: ***leave your arms*** = "cease your fighting", ie. "end your rebellion".

And be true liegemen unto Edward's crown?

= faithful subjects.[1]

1st Sold. If Edward pardon surely what is past,

= ie. absolutely, unconditionally.

Upon conditions we are all content.

219: "then upon this and certain other conditions we will stand down."

In this interesting dynamic, the soldiers who are serving under Lluellen apparently need to make sure that Edward explicitly includes them in a pardon. It seems they may not trust their leaders to include them in any settlement.

K. Edw. Belike you will condition with us, then?

221: slightly sarcastic: "oh, you presume to negotiate with me, a king?"

1st Sold. Special conditions for our safety first,

= ie. the soldier wants a guarantee that he and his fellows will not face any reprisals.

And for our country Cambria's common good,
T' avoid the fusion of our guilty blood.

= presumably an *aphesis* (an omission of the opening vowel of a word) of ***effusion***.

K. Edw. Go to; say on.

1st Sold. First, for our followers, and ourselves, and all,
We ask a pardon in the prince's word;

= king's.

Then for this lord's possession in his love;

= ie. Lluellen's. = Elinor.

But for our country chief these boons we beg,

= favours.

And England's promise princely to thy Wales,
That none be Cambria's prince to govern us

234-5: a prophetic request.

But he that is a Welshman, born in Wales:
Grant this, and swear it on thy knightly sword,

= men commonly made vows on their swords, which had the outlines of crosses, thus making such vows extra-binding.

And have thy man and us and all in peace.

= ie. "you will have Lluellen".

Lluel. Why, Cambria-Britons, are you so incensed?
Will you deliver me to Edward's hands?

239-240: the suspicious Lluellen interprets the Soldier's last line to mean that his army will turn him (Lluellen) over to Edward for punishment.

are you so incensed = Lluellen incredulously asks if the soldiers are really so upset with him, perhaps for agreeing to terms with Edward after only getting Elinor back in turn,

		considering they have left their homes to embark on this dangerous adventure.
242	***1st Sold.*** No, Lord Lluellen; we will back for thee Thy life, thy love, and golden liberty.	= "support you", or "stand with you".
244		
	Mort. [*Aside*]	
246	A truce with honourable conditions ta'en; Wales' happiness, England's glory, and my bane.	= woe.[2]
248		
	K. Edw. Command retreat be sounded in our camp. −	
250	Soldiers, I grant at full what you request − David, good cheer. − Lluellen, open the gates.	
252		
	Lluel. The gates are opened: enter thee and thine.	
254		
	David. The sweetest sun that e'er I saw to shine!	
256		
	K. Edw. Madam, a brabble well begun for thee;	= quarrel;[3] Edward addresses Elinor.
258	Be thou my guest and Sir Lluellen's love.	
260	[*Exeunt all except Mortimer*.]	**Edward's 1577 Invasion of Wales:** *the 1577 campaign was meticulously planned and brilliantly carried out. Well-supplied by sea, the enormous English army successfully penetrated the wilds of Wales by cutting a huge road through the north, deep into Lluellen's territory, cutting off his supplies. When English marines landed at Anglesey and harvested the grain crop on which the Welsh rebels were dependent for sustenance, Lluellen recognized he was beaten, and surrendered. Lluellen agreed to pay homage to Edward and to pay a fine of 50,000 marks.* *It was at this point that Edward began the construction of the first of the famous series of massive castles he would build throughout Wales to ensure English control of the region in the future* (Jones, pp. 254-6). ***Elinor Reunites with Lluellen:*** *the peace between Edward and Lluellen was, for a few years, so successful - at least on the surface - that Edward even allowed Lluellen to marry Elinor properly, and in fact himself gave the bride away* (Jones, p. 259).
262	***Mort.*** Mortimer, a brabble ill begun for thee;	262-272: in this soliloquy, Mortimer continues to bemoan the loss of Elinor to the enemy. ***ill*** = badly.
	A truce with capital conditions ta'en,	= containing fatal terms,[1] ie. fatal for Mortimer.
264	A prisoner saved and ransomed with thy life. Edward, my king, my lord, and lover dear,	= ie. David. = ie. Mortimer's own.
266	Full little dost thou wot how this retreat, As with a sword, hath slain poor Mortimer.	= know.
268	Farewell the flower, the gem of beauty's blaze, Sweet Ellen, miracle of nature's hand!	
270	Hell in thy name, but Heaven is in thy looks:	= the 1593 quarto prints ***Fuellen*** here - a clear error - but the 1599 quarto prints ***Lluellen***, a more interesting idea; but we adopt Dodsley's emendation to ***Hell***. With this change, Dodsley notes the pun of ***Hell in*** with ***Ellen*** (***thy name***).

Sweet Venus, let me saint or devil be
In that sweet Heaven or hell that is in thee.

271-2: assuming the emendation of line 270 is correct, then the meaning is: "no matter how Elinor is described, as Heaven or as hell, I want to be there with her."

Venus = the goddess of beauty.

271-2: as was common in Elizabethan drama. the speech and scene end with a rhyming couplet.

[*Exit*.]

Roger Mortimer, sixth Baron of Wigmore: *Born in 1231, this marcher lord married a wealthy and older Matilda de Braose, a woman whose father had been hanged by Lluellen on suspicion that he was carrying on an affair with Lluellen's wife. Like Glocester, Mortimer early on aligned with the barons in the war against Henry, but likely had misgivings when de Montfort allied himself with Lluellen, a lifelong enemy of Mortimer's. Again like Glocester, Mortimer changed sides, and became a permanent ally and friend of Edward's for the rest of his life.*

Mortimer led the royal rear guard at Evesham, the battle which finally ended the Barons' War. As a reward for his services, Mortimer was granted the right to send the rebel leader Simon de Montfort's head back to his (Mortimer's) wife at Wigmore.

When Edward went on Crusade, Mortimer stayed behind, having been given the honour and responsibility of serving as guardian of Edward's family, land and interests. After Henry's death in November 1272, Mortimer, along with the archbishop of York and Robert Burnell, served as de facto regents of the island until Edward's return in August 1274.

Mortimer spent much of his life fighting Lluellen, occasionally in pitched battles, which sometimes he won, and sometimes he lost. In 1279, he celebrated his retirement from active campaigning by throwing an enormous and expensive bash and tournament at Kenilworth.

SCENE VI.

Carnarvon Castle, Wales.

Enter Jack and the Harper, getting a standing against the Queen comes in.

Entering Characters: the Friar's novice ***Jack*** and our resident prophet the ***Harper*** find a vantage point to view the entrance of the Queen of England. The pair have no lines in this scene.

standing = a place to stand, as on a stand.

against…in = in anticipation of the queen's arrival.

The trumpets sound.

Enter Queen Elinor, in her litter borne by four Negro-Moors, Joan of Acon, Katherine and other Ladies with her, attended on by the Earl of Glocester and her four Footmen: one having set a ladder to the side of the litter, Queen Elinor descends, and her daughter follow.

Entering Characters: ***Queen Elinor*** enters Carnarvon Castle carried on a litter by four servants (actually, the stage directions imply that Joan too was borne in the litter, suggesting the vehicle was a two-seater). It is unstated whether the ladies have been carried all the way from London, or whether they rode a wagon or other vehicle till they reached the mountains of Wales, from which point litter-transport would be more comfortable.

The ***Earl of Glocester*** has chaperoned Elinor and Joan on their journey from England to Wales.

The queen's ***Ladies*** are her noble servants; it was considered a great honour for a female member of a noble household to be asked to act in the role of a servant for the royal family. ***Katherine***, who may be Spanish, is one such Lady.

Elinor's ***footmen*** are those servants which would attend her everywhere on foot, even running alongside her carriage when she was travelling on wheels.

It seems it would require considerable acrobatic skill all-around for the litter-bitters to hold up the litter as the queen and Joan make their descent,.

Enter Queen Elinor: every element of this little pantomime, from the litter-bearers to the ladder, seems crafted to demonstrate Elinor's increasing megalomania; but as we shall learn, she is actually not so much to blame, as the queen is very pregnant.

Having said that, Elinor's conversation remains very self-centered, and she will continue to prove her complete disregard for those around her.

Qu. Elin. Give me my pantafles.
= slippers.

Fie, this hot weather how it makes me sweat!
= an exclamation of disgust, as here, but also one of reproach; this is a favourite interjection of the queen's.

Heigh-ho, my heart! ah, I am passing faint!
= exceedingly.

Give me my fan that I may cool my face.
Hold, take my mask, but see you rumple['t] not.
= Renaissance women wore masks to protect themselves from the elements.

This wind and dust, see how it smolders me! −
= smothers or suffocates.[1]

Some drink, good Glocester, or I die for drink! −
= "am dying for lack of a drink"; later editors emend ***drink*** to ***thirst***, but the expressions "die for drink" and "faint for drink" appear in other literature of the era, and are used exactly as Peele uses the phrase here, so we must consider the original correct.

Ah, Ned, thou hast forgot thy Nell I see,
That she is thus enforced to follow thee!
8-9: an apostrophe: Edward is not present in the scene.
= forced.

Gloc. This air's distemperature, an please your majesty,
= ie. heat. = if it.

Noisome through mountains' vapours and thick mist,
12: ***Noisome*** = harmful, noxious.[2]
and = the quartos print ***send***, emended by Dyce.

Unpleasant needs must be to you and your company,
= "is necessarily or surely unpleasant".

That never was wont to take the air
Till Flora have perfumed the earth with sweets,
With lilies, roses, mints, and eglantine.
14-16: "who are not accustomed to going outside until England is abloom with sweet-smelling flowers.
never = a monosyllable, the ***v*** omitted: *ne'er*.
Flora = goddess of flowers and gardens.
eglantine = a species of rose, the sweet-briar.[1]

Qu. Elin. I tell thee, the ground is all too base
For Elinor to honour with her steps;
= mean, unworthy.

Whose footpace, when she progressed in the street[s]
Of Acon and the fair Jerusalem,
Was [upon] naught but costly arras-points,
Fair island-tapestry, and azured silk;
20-23: in Palestine, Elinor never travelled (***progressed***) anywhere without stepping on rich tapestries, carpeting (***arras-points***) or other fine cloth.
Acon = ie. Acre.
Jerusalem = the English did not ever see Jerusalem.

azured = blue.

My milk-white steed treading on cloth of ray,
And trampling proudly underneath the feet
Choice of our English woolen drapery.
This climate o'er-louring with black congealèd clouds,
That take their swelling from the marish soil,

= striped cloth.[3]

= the finest. = textile fabrics.[1]
= frowning threateningly. = solidified, clotted.[1]
= ie. grow. = marshy.[1]

Fraught with infectious fogs and misty damps,

29: ***Fraught*** = filled, consumed.
fogs = in one of the funniest misprints to appear in a quarto, ***fogs*** appears as ***frogges*** in the 1593 edition.

Is far unworthy to be once embalmed
With redolence of this refreshing breath,

30-31: even the air is unworthy to be breathed by the Queen of England.
embalmed = sweetened with a balmy fragrance.[1]
redolence = the pleasant smell.[1]

That sweetens where it lights, as do the flames
And holy fires of Vesta's sacrifice.

32: ***lights*** = alights, ie. lands on or appears.
32-33: ***as do…sacrifice*** = Elinor compares the sweetness of her breath to the perfumed odours of the sacrifices made by the Vestal Virgins, the famous priestesses who kept the eternal flame in the Temple of Vesta, the Roman goddess of the hearth (as a factual matter, the Vestal Virgins did not make sacrifices in their temple).

27-33: an English audience certainly would be highly entertained by this miserable portrayal of Welsh weather and climate.

Joan. Whose pleasant fields new-planted with the spring,

35-38: Bullen suggests some lines have dropped out of the beginning of this speech; Joan, he continues, means to be saying that she prefers the gardens and neighbourhoods of London's castles to those of Palestine and Wales.

Make Thamesis to mount above the banks,
And, like a wanton, wallowing up and down
On Flora's beds and Napae's silver down.

= Latinized name of the River Thames. = rise.
= playful individual. = rolling about.[1]
38: ***Napae*** = ***napae*** are flower nymphs;[1] normally it was swans which were described as having ***silver down***.
Note the wordplay on ***down*** in lines 37-38.

Gloc. And Wales for me, madam, while you are here;
No climate good unless your grace be near.

40*f*: Glocester, who would like to marry Joan, is absurdly obsequious to Elinor.
good = ie. is good.
37-41: note how the characters frequently slip into and out of speaking in rhyming couplets.

Would Wales had aught could please you half so well,
Or any precious thing in Glocester's gift,
Whereof your ladyship would challenge me!

42-44: "I wish Wales possessed something of value which you could call for me to bring to you as a gift."
= demand as a right.

Joan. Well said, my lord! 'tis as my mother says;
You men have learnt to woo a thousand ways.

47: common sentiment describing how inventive men can be when it comes to trying to impress women.
Specifically, Joan recognizes that Glocester is amusingly obvious in his attempts to gain Elinor's approval so she will be more inclined to permit Joan to marry him.

Gloc. O madam, had I learnt, against my need,

49-51: "if I had learned just one way to successfully court

Of all those ways to woo, one way to speed,
My cunning, then, had been my fortune's guide.

Qu. Elin. Faith, Joan, I think thou must be Glocester's bride. −

[*Aside*] Good earl, how near he steps unto her side!

So soon this eye these younglings had espied. −
I'll tell thee, girl, when I was fair and young,
I found such honey in sweet Edward's tongue,
As I could never spend one idle walk
But Ned and I would piece it out with talk. −
So you, my lord, when you have got your Joan.
No matter, let queen-mother be alone.
Old Nell is mother now, and grandmother may;
The greenest grass doth droop and turn to hay.

Woo on, kind clerk, good Glocester, love thy Joan:
Her heart is thine, her eyes is not her own.

Gloc. This comfort, madam, that your grace doth give
Binds me in double duty whilst I live.
Would God, King Edward see and say no less!

Qu. Elin. Glocester, I warrant thee upon my life
My king vouchsafes his daughter for thy wife.
Sweet Ned hath not forgot, since he did woo,
The gall of love and all that 'longs thereto.

Gloc. Why, was your grace so coy to one so kind?

Qu. Elin. Kind, Glocester! so, methinks, indeed:

It seems he loves his wife no more than needs,

That sends for us in all the speedy haste,
Knowing his queen to be so great with child,
And make me leave my princely pleasant seats
To come into his ruder part of Wales.

Gloc. His highness hath some secret reason why
He wisheth you to move from England's pleasant court.
The Welshmen have of long time suitors been,
That when the war of rebels sorts an end,
None might be prince and ruler over them
But such a one as was their countryman;
Which suit, I think, his grace hath granted them.

Qu. Elin. So, then, it is King Edward's policy

a woman, out of all the many ways that exist, then my skill in applying this method would have led me to good fortune."
against (line 49) = anticipating.
speed (lne 50) = succeed.

54-65: Elinor finally shows a sympathetic side, as she expresses her fondness for Glocester and Joan.
near = closely.

55: Elinor saw early on how suitable a match Glocester and Joan made.

= take.
= extend it.[1]
= ie. "it is the same with you".

= ie. maybe soon.
63: common trope describing the inevitability of aging and dying.

= scholar.
= Joan's eyes are constantly on Glocester.

67-68: Glocester is grateful for the queen's blessing.

69: Glocester hopes Edward will be as approving of this match as is Elinor.

= assure.
= is pleased to grant.

= bitterness; the era's literature frequently notes that ***love*** may turn to ***gall***, or is often mixed with it.

76: Glocester asks if Elinor was so shy and reserved when Edward was courting her.

= ie. "you call Edward kind?!"

79-83: Elinor is not pleased to have been sent for by Edward and forced to travel to meet him in Wales, when she is so heavily pregnant.
needs = necessary.

= homes.

= "been petitioners", ie. been asking.
= reaches an end.[1]

= petition.

To have his son − forsooth, son if it be −
A Welshman: well, Welshman it liketh me.
And here he comes.

= indeed.
= pleases.

93-96: Elinor recognizes Edward's strategy; he has promised the Welsh a Welsh-born king, so he will have what he hopes will be a son born to him in Wales, whom he can one day impose as king on the Welsh.

Enter King Edward and his Lords.

K. Edw. Nell, welcome into Wales!
How fares my Elinor?

Qu. Elin. Ne'er worse: beshrow their hearts, 'tis long on.

103: ***beshrow*** = beshrew, ie. curse.
'tis long on = the meaning is unclear here; Hook guesses that Edward interrupts her in mid-sentence, which suggests the line should end with a dash instead of a period.

K. Edw. Hearts, sweet Nell? shrow no hearts
Where such sweet saints do dwell.

[*He holds her hand fast.*]

= tightly.

Qu. Elin. Nay, then, I see I have my dream: I pray, let go: −
You will not, will you, whether I will or no?
You are disposed to move me.

110: there should be a pause after Elinor speaks this line, as Edward refuses to release the cranky Queen's hand.
= "want you to or not?"
= upset.

K. Edw. Say any thing but so.
Once, Nell, thou gavest me this.

= ie. her hand.

Qu. Elin. I pray, let go; ye are disposed, I think.

= please. = in a playful mood.[2]

K. Edw. Ay, madam, very well.

Qu. Elin. Let go and be naught, I say!

= "keep quiet",[1] but Dyce suggests "be hanged!"

K. Edw. What ails my Nell?

Qu. Elin. Ay me, what sudden fits is this I prove?
What grief, what pinching pain, like young men's love,
That makes me madding run thus to and fro?

127: ie. "that makes me act like a madman, having to travel all over the place like this?"

K. Edw. What, melancholy, Nell?

= the early term for "depression".

Qu. Elin. My lord, pray, let me go.
Give me sweet water. Why, how hot it is!

= please.
= fresh water.[1]

Gloc. [*Aside*] These be the fits, trouble men's wits.

134: in this fine little witticism, our prospective bridegroom observes that women can drive men crazy.

K. Edw. Joan, ask thy beauteous mother how she doth.

= "is doing". Edward presumably has finally released Elinor and stepped away from her.

Joan. How fares your majesty?

Qu. Elin. Joan, aggrieved at the heart, and angered worse,

Because I cannot right me;

= "because I cannot sit up";[1] Dyce has emended the original language here - ***Because I came not right in*** - which makes no sense.

I think the king comes purposely to spite me.
My fingers itch till I have had my will:

143: Elinor has a notion, and wants to implement it immediately.

Proud Edward, call in thy Elinor; be still.

144: Dyce notes the line, which makes little sense, is corrupted; a possible emendation, if a short one: "*Sweet Joan, call in proud Edward*."

It will not be, nor rest I anywhere
Till I have set it soundly on his ear.

146: Joan understands what her mother means here, and will explain it to her father at line 155 below.

Joan. [*Aside*] Is that the matter? then let me alone.

148: "is that all it is? Then leave me out of it!"

Qu. Elin. Fie, how I fret with grief!

K. Edw. Come hither, Joan: know'st thou what ails my queen?

= here.

Joan. Not I, my lord:
She longs, I think, to give your grace a box on th' ear.

K. Edw. Nay, wench, if that be all, we'll ear it well. −

= humorous term for "take"; Edward re-approaches Elinor.

What, all amort! How doth my dainty Nell?

= "are you sad", or "you seem dejected".

Look up, sweet love: unkind! not kiss me once?

= ie. "raise your head (for a kiss)." Elinor refuses.

That may not be.

Qu. Elin. My lord, I think you do it for the nonce.

162: ie. "I think you are behaving this way just for the purpose (of annoying me)."

K. Edw. Sweetheart, one kiss.

Qu. Elin. For God's sake, let me go.

K. Edw. Sweetheart, a kiss.

Qu. Elin. What, whether I will or no?

= "want to or not".

You will not leave? let be, I say.

= cease.

K. Edw. I must be better chid.

173: "I must be scolded more than this." Edward, solicitous, is trying to provoke Elinor into striking him, presumably with the hope that once she gets the blow out of her system, her mood will improve.

Qu. Elin. No, will?

[*Striking him on the ear*.]

= stage direction added by early editors.

Take that, then, lusty lord: sir, leave when you are bid.

= "you must stop (***leave***) when you are asked."

K. Edw. Why, so, this chare is chared.

= this business (***chare***) is accomplished (***chared***);[1] ***chare*** is the etymological precursor of *chore*.[1]

Gloc. A good one, by the rood.

= an oath; ***rood*** = cross.

Qu. Elin. No force, no harm.

185: "it is no matter (***No force***),[1] no harm was done."

K. Edw. No harm that doth my Elinor any good. −

187: "nothing can be harmful if it benefits my Elinor."

Learn, lords, 'gainst you be married men, to bow to women's yoke;
And sturdy though you be, you may not stir for every stroke. −

= "in anticipation of" or "in preparation for when you get married".

189: ***you may…stroke*** = the sense is, "sometimes you just have to accept a blow."

Now, my sweet Nell, how doth my queen?

Qu. Elin. She vaunts that mighty England hath felt her fist,
Taken a blow basely at Elinor's hand.

= boasts. = ie. Edward.

K. Edw. And vaunt she may, good leave, being curst and coy: −

= ie. "with my kind permission". = shrewish.

Lack nothing, Nell, whilst thou hast brought thy lord a lovely boy.

196: Edward is pleased to put up with anything, so long as Elinor can deliver him a healthy baby boy.

whilst = until.[3]

Qu. Elin. *Ven acà*; I am sick; −

198: ***Ven acà*** = Spanish for "come here", emended from the quartos' ***Veniacion***.

sick = nauseous.[1]

Good Katherina, I pray thee, be at hand.

199: ***Katherina*** = the quartos variously print the name of Elinor's servant as ***Katherine*** and ***Katherina***; it is possible this inconstancy is deliberate, as perhaps the Spanish Elinor might add the extra vowel at the end of the name; however, in this line, ***Katherina*** is unmetrical, and perhaps should be emended to ***Katherine***.

at hand = close by.

Kath. This sickness, I hope, will bring King Edward a jolly boy.

K. Edw. And, Katherine, who brings me that news shall not go empty-handed.

= whoever.

205: ie. shall be appropriately rewarded.

[*Exeunt*.]

Gilbert de Clare, Eighth Earl of Glocester: *despite his portrayal in this play as a strong supporter of Edward, the real Glocester's record is decidedly more mixed.*

Born in 1243, de Clare was married off to Alice of Angelou, the daughter of Hugh XI of Lusignan, the brother of Henry III, when he was only ten years old. During the Barons' War, Glocester was a partisan of the anti-royalist faction, rising to a level of leadership second only to that of Simon de Montfort himself. Glocester even led the center of the baronial army in the successful Battle of Lewes, at which Henry and Edward were taken prisoner.

Quickly, however, Glocester grew disenchanted with the manner in which the rapacious de Montfort was running England, and when Edward escaped his imprisonment on 26 May 1265 (with the help of the reliable ally Roger Mortimer), Glocester was ready to meet with the prince to form a new and powerful alliance in combination with Mortimer; it was from this point forward that the tide began to turn in favour of the royalists.

A brilliant military campaigner, Glocester led the center of Edward's army at the decisive Battle of Evesham (1265). Once peace returned to the land, however, Glocester began to express his misgivings at the way the noble supporters of the baronial party had been disinherited of their lands, at one point even temporarily capturing London itself, which he briefly held against Henry.

By 1268, Glocester was once again firmly in the royalist

camp. Despite taking a pledge to go on Crusade with Edward, even vowing to pay 20,000 marks should he fail to go, Glocester managed to avoid both making the trip to the Holy Land and paying the forfeit.

In 1271, the Earl divorced his first wife (after 18 years of marriage). Two decades later, he married Joan of Acre, on 30 April 1290. He was 48, she was 18.[9]

The aging Glocester fought regularly in the wars against Lluellen, finally dying on 7 December 1296, and was buried at Tewkesbury.

SCENE VII.

Mannock-deny in Wales.

The Scene: with the English having taken over Carnarvon Castle, the Welsh retire onto the mountain known as Mannock-deny.

Enter Mortimer, Lluellen, Rice ap Meredith, and the Lady Elinor.

Entering Characters: Mortimer accompanies Elinor as far as he can before handing her over to Lluellen.

Mort. Farewell, Lluellen, with thy loving Nell.

Lluel. God-a-mercy, Mortimer; and so farewell.

= thank you.

[*Mortimer retires and conceals himself at the back of the stage*.]

5-6: Mortimer pretends to take his leave of the Welshmen, but he will actually loiter close by, trying to come up with a plan to recover Elinor.

Mered. Farewell and be hanged, half Sinon's serpent brood.

8: ***half…brood*** = both quartos print the unintelligible ***half Sinons sapons brood***.

Sinon was a character from the Trojan War, and his name became a by-word for deceit.

After ten years of fruitless war, the Greeks pretended to abandon Troy and sail for home. They left behind a spy, Sinon, who, purporting to have been himself thanklessly left behind by the Greeks, tried to convince the Trojans to bring the gigantic wooden-horse (which the Greeks had built as an offering to Minerva, the goddess of war) into the city. His arguments were opposed by the Trojan priest Laocoon.

Unfortunately for the latter, two sea serpents rose out of the sea and ate Laocoon and his two sons, which convinced the Trojans to accept the horse, to their own destruction of course.

At a minimum, then, Meredith is suggesting that Mortimer should be regarded as a spy, perhaps disapproving of Lluellen's friendly good-byes.

Accepting Dyce's emendation of ***sapons*** to ***serpent***, Meredith's point may further be to suggest that Mortimer is no better than one of the two serpents which rose out of the ocean to consume the Trojan priest.

Dyce actually emends ***half Sinons*** to ***false Sinon's***; this is no doubt correct, as the collocation ***false Sinon*** was used exactly around this time by other authors, including Shakespeare and Marlowe.

Lluel. Good words, Sir Rice: wrongs have best remedy, So taken with time, patience, and policy.

10-11: "the best way to correct injuries is to practice patience, develop strategy (***policy***), and await the right

But where is the Friar? who can tell?

moment to strike."

Enter Friar.

Friar. That can I, master, very well;
And say, i'faith, what hath befel,

= befallen, ie. happened.

Must we at once to Heaven or hell?

= ie. go to.

Elinor. To Heaven, Friar! Friar, no, fie!

= for shame.

Such heavy souls mount not so high.

21: ie. "such souls as we possess, burdened so with sin and guilt, do not ascend to Heaven." Elinor refers to the sinfulness of the Welsh rising in rebellion against their lawful king.

The Friar lies down.

Friar. Then, Friar, lie thee down and die;
And if any ask the reason why,
Answer and say thou canst not tell,
Unless because thou must to hell.

= go to.

Elinor. No, Friar, because thou didst rebel: −
Gentle Sir Rice, ring out thy knell!

31: Elinor asks Meredith to ring a death knell, the sounding of a bell that occurs during or after a funeral.

Grammatically, line 31 is confusing, as it is unclear, from the way it appears in the quartos, whether Elinor is addressing Meredith or the Friar. Dyce suggests ***Gentle Sir Rice*** should be understood as ***Let Gentle Sir Rice***, in which case the comma in the line is superfluous, and that Elinor is talking still to the Friar.

Having wrung out every possible concession they could out of Edward, the Welsh turn their attention to play. Their first order of business is to perform a brief mock-funeral for the Friar.

The earliest proper English stage comedy, 1566's *Ralph Roister Doister*, contained an extended mock funeral for one of its characters.

Lluel. And Maddock toll thy passing-bell.

33: ***Maddock*** = the quartos print ***Maddocke***; Hook wonders if this is a reference to ***Madog ap Llywelyn***, a Welshman who would go on to lead a third rebellion against Edward in 1294-5; yay or nay, the name does not appear again in the play.

This third Welsh rebellion, led by Madog, actually resulted in an English invasion of Wales that was even larger than Edward's first two attacks of 1277 and 1282. Needless to say, Edward once again was successful in crushing the pesky Welsh rebels.

There was also a rare word ***maddock***, which means maggot or earthworm.[1,7]

passing-bell = a bell rung to announce a death.

So, there lies a straw.

34: "so, I will say no more (about that);" to ***lay a straw*** means "to stop", often used as shorthand for "to speak no more about a subject".

And now to the law.
Masters and friends; naked came we into the world,

36-38: ***naked…wilderness*** = in this mock sermon, Lluellen adds snippets of quotes from the Bible, including Job 2:21's

		"naked I came", and "into the wilderness", the latter which appears multiple times in the Bible.
38	naked are we turned out of the good towns into the wilderness. Let me see; mass, methinks we are a handsome commonwealth, a handful of good fellows,	38: ***mass*** = an oath. 38-39: ***methinks…fellows*** = "I believe we are a fine collection of folks." ***commonwealth*** = body politic.[2]
40	set a-sunning to dog on our own discretion. What say	= the sense of this unique expression seems to be, "able to do whatever we want to"; ***dog***, when used as a verb as here, normally meant "to follow around" or, figuratively, "to beset",[1] but those senses don't quite fit here.
	you, sir[s]? We are enough to keep a passage: will you	41: ***We are…passage*** = "there are enough of us here to hold a mountain pass", ie. against any army that may march against them. ***keep a passage*** = a common expression, meaning to successfully prevent an enemy from passing through a particular location. 41-42: ***will you...by me*** = "will you all do as I ask?"
42	be ruled by me? We'll get the next day from	42-44: ***We'll get…cause*** = the crew will get a book describing the tales of Robin Hood, which the Friar (who may be the only literate person present) can read and instruct the others regarding how to go about playing the characters of the legend. Actually, the earliest known literary mention of Robin Hood is from a 1377 work entitled *Piers the Plowman* - published a century after the years our play takes place. ***the next day*** = tomorrow.
	Brecknock the Book of Robin Hood; the Friar he shall	= the fact that the Welsh are near this town in south Wales suggests that Bullen is correct in placing Mannock-deny in Brecknockshire, and the mountain is therefore not Cadir Idris, as suggested by Sugden and Hook.
44	instruct us in this cause, and we'll even here fair and	44-45: ***we'll even…well*** = the sense is "we can do this (ie. play this game) fine right here where we are."
	well: since the king hath put us amongst the discarding	45-47: ***the king…deck*** = an extended metaphor from cards, in which Lluellen describes himself and his fellows as outcasts, comparing them all to a collection of discarded cards, as unwanted as twos and threes. The broad point is that Edward is no longer paying them any attention.
46	cards, and, as it were, turned us with deuces and treys out of the deck, every man take his standing on	47-48: ***every man…Mannock-deny*** = "each of you will now play the role I assign you on this mountain". ***standing*** = rank or profession.[1]
48	Mannock-deny, and wander like irregulars up and	= the only turn-of-the-17th-century definition of ***irregular*** as a noun which applied to persons, according to the OED, is sense B.n.2(a), "*One not belonging to the regular body; an agent of any kind who does something irregularly; one not of the 'regular' clergy; an irregular practitioner, attendant, etc*." The modern meaning of ***irregular*** - describing a soldier not of the regular army - did not appear until the early 19th century. Hook suggests "men not attached to any master or livery."

down the wilderness. I'll be Master of Misrule, I'll be

= the title given to the individual chosen to preside over Christmas games; a late 15th century term.[1]

Robin Hood, that's once: cousin Rice, thou shalt be Little John: and here's Friar David as fit as a die for

= "that's final", "that's flat".[3]
= a unique simile.

Friar Tuck. Now, my sweet Nell, if you will make up the mess with a good heart for Maid Marian, and do

52-53: ***make up the mess*** = make up the fourth; a ***mess*** was a company of people, usually numbering four, who dined together at a banquet, all being served from the same bowls, etc.[1]

well with Lluellen under the green-wood trees, with as good a will as in the good towns, why, *plena est curia*.

= this clause appears as the first line of a song in Shakespeare's *As You Like It*.
= "our company is now complete", a seeming play on the Latin legal expression, *in plena Curia* (in full court).[30]

Elinor. My sweetest love, and this my infract fortune Could never vaunt her sovereignty,

57-58: perhaps something like, "my shattered fortune can never boast (***vaunt***) of its excellence", but Dyce throws his hands up, suggesting the lines are incomprehensible nonsense; the very rare word ***infract*** usually meant "unbroken", but the OED cites this line as the earliest example of ***infract*** meaning "broken".

And shouldst thou pass the ford of Phlegethon,

59: ***pass*** = cross.
Phlegethon = oft referred-to river of Hades, but one comprised of fire rather than water.

Or with Leander swim the Hellespont,

60: ***Leander*** was a mythological youth who famously swam every night across the ***Hellespont*** (the modern Dardanelles in Turkey) to visit his love, Hero, a priestess of Aphrodite.

In deserts Onophrius ever dwell,

= a Catholic hermit who dwelt in the desert for seventy years, now a saint.[43]

Or build thy bower on Aetna's fiery tops,
Thy Nell would follow thee and keep with thee,
Thy Nell would feed with thee and sleep with thee.

= home.[1] = near the peak of Sicily's famed volcano, Mt. Etna.

Friar. *O Cupido quantus quantus*!

66: Latin: "O Cupid, how great, how great![30]

Mered. Bravely resolved, madam. − And then what rests my Lord Robin, but we will live and die together like Camber-Britons, − Robin Hood, Little John, Friar Tuck, and Maid Marian?

= excellently decided.
= remains (to do). = ie. "but that".

Llued. There rests nothing now, cousin, but that I sell my chain to set us all in green, and we'll all play the pioners to make us a cave and cabin for all weathers.

73-74: ***sell my chain*** = sell off his gold chain which he, as a person of rank, might wear.[3]
74: "to furnish us with green outfits". = "act the roles of".
75: ***pioners*** = miners, diggers.[2]
to make…cabin = ie. "to construct us places to live".

Elinor. My sweet Lluellen, though this sweet be gall,

= "though there is bitterness (***gall***) in this fun"; the sensitive Elinor recognizes that in this play-acting, Lluellen is covering up what must be major disappointment over the fizzling out of his rebellion, and the fact that he will never be King of England after all.
It was common in literature to oppose ***gall*** and ***sweet***, usually pairing them to make a metaphorical point (e.g. "*sweet honey tear, sweeten my bitter gall*," from 1596).

78	Patience doth conquer by out-suffering all.	78: another common trope, that patience conquers suffering and despair.
80	***Friar.*** Now, Mannock-deny, I hold thee a penny,	= the Friar addresses the mountain. = bet.
	Thou shalt have neither sheep nor goat	81-82: the Friar asserts metaphorically that he expects to be
82	But Friar David will fleece his coat:	able to rob any traveller who passes by.
	Wherever Jack, my novice, jet,	= struts.
84	All is fish with him that comes to net; −	84: proverbial: anyone coming within Jack's reach too is guaranteed to be a victim of trickery and hence robbery; Jack has apparently been a good student of the Friar's!
	David, this year thou pay'st no debt.	85: spoken to himself: the Friar expects to make a good
86		income this year through fleecing others, ie. he expects not to have to borrow money or lose money he does not have while gambling, etc.
	[*Exeunt all except Mortimer*.]	
88		
	Mort. [*Coming forward from his concealment*]	
90	[*Aside*] Why, Friar, is it so plain, indeed?	= ie. "are your intentions so obvious".
	Lluellen, art thou flatly so resolved	= absolutely.
92	To roist it out, and roost so near the king?	92: "to behave so uproariously (ie. revel),[1] when the English are close by?"
	What, shall we have a passage kept in Wales	= path.
94	For men-at-arms and knights adventurous?	
	By cock, Sir Rice, I see no reason why	= common euphemism for "by God".
96	Young Mortimer should [not] make one among,	= "be one of you".
	And play his part on Mannock-deny here,	
98	For love of his belovèd Elinor.	
	His Elinor! were she his, I wot,	99-105: Mortimer pursues his daydream in which Elinor, rather than being forced to live in the miserable climate and wilds of Wales, resides instead in the lap of luxury as his wife. ***wot*** = know.
100	The bitter northern wind upon the plains,	= read as "not the".
	The damps that rise from out the queachy plots,	= vapours, mists. = marshy ground.[1]
102	Nor influence of contagious air should touch;	102: nor would Elinor be touched by corrupting or disease-spreading (***contagious***) air.
	But she should court it with the proudest dames,	103: ***court it*** = play the courtier, ie. one who attends or lives at the king's court. The quarto prints ***court yet***, which makes sense, but ***court it*** was a common expression, and Dyce has emended the text accordingly. ***dames*** = noble ladies.
104	Rich in attire, and sumptuous in her fare,	= appearance or bearing.[1]
	And take her ease in beds of softest down.	105: emended by Dyce from ***safest***; ***soft down*** was a common collocation.
106	Why, Mortimer, may not thy offers move,	106-7: ***may not…love*** = "cannot your own expressions of
	And win sweet Elinor from Lluellen's love?	love win Elinor from Lluellen?"
108	Why, pleasant gold and gentle eloquence	= polished speech.
	Have 'ticed the chastest nymphs, the fairest dames.	= enticed, won over. = most beautiful ladies.
110	And vaunts of words, delights of wealth and ease	110: "and flattering or smooth words and the temptation of wealth and easy living".

Have made a nun to yield. Lluellen's [sun],
Being set to see the last of desperate chance.
Why should so fair a star stand in a vale,
And not be seen to sparkle in the sky?

111: this line was originally printed without punctuation and without the word ***sun***, and as such unintelligible. I have accepted the later editors' emendations.

made (line 111) = persuaded.

111-4: ***Lluellen's…sky*** = "with Lluellen's fortune (his ***sun***) falling short of its goal, shouldn't Elinor (the ***star***) be seen by all the best people instead of being hidden in this mountain valley?"

It is enough Jove change his glittering robes
To see Mnemosyne and the flies.

115-6: it seems likely the lines are corrupt.

is enough = ie. "is enough to cause".

change = to exchange.

115-6: the allusion is to the story of the Titan deity ***Mnemosyne***, goddess of memory, with whom ***Jupiter*** slept for nine nights in a row, resulting in the birth of the nine Muses, the goddesses who became protectresses of all the arts.

116: the meaning of the line is unclear, but Mitford, in rewriting lines 115-6, thinks ***flies*** refers to Jove flying to see Mnemosyne; here is his suggestion for the two lines:

It is enough. Jove changes glittering robes,
And then he flies to see Mnemosyne.

Needless to say, though his emendation makes more sense, it is hardly representative of 16th century diction.

For line 116, Bullen proposes "*to woo the mother of the Muses nine*."

Masters, have after gentle Robin Hood:

= addressed to the audience. = "let's follow".[2]

You're not so well accompanied, I hope,

118-120: briefly, "you (ie. the audience) are not already so satisfactorily supplied with companions (that you can't accept one more)"; Mortimer plans to join the Welsh in the disguise of a potter.

But if a potter come to play his part,
You'll give him stripes or welcome, good or worse. −

119-120: more specifically, "if a strange potter comes to play his part (an allusion to the Welsh playing characters out of Robin Hood), you will welcome him one way or another - either with jeers or cheers."

stripes = lashes of a whip, applied metaphorically to mean "voice of disapproval".[1]

Go, Mortimer, and make there love-holidays:
The King will take a common 'scuse of thee,

= ie. humorous term meaning "time of courting".
= "you can easily excuse your absence from Edward for a little while".

And hath more men to attend than Mortimer.

123: the quarto reads, ***And who hath*** etc., but makes little sense as such; I have accepted Bullen's emendation.

[*Exit*.]

SCENE VIII.

Mannock-deny in Wales.

Scene VIII: in yet another odd scene, the Welsh, still hiding in the woods, and dressed in verdant costumes, play Robin Hood.

Enter Lluellen, Rice ap Meredith, Friar, the Lady Elinor and their train.

= attendants.

They are all clad in green, and sing,

***Blithe and Bonny*:** this song appeared in Thomas Lodge's

"Blithe and Bonny." The song ended.

prose romance *Rosalynde*, published in 1592, a year before *Edward I* was printed; the lyrics appear at the end of the play.

Lluel. Why, so, I see, my mates, of old,
All were not lies that beldames told
Of Robin Hood and Little John,
Friar Tuck and Maid Marian.

2-4: the stories the old women (***beldames***) told of Robin Hood were true after all.

The quartos print ***bedlams***, meaning lunatics, but the editors generally emend it to ***beldames***, so that the line alludes to the proverbial old wives' tales (Peele in fact wrote a play entitled *The Old Wives' Tale*).

Friar. Ay, forsooth, master.

= truly.

Lluel. How well they couched in forest green,

8: "how well did Robin Hood and his band (***they***) conceal themselves in the forest".

Frolic and lively withouten teen,
And spent their day in game and glee:

= merry.[1] = without cares or grief.[2,3]

Lluellen, do seek if aught please thee,

11-13: Dyce notes these lines are corrupt and unintelligible. ***do*** = a commentator of old suggests emending ***do*** to ***go***. ***aught*** = anything.

Nor, though thy foot be out of town,
Let thine look black on Edward's crown;

= there was an expression, ***to look black on***, which meant "to frown upon" or "to look angrily at";[1,7] Bullen proposes changing this clause to ***Let eyne look back on***, meaning "let your eyes look back on": perhaps the best solution is to combine the two ideas, and emend this to ***Let eyne look black on***, or ***Let thy eyne look black on***, or even ***Let thee look black on***. No matter which emendation is adopted, however, these last few lines still don't make much sense.

Nor think this green is not so gay
As was the golden rich array;
And if, sweet Nell, my Marian,
Trust me, as I am gentleman.
Thou art as fine in this attire,
As fine and fit to my desire,

14-15: "don't think for a second that dressing in green like this is not as much fun as being clothed in the fine attire of a lord.

As when of Leicester's hall and bower
Thou wert the rose and sweetest flower. −
How sayest thou, Friar, say I well?
For anything becomes my Nell.

= in the hallway and home of Elinor's father, the Earl of Leicester.

= befits, ie. looks good on.

Friar. Never made man of a woman born
A bullock's tail a blowing horn;

25-26: no man, who was born from a woman, has ever turned an ox's tail into a musical instrument. Unclear at best.

Nor can an ass's hide disguise
A lion, if he ramp and rise.

27-28: in a more apropos analogy, the Friar suggests that even a homely outfit cannot conceal Elinor's beauty.

ramp = rear.[1]

Elinor. My lord, the Friar is wondrous wise.

Lluel. Believe him, for he tells no lies. −
But what doth Little John devise?

= ie. Meredith. = plan, scheme.

Mered. That Robin Hood beware of spies.

35: Meredith has perhaps been musing; he is worried about the king's agents finding them out.

An agèd saying and a true,
Black will take no other hue;

37: proverbial: no matter how it appears on the surface, evil will always be evil. Meredith warns that Edward and the

		English, no matter how cordial they have been in their dealings with the Welsh, are not to be trusted.
38	He that of old hath been thy foe Will die but will continue so.	38-39: an old enemy will remain ever so, even after death.
40		
	Friar. O, masters, whither, shall we [go]?	= common vocative term of respect. = to where.
42	Doth any living creature know?	
44	***Lluel.*** Rice and I will walk the round.	44: Lluellen, heeding Meredith's admonition, will take a stroll with the latter to the outside world to see if there is any news to be learned.
	Friar, see about the ground,	45: the Friar is asked to stay behind and keep an eye on the camp.
46		44-49: line 44 may tie in better with line 49 than does line 45, so Hook tentatively proposes reversing lines 44 and 45.
	Enter Mortimer [*disguised as a Potter*].	
48		
	And spoil what prey is to be found.	49: "and rob or plunder any man who comes by."
50	My love I leave within in trust, Because I know thy dealing just −	50: the Friar must also be responsible for protecting Elinor. = ie. "you will behave honourably"; Lluellen may be naïve here.
52	Come, potter, come, and welcome too. Fare as we fare, and do as we do. −	52-53: it seems that Lluellen sees the potter and welcomes him to the camp.
54	Nell, adieu: we go for news.	
56	[*Exeunt Lluellen and Rice ap Meredith*.]	56: Mortimer eavesdrops on the Friar and Elinor, who don't seem to have noticed the former's arrival, or perhaps they assume he has gone along with Lluellen and Meredith.
58	***Friar.*** A little serves the friar's lust, When *nolens volens* fast I must:	58-59: "if I am forced to be chaste, then I must make do with whatever female companionship I am provided with." ***nolens volens fast*** = willing or unwilling to remain celibate.
60	Master, at all that you refuse.	60: perhaps, "I am ready to risk everything to take advantage of your (Lluellen's) absence and make an attempt at seducing the one you leave behind." ***at all*** = a gambler's term, cried out when one is prepared to risk all on a single roll.[4,49]
62	***Mort.*** [*Aside*] Such a potter would I choose, When I mean to blind a 'scuse:	62-63: the meaning here is obscure.
64	While Robin walk with Little John, The Friar will lick his Marian:	65-66: the sense is that the Friar can be expected to behave inappropriately, even seduce, Lluellen's lady if he can - but so will Mortimer, if he can.
66	So will the potter if he can.	***lick*** = Dyce remarks that ***lick*** is not the right word here; but Hook observes that ***lick*** is used in some contemporary works to mean "kiss", even if this sense is not given in the OED.
68	***Elinor.*** Now, Friar, sith your lord is gone. And you and I are left alone,	= since.
70	What can the friar do or say To pass the weary time away? −	70-73: Elinor reveals her unhappiness with the way events have played out.

Weary, God wot, poor wench, to thee,

= knows. = meaning herself.

That never thought these days to see.

68-73: Elinor is simply looking for help to while away the time until Lluellen returns, but Mortimer, mortified, mistakenly thinks she is offering herself to the Friar!

Mort. [*Aside*]

Break, heart! and split, mine eyes, in twain!
Never let me hear those words again.

= in two; but doesn't Mortimer already have two eyes?

Friar. What can the Friar do or say
To pass the weary time away?
More dare I do than he dare say,
Because he doubts to have away.

81-82: the mix of pronouns make these lines tricky to interpret, but ***I*** should probably be emended to ***he***, as the Friar is referring to himself in this speech in the third person; the meaning of these lines seems to be something like, "I would dare do more than I can say, but I am apprehensive about being able to get away if I get caught flirting with Elinor."

to have away = to escape, get away.[1]

Elinor. Do somewhat, Friar, say or sing,
That may to sorrows solace bring;
And I meanwhile will garlands make.

= something.

= wreaths made of flowers or leaves.[1]

Mort. [*Aside*] O, Mortimer, were it for thy sake,
A garland were the happiest stake
That ever this hand unhappy drew!

88-90: the sense is, if Elinor were only making a garland for Mortimer, it would be the best stake he ever won.

stake = gambling wager, the pot.

Friar. Mistress, shall I tell you true?
I have a song, I learned it long ago:
I wot not whether you'll like it well or no.

94: ***wot*** = know.

no = the quartos print ***ill***, which makes sense, but does not rhyme; Dyce's emendation to ***no*** is accepted.

'Tis short and sweet, but somewhat brawled before:
Once let me sing it, and I ask no more.

= possibly meaning "sung noisily or clamorously";[1] but an earlier editor suggests emending to this to ***trolled***, which means "sung merrily".[1,4]

Elinor. What, Friar, will you so indeed?
Agrees it somewhat with your need?

99: ie. "does the song fit your present mood?", ie. "is this what you want to do?"

Friar. Why, mistress, shall I sing my creed?

= ie. "sing a song of Christian doctrine instead?"

Elinor. That's fitter of the two at need.

103: "in times of trouble (***at need***),[1] that would be the more appropriate of the two options."

Mort. [*Aside*]

O, wench, how mayst thou hope to speed?

106: Elinor should harbour no hope that the Friar will stick to canonical subjects.

speed = succeed.

Friar. O, mistress, out it goes:
Look what comes next, the friar throws.

= ie. "here it comes!"

109: another possible aside: the Friar bets everything on the next roll of the dice, meaning basically that he is going to come right out and try to seduce Elinor.

[*The Friar sits along and sings*.]

= ie. alongside Elinor.

Mort. [*Aside*] Such a sitting who ever saw?

113-4: Mortimer seems to be remarking on what an absurd

An eagle's bird of a jackdaw.

pair the Elinor and the Friar make, the first being like the offspring of an eagle, and the latter a lowly crow.

eagle's bird = the expression was usually used to refer to an eagle's fledgling.

jackdaw = a small crow, often used metaphorically to describe a talkative individual.[1]

Elinor. So, sir, is this all?

Mort. [*Coming forward*] Sweetheart, here's no more.

Elinor. How now, good fellow! more indeed by one than was before.

120: ***more indeed…before*** = "there is indeed one more person here now than there was a moment ago."

Friar. How now! the devil instead of a ditty!

122: "what's this? now we have a devil instead of a song!"

Mort. Friar, a ditty
Come late from the city,

= recently.

To ask some pity
Of this lass so pretty: −
Some pity, sweet mistress, I pray you.

Elinor. How now, Friar! where are we now, and you play not the man?

130: Elinor berates the Friar for failing to stand up to the intrusive peasant craftsman.

Friar. Friend copesmate, you that

= synonym for friend or partner.[1]

Came late from the city,
To ask some pity
Of this lass so pretty,
In likeness of a doleful ditty, −
Hang me if I do not pay ye.

137: "may I hang if I do not punish or beat (***pay***) you now."

Mort. O, Friar, you grow choleric: well, you'll

139: ***choleric*** = ill-tempered.

Have no man to court your mistress but yourself.

139-140: ***you'll…yourself*** = ie. "I see you want no competition around to seduce this lady."

On my word, I'll take you down a button-hole.

= ie. "I'll humble you," a threatening expression; this interesting metaphor describes taking the Friar down a notch, by the length measurable from one button-hole, as on a jacket, to the next one down.

The expression ***to take one a button-hole lower*** became proverbial.

Friar. Ye talk, ye talk, child.

143: "you are all talk, boy."

[*Mortimer and the Friar fight*.]

145: Dodsley suggests that the pair go at it, Mortimer with his sword, and the Friar with his pike-staff; but it seems based on Lluellen's speech at lines 158-9 below that Mortimer may also have grabbed a stave that was lying around; if he is supposed to be disguised as a poor potter, it is not likely he would have a sword.

Re-enter Lluellen and [Rice ap] Meredith.

147: Lluellen will quickly realize that the two men are fighting over Elinor.

Lluel. 'Tis well, potter; you fight in a good quarrel.

149: Lluellen is impressed with the potter's unexpected fighting skills (he of course does not realize that the potter is Mortimer, an experienced warrior). The two combatants have likely halted their brawl at the entrance of the Welsh nobles.

Mered. Mass, this blade will hold: let me see, then, Friar.

151: Meredith may be approvingly examining Mortimer's weapon, then asking to see the Friar's pike-staff.

The nature of Mortimer's weapon in uncertain (see the note at line 145 above); it is possible that by ***blade***, Meredith means "staff", a definition appearing in the OED's entry for ***blade*** (def. 10b).

Mass = a common oath.

let me see, then = an old editor wonders if this should be changed to ***let me see thine***, ie. the Friar's weapon, a reasonable proposal, given the Friar's response.

Friar. Mine's for mine own turn, I warrant: give him

153-4: ***Mine's for…tools*** = "I will use my own familiar weapon, I assure you; give the potter back his weapon."

his tools. − Rise, and let's to it; − but no change, and if

= if.

you love me. I scorn the odds, I can tell you: see fair play, an you be gentlemen.

155: "I laugh in the face of the odds against me", ie. the Friar may be acknowledging the potter's superior fighting ability, or realizes his own lower odds in fighting against a man with a sword.

155-6: ***see fair…gentlemen*** = the Friar pleads with the lords to ensure the fight is a fair one.

an (line 156) = if.

Lluel. Marry, shall we, Friar. Let us see: be their staves of a length? Good: so, now

158-9: Lluellen assures the Friar that he and Meredith will act as impartial referees; one of the nobles grabs an available staff to give to Mortimer, and even looks to make sure their weapons are of equal length.

Let us deem of the matter,

= decide.

Friar and potter,

Without more clatter;

= talk, chatter.

I have cast your water,

163-8: Lluellen lets the Friar know that he knows that the Friar has been making moves on Elinor.

163: ***I have cast your water*** = a medical analogy, "I have examined you thoroughly"; to ***cast one's water*** is to study one's urine to determine the state of one's health.

And see as deep into your desire, as he that had dived every day into your bosom. O, Friar,

164-5: ***And see...bosom*** = "I can see into your heart as well as one who you share your secrets with on a daily basis."

Will nothing serve your turn but larks?

= needs. = ie. women.

Are such fine birds for such coarse clerks?

167: Elinor is a ***fine*** (ie. refined) ***bird***, the Friar a ***coarse clerk*** (ie. cleric).

None but my Marian can serve your turn.

Elinor. Cast water, for the house will burn.

170: Elinor engages in some wordplay: she uses ***cast water*** to mean "throw water" on a fire.

Friar. O, mistress, mistress, flesh is frail;

172-4: the Friar recalls Jack's prophetic words of Scene II. 71-73.

'Ware when the sign is in the tail:

= beware.

Mighty is love and doth prevail.

Lluel. Therefore, Friar, shalt thou not fail,
But mightily your foe assail,

= attack.

And thrash this potter with thy flail: −

178: a ***flail*** is a specialized pole used for threshing corn, comprised of a wooden handle with a shorter, free-swinging club attached to its end.[1] Lluellen thus puns, as ***thrash*** means both (1) beat (the modern sense), and (2) thresh.[1]

And, potter, never rave nor rail,
Nor ask questions what I ail,
But take this tool, and do not quail,

= complain or rant.[1]
= ie. "regarding what ails me".
= ie. the staff. = lose courage.[1]

172-181: possibly the longest set of consecutive rhyming lines - nine lines worth - in all of Elizabethan drama.

But thrash this friar's russet coat;
And make him sing a dastard's note,

= the habit worn by Franciscan monks could have a reddish hue.[31]
= coward's song.

And cry, *Peccavi miserere David*
In amo amavi. Go to.

184-5: ***Peccavi…amavi*** = 'I have sinned, have pity on David (ie. me), in that I have loved."[34]
Go to = "begin the fight!"

[*They take the flails*.]

187: Lluellen provides the combatants with a new set of evenly-matched weapons. This stage-direction, which appears in the quartos, suggests Mortimer and the Friar are actually given these farm implements to use as weapons, as opposed to poles or staves.

Mort. Strike, strike.

189-192: the pair eye, and perhaps circle, each other warily.

Friar. Strike, potter, be thou lief or loth:
An if you'll not strike, I'll strike for both.

= willing or unwilling.[1]

[*Mortimer strikes*.]

Mort. He must needs go that the devil drives.
Then, Friar, beware of other men's wives.

196: the man who is prodded by the devil has no choice but to move forward.

Friar. I wish, master proud potter, the devil have my soul.
But I'll make my flail circumscribe your noll.

= an ironic title. = arrogant.
= "draw a circle on your crown", a possible reference to the Friar's tonsure, and an obvious euphemism for "bash your head".[1]

[*The Friar strikes*.]

Lluel. Why, so; now it cottens, now the game begins;
One knave currieth another for his sins.

= goes right.[3]
= beateth.[1]

Friar. [*Kneeling*]

207: having thrashed each other, the belligerents separate

O, master, shorten my offences in mine eyes!

208: the Friar seems to be asking Lluellen to stop the fight, and / or to forgive him for his attempted seduction of Elinor.
shorten my offenses = perhaps, "curtail my sinful behaviour".
mine = Dyce wonders if ***mine*** should be emended to ***thine***, which would change the meaning of the line, perhaps for the better.

If this crucifige do not suffice,
Send me to Heaven in a hempen sacrifice.

209-210: ie. if his being a Friar does not convince Lluellen to suspend the scuffle, then better to hang him.
crucifige = call to crucify (him),[1] ie. this forcing of the Friar to fight to his possible death; some editors emend

crucifige to ***crucifix***, so the meaning of line 209 becomes something like, "if the fact that I am wearing this crucifix, ie. I am a monk, cannot persuade you to suspend this battle".

Mort. [*Kneeling*]
O, masters, masters, let this be warning!
The friar hath infected me with his learning.

214: the potter indirectly (and mildly humorously) claims he only began to act badly - referring either to fighting or making moves on Elinor - because the Friar started it.
infected = corrupted.
learning = instruction.

Lluel. Villains, do not touch the forbidden tree,

216: Lluellen now strongly implies he believes both the Friar and potter were attempting to seduce his beloved.
forbidden tree = the quartos print ***forbidden haire*** here, but the rhyme and context make the emendation to the common collation ***forbidden tree*** appropriate. The ***forbidden tree***, of course, refers the tree of knowledge and evil whose fruit was off-limits to Adam and Eve.

Now to delude or to dishonour me.

= an old editor reasonably suggests emending ***Now*** to ***Nor***.

Friar. O, master, *quae negata sunt grata sunt*.

219: Latin: "things that are denied are pleasing".[34]

Lluel. Rice, every day thus shall it be:

221-4: Lluellen plans to have the Friar and potter do battle every day.

We'll have a thrashing set among the friars; and he
That of these challengers lays on slowest load,

= ie. is more hesitant to fight.
lays on load = common expression meaning "to attack vigorously".[4]

Be thou at hand, Rice, to gore him with thy goad.

= ie. "prod him (to fight) with your sword."
gore = bloody.
goad = a rod with a pointed metal end, used to drive cattle and draught animals.[1]

Friar. Ah, potter, potter, the Friar may rue
That ever this day this our quarrel he knew;

226-8: the Friar regrets fighting the potter, as his injuries remind him.

My pate addle, mine arms black and blue.

= "my head is swollen".[32]

Mort. Ah, Friar, who may his fate's force eschew?
I think, Friar, you are prettily schooled.

230: "who can avoid (***eschew***) his fate?"
= have been well-instructed.

Friar. And I think the potter is handsomely cooled.

= calmed, made less excitable; the Friar suggests that the potter received his share of injuries.

[*Exeunt all except Mortimer*.]

Mort. No, Mortimer; here['s] that eternal fire
That burns and flames with brands of hot desire:
Why, Mortimer, why dost thou not discover
Thyself her knight, her liegeman, and her lover?

= Mortimer presumably holds his hand to breast.
= torches.
= reveal.
= vassal, subject.

[*Exit*.]

SCENE IX.

Berwick, on the border of Scotland and England.

Scene IX: Now it is the turn of the Scottish to rebel against Edward and his overbearing handling of the northern kingdom. Unlike the Welsh, the Scots have a potential ally in the French, who have been in conflict with Edward since Edward received Gascony from Elinor's parents as a dowry. In 1295, Scotland in fact entered into a defensive alliance with France, requiring, should one of them be attacked by England, that the other attack England in return.

We may mention that after Baliol acknowledges the presence of the French in his court in line 1 of this scene, the French angle is never raised again.

Enter John Baliol, King of Scots, with his train,
[*including Lord Versses, and also French Lords*.]

Entering Characters: ***John Baliol***, we remember, is the new king of Scotland.

Lord Versses seems to be an invention of Peele's. Neither ***Versses*** nor the ***French Lords*** are mentioned in the quartos' stage directions; both are added by the editor.

Bali. Lords of Albania, and my peers in France,
= old name for Scotland.[6]

Since Baliol is invested in his rights,
= ie. as king.

And wears the royal Scottish diadem,

Time is to rouse him, that the world may wot
= know.

Scotland disdains to carry England's yoke.
= wear.

Therefore, my friends, thus put in readiness,
= ie. "now that we have made our preparations for war".

Why slack we time to greet the English king
7-8: the Scottish king intends to send a set of demands to Edward.

With resolute message, to let him know our minds? −

Lord Versses, though thy faith and oath be ta'en
9-11: though Versses has honourably pledged himself to serve Baliol faithfully, Baliol knows that deep in his heart, Versses maintains a strong emotional connection to England.

To follow Baliol's arms for Scotland's right,

Yet is thy heart to England's honour knit:

knit = tied.

Therefore, in spite of England and thyself,
= "in a show of spite to Edward, and despite your own feelings for England".

Bear thou defiance proudly to thy king;
= ie. "carry a message of".

Tell him, Albania finds heart and hope

To shake off England's tyranny betime,
= at once.

To rescue Scotland's honour with his sword. −
= Dyce emends ***his*** to ***her*** - meaning Scotland.

Lord Bruce, see cast about Versses' neck
17: ***Lord Bruce*** = this is Robert Bruce (1210-1295), grand-father of the famed Robert the Bruce, who would go on to be one of Scotland's greatest heroes and kings.

A strangling halter, that he mind his haste. −
17-18: ***see cast…his haste*** = an unusual gesture: Versses will be required to travel to England and appear before Edward with what is basically a noose around his neck, as a warning to Versses that he is serving the Scottish king in this errand, and must therefore not delay in carrying it out.

How say'st thou, Versses, wilt thou do this message?

Vers. Although no common post, yet, for my king,
= ie. "I am no ordinary messenger". = ie. Baliol.

I will to England, maugre England's might,
= ie. go to. = notwithstanding.

And do mine errand boldly, as becomes;
= ie. "as is fitting (for one of my status or honour)."

Albeit I honour English Edward's name,
24-25: Versses will perform this task, even though he is partial to Edward, and disdains the humiliating manner in which Baliol is treating him.

And hold this slavish contemnment to scorn.

contemnment = holding something in contempt.[1]

Bali. Then hie away, as swift as swallow flies,
28 And meet me on our roads on England's ground;

We there think of thy message and thy haste.

30

[*Sound trumpets*. *Exeunt*.]

= hurry.

28: while Versses carries out his mission, the Scottish will begin an invasion across their southern border into England.

roads = inroads.[3]

29: Baliol sternly admonishes Versses to move with all speed.

We there think of = ie. "while I am there I will be thinking about"; but Dyce emends ***We there*** to ***Wither***, and Bullen to ***'Way there!***, ie. "away there", meaning "be off!"

The Scottish Revolt of 1296: *the relationship between Edward and Baliol began to deteriorate soon after the latter's crowning in 1292, when Edward insisted that he, as Baliol's overlord, had a right to hear appeals of the Scottish king's legal decisions. This position of course struck at the heart of Scotland's perceived sense of independence, and Baliol could not accede to Edward's demands to appear before him without bringing shame on his crown and on Scotland.*

What was a king to do? Baliol at first refused to recognize this right of appeal, but when three of his English castles were seized as a penalty, Baliol relented, and attended Parliament when it met in London in 1294. Here he once again paid Edward homage, while the Scottish lords back home felt the humiliating sting of their king's abasement before England's monarch.

The response of the Scottish magnates was to establish a twelve-man council to rule Scotland, stripping Baliol of his power.

Matters escalated. At the next Scottish parliament held at Scone in 1295, the English lords were dismissed, and all fiefs held in Scotland by the English were forfeited. The Scottish then entered a defensive alliance with France; when Edward invaded Gascony in 1296, the Scottish, bound by the treaty, entered England in force, ravaging Cumberland and moving on Carlisle.[9]

The rebellion had begun. (see also Jones, pp. 280-5).

SCENE X.

Carnarvon Castle, Wales.

Enter King Edward, Edmund Duke of Lancaster, Glocester, Sussex, Sir David, Cressingham, all booted from Northam.

The Queen's tent is present on the stage.

Entering Characters: satisfied with the birth of his new son, ***Edward***, leaving Elinor at Castle Carnarvon, had returned to England to meet up with and escort his various Lords back to Carnarvon, where they all will be witnesses to the child's baptism.

Cressingham is a noble with a non-speaking part.

all booted = the king and Lords are wearing their riding boots to indicate that they have just moments ago arrived at Carnarvon.

Northam = the reference to Northam is in error; there is a Northam on the northern shore of Devonshire, England, but this makes no sense; Sugden suggests that Peele actually had ***Northampton***, a large market-town 60 miles north-west of

		London, in mind here. ***Northam***, however, may actually supposed to have read ***Norham***, a castle on the border between Scotland and England; it was here that Baliol swore fealty to Edward on 20 November 1292, three days after Edward had announced his selection of Baliol as the legitimate King of Scotland.[9] It is unlikely, of course, that Edward would have ridden to Scotland to collect his nobles.
1	***K. Edw.*** Now have I leisure, lords, to bid you welcome into Wales:	= time.
2	Welcome, sweet Edmund, to christen thy young nephew; −	2: according to the OED, the terms ***christening*** and ***baptism*** were generally interchangeable; a christening, however, was reserved for infants, since they would also receive a name at this time. ***Edmund***, we remember, is Edward's younger brother.
	And welcome, Cressingham; give me thy hand. −	
4	But, Sussex, what became of Mortimer?	
	We have not seen the man this many a day.	
6		
	Suss. Before your highness rid from hence to Northam,	= from here.
8	Sir Roger was a suitor to your grace	8-9: Mortimer (***Sir Roger***) had been petitioning the king for permission to marry Elinor.
	Touching fair Elinor, Lluellen's love;	
10	And so belike denied, with discontent	10-11: "it seems likely (***belike***) that since his request was essentially denied (seeing as Elinor had been traded to Lluellen to save David's life), Mortimer, unhappy, has abandoned your company." ***'A*** = he.
	'A discontinues from your royal presence.	
12		
	K. Edw. Why, Sussex, said we not for Elinor,	13-15: though not completely clear, Edward seems to be claiming that he had indeed tried to persuade Elinor to forget about Lluellen (the one ***she had loved too long***) so that she may regain her privileged status in English society.
14	So she would leave whom she had loved too long,	
	She might have favour with my queen and me?	
16	But, man, her mind above her fortune mounts,	16-17: however, Elinor dreams of a future (to wit, to be Lluellen's queen) beyond what fate has in store for her, and so she failed to take advantage of the opportunity offered by Edward.
	And that's a cause she fails in her accounts. −	
18	But go with me, my Lord of Lancaster;	
	We will go see my beauteous lovely queen,	
20	That hath enriched me with a goodly boy.	
22	*The Queen's tent opens; she is discovered in her bed, attended by the Duchess of Lancaster, Joan of Acon,*	**Entering Characters:** ***Queen Elinor*** is in child-bed, surrounded by her female attendants.
24	*Mary (the Mayoress) and other attendants; the Queen dandles her young son. King Edward, Edmund,*	The ***Duchess of Lancaster*** is Edmund's wife, though her presence seems superfluous, as she neither speaks nor
26	*and Glocester go into the Queen's chamber.*	is even referred to. We met the ***Mayoress*** at the end of Scene III, when she upset the queen as she paraded noisily down the street. However, she does seem to have been taken on by Elinor as an attendant. The stage directions in the quartos are a mass of confusion; ***Mary*** is identified as Edmund's wife, but he had no wife by that name; the Mayoress, however, does call herself ***Mary*** later in the play, so we have accepted Bullen's emendations of the stage directions, as shown.
28	Ladies, by your leave. −	= "with your permission;" Edward is graciously asking to

How doth my Nell, mine own, my love, my life,
My heart, my dear, my dove, my queen, my wife?

Qu. Elin. Ned, art thou come, sweet Ned? welcome, my joy!
Thy Nell presents thee with a lovely boy:
Kiss him, and christen him after thine own name. − = ie. "name him after yourself."
Heigh-ho! Whom do I see?
My Lord of Lancaster! Welcome heartily.

Lanc. I thank your grace: sweet Nell, well met withal. = with.

Qu. Elin. Brother Edmund, here's a kinsman of yours:
You must needs be acquainted.

Lanc. A goodly boy; God bless him! − Give me your hand, sir: 43-44: Edmund sticks a playful finger at the baby.
You are welcome into Wales.

Qu. Elin. Brother, there's a fist, I warrant you, will
hold a mace as fast as ever did father or grandfather = tightly. = ie. King Edward or his father Henry III.
before him.

K. Edw. But tell me now, lappèd in lily bands, = wrapped (***lapped***) in white (***lily***) cloth.[1]
How with the queen, my lovely boy it stands, = Dyce reasonably emends ***the*** to ***my***.
After thy journey and these childbed pains?

Qu. Elin. Sick, mine own Ned, thy Nell for thy company; 54: Dyce observes this line is corrupted, and hence unclear. ***thy Nell*** = later editions usually omit ***thy***.

That lured her with thy lies all so far, 55-56: the queen, we remember, had to figure out for herself why exactly Edward had sent for her to come to Wales when she was so advanced in her pregnancy; see Scene VI.93-95.
To follow thee unwieldy in thy war. ***unwieldy*** = weakly or awkwardly, due to her pregnancy.[1]

But I forgive thee, Ned, my life's delight. = the quartos print ***lims***, emended by Dyce.
So thy young son thou see be bravely dight, = finely decked out.[24]
And in Carnarvon christened royally.
Sweet love, let him be lapped most curiously: = wrapped. = handsomely.
Elinor seems overly-concerned with how the baby is dressed, but there is a reason she is being presented so, as we shall shortly see.

He is thine own, as true as he is mine; 61-62: "because the baby is yours as much as he is mine,
Take order, then, that he be passing fine. make sure he is dressed in the finest clothes."[7]
passing = exceedingly.

K. Edw. My lovely lady, let that care be less: 64: the meaning of the line is clear enough, but Bullen emends ***less*** to ***least*** for the sake of the rhyme.

For my young son the country will I feast,
And have him borne as bravely to the font = carried. = finely dressed. = baptismal fountain.
As ever yet king's son to christening went.
Lack thou no precious thing to comfort thee,
Dearer than England's diadem unto me.

Qu. Elin. Thanks, gentle lord − Nurse, rock the see his wife.

cradle: fie,
The king so near, and hear the boy to cry! –
Joan, take him up, and sing a lullaby.

= "for shame", an exclamation of reproach.

K. Edw. 'Tis well, believe me, wench: − Godamercy, Joan!

= girl. = many thanks.

Lanc. She learns, my lord, to lull a young one of her own.

= soothe, pacify.

Qu. Elin. Give me some drink.

K. Edw. Drink nectar, my sweet Nell;
Worthy for seat in Heaven with Jove to dwell.

= the drink of the gods.
83: ie. "you who are worthy to sit in Heaven and to live with Jupiter, the king of the gods."

Qu. Elin. Gramercies, Ned. Now, well remembered yet;
I have a suit, sweet lord; but you must not deny it −
Where's my Lord of Glocester, good Clare, mine host, my guide? −

= request.
87: ***Clare*** is Glocester's family name; he had been responsible, we remember, for escorting the queen and Joan on their journey to Wales.

Good Ned, let Joan of Acon be his bride:
Assure yourself that they are throughly wooed.

= they have courted properly, ie. this is not a sudden development.

Gloc. [*Aside*] God send the king be taken in the mood!

= ie. in an agreeable or acceding mood.

Lanc. Then, niece, 'tis like that you shall have a husband. −

= likely.

K. Edw. Come hither, Glocester: hold, give her thy hand;
Take her, sole daughter to the Queen of England. −

96: *it is a futile exercise to try to tie a reality-based timeline into the play, but if we assume it is 1284 (the year of Edward II's birth), then Joan actually had several sisters alive in this year - one older (Eleanor) and three younger (Margaret, Mary and Isabella).*

[*Edward gives Joan to Glocester*.]

For news he brought, Nell, of my young son,
I promised him as much as I have done.

100-1: once the baby was born, Glocester had immediately ridden to inform the king.

Glocester and Joan. [*Hand in hand*]
We humbly thank your majesty.

Lanc. Much joy may them betide.
A gallant bridegroom and a princely bride!

= "fall to them."

K. Edw. Now say, sweet queen, what doth my lady crave?
Tell me what name shall this young Welshman have,

110: Edward asks Elinor what he should name the baby; but Elinor had already let the king know her preference in line 34 above.

Born Prince of Wales by Cambria's full consent?

111: Edward reveals what Elinor and the audience already knew, which is that his son will fulfill the promise he made to the Welsh that their next prince will have been born in Wales; his little trick denies the locals of having a true Welshman for their sovereign.

Qu. Elin. Edward the name that doth me well content.

K. Edw. Then Edward of Carnarvon shall he be,
And Prince of Wales, christened in royalty.

Lanc. My lord, I think the queen would take a nap.

Joan. Nurse, take the child, and hold [it] in your lap.

K. Edw. Farewell, good Joan; be careful of my queen. −
Sleep, Nell, the fairest swan mine eyes have seen.

[*They close the tent*.
Exit Sussex.]

Lanc. I had forgot to ask your majesty
How do you with the abbeys here in Wales?

129: ***How do you with*** = "what are you planning to do with".
abbeys = this reference makes no sense; Hook emends ***abbeys*** to ***rebels***; Deighton prefers ***rabble***.

K. Edw. As kings with rebels, Mun; our right prevails.

131: ***As kings with rebels*** = "I will deal with them the same way a king handles all rebels."
Mun = Edward's nickname for Edmund.

We have good Robin Hood and Little John,
The Friar and the good Maid Marian:
Why, our Lluellen is a mighty man.

132-4: the English are aware that Lluellen and his party are camping out in the Welsh mountains.

Gloc. Trust me, my lord, methinks 'twere very good
That some good fellows went and scoured the wood,
And take in hand to cudgel Robin Hood.
I think the Friar, for all his lusty looks,

= it would be a good idea.
= pummel.
= ***lusty*** can mean vigorous, but given the Friar's proclivities with the ladies, the lascivious sense of ***lusty*** may be meant.

Nor Robin's rabble with their glaives and hooks,
But would be quickly driven to the nooks.

140-1: "even with all their weapons, we could easily drive Lluellen and his men into hiding."
Robin's rabble = the quartos print ***Robin rule*** here, emended by Dyce as shown, due to the reappearance of ***rabble*** later in the scene.
glaives = appears as ***gleames*** in the quartos, emended by Dyce.
glaives and hooks = pole-weapons: a ***glaive*** has a blade attached to its end, and a ***hook*** (also known as Welsh hook or Welsh bill) a curved blade and a spike.[1]

David. I can assure your highness what I know:
The false Lluellen will not run nor go,
Or give an inch of ground, come man for man,
Nor that proud rebel callèd Little John,

= arrogant. = ie. Meredith.

To him that wields the massiest sword of England.

144-7: semantically, line 146 seems better suited to follow line 144, and line 147 makes more sense following line 145; perhaps lines 145 and 146 should be transposed:
The false Lluellen will not run nor go,
Nor that proud rebel callèd Little John,
Or give an inch of ground, come man for man,
To him that wields the massiest sword of England.
To him (line 147) = ie. to Edward.
massiest (line 147) = weightiest.

Gloc. Welshman, how wilt thou that we understand?

149-153: Glocester is agitated by David's response.
149: a corrupt and unclear line.

But for Lluellen, David, I deny;
England hath men will make Lluellen fly,

= ie. "I disagree with your assessment."
= flee.

Maugre his beard, and hide him in a hole,

= "in spite of all he can do", a common expression.[1]

Weary of England's dints and manly dole.

= because he will become exhausted from the many powerful blows (***dints***)[1] that England can dish out.
dole = dealings out (of blows).[1]

Lanc. Glocester, grow not so hot in England's right,
That paints his honour out in every fight.

155-6: Edmund gently chides Glocester for being too excitable when it comes to defending the king's prerogatives, and too quick to turn every disagreement into a question of England's honour.

K. Edw. By Gis, fair lords, ere many days be past,

158: ***by Gis*** = an oath: ***Gis*** is a "mincing pronunciation" of "Jesus", as the OED puts it.
ere many = before many more.

England shall give this Robin Hood his breakfast. −

159: an early commentator suggests omitting ***Hood*** from this line, noting that Edward is making a small joke here, ironically alluding to the bird ***robin***.
his breakfast = metaphor for "a good thrashing".

David, be secret, friend, to that I say,
And if I use thy skill, thou know'st the way
Where this proud Robin and his yeomen roam.

160-2: Edward basically asks Sir David to lead him to Lluellen's hide-out.

David. I do, my lord, and blindfold thither can I run.

= to there.

K. Edw. David, enough: as I am a gentleman,
I'll have one merry flirt with Little John,

= practical joke, or smart rap or blow.[1]

And Robin Hood, and his Maid Marian.
Be thou my counsel and my company,

169: Edward has a plan for himself and David alone.

And thou mayst England's resolution see.

= ie. Edward's.

Enter Sussex.

Entering Character: Sussex enters to announce the arrival of a party of Welshmen.

Suss. May it please your majesty, here are four good squires of the cantreds where they do dwell, come in the name of the whole country to gratulate unto your highness all your good fortunes, and by me offer their most humble service to your young son, their prince, whom they most heartily beseech God to bless with long life and honour.

175: ***squires*** = men of a rank just below knight.[1]
cantreds = hundreds, ie. geographical regions consisting of a hundred townships; an English adoption of an old Welsh term, *cantref*.[1]

K. Edw. Well said, Sussex, I pray, bid them come near.

= usually used to mean "well done".

[*Exit Sussex*.]

Sir David, trust me, this is kindly done of your countrymen.

= by.

David. [*Aside*] Villains, traitors to the ancient glory and renown of Cambria! Morris Vaughan, art thou there? And thou, proud Lord of Anglesey?

190-1: David recognizes some of the entering Welshmen.

Re-enter Sussex with the four Barons of Wales, with a mantle of frieze. The Barons kneel.

= blanket made of a coarse woolen cloth.[1,2]

1st Baron. The poor country of Cambria, by us unworthy messengers, gratulates to your majesty the

birth of your young son, Prince of Wales, and in this poor present express their most zealous duty and affection, which with all humbleness we present to your highness' sweet and sacred hands.

K. Edw. Gramercies, barons, for your gifts and good-wills: by this means my boy shall wear a mantle of country's weaving to keep him warm, and live for

England's honour and Cambria's good. I shall not need, I trust, courteously to invite you; I doubt not, lords, but you will be all in readiness to wait on your young prince, and do him honour at his christening.

Suss. The whole country of Cambria round about, all well-horsed and attended on, both men and women in their best array, are come down to do service of love and honour to our late-born prince, your majesty's son

and honey: the men and women of S[n]owdon

especially have sent in great abundance of cattle and corn, enough by computation for your highness' household a whole month and more.

K. Edw. We thank them all; and will present our queen with these courtesies and presents bestowed on her young son, and greatly account you for our friends.

[*Exit Four Barons*.]

[*The Queen's tent opens; the King, his brother and the Earl of Glocester enter*.]

199: ***present*** = gift.
present express = the quartos print ***prest exprest***, emended by Dyce.

= ie. the Welsh people's; ***country*** could be used to refer to the people of a region.[1]

= ie. to young Edward's christening.

= mounted on their finest horses.

= recently-born.

215: ***honey*** = an early commentator, sensing an error in typography, suggested changing ***honey*** to ***heir***, and / or moving ***and honey*** to after ***corn*** in line 217.[4]
Snowdon = a mountain range within modern Carnarvonshire.

= ie. "by my calculation".

John de Warenne, Earl of Surrey: *our **Earl of Sussex** was never really the Earl of Sussex. Born around 1231 A.D., de Warenne succeeded to his father's title of Earl of Surrey at the latter's death in 1240. In 1247 John married Henry's half-sister Alice of Lusignan. He sided with Simon de Montfort early in the Barons' War, but by the time of Lewes he was steadfastly on the royalist side. Upon Henry and Edward's defeat at Lewes, de Warenne fled to France, an action for which he was criticized by later chroniclers. He returned after a year in exile, in time to fight at Evesham, and went on to serve Edward loyally and rigorously for the rest of his life.*

John de Warenne fought actively and mostly successfully in Edward's Welsh and Scottish campaigns, the only blot on his record occurring when he mismanaged the English forces that were wiped out by the famed Scottish rebel William Wallace on 11 September 1297 at Stirling Bridge. In 1282, he seems to have adopted the title of Earl of Sussex on the death of the current Earl, but it is unclear whether de Warenne had ever been legally recognized as possessing that earldom.

The old warrior finally died in 1304, and his remains were buried at Lewes.[9]

Qu. Elin. Who talketh there?

K. Edw. A friend, madam.

Joan. Madam, it is the king.

Elinor. Welcome, my lord. Heigh-ho, what have we there?

K. Edw. Madam, the country, in all kindness and duty, recommend their service and good-will to your son; and, in token of their pure good-will, presents him by us with a mantle of frieze, richly lined to keep him warm.

= ie. Welsh.
= offer.
= ie. "through me".

Elinor. A mantle of frieze! fie, fie! for God's sake, let me hear no more of it, an if you love me. Fie, my lord! is this the wisdom and kindness of the country? Now I commend me to them all, and if Wales have no more wit or manners than to clothe a king's son in frieze, I have a mantle in store for my boy that shall, I trow, make him shine like the sun, and perfume the streets where he comes.

= if.
= expect.

243-250: Elinor is too proud to let the young prince be wrapped in such inferior material as the mantle is made of; she does not understand, as Edward explains, the political necessity of appearing grateful for the gift.

K. Edw. In good time, madam, he is your own, lap him as you list: but I promise thee, Nell, I would not for ten thousand pounds the country should take unkindness at thy words.

= ie. "you can do with him as you wish". = clothe.
= desire.
= Welsh people.

Elinor. 'Tis no marvel, sure; you have been royally received at their hands.
No, Ned, but that thy Nell doth want her will,
Her boy should glister like the summer's sun,
In robes as rich as Jove when he triúmphs.
His pap should be of precious nectar made,
His food ambrosia − no earthly woman's milk;
Sweet fires of cinnamon to open him by;

= wonder. = "I'm sure" or "doubtless"; Elinor is sarcastic.
= "if it wasn't for the fact that my wishes cannot be fulfilled".
= glisten.
= semi-liquid food for infants.[1] = drink of the gods.
= food of the gods. = ie. "mere mortal".
= ie. example of a pleasant scent. = expose, ie. warm.

The Graces on his cradle should attend;
Venus should make his bed and wait on him,
And Phoebus' daughter sing him still asleep.
Thus would I have my boy used as divine,
Because he is King Edward's son and mine:
And do you mean to make him up in frieze?

= three minor sister goddesses, representing "grace, charm, and beauty" (Roman, p. 180).[33] The ladies often were portrayed as attending the major gods.[33]
= the goddess of beauty.
= Apollo, or Phoebus, has no known daughters.[7]
= treated.
= "dress him up".[1]

For God's sake lay it up charily and perfume it against winter; it will make him a goodly warm Christmas coat.

271-2: ***lay it up…winter*** = "store it away (***lay it up***) carefully (***charily***) until we need it again next winter."
charily = likely meant to be sarcastic.
perfume it = Elinor may mean simply to store the mantle with pleasant-smelling spices to help prevent it from

developing an offensive odour, but her tone hints at some further denigration of the mantle's inferior quality.[1]

K. Edw. Ah, Mun, my brother, dearer than my life,
How this proud humour slays my heart with grief! −

= ie. Edmund.
= "arrogant temperament"; the quartos print ***proude honor***, emended by Dyce.

Sweet queen, how much I pity the effects!

= "lament the consequences (of your hubris)"; Dyce suggests the end of the line does not ring true, and that some language dropped out.

This Spanish pride 'grees not with England's prince;
Mild is the mind where honour builds his bower,

= does not go with or agree with. = king.
278: true honour thrives in one whose temperament is mild. ***his bower*** = its home.

And yet is earthly honour but a flower.

279: but the type of honour one seeks from possessing admirers and showy belongings only lasts as long as our existence on earth - that is, only briefly, like a ***flower***.

Fast to those looks are all my fancies tied,
Pleased with thy sweetness, angry with thy pride.

280: "my emotions are bound tightly to the way you look at me".

Qu. Elin. Fie, fie! methinks I am not where I should be;
Or at the least I am not where I would be.

= desire to.

K. Edw. What wants my queen to pérfect her content?
But ask and have, the king will not repent.

= lacks.

Qu. Elin. Thanks, gentle Edward. − Lords, have at you, then!

= "begone!"

Have at you all, long-bearded Englishmen!

= as we will shortly see, Elinor has a special beef with the hirsute English.

Have at you, lords and ladies! when I crave
To give your English pride a Spanish brave.

= act of defiance.

K. Edw. What means my queen?

Gloc. [*Aside*] This is a Spanish fit.

Qu. Elin. Ned, thou hast granted, and canst not revoke it.

298: ie. "you promised you will give me anything I asked for."

K. Edw. Sweet queen, say on: my word shall be my deed.

Qu. Elin. Then shall my words make many a bosom bleed.
Read, Ned, thy queen's request lapt up in rhyme,
And say thy Nell had skill to choose her time.

= enclosed or wrapped up.[1]

[*Queen Elinor gives King Edward a paper*.]

K. Edw. [*Reads*] “The pride of Englishmen’s long hair
Is more than England's Queen can bear:
Women’s right breast, cut them off all;
And let the great tree perish with the small.”
What means my lovely Elinor by this?

Qu. Elin. Not [to] be denied, for my request it is.

Lanc. Glocester, an old said saying, − He that grants all is asked,
Is much harder than Hercules tasked.

Gloc. [*Aside*]
Were the king so mad as the queen is wood,
Here were an end of England's good.

K. Edw. My word is passed, − I am well agreed;

Let men's beards milt and women's bosoms bleed −

Call forth my barbers! Lords, we'll first begin. −

Enter two Barbers.

Come, sirrah, cut me close unto the chin,
And round me even, see'st thou, by a dish;
Leave not a lock: my queen shall have her wish.

Qu. Elin. What, Ned, those locks that ever pleased thy Nell,
Where her desire, where her delight doth dwell!
Wilt thou deface that silver labyrinth,
More orient than purpled hyacinth?

Sweet Ned, thy sacred person ought not droop,
Though my command make other gallants stoop.

K. Edw. Madam, pardon me and pardon all;
No justice but the great runs with the small. −
Tell me, good Glocester, art thou not afeard?

Gloc. No, my lord, but resolved to lose my beard.

K. Edw. Now, madam, if you purpose to proceed
To make so many guiltless ladies bleed,
Here must the law begin, sweet Elinor, at thy breast,
And stretch itself with violence to the rest.
Else princes ought no other do,
Fair lady, than they would be done unto.

Qu. Elin. What logic call you this? Doth Edward mock his love?

K. Edw. No, Nell; he doth as best in honour doth behove,

And prays thee, gentle queen, − and let my prayers move, −

= frequently quoted or spoken.[1]

317: allusion to the 12 labours of Hercules, a series of near-impossible tasks imposed on the Greek hero as penance for his involuntary killing his wife and son.

= ie. out of her mind.[1]
321: "this would be the end of England's prosperity."

= ie. Edward will not go back on his word.

= Dyce suggests emending to ***moult***, Hook to ***melt***; ***milt***, as Dyce observes, is not the right word here: ***milt*** at this time was used as a noun only, and referred to the spleen of an animal, or the testes or semen of a fish.[1]

= "I will be the first one to remove my beard."

= appropriate form of address to an inferior. = shave.
= crop or cut close Edward's hair. = uncertain reference.

= Edward's curly grey hairs; the king was 43 when baby Edward was born.
= brilliant.[2] = the quartos print ***pimpilde***, emended by Dyce; ***purple hyacinth*** was a common collocation.

337-8: Elinor means that her instructions should be visited on everyone but her husband.
droop = bend or sink down,[1] ie. assent to such degrading treatment.
stoop = bend over in a show of obeisance.[1]

341: the rules must be applied equally to the greatest and least of men.

= innocent.

= kings.

355: "I am behaving in a manner consistent with the demands of honour".
356: ***prays*** = asks.
move = "persuade (you)".

Leave these ungentle thoughts, put on a milder mind;

= cease (thinking). = ignoble. = ie. wear.

Sweet looks, not lofty, civil mood becomes a woman's kind:

358: ***lofty, civil mood*** = a haughty, overly-serious temperament.[1]
becomes = suits.
kind = nature.

And live, as, being dead and buried in the ground,
Thou mayst for affability and honour be renowned.

359-360: "and conduct yourself in life in such a way that when you are dead and gone, your reputation for geniality and nobility of spirit will survive you."

Qu. Elin. Nay, an you preach, I pray, my lord, be gone:
The child will cry and trouble you anon.

= if.
= ie. any moment.

[*The Nurse closeth the tent*.]

365: Elinor's Lady attendants and the Mayoress remain outside the tent.

Mayoress. [*Aside*]
Quo semel est imbuta recens servabit odorem
Testa diu.

368-9: "A jar will long retain the odour of what it was dipped in when new": from Horace's *Epistles* I.ii.69-70.[35] The Mayoress means that the queen's arrogant personality was formed during her upbringing as a princess in the Spanish court.
In the quartos, the Latin citation floats in the space between the stage direction of line 365 and the Mayoress' speech. We accept Dyce's assigning it to the Mayoress.

Proud incest in the cradle of disdain,
Bred up in court of pride, brought up in Spain,

370-1: the Mayoress addresses the absent Elinor as ***incest*** (here a vocative term), but it is unclear if this is the right word - Elinor's parents are the unrelated King Ferdinand III of Castile and his second wife, Joan, Countess of Ponthieu.
Perhaps we are to understand Elinor to be the offspring of the related qualities of ***disdain*** and ***pride***.
Bullen, unhappy with ***incest***, emends it to ***infect***.
Bred up = raised, with consideration to being trained to a certain manner of attitude and education.[1]
pride = arrogance.

Dost thou command him coyly from thy sight,
That is thy star, the glory of thy light?

372: "do you actually dare order Edward haughtily from your presence".
= "he who".

K. Edw. O, could I with the riches of my crown
Buy better thoughts for my renowmèd Nell,
Thy mind, sweet queen, should be as beautiful
As is thy face, as is thy features all,
Fraught with pure honour's treasure, and enriched
With virtues and glory incomparable. −

= emended by Dyce to ***are***.
= loaded.

Ladies about her majesty, see that the queen your mistress know not so much; but at any hand our

381: ***Ladies*** = vocative, ie. "you ladies".
381-2: ***see that…so much*** = ie. "don't repeat to her what I am about to tell you."

pleasure is that our young son be in this mantle borne to his christening, for special reasons is thereto

= wish, a euphemism for "command". = the one of frieze.
384-5: ***for special…moving*** = ie. "because I have an important reason for wanting this done."

moving; from the church, as best it please your women's wits to devise.

385-6: ***from the…devise*** = "but after the christening, the baby may be carried away from the church dressed

any way you desire."
wits = cleverness.

388 [*Exeunt Mayoress and Ladies into the tent*.]

390 Yet, sweet Joan, see this faithfully performed; and,
hear you, daughter, look you be not last up when this
392 day comes, lest Glocester find another bride in your
stead. − David, go with me.

394 [*Exit King Edward with Sir David*.]

391-3: ***hear you…stead*** = Edward affectionately, gently and teasingly reminds Joan, in Glocester's presence, not to let him get away from her.

395: Edward and David will reappear together in the next scene.

396 ***Gloc.*** She riseth early, Joan, that beguileth thee of a
398 Glocester.

397-8: "a woman would have to get up pretty early in the morning to cheat or trick you out of possessing me!" An early version of a still common expression.

400 ***Lanc.*** Believe him not, sweet niece: women can speak smooth for advantage.

400-1: ***women…advantage*** = ie. "women are able to flatter any time they want to in order to get what they want", ie. "women actually don't have to get up early if they want to steal Glocester from you."

402 ***Joan.*** "We men", do you mean, my good uncle? Well,
404 be the accent where it will, women are women. − I will
believe you for as great a matter as this comes to, my
406 lord.

403-4: Joan responds with a witty pun: "don't you mean *we men* can flatter to get what they want?" Her jest involves moving the stress from ***wo-*** in Edmund's ***WO-men*** to ***men*** in ***we MEN***.

408 ***Gloc.*** Gramercies, sweet lady, *et habebis fidei*
mercedem contrà.

408-9: Latin: "and in return you will be paid for your faith."[34]

410 [*The Queen's tent is closed*.]

412 [*Exeunt*.]

Edmund, Duke of Lancaster: *six years the junior of his brother the king, Edmund (1245-1296) remained a loyal member of the royal family for his entire life. At the age of ten, he tentatively became the King of Sicily as part of one of Henry's poorly-conceived schemes (see* ***Prelude I*** *in the notes at the top of the play), but Edmund played no role of his own in this fiasco.*

Edmund lived in France with his mother during the years of the Barons' War, but returned after the decisive Battle of Evesham to assist Henry and Edward in the post-war mopping up operations. In 1270, he married the fabulously wealthy Aveline de Fortibus, daughter of William, Earl of Albemarle.

Edmund joined Edward in Palestine as a Crusader in the spring of 1271, where, according to the National Biography, he was "said to have accomplished little or nothing".

His wife dying in 1273, Edmund married a second time in 1275, taking as his wife Blanche, daughter of Robert I, Count of Artois.

Edmund played an active role in prosecuting the Welsh wars, and he was in command with Edmund Mortimer (the son of our play's Mortimer) at the rout in which Lluellen was slain in 1282.

Edmund's final duty was to take command of the English forces in France during the wars of the 1290's. Failing to accomplish anything, he died in Bayonne on 6 June 1296. A religious man with a pleasant personality, Edmund was a

popular member of the royal family. We was buried in Westminster.[9]

SCENE XI.

Carnorvan Castle, Wales.

Enter [Jack] the Novice and his company to give the Queen music at her tent.

Scene XI: the scene basically functions as a musical interlude for the audience.

Jack. Come, fellows, cast yourselves even round in a string − a ring I would say: come merrily on my word,

1-2: ***cast…would say*** = Jack instructs his group to make a circle for dancing; having first "mistakenly" saying ***string***, he corrects himself to ***ring***. The OED says that ***string*** was commonly and humorously used to refer to a hangman's rope (def. 1a).

for the queen is most liberal, and if you will please her

= generous.

well, she will pay you royally: so, lawful to brave well thy British lustily to solace our good queen: God save

4: ***pay*** = ie. material reward.

4-5: ***so, lawful...queen*** = the editors have struggled to make sense of this clause. Dyce, in despair, announces he can make nothing out of any of this, all the way to ***carpell in their kind***. The general point seems to be that Jack is encouraging his companions to give their all to entertain the queen.

Deighton proposes a daring emendation: "*Sol, la, mi, fa! to't! raise your British voices lustily, etc*." He even suggests there is a pun with ***solace*** here! Hook proposes changing ***brave*** to ***brawl*** (a word used earlier in the play at Scene VIII.95), meaning "sing lustily".

her grace, and give our young prince a carpell in their

6: ***carpell*** = ***carpell*** has its own entry, but left without definition, in the OED. Deighton suggests ***carpell*** is a misprint for ***carrell***, an alternate spelling for ***carol***.

6-7: ***in their kind*** = as befits such personages.[42]

kind! − Come on, come on, set your crowds, and beat your heads together, and behave you handsomely.

7-8: ***Come on...handsomely*** = Jack addresses the musicians of his retinue who have brought their own instruments on stage with them.

set your crowds = "tune your fiddles"; ***crowd***, from the Welsh word *crwth*, refers to an ancient Celtic stringed instrument, played with a bow, and eventually came to be used to mean a fiddle.[1]

heads = drums.[1]

[*Here they play and sing, and then exeunt*.]

SCENE XII.

Mannock-deny, Wales.

Enter the Friar.

Friar. I have a budget in my nose this gay morning,

1: "I have the scent of a wallet (***budget***) in my nose this fine morning."[7] The Friar has an itch to cheat someone out of some money this day.

in my nose = expression used in connection with smelling something.

and now will I try how clerkly the friar can behave himself. 'Tis a common fashion to get gold with

= test. = cleverly.[2]

3-4: ***'Tis a…purses*** = the normal way for people to acquire gold is to rob others on the highway.

"Stand: deliver your purses!" Friar Davy will once in his days get money by wit. There is a rich farmer

= a very early reference to what appears to have already been the quintessentially English highwayman's command, "***stand and deliver!***"

4-5: ***Friar Davy…by wit*** = the Friar will try to trick someone out of his money, rather than outright rob him.

should pass this ways to receive a round sum of money: if he come to me, the money is mine, and the law shall take no vantage; I will cut off the law as the hangman would cut a man down when he hath shaken his heels half-an-hour under the gallows. Well, I must take some pains for this gold; and have at it!

= "who is on his way to collect".

= ie. "stops and talks to me".

= the sense is, "shall not be able to take its course against me", ie. the law will have no say.

= "make an effort for", ie. "work for". = "let's have a go!"

[*The Friar spreads the lappet of his gown, and falls to dice*.]

= loose flap or fold.[1]

= ie. playing dice.

Enter a Farmer.

Entering Character: the Friar's expected victim arrives.

Farmer. 'Tis an old said saying, I remember I read it in Cato's *Pueriles* that *Cantabit vacuus coram latrone viator*; a man purse-penniless may sing before a thief:

18-20: the Farmer is surprisingly well-educated if he can read Latin; in the Elizabethan era, if a lad was fortunate enough to attend school, his education would be comprised primarily of studying Latin texts (Taylor, p. 32).[44]

The Farmer remembers the quote properly: "a man who is without a penny in his purse can sing before the robber"[4] - because he or she has nothing to lose; but in what Hook calls a "little joke", or inside joke, by Peele, the Farmer is mistaken as to the source of the quote.

The following explanation is all from Hook (p. 195): those who attended school in late-16th century England would be familiar with three collections of aphorisms and wisdom: (1) the *Distichs of Cato*, or *Disticha Moralia*, by the otherwise unknown Dionysius Cato; (2) *Sententiae Pueriles*, collected by the Leonhard Culmann; and (3) William Lily's *Short Introduction to Grammar*. The Farmer not only mixes up who wrote the *Pueriles*, but also forgets that the quoted proverb came from Lily's work.

The quote's original source was Juvenal's ***Satire X***.

true, as I have not one penny, which makes me so pertly pass through these thickets. But indeed I [am to] receive a hundred marks; and all the care is how I shall

= briskly,[1] but perhaps also a sense of daringly, brazenly.

23-24: ***all the care…again*** = "my only worry (***care***) is how I shall safely pass through this way again on my return journey."

pass again. Well, I [am] resolved either to ride twenty miles about, or else to be so well accompanied that I will not care for these rufflers.

24-26: ***I am resolved…rufflers*** = "(to protect myself once I have my 100 marks) I am determined to either take a horse and ride the long way around - an extra 20 miles of travelling - or travel as part of a large enough group so that I shall not have to worry about any rogues."

rufflers = the OED defines a ***ruffler*** as a vagabond who made a living by impersonating a maimed soldier or sailor.

Friar. Did ever man play with such uncircumcised hands? size-ace to eleven and lose the chance!

28-29: the Friar cries out in great feigned frustration or anger, pretending to have bad luck at the dice.

uncircumcised = heathen, not spiritually pure;[1] the Friar modifies the usual expression, ***uncircumcised hearts***.

size-ace = a throw of six and one on a pair of dice.[1]

Farmer. God speed, good fellow! why chafest thou so fast? there's nobody will win thy money from thee.

= "God grant you success!" = ie. ragest.

32: ***fast*** = strongly, vigorously.[1]

there's...from thee = since the Friar is playing by himself, it's not as if he is losing his money to another person.

Friar. Sounds, you offer me injury, sir, to speak in my cast.

34-35: ie. "damn it, you do me wrong - ie. it is bad luck - for you to speak to me as I am throwing."

Sounds = ie. zounds, the quintessential Elizabethan oath, an abbreviation of ***God's wounds***, a common swear referring to the wounds of Christ.

Farmer. [*Aside*] The Friar undoubtedly is lunatic − I pray thee, good fellow, leave chafing, and get some warm drink to comfort thy brains.

37: Dyce marks the first line of this speech as an aside, but the Friar clearly hears this remark.

= "stop your raving".

Friar. Alas, sir, I am not lunatic: 'tis not so well, for I have lost my money, which is far worse. I have lost five gold nobles to Saint Francis; and if I knew where to meet with his receiver, I would pay him presently.

= ie. "it would be better if I was (lunatic)".

43: ***gold nobles*** = English coins worth 6 shillings 8 pence, but not minted until the reign of Edward III![1]

Saint Francis = the Friar reveals himself to be a member of the Franciscan order.

= collector. = right now.

Farmer. Wouldst thou speak with Saint Francis' receiver?

Friar. O Lord, ay, sir, full gladly.

Farmer. Why, man, I am Saint Francis' receiver, if you would have anything with him.

= ie. "any business with him."

Friar. Are you Saint Francis' receiver? Jesus, Jesus! are you Saint Francis' receiver? and how does all?

= "how is everything with Francis?"

Farmer. I am his receiver, and am now going to him: 'a bids Saint Thomas a' Waterings to breakfast this morning to a calf's-head and bacon.

57-59: the Farmer, assuming the Friar is insane, expects the cleric to believe his nonsense: he uses a well-known place name - ***Saint Thomas a Waterings*** - as if it were the name of a real person!

'a = he.

Saint Thomas a' Waterings = a watering place for horses on the road from London to Canterbury, named so because the location was a stopping-place for Pilgrims travelling to see the shrine of Thomas Becket at Canterbury. It was also the place of executions for the county of Surrey up to the mid-18th century.[6,7]

Friar. Good Lord, sir, I beseech you carry him these five nobles, and tell him I deal honestly with him as if he were here present.

= beg, entreat.

[*Gives money*.]

Farmer. I will of my word and honesty, Friar; and so farewell.

= by.

Friar. Farewell, Saint Francis' receiver, even heartily.

[*Exit Farmer*.]

Well, now the Friar is out of cash five nobles, God knows how he shall come into cash again: but I must to it again. There's nine for your holiness and six for me.

75-76: ***I must to it again*** = "I must return to my gaming."
= ie. St. Francis.

Enter Lluellen, Rice ap Meredith and Mortimer, disguised as a Potter, with their Prisoners.

79-80: the Welsh noble party returns from another excursion; like Robin Hood, they have turned to banditry, capturing a number of passers-by.

Lluel. Come on, my hearts: bring forth your prisoners, and let us see what store of fish is there in their purse-nets. – Friar, why chafest thou, man? here's nobody will offer thee any foul play, I warrant thee.

= dear ones.
= supply of fish, referring to the money in the travellers' pouches; ***fish*** is used metaphorically with ***purse-nets***, which are nets used to hold fish or small game.[7]
= "harm you" or "rob you". = assure.

Friar. O, good master, give me leave: my hand is in a little; I trust I shall recover my losses.

87: ***give me leave*** = "please let me keep playing."
87-88: ***my hand…losses*** = "I am losing money, but I trust I can win it all back."

Lluel. The Friar is mad; but let him alone with his device. − And now to you, my masters, Pedler, Priest, and Piper: throw down your budgets in the mean while, and when the Friar is at leisure he shall tell you what you shall trust to.

90-91: ***let him alone…device*** = the sense is that the Friar may be left alone to pursue whatever game or trick he has up his sleeve.
= wallets.
= ie. instruct.
= ie. be required to do.

Pedler. Alas, Sir, I have but three pence in the corner of my shoe.

Mered. Never a shoulder of mutton, Piper, in your tabor? − But soft! here comes company.

= small drum. = "hold on!"

Enter King Edward Longshanks, Sir David, Farmer.

Entering Characters: the king has followed through on his idea from Scene X.160-2 to have Sir David lead him to Lluellen. The pair have disguised themselves as common travellers. Notice that Lluellen fails to recognize either his brother or the king, despite the latter's distinctive great height. It was a convention of Elizabethan drama that characters' disguises were generally impenetrable to others on the stage, even if they were obvious to the audience.

Note also the use here of the stage device known as *Compression of Time*; in the brief passing of just 28 lines since the Farmer left the Friar (line 72), the Farmer has already completed his out-bound journey and collected his money from his debtor, met up with and joined Edward for the return trip, and made it back to the same location in the mountains to where he had originally fleeced the Friar.

Farmer. Alas, gentlemen, if you love yourselves, do not venture through this mountain: here's such a coil with Robin Hood and his rabble, that every cross in my purse trembles for fear.

= common formula for "if you want to avoid harm".
= stir, uproar.
= a coin with a cross stamped on one side.

K. Edw. Honest man, as I said to thee before, conduct us through this wood, and if thou beest robbed or have any violence offered thee, as I am a gentleman, I will repay it thee again.

= be'est, ie. are,

David. How much money hast thou about thee?

Farmer. Faith, sir, a hundred marks; I received it even now at Brecknock. But, out alas, we are undone! yonder is Robin Hood and all the strong thieves in the mountain. I have no hope left but your honour's assurance.

= exclamation of regret.[2] = ruined, ie. done for.

K. Edw. Fear not; I will be my word's master.

= ie. "do as I said".

Friar. Good master, an if you love the Friar,

124: the Friar seems to be praying to St. Francis, presumably loud enough so that he is heard by the Farmer.
an if = if.

Give aim a while, I you desire,

= "direct" (referring to the dice), an archery expression, meaning "stand near the target and mark where the arrows land".[3,4]

And as you like of my device,
So love him that holds the dice.

= "are pleased by what I am doing".
= ie. the Friar himself.

Farmer. What, Friar, art thou still labouring so hard? Will you have anything more to Saint Francis?

Friar. Good Lord, are you here, sweet Saint Francis' receiver? How doth his holiness, and all his good family?

= "is St. Francis doing".

Farmer. In good health, faith, Friar: hast thou any nobles for him?

= English gold coins; the Friar, we remember, had earlier given the Farmer five nobles to deliver to St. Francis.

Friar. You know the dice are not partial: an Saint Francis were ten saints, they will favour him no more than they would favour the devil, if he play at dice. In very truth, my friend, they have favoured the Friar, and I have won a hundred marks of Saint Francis. Come, sir; I pray, sirrah, draw it over: I know, sirrah, he is a good man, and never deceives none.

= not biased. = if.
= ie. the dice.
= from.
= hand, turn.

Farmer. Draw it over! what meanest thou by that?

Friar. Why, *in numeratis pecuniis legem pone*; pay me my winnings.

149: Latin: "pony up in ready cash".[34]

Farmer. What ass is this! should I pay thee thy winnings?

= ie. "an ass".[3]

Friar. Why, art not thou, sirrah, Saint Francis' receiver?

= term of address, sometimes expressing contempt, as perhaps here.

Farmer. Indeed, I do receive for Saint Francis.

Friar. Then I'll make you pay for Saint Francis, that's flat.

161: the Friar likely puts his hands on the Farmer at this point, trying to take the Farmer's 100 nobles off of him.

Farmer. Help, help! I am robbed, I am robbed!

[*Bustling on both sides*.]

K. Edw. Villain, you wrong the man: hands off!

167: although not completely clear, Edward is likely addressing the Friar here.

Friar. Masters, I beseech you, leave this brawling, and give me leave to speak. So it is, I went to dice with Saint Francis, and lost five nobles: by good fortune his cashier came by, [and] received it of me in ready cash. I, being very desirous to try my fortune further, played still; and as the dice, not being bound prentice to him or any man, favoured me, I drew a hand and won a hundred marks. Now I refer it to your judgments, whether the Friar is to seek his winnings.

= cease.
= permission, ie. a chance.
= from.
= test. = luck.
174-5: ***not being…to*** = not bound in apprenticeship to, ie. not favouring.
= ie. collect.

K. Edw. Marry, Friar, the farmer must and shall pay thee honestly ere he pass.

= ie. "before we allow him to travel any further."

Farmer. Shall I, sir? Why, will you be content to pay half as you promised me?

182-3: actually, Edward had promised to pay off the full amount; see lines 109-112 above.[4]

K. Edw. Ay, farmer, if you had been robbed of it; but if you be a gamester, I'll take no charge of you, I.

= gambler. = ie. "responsibility for your debts."

Farmer. Alas, I am undone!

= ruined.

[*Farmer gives money and exit*.]

124-190: this little episode with the Farmer further cements both the Friar's reputation for being a sinful man - a comically bad Catholic - and Edward's Solomon-like wisdom.
190: Stage direction added by Dyce.

Lluel. So, Sir Friar, now you have gathered up your winnings, I pray you stand up and give the passengers

= travellers; the quartos, we note, print ***messengers*** here, properly emended by Dyce; the same error occurred with ***passenger*** in line 203 below.

their charge, that Robin Hood may receive his toll.

= instructions, duties.

Friar. And shall, my lord. Our thrice-renowmed Lluellen, Prince of Wales and Robin Hood of the great mountain, doth will and command all passengers, at the sight of Richard, servant unto me Friar David ap Tuck, to lay down their weapons, and quietly to yield,

= ultra-famous or celebrated.
= common formula meaning "order".
199: ***Richard*** = the Friar's pike-staff.
199-200: ***Friar David ap Tuck*** = note the parodic hybrid name the Friar has assumed.

for custom towards the maintenance of his highness' wars, the half of all such gold, silver, money, and

= a tax or duty.

money-worth, as the said passenger hath then about
him; but if he conceal any part or parcel of the same,
then shall he forfeit all that he possesseth at that
present. And this sentence is irrevocable, confirmed by
our lord Lluellen Prince of Wales and Robin Hood of
the great mountain.

= ie. possessions of monetary value.[1]

Lluel. So vail your budgets to Robin of the mountain. − But what art thou that disdainest to pay this custom, as if thou scornest the greatness of the Prince of Wales?

= "lower" or "surrender".[1,3] = wallets.
= who.

K. Edw. Faith, Robin, thou seemest to be a good fellow: there's my bag; half is mine, and half is thine. But let's to it, if thou darest, man for man, to try who shall have the whole.

217-8: Edward challenges Lluellen to single-combat, winner take all.

Lluel. Why, thou speakest as thou shouldst speak –

220: Lluellen is impressed with the traveller's manly courage.

My masters, on pain of my displeasure, depart the place, and leave us two to ourselves. I must lop his longshanks, 'fore I'll ear to a pair of longshanks.

221-3: Lluellen asks the others to leave him alone with his challenger.
= cut off.
223: ***longshanks*** = there is obvious irony in Lluellen's referring to the traveller's long limbs, ignorant as he is of the latter's identity.
'fore = before.
ear = Dyce notes this cannot be the right word, but what the right word is unknowable. Dodsley suggests emending to ***yield***.

K. Edw. They are fair marks, sir, and I must defend as I may. − Davy, be gone. − Hold here, my hearts: long-legs gives you this amongst you to spend blows one with another.

= ie. valuable coins.
226: ***Davy, be gone*** = Edward directs Sir David to join the others in disappearing.
226-8: ***Hold here…another*** = it is unclear what Edward hands over and to whom he gives it; none of the editors comment.

[*Exeunt Friar and Rice ap Meredith with Prisoners*.]

David. [*Aside*]
Now Davy's days are almost come at end.

233: Sir David may realize that there is a good chance Edward will kill Lluellen in this fight, in which case his life will become much more difficult.
In the quartos, this line actually appears as the last line of Edward's last speech; I accept Dyce's suggestion to make it a separate speech, and an aside, for Sir David.

[*Sir David Retires*.]

235: rather than absent himself completely, David retires to a position from where he can watch the anticipated battle between the king and his brother. Mortimer will do the same.

Mort. [*Aside*] But, Mortimer, this sight is strange.
Stay thou in some corner to see what will befall in this battle.

[*Mortimer Retires*.]

K. Edw. Now, Robin of the Wood, alias Robin Hood,

243-8: Edward reveals himself.

be it known to your worship by these presents, that the longshanks which you aim at have brought the King of England into these mountains to see Lluellen and to

= "by my words".[1]

= printed as ***use*** in the quartos, emended by Dyce as shown; Hook, however, emends to ***sue***, meaning "pursue".

crack a blade with his man that supposeth himself Prince of Wales.

247-8: ***his man…Wales*** = "the man who believes or imagines himself to be the Prince of Wales." Lluellen actually is legally recognized as the Prince of Wales, by the Treaty of Montgomery of 1267, but Edward has christened baby Edward as the new, true Prince of Wales.

Young Edward was not given the title of Prince of Wales until 1301, when he was sixteen years old, long after Lluellen had died.

Lluel. What, Sir King! welcome to Cambria. What, foolish Edward, darest thou endanger thyself to travel these mountains? Art thou so foolish-hardy as to combat with the Prince of Wales?

= fool-hardy.

K. Edw. What I dare, thou seest; what I can perform,

= "you can see for yourself". = ie. "am capable of doing".

thou shalt shortly know. I think thee a gentleman, and therefore hold no scorn to fight with thee.

256-7: ***I think…with thee*** = Edward acknowledges Lluellen to be a nobleman, and thus worthy for him to meet in a duel; it was customary for individuals to only fight those who are of their own class.

Lluel. No, Edward; I am as good a man as thyself.

K. Edw. That shall I try.

[*They fight, and Sir David takes his brother Lluellen's part and Mortimer takes the King's*.]

263-4: suddenly and surprisingly, David enters the fray on his brother's side, and the potter jumps in to fight alongside the king.

Hallo, Edward! how are thy senses confounded! – What, Davy, is it possible thou shouldst be false to England?

= confused.
= disloyal.
= ie. "me".

David. Edward, I am true to Wales, and so have been friends since my birth, and that shall the King of England know to his cost.

Lluel. What, potter, did not I charge you to be gone with your fellows?

= order.

Mort. No, traitor, no potter I, but Mortimer, the Earl of March, whose coming to these woods is to deceive thee of thy love, and reserved to save my sovereign's life.

= trick or cheat. = ie. Elinor. = held in ready.

David. Upon them, brother! let them not breathe.

= rest.

[*King Edward hath Lluellen down and David hath Mortimer down*.]

284-5: here is an opportunity for a well-choreographed tag-team stage battle; Edward overpowers Lluellen, while David pins down Mortimer.

K. Edw. Villain, thou diest! God and my right have prevailed.

David. Base earl! now doth David triumph in thine overthrow. − Ay is me! Lluellen at the feet of

290: ***overthrow*** = defeat.

Longshanks!

K. Edw. What, Mortimer under the sword of such a traitor!

Mort. Brave king, run thy sword up to the hilts into the blood of the rebel.

K. Edw. O, Mortimer, thy life is dearer to me than millions of rebels!

David. Edward, release my brother, and Mortimer lives.

K. Edw. Ay, villain, thou knowest too well how dear I hold my Mortimer. − [*To Lluellen*.] Rise, man, and assure thee that the hate I bear to thee is love in respect of the deadly hatred I bear to that notorious rebel.

Mort. Away! his sight to me is like the sight of a cockatrice. − Villain, I go to revenge me on thy treason, and to make thee pattern to the world of mountainous treason, falsehood, and ingratitude.

[*Exeunt King Edward and Mortimer*.]

David. Brother, 'a chafes; but hard was your hap to be overmastered by the coward.

Lluel. No coward, David: his courage is like to the lion, and were it not that rule and sovereignty set us at jar, I could love and honour the man for his valour.

David. But the potter, − O, the villain will never out of my mind whilst I live! and I will lay to be revenged on his villainy.

Lluel. Well, David, what will be shall be; therefore casting these matters out of our heads, David, thou art welcome to Cambria. Let us in and be merry after this cold cooling, and to prepare to strengthen ourselves against the last threatenings.

[*Exeunt*.]

Ay is me = about to slay Mortimer, David suddenly notices that Edward has his brother at the latter's mercy.

= the quartos print ***relieve***, emended by Dyce.

308: ***love*** = the quartos print ***long***, emended by Dodsley.
308-9: ***in respect of*** = ie. compared to.
= ie. David, whose deception Edward deems more despicable compared to the undisguised opposition of Lluellen.

312: ***cockatrice*** = legendary and oft referred-to mythological creature whose gaze was believed to be fatal.
Villain = Mortimer addresses David.

= an example.
= the quartos print ***mountains***, emended as shown by Hook; Dyce emends to ***monstrous***, as ***monstrous treason*** appears a second time later in the play.

= "he". = "it was tough luck for you".

= similar to that of.
322-3: ***were it…at jar*** = if it was not for the Welshman Lluellen's natural and necessary opposition to the king of England.

325-6: ***out of my mind*** = "leave my thoughts".
= devise, scheme.[4]

= "forgetting about these matters for now".
= "go in".

332-3: ***to prepare…threatenings*** = ie. "prepare ourselves for the next time when we have to meet the English in battle."
to = may be omitted or emended to ***so***.[3]

David Turns on Edward: *from the time of Edward's return from Crusade in 1274 until 1282, David had served Edward loyally, a continuing enemy of his elder brother. However, it was in 1282 that David seems to have secretly conspired with Lluellen, and on Palm Sunday David successfully*

attacked Hawarden Castle, and the Welsh rebellion once again became full blown. It was this point that Edward decided that it was time once and for all to crush the Gruffydd brothers, and he spent the summer raising an enormous army with which to complete the project.

SCENE XIII.

Carnarvon Castle, Wales.

After the christening and marriage done, the Herolds having attended, they pass over; the Bride is led by two Noblemen, Edmund of Lancaster and Earl of Sussex and the Bishop.

Edward sits within a tent.

Entering Characters: the christening of baby Edward and the marriage of Glocester and Joan appear to have taken place one after the other.

pass over = cross over the stage.

the Bride = ie. Joan.

Young Edward was born in 1284; Glocester and Joan actually married in 1290, when Glocester was 48 years old, and Joan only 18.

When Joan was only five years old, Edward had entered into negotiations for her to marry Hartmann, the eldest son of the Holy Roman Emperor Rudolf of Hapsburg. A wedding date of September 1279 had even been set, but the ceremony was repeatedly delayed. The project finally had to be abandoned when Hartmann accidentally drowned in 1282.[9]

Gloc. Welcome, Joan, Countess of Glocester, to Gilbert de Clare for ever!

Suss. God give them joy! – Cousin Glocester, let us now go visit the king and queen, and present their majesties with their young son, Edward Prince of Wales.

Then all pass in their order to King Edward's pavilion; the King sits in his tent, with his Pages about him.

= by rank.

= a large, stately tent.[1]

Bishop. We here present your highness most humbly with your young son, Edward of Carnarvon, Prince of Wales.

= the quartos print ***represent***, emended by Dyce.

[*Sound trumpets*.]

Omnes. God save Edward of Carnarvon, Prince of Wales!

K. Edw. Edward, Prince of Wales, God bless thee with long life and honour! [*Kisses him*.] −Welcome, Joan, Countess of Glocester! God bless thee and thine for ever! [*Kisses her*.] − Lords, let us visit my queen and wife, whom we will at once present with a son and daughter honoured to her desire.

[*Sound trumpets: they all march to Queen Elinor's chamber; the Bishop speaks to her in her bed*.]

Bishop. We humbly present your majesty with your young son, Edward of Carnarvon, Prince of Wales.

[*Sound trumpets*.]

All. God save Edward of Carnarvon, Prince of Wales.

Elinor. [*She kisses the prince*.] Gramercies, Bishop: hold, take that to buy thee a rochet. –

39-40: Elinor pays the Bishop for his services.
= an ecclesiastical vestment worn by bishops;[1] Elinor is droll.

[*Gives purse*.]

Welcome, Welshman. − Here, nurse, open him and have him to the fire, for God's sake; they have touzed him, and washed him throughly, and that be good. – And welcome, Joan, Countess of Glocester! God bless thee with long life, honour, and heart's-ease! − I am now as good as my word, Glocester; she is thine: make much of her, gentle earl.

= ie. little Edward.
= ie. "bring him near" = toused, ie. handled roughly.[1]
= ie. by dunking the baby in the baptismal fount.
throughly = common form of "thoroughly".

K. Edw. Now, my sweet Nell, what more commandeth my queen, that nothing may want to pérfect her contentment?

= be lacking.

Elinor. Nothing, sweet Ned; but pray, my king, to feast the lords and ladies royally: − and thanks a thousand times, good men and women, to you all for this duty and honour done to your prince.

K. Edw. Master bridegroom, by old custom this is your waiting-day. − Brother Edmund, revel it now or never for honour of your England's son. – Glocester, now, like a brave bridegroom, marshal this menie, and set these lords and ladies to dancing; so shall you fulfil the old English proverb, "'Tis merry in hall when beards wag all."

62: ***waiting-day*** = Bullen suggests the reference is to a custom in which the bridegroom waits on his bride and guests on his wedding day.
In the quartos, the following line appears after ***waiting-day***: "Sir David, you may command all ample welcome in our court for your countrymen." Of course, after his treachery, David has been left behind with his brother, and so the editors omit this misplaced line.[3]

= "arrange this company", usually referring to placing everyone at a table during or for a banquet.[1,3]
meinie = a body of individuals attending a powerful person.[1,3] The quartos print ***manie***, which Dyce chooses to emend instead to ***many***.

66-67: ***'Tis merry…wag all*** = "it is a sure sign all are merry when all the beards are shaking with laughter" (Brewer, p. 607),[10] an oft-quoted proverb.
At this point, a large ensemble dance takes place - another musical interlude.

[*After the show, and the King and Queen, with all the Lords and Ladies, being in place, enter Versses with a halter about his neck*.]

= ie. seated.

K. Edw. What tidings brings Versses to our court?

= news.

Vers. Tidings to make thee tremble, English king.

= fulfilling his promise to Baliol to treat Edward with contempt, Versses addresses the king with the insulting ***thee***.

K. Edw. Me tremble, boy! must not be news from Scotland
Can once make English Edward stand aghast.

= ie. "there is no news".
= ie. "which can".

Vers. Baliol hath chosen at this time to stir;
To rouse him lion-like, and cast the yoke
That Scots ingloriously have borne from thee
And all the predecessors of thy line;
And make his roads to re-obtain his right,
And for his homage sends thee all this despite.

= himself. = throw off.
= inroads. = ie. to rule autonomously.
= ie. "this halter to spite thee." Later editions usually omit ***all***, as ***homage*** is always stressed on its first syllable.

Lanc. Why, how now, princox! prat'st thou to a king?

= impertinent fellow.[2] = "are you babbling".

Vers. I do my message truly from my king:
This sword and target chide in louder terms.
I bring defiance from King John Baliol
To English Edward and his barons all.

= light round shield.[2] = reprove.[2]

K. Edw. Marry, so methinks, thou defiest me with a witness.

94: ***with a witness*** = "without doubt"[1] or "with a vengeance".[7]

Vers. Baliol, my king, in Barwick makes his court:
His camp he spreads upon the sandy plain,
And dares thee to the battle in his right.

= ie. Berwick, a walled town on the border of Scotland and England.
= "as is within his rights as a king."

Lanc. What, court and camp in Englishmen's despite?

K. Edw. Hold, messenger: commend me to thy king:
Wear thou my chain, and carry this to him.

103: ***my chain*** = ie. a gold chain worn around the neck. ***this*** = the halter.

Greet all his rout of rebels more or less;
Tell them such shameful end will hit them all:
And wend with this as resolutely back
As thou to England brought'st thy Scottish braves.

= band.[3] = ie. of high and low rank.
= ie. a hanging.
= proceed.[1]
= expressions of defiance.

Tell, then, disdainfully Baliol from us,
We'll rouse him from his hold, and make him soon
Dislodge his camp and take his wallèd town.

= ie. me.
= a metaphor from hunting: "force Baliol to emerge from his shelter", as if he were game.
= ie. "I'll take", meaning "I'll capture". = ie. Berwick.

Say what I bid thee, Versses, to his teeth,
And earn this favour and a better thing.

= the modern version would be, "right to his face".
= ie. the gift of the chain.

Vers. Yes, King of England, whom my heart beloves:
Think, as I promised him to brave thee here,

115: wow! having performed his errand to the letter, the honourable Versses now openly acknowledges his affection for Edward.
= believe.

So shall I bid John Baliol base from thee.

= "challenge Baliol to pursuit", ie. to try to catch him, as if he were game,[24] or "challenge to an encounter" (Bullen). The reference is to the expression ***bid the base***, which is used in an ancient game called *prisoner's bars*.[24]

K. Edw. So shalt thou earn my chain and favour, Versses,
And carry him this token that thou send'st.

119: ***him*** = ie. "to him".

this token = ie. the halter, as a threat.
thou send'st = Dodsley suggests perhaps emending this to ***thou scornest,*** Dyce to ***thou see'st***, and Bullen to ***'a send'st***.

[*Exit Versses*.]

Why, now is England's harvest ripe: −
Barons, now may you reap the rich renown
That under warlike colours springs in field,
And grows where ensigns wave upon the plains. −

123*f*: it seems that Edward as been waiting for the opportunity to go to war and smash the Scots, and is gleeful that the opening has now arrived.
123-6: in this extended agricultural metaphor, the full-grown crops represent the boiling over the relationship with Scotland into war, and the concomitant opportunity the English lords now have to gain glory in battle.
renown (line 124) = fame.
ensigns (line 126) = banners.

False Baliol, Berwick is no hold of proof
To shroud thee from the strength of Edward's arm:
No, Scot; thy treason's fear shall make the breach
For England's pure renown to enter in.

= disloyal, rebellious. = impenetrable fort.[1]
= protect.
= metaphorically create the opening (as in a defensive wall), ie. opportunity.
= complete or unmitigated fame.[1]

Omnes. Amain, amain, upon these treacherous Scots!
Amain, say all, upon these treacherous Scots!

= all. = "at full speed!"

K. Edw. While we with Edmund, Glocester, and the rest,
With speedy journeys gather up our forces,
And beat these braving Scots from England's bounds. −
Mortimer, thou shalt take the rout in task
That revel here and spoil fair Cambria.

135-7: Edward and his nobles will hurry home and raise an army to drive the Scots back across the border.
138-9: Mortimer, meanwhile, is directed to stay in Wales and finish off the Welsh rebellion once and for all.
rout = rabble.

My queen, when she is strong and well a-foot,
Shall post to London and repose her there.

= ie. able to walk again after recovering from childbirth.
141: ***post*** = hurry.
repose = "remain"; the quartos print ***repaste her***, ie. ***repast her***, meaning "to refresh herself with food and drink",[1] which is not quite right, and hence emended by Dyce.

Then God shall send us happily all to meet,
And joy the honours of our victories.
Take vantage of our foes and see the time,
Keep still our hold, our fight yet on the plain.

= perhaps.[1]
= delight in.
= "take the advantage of", an imperative.
= "hang on to, and never surrender, the fortress, ie. Carnarvon."

Baliol, I come, − proud Baliol and ingrate, −
Prepared to chase thy men from England's gate.

= ie. "I am prepared"; the quartos print ***perswaded***, emended by Dodsley.

[*Exeunt*.]

SCENE XIV.

Berwick.

Enter Baliol with his train.

= retinue.

Bali. Princes of Scotland and my loving friends,
Whose necks are overwearied with the yoke
= exhausted, worn out.
2-5: here is a great example of the figure of speech known as a *submerged metaphor*: the nobles are compared to *oxen*, without the word *oxen* ever being mentioned.

And servile bondage of these Englishmen,
= ie. under.

Lift up your horns, and with your brazen hoofs
Spurn at the honour of your enemies.
4-5: continuing with his metaphor comparing the Scottish to beasts of burden wearing the yokes of slavery, Baliol instructs his magnates to throw off those yokes.
brazen = powerful.[2]
spurn = kick; the quartos print ***spurre***, emended by Dyce.

'Tis not ambitious thoughts of private rule
Have forced your king to take on him these arms;
6-7: Baliol assures his nobles that he is not rebelling against England for personal reasons.

'Tis country's cause; it is the common good
= ie. "it is for the".
Of us and of our brave posterity.
= worthy descendants.
To arms, to arms!
Versses by this hath told the king our minds,
= by now, by this time.
And he hath braved proud England to the proof:
= to the utmost,[1] ie. "to the greatest degree possible".
We will remunerate his resolution
= ie. reward Versses' steadfastness.[1]
With gold, with glory, and with kingly gifts.

1st Lord. By sweet Saint Jerome, Versses will not spare
16-19: the Lord expresses confidence that Versses will have acted as insultingly as possible towards Edward.
By sweet Saint Jerome = an unusual but not unique oath; in the same era we find "*by sweet s(aints) peter and paule*" (1583) and "*by sweet s(aint) andrew*" (1598).

To tell his message to the English king,
And beard the jolly Longshanks to his face,
= openly oppose, defy.[1] = arrogant.[7]
Were he the greatest monarch in the world.
And here he comes: his halter makes him haste.
= "makes him hurry;" the Lord recalls Baliol's instructions to Versses at Scene IX.17-19.

Enter Versses.

Vers. Long live my lord, the rightful king of Scots.

Bali. Welcome, Versses! what news from England?
Like to the messenger of Scotland's king?
27: "did you behave in a manner appropriate for the messenger of a king?"
messenger = printed as ***measure*** in the quartos, emended by Dyce.

Vers. Versses, my lord, in terms like to himself,
= "spoke in words appropriate for himself"; Versses speaks of himself in the third person.

Like to the messenger of Scottish king,
Defied the peers of England and her lords,
= the quarto prints ***their lords***; we accept Dyce's emendation as shown, but Bullen's suggestion - ***their swords*** - though more radical, is not unacceptable.

That all his barons trembles at my threats,
= emended by Dyce to ***trembled***.
And Longshanks himself, as daunted and amazed,
Gazed on my face, not witting what to say;
= not clever enough to come up with something with which to reply.
Till rousing up he shaked his threatening hair:
"Versses," quoth he, "take thou King Edward's chain,
Upon condition thou a message do

To Baliol, false perjured Baliol";
For in these terms he bad me greet your grace,
And gave this halter to your excellence.
I took the chain, and give your grace the rope.

Bali. You took the chain, and give my grace the rope! −
Lay hold on him. − Why, miscreate recreant,

And dar'st thou bring a halter to thy king?
But I will quite thy pain, and in that chain
Upon a silver gallows shalt thou hang,
That honoured with a golden rope of England,
And a silver gibbet of Scotland, thou mayst
Hang in the air for fowls to feed upon,
And men to wonder at. − Away with him!
Away!

[*Exeunt*.]

= instructed, commanded.[1]

43*f*: Baliol sees Versses' gesture as an insult.
= seize. = misshapen traitor.[1]
recreant = one who has broken allegiance.

= "requite (ie. repay) your efforts". = ie. from.

= ie. "that in being". = ie. Edward's gold chain.
= gallows, or a post with an extending arm from which a criminal's corpse was left to hang after execution.[1]

Edward Responds to the Scottish Rebellion: *Edward wasted not a moment in deciding to wage terrible war on the Scots for their perfidy in allying with the French. Hurrying north with a hastily-gathered army of his own, Edward attacked and captured Berwick in only three days. The English soldiers committed great slaughter on the streets of Berwick, killing perhaps up to 10,000 Scotsmen.*[6,9]

Baliol was not in Berwick at the time; nor was he with his army, which was being led by half-a-dozen earls. The Scottish monarch instead was fleeing north, hoping to evade Edward, but the latter, fed up with his vassal, continued north with his forces, intent on hunting Baliol down.

The National Biography reports that while in Berwick, Edward received a formal renunciation from Baliol of his fealty and homage, to which Edward is supposed to have responded (in Norman French), "Has the foolish fellow done such folly?"

SCENE XV.

Somewhere in Wales.

Enter Mortimer with Soldiers, pursuing the rebels.

Scene XV: following the single-combat with Edward, Lluellen seems to have risen into rebellion again; Mortimer, following Edward's instructions to put down the Welsh, is now in hot pursuit of Lluellen and his army.

A Very Short Scene XV: in terms of spoken words - of which there are 20 - this scene is shorter than any scene in any of Shakespeare's works (his shortest is from *Antony and Cleopatra*, Act III.ix, with 30 words).

Mort. Strike up that drum! follow, pursue, and chase!
Follow, pursue! spare not the proudest he
That havocs England's sacred royalty!

[*Then make the proclamation upon the walls. Sound trumpets*.]

= ie. man.
= lays waste to;[1] a rare use of ***havoc*** as a verb.

5-6: completely mystifying lines.

Edward's Second Campaign in Wales, 1282: *our play touches on neither the causes of the rekindling of the war*

with Lluellen, nor the details of Edward's second major invasion of Wales.

The peace that was settled on the Welsh after the invasion of 1277 was seen as unduly harsh by the natives; Edward had imposed a level of English control which had never been seen before from previous English monarchs; traditional Welsh laws and customs were forcibly replaced by those of the conquerors, and Lluellen made sure to enflame the feeling of resentment amongst his countrymen.

At some point in this period, David reconciled with his brother, and the two secretly planned a whole new reign of terror against the English foe.

The treachery came into the open in the dead of night on Palm Sunday, 1282, when David led a Welsh band that attacked Hawarden Castle, seizing Edward's friend Roger Clifford from his bed, and murdering most of his men. Joined quickly by Lluellen, the rebels began a fresh and bloody campaign, attacking English castles, grabbing hostages, and generally plunging most of Wales into chaos.

Edward followed the same plan as he had in 1277, with soldiers and engineers working together, building roads and planning further castle construction, gradually squeezing Lluellen once again into starvation in the north.[9]

SCENE XVI.

Carnarvon Castle, Wales.

Enter Queen Elinor.

Qu. Elin. Now fits the time to purge our melancholy,
And be revenged upon this London dame. −
Katherina!

1-2: Elinor, in order to lighten her mood, will finally exact her revenge on the Mayoress. In this scene, Elinor finally reaches the apotheosis of her increasingly deranged behaviour.

melancholy = usual term used to describe general depression.

Enter Katherine.

Entering Character: *Katherine*, we remember, is a lady-in-waiting of the queen.

Kath. At hand, madam.

= "I am right here."

Qu. Elin. Bring forth our London Mayoress here.

Kath. I will, madam.

[*Exit Katherine.*]

Qu. Elin. Now, Nell,
Bethink thee of some tortures for the dame,
And purge thy choler to the uttermost.

= an imperative: "come up with", "invent".

17: ***purge thy choler*** = "mollify your wrath".

uttermost = more common alternative to ***utmost***; it was not until the 1620's that ***uttermost*** began to fall out of favour.

Enter Mayoress with Katherine.

Now, Mistress Mayoress, you have attendance urged.

= the Mayoress has been asking the queen for an official position in her retinue, beyond that of general servant.

And therefore to requite your courtesy,
Our mind is to bestow an office on you straight.

= repay.
= ie. "my". = right away.

Mayoress. Myself, my life, and service, mighty queen,
Are humbly at your majesty's command.

Qu. Elin. Then, Mistress Mayoress, say whether will you be our nurse or laundress?

Mayoress. Then may it please your majesty
To entertain your handmaid for your nurse.

= ie. "employ me".
handmaid = servant.

She will attend the cradle carefully.

Qu. Elin. O, no, nurse; the babe needs no great rocking; it can lull itself. − Katherina, bind her in the chair, and let me see how she'll become a nurse.

= "how suitable she is to be a nurse."

[*The Mayoress is bound to the chair*.]

So: now, Katherine, draw forth her breast, and let the serpent suck his fill.

41-42: with these instructions, Katherine must produce a poisonous snake.

[*The serpent is applied to her breast*.]

Why, so; now she is a nurse. − Suck on, sweet babe.

= addressed to the snake, which is of course a substitute for a real human baby.

Mayoress. Ah, queen, sweet queen, seek not my blood to spill,
For I shall die before this adder have his fill!

Qu. Elin. Die or die not, my mind is fully pleased. −
Come, Katherina: to London now will we,
And leave our Mayoress with her nursery.

= ie. "we will go".

Kath. Farewell, sweet Mayoress, look unto the babe.

[*Exeunt Queen Elinor and Katherine*.]

Mayoress. Farewell, proud queen, the author of my death,
The scourge of England and to English dames! −
Ah, husband, sweet John Bearmber, Mayor of London,

61: *a scan of a list of Lord Mayors reveals no man by the name of John Bearmber; there was a Sir John Bernes, who served 1370-1, and a Sir Nicholas Brembre, who served first in 1377, then again 1383-5.*[47]

Ah, didst thou know how Mary is perplexed,
Soon wouldst thou come to Wales, and rid me of this pain;
But, O, I die! my wish is all in vain.

= the Mayoress' given name. = tormented.[1]

[*She dies*.]

SCENE XVII.

Irfon Bridge, Wales.

Scene XVII: Mortimer's troops have finally caught up to Lluellen and his remaining men at this site near Builth in the marches of south-central Wales.

Enter Lluellen running.

Lluel. The angry heavens frown on Britain's woe
To eclipse the glory of fair Cambria:

= cast a shadow over, obscure; a meteorological metaphor, with ***heavens***.

With sour aspécts the dreadful planets lour.

3: the stars are aligned against Lluellen.
sour = peevish, unpleasant, ie. inauspicious;[1] this is Dyce's correction of ***soror*** and ***sorar***, which appear in the 1593 and 1599 quartos respectively.
aspects = the relative position of the planets, which was said to influence one's fortunes.
lour = frown.[1]

Lluellen, basely turn thy back and fly?
No, Welshmen fight it to the last and die;
For if my men safely have got the bride,

= flee.

6: ***if*** = ie. "so long as".
the bride = ie. Elinor; but Hook suggests this should be ***the bridge***, referring to a position over the River Severn, near Irfon Bridge, where the battle is taking place.

Careless of chance I'll reck no sour event.

7: something like, "heedless of fortune, I will take no notice of any bitter outcome (***event***) here."
reck = take notice of or be troubled by.[1]

England's broad womb hath not that armèd band
That can expel Lluellen from his land.

Enter Sir David running, with a halter, ready to hang himself.

= noose.

David. Fly, Lord of Cambria! fly, Prince of Wales!
Sweet brother, fly! the field is won and lost:

= flee.
= ie. battlefield.

Thou art beset with England's furious troops,
And cursèd Mortimer, like a lion, leads.
Our men have got the bride, but all in vain:
The Englishmen are come upon our backs.

= here too, ***bride*** should probably be ***bridge***.
19: perhaps meaning that the English have gotten into the rear of the Welsh, and attacked them in that vulnerable position.

Either flee or die, for Edward hath the day.
For me, I have my rescue in my hand:
England on me no torments shall inflict.
Farewell, Lluellen, while we meet in Heaven.

= ie. has won.

= until.[3]

[*Exit David*.]

Enter Soldiers.

1st Sold. Follow, pursue! − Lie there, whate'er thou be.

= "stop right there!" = ie. whoever.

[*Slays Lluellen with a pike-staff.*]

31: *Lluellen was slain on 11 December 1282 by a common soldier named Adam de Frankton.*[9]

Yet soft, my hearts! let us his countenance see.

= "wait a moment, my fellow-soldiers!" = face.

This is the prince; I know him by his face:
O gracious fortune, that me happy made

= ie. so lucky.

To spoil the weed that chokes fair Cambria!

= metaphorically, kill Lluellen.
spoil = destroy.[1]

Hale him from hence, and in this busky wood
Bury his corpse; but for his head, I vow
I will present our governor with the same.

= "drag him away".[2] = shrub- or bush-filled.[2]

= commander,[1] ie. Mortimer.

Roger Lestrange, captain of the English forces, sent a letter to Edward after the battle, writing, "Know, Sire, that Llywelyn ap Gruffed is dead, his army broken, and the flower of the men killed." Accompanying the letter was the ultimate proof that the Welsh prince had been slain - his head (Morris, p. 186).

[*Exeunt*.]

The Capture of Lluellen: *Roger Mortimer actually had died six weeks before the battle that ended the life of Wales' first great freedom-fighter. The English forces were led by Roger's son, named Edmund. Roger was buried at Wigmore*.

David After the Battle: *having escaped from Irfon Bridge, David became a fugitive in the bogs and woods of Snowden. Earnestly pursued by the English, David was finally caught, either in a marsh or in a cottage, in the company of nine of his children. Placed under heavy guard, David was brought to Shrewsbury to await his fate*.[9]

SCENE XVIII.

Near Irfon Bridge, Wales.

Enter the Friar with a halter about his neck.

Friar. Come, my gentle Richard, my true servant, that

= the Friar addresses his pike-staff.

in some storms have stood thy master; hang thee, I

2: ***stood*** = ie. stood by.[3]
hang thee = the Friar, ready to give up his tacit support for the Welsh rebellion, hangs his pike-staff on a tree as a symbolic gesture

pray thee, lest I hang for thee; and down on thy
marrowbones, like a foolish fellow that have gone far
astray, and ask forgiveness of God and King Edward
for playing the rake-hell and the rebel here in Wales.
Ah, gentle Richard, many a hot breakfast have we

= meaning his own.
= ie. knees; here the Friar kneels.
= from.
= dissolute or immoral scoundrel.[1]
= metaphor for the many rows the Friar has taken part in.

been at together! and now since, like one of Mars his
frozen knights, I must hang up my weapon upon this

8-9: ***like one…weapon*** = a reference to the Roman gladiators' custom of hanging up their arms as a votive offering at the end of their careers;[4] medieval knights similarly hung up their weapons in a church when they retired.[7]
Mars his = Mars'; ***Mars*** is the Roman god of war.
frozen knights = an unclear allusion;[3] this collocation appeared in a couple of contemporary literary works, in which the knights were described as ***frozen*** from despair; in that same vein, then, Bullen wonders if ***frozen*** here means something like "numbed with age" (p. 190).

tree, and come *per misericordiam* to the mad potter Mortimer, wring thy hands, Friar, and sing a pitiful farewell to thy pike-staff at parting.

= "appealing to pity", properly *ad misericordiam*.

[*The Friar sings his farewell to his pike-staff. he takes his leave of Cambria: exit the Friar*.]

15: as we shall see in a moment, the Friar doesn't get very far before he runs into Mortimer.

exit the Friar = as Hook notes, the Friar need not leave the stage; he may remain on his knees until Mortimer stumbles upon him early in the next scene.

SCENE XIX.

Near Irfon Bridge, Wales.

Enter Mortimer with his Soldiers, [*David led captive*] *and the Lady Elinor.*

Entering Characters: ***Mortimer*** continues mop-up operations in Wales. ***Sir David's*** entrance is not indicated in the quartos, but the editors generally agree he must be the traitor referred to in line 1 below.

Mort. Bind fast the traitor and bring him away, that the law may justly pass upon him, and [he] receive the reward of monstrous treasons and villainy, stain to the name and honour of his noble country! − For you that slew Lluellen and presented us with his head, the king shall reward your fortune and chivalry. − Sweet lady, abate not thy looks so heavenly to the earth: God and the King of England hath honour for thee in store, and Mortimer's heart [is] at [thy] service and at thy commandment.

= ie. Sir David.

= Mortimer addresses the ***First Soldier*** of Scene XVII.

= "do not cast down your heavenly looks toward the earth", ie. "do not hang your head down."

Elinor. Thanks, gentle lord; but, alas, who can blame Elinor to accuse her stars, that in one hour hath lost honour and contentment?

= "for blaming the stars for her ill luck"; another reference to the alignment of the stars or planets and their influence on one's fortune.

= happiness.

Mort. And in one hour may your ladyship recover both, if you vouchsafe to be advised by your friends. − [*Enter the Friar and kneels*.] − But what makes the Friar here upon his marrowbones?

= "permit yourself to accept the advice and assistance of those who admire you" - Mortimer indirectly means himself here.

Friar. O, potter, potter, the Friar doth sue,
Now his old master is slain and gone, to have a new.

24-25: the Friar asks Mortimer to be his new patron.

sue = entreat, beg.

Elinor. [*Aside*]
Ah, sweet Lluellen, how thy death I rue!

Mort. Well said, Friar! better once than never. Give me thy hand [*Raising him*.] my cunning shall fail me

= ie. literally, "my discernment or good judgment may be lacking", ie. "this may not be my best decision ever".

but we will be fellows yet; and now Robin Hood is

= companions.

gone, it shall cost me hot water but thou shalt be King

33-34***: it shall…man*** = ie. "I may get reprimanded for this decision, but I will convince Edward to take you into his retinue."

Edward's man: only I enjoin thee this − come not too

34: ***enjoin thee this*** = ie. "impose this restriction on you".

34-35: ***come not…fire*** = an admonishment to the Friar to keep away from Elinor, given the cleric's behaviour in Scene VIII.[4]

The quartos print ***Frier*** instead of ***fire***, emended by Dyce.

near the fire, but, good Friar, be at my hand.

= "remain near me at all times."

Friar. O, sir; no, sir, not so, sir; 'a was warned too lately; none of that flesh I love.

37-38: ***'a was…lately*** = ie. "he was warned too recently"; but Bullen's suggestion to change ***warned*** to ***warmed*** makes sense, connecting as it may with ***fire*** in line 35.

flesh = allusion to the Friar's womanizing.

Mort. Come on: and for those that have made their submission and given their names, in the king's name I pronounce their pardons; and so God save King Edward I.

40-41: ***made their submission*** = surrendered unconditionally.

[*Exeunt*.]

The Fate of Lady Elinor: *the unlucky daughter of the Earl of Leicester was actually dead before her husband Lluellen was slain in December 1282. She had died giving birth to the couple's daughter on 19 June 1282 at Windsor Castle, while she was visiting the English court. Baby Gwenllian was deposited at a convent at Sepringham, where she subsequently spent her entire life, dying in 1337 just shy of her 55th birthday.*[9]

SCENE XX.

Charing Green.

The Setting: Charing village, just west of old London.

Thunder and lightning.
Enter Queen Elinor and Joan.

Entering Characters: in this scene, we see the queen's mental condition has completely broken down.

Qu. Elin. Why, Joan,
Is this the welcome that the clouds affords?
How dare these disturb our thoughts, knowing
That I am Edward's wife and England's Queen,
Here thus on Charing-Green to threaten me?

= provide; note the typical lack of agreement between subject and verb.

Joan. Ah, mother, blaspheme not so!
Your blaspheming and other wicked deeds
Have caused our God to terrify your thoughts.
And call to mind your sinful fact committed
Against the Mayoress here of lovely London,
And better Mayoress London never bred,
So full of ruth and pity to the poor:
Her have you made away,
That London cries for vengeance on your head.

= deed.

= mercy.

= ie. killed.

Qu. Elin. I rid her not; I made her not away:
By Heaven I swear, traitors
They are to Edward and to England's Queen
That say I made away the Mayoress.

= dispatched.[3]

Joan. Take heed, sweet lady-mother, swear not so:
A field of prize-corn will not stop their mouths
That say you have made away that virtuous woman.

23: ie. "you can't get people to stop talking even if you gave them something delicious to chew on."

Qu. Elin. Gape, earth, and swallow me, and let my soul
Sink down to hell, if I were author of
That woman's tragedy! −

[*The earth opens and swallows her up*.]

30: an opportunity for some dramatic special effects of the type audiences so much enjoyed. We note that this stage direction was added by later editors.

This scene enacts an actual strange legend about Queen Elinor, in which she was said to have sunk into the earth at what is now known as Charing Cross, and then risen again at Queen's Hithe (also known as Potter's Hithe). This latter part of the myth will be enacted in Scene XXII.[6,28]

O, Joan, help, Joan,
Thy mother sinks!

Joan. O, mother! my help is nothing! − O, she is sunk,
And here the earth is new-closed up again.
Ah, Charing-Green, for ever change thy hue.

= colour.

And never may the grass grow green again,
But wither and return to stones, because
That beauteous Elinor sink on thee! Well, I

= Dyce emends to ***sunk***.

Will send unto the king my father's grace,

= notify.

And satisfy him of this strange mishap.

= "let him know". = calamity.[2]

[*Exit Joan*.]

SCENE XXI.

Montrose, Scotland.

The Setting: ***Montrose*** is a town on the Atlantic coast of Angus County, Scotland, located about 50 miles north-east of Edinburgh.

Alarum; a charge: after long skirmish, assault; flourish.

= call to arms.
= fanfare, announcing the arrival of the king.

Enter King Edward with his train, and Baliol prisoner.

K. Edw. Now, trothless king, what fruits have braving boasts?

1: ***trothless*** = faithless, treacherous.
what fruits…boasts = ie. "what comes from your defiance and boasting?"

What end hath treason but a sudden fall?
Such as have known thy life and bringing up,

= breeding.

Have praised thee for thy learning and thy art:

= scholarship. = knowledge.[2]

How comes it, then, that thou forget'st thy books
That schooled thee to forget ingratitude?

6: "which instructed you to never display ingratitude?"

Unkind! this hand hath 'nointed thee a king;

= unappreciative.[1]

This tongue pronounced the sentence of thy ruth:

8: perhaps, "this tongue proclaimed to all your merciful nature."

If thou, in lieu of mine unfeignèd love,

= place.

Hast levied arms for to attempt my crown,

= ie. "you have". = in order to.

Now see thy fruits: thy glories are dispersed;

= dissipated.

And heifer-like, sith thou hast passed thy bounds,
Thy sturdy neck must stoop to bear this yoke.

12-13: Edward describes Baliol as if he were an intractable bovine.
heifer-like = like a young cow; the quartos print a nonsensical ***his, for like***; the emendation is Dyce's.
sith = since.
passed thy bounds = ie. "left your pasture".

Bali. I took this lesson, Edward, from my book, −

15: Baliol touches back on Edward's references to his education at lines 4-6 above.

To keep a just equality of mind,

= an even temperament.

Content with every fortune as it comes:
So canst thou threat no more than I expect.

= threaten.

K. Edw. So, sir: your moderation is enforced;

20: "you display such equanimity now only because you have no other choice."

Your goodly glosses cannot make it good.

21: "your attempts to put a positive spin on your situation cannot help but fail."

Bali. Then will I keep in silence what I mean,
Since Edward thinks my meaning is not good.

K. Edw. Nay, Baliol, speak forth, if there yet remain
A little remnant of persuading art.

26-27: Edward, not completely consumed by thoughts of revenge, affords Baliol an opportunity to give him a reason to spare his life. Throughout the play, Peele repeatedly goes out of his way to present Edward as the soul of reason and moderation.

Bali. If cunning may have power to win the king.

= skill in speaking.

Let those employ it that can flatter him;
If honoured deed may reconcile the king,

= performing an honourable deed.

It lies in me to give and him to take.

K. Edw. Why, what remains for Baliol now to give?

Bali. Allegiance, as becomes a royal king.

= is appropriate for, befits.

K. Edw. What league of faith where league is broken once?

38: "how can I trust you when you have already broken faith with me one time?"
league = alliance.

Bali. The greater hope in them that once have fall'n

K. Edw. But foolish are those monarchs that do yield
A conquered realm upon submissive vows.

42-43: ie. "a king would be foolish to voluntarily surrender his prerogatives over a territory when that territory has already fully submitted to him."

Bali. There, take my crown, and so redeem my life.

= spare.

K. Edw. Ay, sir; that was the choicest plea of both;

= better option of the two.

For whoso quells the pomp of haughty minds,
And breaks their staff whereon they build their trust,
Is sure in wanting power, they carry not harm.

48-50: something like, "he who crushes the boastful ostentation (***pomp***) of aspiring minds, and figuratively smashes the symbol of their power from which trust was supposed to derive, will leave the defeated powerless and harmless." The pronouns don't align exactly right in these lines.

Baliol shall live; but yet within such bounds
That, if his wings grow flig, they may be clipt.

= fledged, ie. grown enough to give a bird flight.[32]

[*Exeunt*.]

Edward Chases Baliol: *from Berwick, Edward continued north after the fleeing Scottish monarch, capturing Edinburgh Castle, still in early 1296. Stirling, Perth and Scone surrendered without a fight. On 10 July 1296, at Montrose, Baliol surrendered himself to Edward, handing the latter a white rod, the symbol of resignation by a vassal of his fief to his feudal lord.*

Edward, not satisfied, took his army all the way to Elgin, sending a message to all that Scotland was his. A hastily called Scottish parliament met at Berwick, and everyone who attended swore fealty and paid homage to Edward.

Edward famously returned to London taking Scotland's sacred stone of Scone, which was used during Scottish coronation ceremonies, with him.[9] *The stone remained in England for six centuries, finally being returned to its home in 1996 by a British government which was somewhat more sensitive to the feelings of its peoples than was Edward I's.*

John Baliol's Fate: *Baliol and his son Edward were held as prisoners in England, first at Hertford for one year, and then in the Tower for two more. The pair were freed in response to an appeal by the pope, and Baliol lived the rest of his eventless existence quietly on his estates in France, finally dying at the age of 65 at Castle Galliard*.

A tradition grew that the Baliol name was so discredited that the family changed its name "Braille". It was said that the name of Baliol disappeared completely from Scotland after this time. [9]

SCENE XXII.

Potter's Hive.

The Setting: ***Potter's Hive*** is a corruption of ***Potter's Hithe***, or Hythe, a quay on the north side of the Thames, just west of the Southwark Bridge; here many ships from the continent docked to deliver goods to London. The dock was also known as Queen's Hithe. Where the alternate name of Potter's Hithe came from is unknown.[6]

We are not far from Charing Green, where Queen Elinor sank into the ground.

Thunder and Lightning.
Enter the Potter's Wife, and John her man, near the potter's dwelling, called the Potter's Hive.

Entering Characters: the family of the ***Potter*** was invented by Peele to explain the derivation of the name of the location of ***Potter's Hive***. The original stage direction here is highly confused:

"*Enter the Potter and the Potter's Wife, called the Potter's Hive dwelling there, and John her man*."

The shown language is Bullen's.

John is the potter's wife's servant. The ***potter's wife*** has been visiting with friends, whom they have left to go home.

P's Wife. John, come away: you go as though you slept. A great knave and be afraid of a little thundering and lightening!

= "let's go." = "you move".

= ie. "such a great rogue"; the potter's wife teases John about his fear of the elements.

John. Call you this a little thundering? I am sure my breeches find it a great deal, for I am sure they are stuft with thunder.

5-7: ***I am sure…thunder*** = an unusually vulgar line from Peele: John suggests he has soiled his breeches.

P's Wife. They are stuft with a fool, are they not? Will it please you to carry the lantern a little handsomer, and not to carry it with your hands in your slops?

= ie. in such a way so as to make it easier to see where they are stepping.
= wide baggy breeches or trousers.[1,3]

John. Slops, quoth you! Would I had tarried at home by the fire, and then I should not have need to put my hands in my pockets! But I'll lay my life I know the reason of this foul weather.

= "say you!" = "I wish".
= bet.

P's Wife. Do you know the reason? I pray thee, John, tell me, and let me hear this reason.

= please.

John. I lay my life some of your gossips be cross-legged that we came from: but you are wise, mistress, for you come now away, and will not stay a-gossipping in a dry house all night.

22-23: ***I lay…from*** = John wagers that it was his mistress's friends (***gossips***) who raised the storm through their witchcraft.[4]
22-23: ***cross-legged*** = there was a superstition that crossing one's legs brought bad luck, or was even related to sorcery.
23-25: ***but you…all night*** = John is dryly sarcastic: "you were very smart to cause us to leave this dry house (in the middle of a storm)."

P's Wife. Would it please you to walk and leave off your knavery?

= ie. "keep going". = cease.
= tomfoolery.

[*Queen Elinor slowly rises out of the earth*.]

But stay, John: what's that riseth out of the ground? Jesus bless us, John! look how it riseth higher and higher!

= wait a moment".

John. By my troth, mistress, 'tis a woman. Good Lord, do women grow? I never saw none grow before.

36-37: even in his terror, John is able to wittily compare the ascension of Elinor to a growing plant.

P's Wife. Hold thy tongue, thou foolish knave; it is the spirit of some woman.

= ghost.

Qu. Elin. Ha, let me see; where am I? On Charing-Green? Ay, on Charing-Green here, hard by Westminster, where I was crowned, and Edward there made king. Ay, 'tis true; so it is: and therefore, Edward, kiss not me, unless you will straight perfume your lips, Edward.

= close to.
= ie. at Westminster Cathedral.
46-47: ***unless…Edward*** = ie. unless Edward freshens his breath.

P's Wife. *Ora pro nobis*! John, I pray, fall to your prayers. For my life, it is the queen that chafes thus, who sunk this day on Charing-Green, and now is risen up on Potter's Hive; and therefore truly, John, I'll go to her.

= "pray for us!" = "I beg you".
= frets.[1]

[*The Potter's Wife goes to the Queen*.]

Qu. Elin. Welcome, good woman. What place is this? sea or land? I pray shew to me. = show to, ie. "tell".

P's Wife. Your grace need not to fear; you are on firm ground: it is the Potter's Hive: and therefore cheer your majesty, for I will see you safe conducted to the court, if case your highness be therewithal pleased. 63: "in case you would be pleased to go there."

Qu. Elin. Ay, good woman, conduct me to the court.
That there I may bewail my sinful life, = lament.
And call to God to save my wretched soul.

[*A cry of "Westward Ho!*"] 69: the characters hear the familiar cry of the boatmen or watermen who are preparing to transport their passengers from London to the other side of the Thames.

Woman, what noise is this I hear?

P's Wife. And like your grace, it is the watermen that = if it pleases.
calls for passengers to go westward now.

Qu. Elin. That fits my turn, for I will straight with them = purposes. = ie. will go straightaway.

To King's-town to the court, 77: ie. to what is now modern Kingston-upon-Thames, a town on the south bank of the Thames, about 12 miles west of old London. There was a castle here at the time, which had originally been taken by Henry III.[6]

And there repose me till the king come home. = rest.
And therefore, sweet woman, conceal what thou hast seen.
And lead me to those watermen, for here
Doth Elinor droop. = fall, ie. faint; Elinor collapses, and John finds himself tasked with carrying the queen - whose weight reveals her to be corporeal, and not a spirit - to the riverside.

John. Come, come; here's a goodly leading of you, is 83-87: John addresses the unconscious queen.
goodly leading = fine carrying or conveying;[1] John is unhappy about this unexpected bit of work.

there not? first, you must make us afeard, and now I = "scare us".
must be troubled in carrying of you. I would you were = wish.
honestly laid in your bed, so that I were not troubled with you.

[*Exeunt*.]

SCENE XXIII.

Somewhere on the Road to London from Scotland. **The Setting:** having conquered Scotland, Edward is returning to his capital.

Enter King Edward,
Edmund (the Earl of Lancaster) and Lords.
Enter to them a Messenger. **Entering Character:** the ***messenger*** has been sent by Mortimer to announce the end of the Welsh rebellion.

Mess. Honour and fortune wait upon the crown

Of princely Edward, England's valiant king!

K. Edw. Thanks, messenger; and if my God vouchsafe = grants.
That wingèd Honour wait upon my throne, = attend.
I'll make her spread her plumes upon their heads = "the heads of those".
Whose true allegiance doth confirm the crown. = ie. strengthens, secures.
What news in Wales? how wends our business there?

Mess. The false disturber of that wasted soil, 10: the messenger refers of course to Lluellen.
With his adherents, is surprised, my king;
And in assurance he shall start no more,
Breathless he lies, and headless too, my lords.
The circumstance these lines shall here unfold. = details. = ie. "this letter".

[*Gives letter*.]

K. Edw. A harmful weed, by wisdom rooted out, = Lluellen is again described as a ***weed***, as he was by his slayer in Scene XVII.36.
Can never hurt the true engrafted plant. = a metaphor for the legitimate king.

Enter Sir Thomas Spencer. **Entering Character: *Thomas Spencer*** is an invented personage. The quartos have him enter at the same time as the first Messenger did at the beginning of the scene.

But what's the news Sir Thomas Spencer brings?

Spenc. Wonders, my lord, wrapt up in homely words, = plain, unadorned.
And letters to inform your majesty.

[*Gives letters*.]

[*Edward reads letters*.] = stage direction added by editor.

K. Edw. O heavens, what may these miracles portend?
Nobles, my queen is sick; but what is more −
Read, brother Edmund, read a wondrous chance. = "about an unbelievable occurrence."

[*Edmund reads a line of the Queen's sinking*.]

Lanc. And I not heard nor read so strange a thing! = ie. "I have never".

K. Edw. Sweet queen, this sinking is a surfeit ta'en = ie. due to an excess.
Of pride, wherewith thy woman's heart did swell;
A dangerous malady in the heart to dwell. −
Lords, march we towards London now in haste:
I will go see my lovely Elinor,
And comfort her after this strange affright;
And where she is importune to have talk = ie. whereas.[3] = insistent.[1]
And secret conference with some friars of France,
Mun, thou with me, and I with thee will go, = cutely phrased, "together we".
And take the sweet confession of my Nell;
We will have French enough to parlè with the queen. 48-50: Edward has another plan in mind which will require him to wear a disguise: he and Edmund shall attend the queen dressed as French monks, and obtain her confession to discover what sins she is guilty of.

Lanc. Might I advise your royal majesty,
I would not go for millions of gold. = a trisyllabic word: *MIL-li-ons*.
What knows, your grace, disguisèd if you wend, = go.
What you may hear, in secrecy revealed,

That may appal and discontent your highness?
A goodly creature is your Elinor,
Brought up in niceness and in delicacy:
Then listen not to her confession, lord,
To wound thy heart with some unkind conceit. –

= the quartos print ***appeale***, emended by Dyce.

58: raised in an atmosphere of fastidiousness and fineness.[1]

= notion, idea.

[*Aside*] But as for Lancaster, he may not go.

61: Edmund, speaking of himself in the third person, expresses a great reluctance to hear Elinor's confession. The reason for this will soon become apparent.

K. Edw. Brother, I am resolved, and go I will,
If God give life, and cheer my dying queen.
Why, Mun, why, man, whate'er King Edward hears,
It lies in God and him to pardon all
I'll have no ghostly fathers out of France:
England hath learnèd clarks and confessors
To comfort and absolve, as men may do;
And I'll be ghostly father for this once.

= determined.

= priests; ***ghostly*** means spiritual. = ie. coming from.
= clerics.

Lanc. [*Aside*]
Edmund, thou mayst not go, although thou die:

= "you cannot go".

And yet how mayst thou here thy king deny?

= ie. refuse; but Edmund may also be alluding to something he fears Elinor will confess that will involve him - and how will he be able to successfully deny that something happened?

Edward is gracious, merciful, meek, and mild;
But furious when he finds he is beguiled.

= deceived.

K. Edw. Messenger, hie thee back to Shrewsbury;
Bid Mortimer, thy master, speed him fast.
And with his fortune welcome us to London.
I long to see my beauteous lovely queen.

= hurry. = town in Shropshire, near Wales, from where Mortimer presumably sent the Messenger.
= ask. = "to hurry (to London)".

[*Exeunt*.]

SCENE XXIV.

Shrewsbury, England.

The Setting: Mortimer has brought his Welsh prisoners to Shrewsbury in England.

Enter Mortimer and Officers, the Friar, Jack, and the Harper, with Sir David drawn on a hurdle, and Lluellen's head on a spear.

= a frame on runners, ie. a sledge or sleigh, used to carry traitors to their execution site.[24]

Friar. On afore, on afore.

= "keep moving".

Jack. Hold up your torches for dropping.

= "to prevent them from dripping."[1]

Friar. A fair procession. – Sir David, be of good

= fine, good-looking.

cheer: you cannot go out of the way, having so many guides at hand.

= become lost (on his way to his execution); you may wish to note in this scene how breezily the Friar, Jack and the Harper, their lives spared, have changed their allegiances to the English.

Jack. Be sure of that; for we go all the highway to the gallows, I warrant you.

= "are following the main road all the way".

David. I go where my star leads me, and die in my country's just cause and quarrel.

= ie. his guiding star.
= a common expression.

Harp. The star that twinkled at thy birth,
Good brother mine, hath marred thy mirth:

= "laid low your sense of humour."

An old said saw, earth must to earth.

17: ***said saw*** = oft-quoted proverb.
earth must to earth = the body must turn back into earth one day: from the *Book of Common Prayer's* Burial Service (1549): "*earth to earth, ashes to ashes, dust to dust*".

Next year will be a piteous dearth
Of hemp, I dare lay a penny,
This year is hanged so many.

= pitiful or lamentable shortage.
19: ***hemp*** = plant whose fibre is used to make rope (for hanging), or the fibre itself.[1]
lay = wager.

Friar. Well said, Morgan Pigot, harper and prophet for the king's own mouth.

23: a common expression, meaning here that Edward has taken the Harper into his employ.

Jack. "Tum date dite dote dum,"

25: Jack sings or quotes the Harper's refrain of musical notes from his earliest prophecy; see Scene II.271.

This is the day, the time is come;
Morgan Pigot's prophecy,
And Lord Lluellen's tragedy.

26-28: the Harper's prophecy finally has come true.

Friar. Who saith the prophet is an ass
Whose prophecies come so to pass?
Said he not oft, and sung it too,
Lluellen, after much ado,
Should in spite heave up his chin
And be the highest of his kin?
And see, aloft Lluellen's head,
Empalèd with a crown of lead! −

34-37: allusion to the Harper's prediction at Scene II.406, where he told Lluellen he would be "advanced to be highest of (his) kin."
With his head attached to the top of a pole, the Welsh rebel has indeed reached a level higher than anyone in his family ever had!
Empaled = encircled.[2]

My lord, let not this sooth-sayer lack,
That hath such cunning in his jack.

= prophet. = ie. go unrewarded.
= jacket or jerkin.[3,4]

Harp. David, hold still your clack,

41-42: the Harper addresses the Friar.
clack = chatter, ie. tongue.

Lest your heels make your neck crack.

42: ie. "lest you find yourself getting hanged."

Friar. Gentle prophet, an ye love me, forspeak me not: 'tis the worst luck in the world to stir a witch or anger a wise man. − Master Sheriff, have we any haste? Best give my horses some more hay.

44: ***an*** = if.
44-45: ***forspeak me not*** = "do not speak anything against me."
46-47: ***have we any haste*** = "can't we go any faster?"

[*Exeunt*.]

David's Execution: *after his capture, David was summarily condemned by a special court called in Shrewsbury, and his sentence was carried out immediately, on 3 October, 1283.*

Having been a traitor to the king who had both trusted him and even knighted him, David met with an end that was terrible, even by medieval standards.

First, he was dragged (presumably on a hurdle, as depicted in this scene) to the gallows; then, as he was hanged by the neck, but still alive, his entrails were pulled out and burned in front of him. Finally, he was beheaded and quartered. His head was sent to London where it was stuck on a pole and placed on the Tower of London next to the head of Lluellen. Two of his body's "quarters" were sent to Bristol and Northampton.

The cities of York and Winchester vied for the "right shoulder", which Winchester won. York finally was granted the final quarter.[9]

SCENE XXV.

The Palace at Kingston-upon-Thames.

The Setting: we place the scene at Kings-Town, to where the resurrected Elinor had announced she wanted to be taken at Scene XXII.77.

It is now late in the year 1290; Elinor, having fallen sick with a "low fever" in late summer, was actually settled by the king at Harby, Nottinghamshire, about 140 miles north of London.[9]

This final scene in the quartos is particularly error-filled.

Queen Elinor discovered in child-bed, attended by Joan and other Ladies.

Entering Characters: the curtain is drawn to reveal (***discover***) Elinor in bed, dying. Why she should be in ***child-bed*** is unclear, a likely error in the quartos' stage directions, perhaps for ***sick-bed***.

Qu. Elin. Call forth those renowmed friars come from France;

= famous.

[*Exit a Lady*.]

And raise me, gentle ladies, in my bed,
That while this faltering engine of my speech
I leave to utter my concealèd guilt,
I may repeat and so repent my sins.

6-8: while she still has the power of speech, Elinor wants to make confession of her sins.
while = until.
leave = cease; Hook suggests emending to ***learn***.
repeat = the quartos print ***respect***, emended by Dyce.

Joan. What plague afflicts your royal majesty?

= torment.

Qu. Elin. Ah, Joan, I perish through a double-war!
First in this painful prison of my soul,

12-20: Elinor suffers doubly, first from a painfully dying body, and second from a guilty conscience.
= ie. her body, a common metaphor.

A world of dreadful sins holp thee to fight,

14: ***holp*** = past tense of help.
thee = Dyce emends ***thee*** to ***there***; Dodsley suggests ***here***, referring to her heart; either way, the line remains unclear; sense can be given by changing ***holp thee*** to ***are there***.

And nature, having lost her working power,
Yields up her earthly fortunes unto death.

15-16: poetically, Elinor's body is failing, and in death all earthly affairs will come to an end.

	Next of a war my soul is overpreased,	17: "in the second war, it is my soul which is greatly burdened". ***over-preased*** = ie. over-pressed, ie. oppressed;[28] the ***d*** at the end is pronounced as a ***t***.
18	In that my conscience loaded with misdeeds,	18-20: with so many sins on her conscience, Elinor sees herself going to hell, unless God shows mercy on her.
	Sits seeing my confusion to ensue,	
20	Without especial favour from above.	***that*** = the quartos print ***thee***, emended by Dyce; Dodsley would keep ***thee***, so that by saying ***In thee***, Elinor is referring to her special guilt regarding a sin connected to Joan, which she will explain below. ***confusion*** = ruin; the quartos print ***conscience***, an accidental copying of the word from the previous line, which Dyce emends to ***condition***, but we go with Bullen's ***confusion***.
22	***Joan.*** Your grace must account it a warrior's cross,	22-23: a mild rebuke: "you seem to consider it your duty to find danger to fight even where there is none." ***account*** = reckon, consider. ***warrior's cross*** = ***cross*** could be used to mean a burden, but ***warrior's cross*** may be more an allusion to the crosses worn by Crusaders as a symbol to their commitment to fight the enemy in the Holy Land; Elinor, we remember, had accompanied Edward on his year in Palestine.
	To make resist where danger there is none.	***make resist*** = resist, ie. fight.
24	Subdue your fever by precious art,	24: an imperative: "control your agitation with a spiritual (***precious***)[1] approach". ***Subdue*** = Dyce's emendation of the quartos' mystifying ***Superdewe***; the result is an imperative. ***precious*** = Bullen tentatively suggests emending this to ***religious***. ***art*** = the ability of a human to modify nature.
	And help you still through hope of heavenly aid.	25: ie. "and seek mercy from God for your soul."
26		
	Qu. Elin. The careless shepherds on the mountain's tops,	27: ***careless*** = worry-free. ***shepherds*** = the quartos print ***sleep rule*** (perhaps this is supposed to be ***sheep rule***?), emended to ***shepherds*** by Dyce.
28	That see the seaman floating on the surge,	= sailor. = ie. on his boat. = heavy seas.
	The threatening winds comes springing with the floods	= though the line is understandable as shown, Dyce emends ***comes springing*** to ***conspiring***; another early commentator, cited by Bullen, suggests ***up-springing***.
30	To overwhelm and drown his crazèd keel,	= broken, damaged. = ie. vessel.
	His tackes torn, his sails borne overboard,	= ropes or wires used to secure certain sails.[1] = carried.
32	How pale, like vallow flowers, the captain stands	32: ***pale*** = ie. from fear. ***vallow*** = ie. fallow, meaning reddish-yellow in colour;[1] Dyce emends, perhaps correctly, to ***yellow***; ***vallow***, still a rare word in 1593, was typically used to describe the colour of deer, not flowers. Bullen emends this to ***mallow***, a type of flower which grows in wastelands, which can be a pale-yellow, but is usually purplish.[1] ***captain*** = printed as ***mountaine*** in the quartos, emended by Dyce.

Upon his hatches, waiting for his jerk,

33: ***his hatches*** = Dyce emends this, probably correctly, to ***the hatches***, the normal contemporary wording; the ***hatches*** are moveable planks above a ship's hold.[1]

his jerk = the blow or thrust of the sea that will capsize the boat or throw the sailor overboard to his death.[1]

Wringing his hands that ought to play the pump,
May blame his fear that laboureth not for life:

= work, ie. "be working".

35: ie. the captain may blame his fear for paralyzing him, and thus preventing him from doing anything that may save his life.

So thou, poor soul, may tell a servile tale,

= perhaps meaning "unworthy", or perhaps just the wrong word;[3] Deighton suggests ***civil***, meaning "platitudinous", and Bullen proposes ***suasive*** or ***soothing***.

May counsel me; but I that prove the pain

= ie. "am experiencing".[2]

May hear thee talk but not redress my harm.

= repair, set right.[1]

But ghastly death already is addressed
To glean the latest blossom of my life:

= collect. = final.

My spirit fails me. Are these friars come?

Re-Enter [*Lady with*] *King Edward and Lancaster in Friars' weeds.*

= clothing, ie. habits; the brothers are disguised as monks.

Dodsley points out that the motif of a husband taking his wife's confession while in a monk's disguise was a common one, particularly in contemporary Italian literature.

K. Edw. *Dominus vobiscum*.

46: Latin: "the Lord be with you."

Lanc. *Et cum spiritu tuo*.

48: Latin: "and with thy spirit."

Qu. Elin. Draw near, grave fathers, and approach my bed. –

= revered.

Forbear our presence, ladies, for a while.

= ie. "leave us".

And leave us to our secret conference.

= private conversation.

[*Exeunt Joan and Ladies*.]

K. Edw. What cause hath moved your royal majesty
To call your servants from their country's bounds,

= ie. caused.
= ie. from France.

For to attend your pleasure here in England's court?

= in order to.

Qu. Elin. See you not, holy friars, mine estate,
My body weak, inclining to my grave?

= "my (bodily) condition".
= descending or heading towards.[1]

Lanc. We see and sorrow for thy pain, fair queen.

Qu. Elin. By these external signs of my defects,
Friars, conjecture mine internal grief.

65-6: "from my deteriorating outward appearance, try to judge the turmoil that is in my soul."

these external = emended by Dyce from ***this eternal***.

conjecture mine internal = we have adopted a hybrid emendation, combining elements of the suggestions of various editors to change the quartos' nonsensical ***consecrate mine ineternall***.

My soul, ah, wretched soul, within this breast,
Faint for to mount the heavens with wings of grace,

= ie. despairs.

A hundred by-flocking troops of sin,

69: "accompanied as I am by a hundred sins".

Dodsley perhaps over-emends the line in suggesting

		"*And hindered is by flocking troops of sin*".
70	That stop my passage to my wishèd bowers.	= desired dwelling, ie. Heaven; the quarto printed ***howres*** (ie. hours) for ***bowers***, emended by Dyce.
72	***K. Edw.*** The nearer, Elinor, so the greatest hope of health:	72: ***Elinor*** = as the early editors point out, this may be too familiar a form of address to use to the queen, and should be omitted. ***greatest*** = emended by Dyce to ***greater***.
	And deign to us for to impart your grief,	73: "and think it fit to share (***impart***) your grief with us". ***grief*** = appears as ***quiet*** in the quartos, emended by Dyce; Hook suggests ***guilt***.
74	Who by our prayers and counsel ought to arm Aspiring souls to scale the heavenly grace.	= the sense is, "should provide the necessary tools to".[1]
76		
	Qu. Elin. Shame and remorse doth stop my course of speech.	77: Elinor is too ashamed of her sins to repeat them to the friars.
78		
	K. Edw. Madam, you need not dread our conference,	= conversation.
80	Who, by the order of the holy church, Are all anointed to sacred secrecy.	81: ie. "were sworn to secrecy when we took our vows." ***anointed*** = technically refers to the applying of oil during consecration to office; Dyce emends to ***enjoined***.
82		
	Qu. Elin. Did I not think, nay, were I not assured,	
84	Your wisdoms would be silent in that cause, No fear could make me to bewray myself.	= ie. case. = "betray myself", ie. "reveal my sins."
86	But, gentle fathers, I have thought it good Not to rely upon these Englishmen,	87: Elinor fears that any confession she makes to English clergy will be repeated and reach the king.
88	But on your troths, you holy men of France: Then, as you love your life and England's weal,	= integrity.[1] = welfare.
90	Keep secret my confession from the king; For why my story nearly toucheth him,	= because. = closely concerns.
92	Whose love comparèd with my loose delights, With many sorrows that my heart affrights.	92-93: "whose love for me, when compared to my sinful transgressions, brings sorrow to my fearful heart."
94		
	Lanc. My heart misgives.	= ie. is filled with apprehension.
96		
	K. Edw. Be silent, fellow Friar.	
98		
	Qu. Elin. In pride of youth, when I was young and fair,	
100	And gracious in the King of England's sight, The day before that night his highness should	100: ie. "and attractive to Edward". 101-2: poetically, the day before Edward and Elinor were to
102	Possess the pleasure of my wedlock's bed,	be married.
	Caitiff, accursèd monster as I was,	= miserable wretch.
104	His brother Edmund, beautiful and young,	104: this description of Edmund contravenes the historical rumour that the prince may have been a hunchback.
	Upon my bridal couch by my consent	
106	Enjoyed the flower and favour of my love, And I became a traitress to my lord.	= a monosyllable. = Edward.
108		
	[*The King beholds his Brother woefully*.]	= regards or looks at.
110		
	K. Edw. *Facinus scelus, infandum nefas*!	= Latin: "a criminal outrage! an unspeakable deed!"[34]
112		

Lanc. Madam, through sickness, weakness of your
114 wits, 'twere very good to bethink yourself before you speak.

116

Qu. Elin. Good father, not so weak, but that, I wot,
118 My heart doth rent to think upon the time.

But why exclaims this holy friar so?
120 O, pray, then, for my faults, religious man!

122 ***K. Edw.*** 'Tis charity in men of my degree
To sorrow for our neighbours' heinous sins:
124 And, madam, though some promise love to you,
And zeal to Edmund, brother to the king,
126 I pray the heavens you both may soon repent.
But might it please your highness to proceed?

128

Qu. Elin. Unto this sin a worser doth succeed;
130 For, Joan of Acon, the supposèd child
And daughter of my lord the English king,
132 Is basely born, begotten of a friar,
Such time as I was there arrived in France.

134 His only true and lawful son, my friends,
He is my hope, his son that should succeed,

136 Is Edward of Carnarvon, lately born.
Now all the scruples of my troubled mind
138 I sighing sound within your reverent ears.
O, pray, for pity! pray, for I must die.
140 Remit, my God, the folly of my youth!

My groaning spirit attends thy mercy-seat.

142 Fathers, farewell; commend me to my king,
Commend me to my children and my friends,
144 And close mine eyes, for death will have his due.

= ie. "because of your". = emended from ***and*** by Dyce.
114-5: ***'twere…speak*** = "it would be a good idea for you to think through what you want to say before you say anything."

= know.
= split, ie. break. = ie. "reflect on this deed of mine."

119: Elinor is naturally surprised that her confessor would even imply she should hold anything back; a death-bed confessor would normally encourage the dying individual to reveal everything, so as not to imperil his or her soul by seeking to hide anything from God.

= rank, ie. position.

124-5: Dyce notes how these lines make no sense.

= follow.

= ie. born of a low-ranking father. = by.
= printed as ***their anued*** in the quartos; the emendation is Dodsley's.

Chronologically speaking, Elinor could not possibly have conceived Joan while in France; Elinor was already pregnant in 1271 when she and Edward arrived in Palestine, where she soon gave birth to a daughter, Juliana, who died only a few months later. Joan was born the following year.

134-5: Hook suggests lines 134-5 would make a bit more sense if they were interchanged; line 134 better leads into line 136; an alternate improvement to these lines is Dyce's suggestion to emend line 135's ***He is my hope*** to ***His only hope***.
His (line 134) = ie. Edward's.
succeed = ie. follow the current king onto the throne.

= recently.
= misgivings.[1]
= speak, a verb.

= ie. "do not punish".[1]

141: ***groaning spirit*** = the quarto prints ***groaned spirits***; the early editors preferred to emend this to *grievèd spirit*, but contemporary literature frequently describes ***spirits*** as ***groaning***; ***spirit*** is a monosyllable.
mercy-seat = the throne of God; ***mercy-seat*** originally referred to the gold lid of the Arc of the Covenant.[1]

= remember.

146	[*Queen Elinor dies.*]	146: in this final scene, the queen's evils reach their climax, forever imprinting in the audience's collective mind a picture of one of the wickedest royal women in English history. *Elinor died at Harby on 28 November 1290.* **Elinor's Character:** *the real Elinor of Castile remained a loyal wife to Edward for the entire time of their marriage. Edward's reign benefited from the fact that Elinor, unlike some previous queens, never dabbled in politics or ever created her own rival faction of political operatives.* *Unfortunately, these qualities alone were not enough to win her a favourable public reputation in her lifetime. To begin with, Elinor was a foreigner, and one who never made any effort to learn to speak English. She also had been known to spend much of her time working to increase her personal wealth by taking possessions of castles whenever their owners found themselves in suffocating debt; in return for forgiving those debts - usually to Jewish lenders - the property in question would be gifted over to Elinor. Morris notes a pithy rhyme making the rounds in the late 13th century:* *"The king would like to get our gold,* *The queen, our manors fair, to hold."* (Morris, pp. 225-231).
148	***K. Edw.*** Blushing I shut these thine enticing lamps, The wanton baits that made me suck my bane.	= ie. eyes. = lascivious lures. = poison, hence ruin.
150	Pyropus' hardened flames did ne'er reflect More hideous flames than from my breast arise.	150: "even the fiery red metal ***pyropus*** could never reflect"; but as Dodsley notes, lines 150-1 don't really make any sense. ***Pyropus*** = the Roman naturalist Pliny the Elder, in his encyclopedic work *Natural History*, describes ***pyropus*** as an alloy of copper and small amounts of gold, which, when employed in thin leaves, "acquires a fiery red color".[36] We may note the quartos print ***Pirpus***, properly emended by Dyce.
152 154	What fault more vile unto thy dearest lord Our daughter base-begotten of a priest, And Ned, my brother, partner of my love!	= defect, ie. sin. = ie. "could you have committed against". = by. = ie. Elinor.
	O, that those eyes that lightened Caesar's brain,	155-8: Edward is bemoaning the fact that Elinor's eyes and beauty should be a haven for salacious thoughts, but the exact purpose of the historical and mythological allusions in these lines is unclear. 155: reference to Cleopatra, the queen with whom Julius Caesar carried on a passionate affair during his time in Egypt.
156	O, that those looks that mastered Phoebus' brand,	156-7: obscure in the extreme, notes Dodsley.
	Or else those looks that stained Medusa's far,	157: the reference is to the murderous Gorgon monster Medusa, with her famous hair of snakes, whose face, when glanced at, brought instant death. ***looks*** = Dyce wonders if this should ***locks***. ***stained*** = "so excelled as to bring a stain on." (Dyce, p. 412). ***Medusa's*** = the quartos print ***Melisaes***; though all the

		editions emend this to ***Medusa's***, Hook identifies a couple of obscure **Melissas** from mythology; but no matter what, Peele's intent here remains lost.
158	Should shrine deceit, desire, and lawless lust!	158: ***shrine*** = enshrine. ***deceit*** = the quartos print ***discreet,*** emended by Dyce. Hook, however, keeps ***deceit***, identifying a pair of parallel phrases in ***discreet desire and lawless lust***. ***lawless*** = ie. adulterous.
	Unhappy king, dishonoured in thy stock!	= unlucky. = descendants or family.
160	Hence, feignèd weeds, unfeignèd is my grief.	160: "I remove my false clothes (ie. his disguise), but my grief is genuine."
162	***Lanc.*** Dread prince, my brother, if my vows avail,	162: ***Dread prince*** = common formula for addressing a monarch. ***dread*** = awe-inspiring. ***if my vows avail*** = ie. "if my swearing (that I am innocent) can persuade you".
	I call to witness Heaven in my behalf;	
164	If zealous prayer might drive you from suspect,	= suspicion.
	I bend my knees, and humbly crave this boon,	= Edmund kneels before Edward. = "beg this favour".
166	That you will drive misdeeds out of your mind.	= ie. "these evil or sinful acts".
	May never good betide my life, my lord,	167-8: "may no good ever come to me if I ever dreamed of doing anything like this!"
168	If once I dreamed upon this damnèd deed!	
	But my deceasèd sister and your queen,	= ie. sister-in-law.
170	Afflicted with recureless maladies,	= incurable.
	Impatient of her pain, grew lunatic,	
172	Discovering errors never dreamed upon.	= revealing transgressions.[1]
	To prove this true, the greatest men of all	= ie. all history.
174	Within their learnèd volumes do record	= books.
	That all extremes end in naught but extremes.	175: the sense may be something like, "extreme circumstances always leads to exaggeration." But Dodsley notes the meaning is lost here, and a line may have dropped out. ***end*** = the quartos mysteriously print ***and al and*** here; the emendation to ***end*** is Mitford's.
176	Then think, O king, her agony in death	
	Bereaved her sense and memory at once,	= robbed.
178	So that she spoke she knew nor how nor what.	
180	***K. Edw.*** Sir, sir, fain would your highness hide your faults	180*f*: Edward addresses Edmund with distancing formality. ***fain…highness*** = "your highness would like to".
	By cunning vows and glozing terms of art;	= "with clever avowals and plausible-sounding phrases."
182	And well thou mayst delude these listening ears,	182-3: "you may be able to fool my ears, but you can never, regardless of what evidence you present, allay my suspicious or apprehensive heart."
	Yet never assuage by proof this jealous heart.	
184	Traitor, thy head shall ransom my disgrace. −	= ie. pay the price for.
	Daughter of darkness, whose accursèd bower	185-8: Edward apostrophizes to the goddess Nemesis, who represents personified ***Jealousy*** (line 188), or jealous retribution. She is the ***daughter*** of Erebos, the primordial goddess of personified ***darkness***.
186	The poet feigned to lie upon Avernus,	

The poet = the Roman Virgil, who described ***Avernus*** in the *Aenied*.[7]

lie = the quartos print ***live***, emended by Dyce to ***lie***.

Avernus = properly a lake in Italy, but identified in myth as the entrance to the underworld.

Whereas Cimmerian darkness checks the sun,

187: ***Whereas*** = where.

Cimmerian darkness = the land of the Cimmerians, located somewhere in middle-Asia, was proverbial for its darkness.

checks = obscures, occludes.

Dread Jealousy, afflict me not so sore!

188: ***Dread*** = ie. dreaded; the quartos print ***Davids***, emended by Dodsley; Hook proposes ***damned***.

sore = sorely, ie. severely.

Fair Queen Elinor could never be so false: −

= untrue.

Ay, but she 'vowed these treasons at her death,
A time not fit to fashion monstrous lies. −

190-1: it has long been believed that death-bed confessions are more likely to be true, since the confessor would not jeopardize his or her soul by lying at the moment he or she is about to meet God.

Ah, my ungrateful brother as thou art,
Could not my love, nay, more, could not the law,
Nay, further, could not nature thee allure

194: ***nature*** = familial relationship, ie. the fact that Edmund is Edward's brother.

allure = entice, ie. prevent.

For to refrain from this incestuous sin?
Haste from my sight!

= ie. "get out of".

[*Exit Lancaster*.]

[*To those within*] Call Joan of Acon here. −
The luke-warm spring distilling from his eyes,

= poetically, tears. = ie. Edmund's.

His oaths, his vows, his reasons wrested with remorse

= twisted, perverted.[2]

From forth his breast, − impoisoned with suspect,

= suspicion.

Fain would I deem that false I find too true.

= "I wish I could believe (his assertions) to be".

[*Enter Joan*.]

Joan. I come to know what England's king commands.
I wonder why your highness greets me thus,
With strange regard and unacquainted terms.

210: with a distant look and manner of talking to her - though he has not said anything yet. Bullen assumes that Edward cries out expressions of grief as Joan enters.

K. Edw. Ah, Joan, this wonder needs must wound thy breast,

= must necessarily.

For it hath well-nigh slain my wretched heart.

= nearly.

Joan. What, is the queen, my sovereign mother, dead?
Woe's me, unhappy lady, woe-begone!

K. Edw. The queen is dead; yet, Joan, lament not thou:

= mourn.

Poor soul, guiltless art thou of this deceit,
That hath more cause to curse than to complain.

Joan. My dreadful soul, assailed with doleful speech,

= ie. full of dread. = sorrowful.

Joins me to bow my knees unto the ground,

223: Joan kneels.

Joins = enjoins, ie. compels.

Beseeching your most royal majesty
To rid your woeful daughter of suspect.

= suspicion; Joan has no idea what Edward is driving at, and naturally worries that she has committed some transgression.

K. Edw. Ay, daughter, Joan? poor soul, thou art deceived!
The king of England is no scornèd priest.

228: Edward means that Joan should not get down on her knees as if she is going to confess to him; this line is ironic, of course, given the charade that Edward has just completed.

Joan. Was not the Lady Elinor your spouse,
And am not I the offspring of your loins?

K. Edw. Ay, but when ladies list to run astray,

= desire.

The poor supposèd father wears the horn,

= ie. "is the one who is cheated on"; hardly a play exists in the old canon, it seems, that does not refer at least once to the proverbial ***horns*** said to grow on the forehead of a cuckolded husband.

And pleating leave their liege in princes' laps.

235: a wholly unintelligible line which has attracted a lot of attention and proposed solutions over the centuries. Line 235 clearly refers to cheating wives, so Mitford's suggestion to transpose lines 233 and 234 makes sense. Beyond that, there has been little agreement over what else to do with line 235.

(1) Mitford's proposed emendation: "*And leave their plighted liege in princes' laps*." Here ***their plighted liege*** would mean something like "the lord to whom they are promised".

(2) Bullen would change ***pleating*** to ***fleeting***, but notes the line still makes little sense.

(3) a less drastic fix might be to emend ***pleating*** to ***bleating*** (like a goat) and ***in*** for ***for***, or perhaps go a step further than that to "*And leave their bleating liege for princes' laps*," thus assigning the ***bleating*** to the husband with the goat-like horns.

(4) ***pleating*** was also a common spelling for ***pleading***, so here is one more alternative: "*And leave their pleading liege for princes' laps*."

Joan, thou art daughter to a lecherous friar;
A friar was thy father, hapless Joan;

= unlucky.

Thy mother in profession, 'vowed no less,

238: ***profession*** = declaration or avowal; but Dyce's emendation to ***confession*** makes sense too.
'vowed = avowed, ie. confessed.[1]

And I, vild wretch, which sorrowed heard no less.

239: ***vild*** = vile.
heard no less = ie. "heard it all."

Joan. What, am I, then, a friar's base-born brat?

241: ***base-born*** =born of low-ranking parents.
brat = child of no importance (without the modern contemptuous implication).[1]

Presumptuous wretch, why prease I 'fore my king?

242: for Joan, the consequences of this revelation are devastating; at a minimum, she can no longer presume a close and affectionate relationship with Edward, the man she thought was her beloved father.
prease = press.[3]

How can I look my husband in the face?
Why should I live since my renown is lost?

= reputation.

Away, thou wanton weed! hence, world's delight!

= luxurious clothing.

[*She falls groveling on the ground*.] = face-downward.[1]

248

K. Edw. *L'orecchie abbassa, come vinto e staneo*
250 *Destrier c'ha in boeca il fren, gli sproni al fianco,* −

249-250: these two lines are from Canto XX, stanza 131, of the Italian epic poem *Orlando Furioso*, written in the early 16th century by Lodovico Ariosto. The lines are part of a broadly comic passage in which a character, one Zembino, has lost a single-combat in which the loser must ride with an old hag. In these two lines, Zembino is compared to an old horse.

Edward thus is expressing the necessity for one to accept whatever fate has in store for one. Here is the translation:

Stands like tired courser, who in pensive fit,
Hangs down his ears, controlled by spur and bit".[37]

O sommo Dio, come I giudicii umani
252 *Spesso offuscati son da un nembo oscuro!* −

251-2: from the same poem, Canto X, stanza 15:

"*Almighty God, how fallible and vain,*
Is human judgment, dimmed by clouds obscure!"[37]

We note that the quartos print an epically mangled version of all these Italian lines.

Hapless and wretched, lift up thy heavy head; = burdened by sorrow.
254 Curse not so much at this unhappy chance; = unfortunate falling out of events.[1]

Unconstant Fortune still will have her course. 255: fickle (***Unconstant***) ***Fortune*** will always (***still***) have
256 her way; personified Fortune was frequently portrayed as arbitrarily raising and lowering people's circumstances.

Joan. My king, my king, let Fortune have her course: −
258 Fly thou, my soul, and take a better course. = flee.
Ay's me, from royal state I now am fall'n! − = exclamation of woe. = condition, situation.

260 You purple springs that wander in my veins, 260: poetic description of her blood.
And whilom wont to feed my heavy heart, = "which were accustomed to flow to my sorrowful heart".
262 Now all at once make haste, and pity me. 262-5: a long-winded way of asking her blood to dry up, so she may die.

make haste = "act quickly", an imperative.[1]

And stop your powers, and change your native course; = this is the third time Joan has used the word ***course*** in the course of 7 lines - perhaps a lightly sarcastic repetition of Edward's use of the word in line 255.

264 Dissolve to air, your lukewarm bloody streams,
And cease to be, that I may be no more. −
266 Your curlèd locks, draw from this cursèd head: 267: Joan alludes to the customary act of tearing one's hair when one grieves.

Abase her pomp, for Joan is basely born! − = "cast off her ostentatious appearance".
268 Ah, Glocester, thou, poor Glocester, hast the wrong! − = "you are the most injured party here!"
Die, wretch! haste death, for Joan hath lived too long. = hurry.
270

[*She suddenly dies at the Queen's bed's feet*.] **Joan's Death:** *Glocester actually had predeceased Joan, dying in 1295. Joan had subsequently fallen in love with Ralph de Monthermer, one of her squires, and the couple secretly married in 1297. Edward was of course outraged that his daughter had married without his permission or knowledge - never mind the lowly background of her husband - even going so far as to briefly imprison the bridegroom; soon enough, however, Edward relented, and Monthermer eventually came into great favour with Edward - he must have been an impressive man.*

Joan passed away at Clare, Suffolk, on 23 April 1307, and was interred at the Augustine priory there.[9]

K. Edw. Revive thee, hapless lady; grieve not thus. −
In vain speak I, for she revives no more.
Poor hapless soul, thy own repeated moans
Hath wrought thy sudden and untimely death. −
Lords, ladies, haste!

= unlucky.

= Dodsley has emended the quartos' ***own espected***, but Bullen's emendation to ***unexpected*** might be preferable.

= brought about.

[*Re-enter Ladies with Glocester and Lords running*.]

279: there is an additional stage direction in the quartos which calls for the princess' body to be removed from the stage, which Dyce, and hence we, omit. The end of the play has dissolved into such a typographical disaster and editorial nightmare that it is impossible to say if and when the bodies of Elinor and Joan are carried out.[3]

Ah, Glocester, art thou come?
Then must I now present a tragedy.
Thy Joan is dead: yet grieve thou not her fall;
She was too base a spouse for such a prince.

= unworthy, because of her low rank. = ie. lord, noble.

Gloc. Conspire you, then, with heavens to work my harms? −
O sweet assuager of our mortal 'miss,
Desirèd death, deprive me of my life,
That I in death may end my life and love!

287: ***assuager*** = reliever, ie. God.
mortal = emended from ***martial*** by Dyce.
'miss = amiss, ie. misfortune.[3]

K. Edw. Glocester, thy king is partner of thy heaviness,
Although nor tongue nor eyes bewray his mean;
For I have lost a flower as fair as thine,
A love more dear, for Elinor is dead.
But since the heavenly ordinance decrees
That all things change in their prefixèd time,
Be thou content, and bear it in thy breast,
Thy swelling grief, as needs I must mine.
Thy Joan of Acon, and my queen deceased,
Shall have that honour as beseems their state. −
You peers of England, see in royal pomp
These breathless bodies be entombèd straight,
With 'tirèd colours covered all with black.

= sorrow.
= "betrays his grief"; Edward is stoic.
mean = moan, ie. laments.[3]
= divine will.[2]
= alter their form,[1] ie. die. = predetermined.
= is fitting for. = royal status.

303: briefly, ie. "everyone shall wear black."
'tired colours = colourful attire; the quartos read ***tried colors***, emended by Dyce.

Let Spanish steeds, as swift as fleeting wind,

304-9: Edward gives orders for the funeral procession which will return Elinor's body to London.
Elinor's corpse was embalmed in Lincoln; her funeral procession departed for London on 4 December 1290.[9]

Convey these princes to their funeral:
Before them let a hundred mourners ride.
In every time of their enforced abode,
Rear up a cross in token of their worth,
Whereon fair Elinor's picture shall be placed.

= persons of royal blood.[2]

307-9: Edward orders that in every town in which Elinor's funeral procession stops for the night, an ornamental cross should be constructed as a memorial.
worth = the quartos print ***work***, emended by Dyce.

But Didn't Elinor Die Near London? yes, our play's Elinor died within a short day's ride to Westminster, so Edward's

		instructions here, which are consistant with Elinor's real life death near Lincoln, are unapropos. **The Eleanor Crosses:** *Ultimately, an even dozen of these famous Eleanor Crosses were built, of which three original crosses are extant - at Waltham Cross in Hertfordshire, and Geddington and Hardingstone, both in Northamptonshire; while the cross at Charing Cross has long disappeared, the location's name preserves the monument's memory.*[38]
310	Arrived at London, near our palace-bounds,	= Edward refers to the vast royal palace that once existed in Westminster; Edward actually had been born in that palace.[39]
	Inter my lovely Elinor, late deceased;	311: *Elinor was buried at Westminster Abbey*.
312	And, in remembrance of her royalty,	
	Erect a rich and stately carvèd cross,	
314	Whereon her stature shall with glory shine,	= statue.[1]
	And henceforth see you call it Charing-cross;	
316	For why the chariest and the choicest queen,	= "because (***For why***) she was the dearest (***chariest***) and most exquisite queen".[1] ***chariest*** = the quartos print ***chancest***, emended by Dyce; as emended, line 316 now has Edward directing that Charing Green be considered named after a personal quality of the queen, ie. her being the most ***chary***, meaning dearest or most precious, of all women.[1] The editors note the existence of an old tradition that the name ***Charing*** comes from the French *chere reine*, meaning "dear queen".
	That ever did delight my royal eyes,	
318	There dwell in darkness whilst I die in grief. −	
	But, soft! what tidings with these pursuivants?	319: ***soft*** = hold on! ***tidings*** = news. ***pursuivants*** = royal messengers.[1] Two messengers enter, one from Wales, the other from Scotland.[4] Only one of them speaks, on behalf of both of them.
320		
	[*Enter Messengers*.]	
322		
	Mess. Sir Roger Mortimer, with all success,	= the quartos print ***Sussex*** here.
324	As erst your grace by message did command,	= earlier, previously.
	Is here at hand, in purpose to present	
326	Your highness with his signs of victory.	= tokens.
	And trothless Baliol, their accursèd king,	327-8: unless these lines are misplaced, or a line is missing - which is highly likely - we are supposed to believe that John Baliol has escaped whatever restrictions Edward had placed on his movements, and is now reviving Scottish insurrection. ***trothless*** = faithless. ***threat*** = threaten. ***Northumberland*** = the most northerly county in England.
328	With fire and sword doth threat Northumberland.	
330	***K. Edw.*** How one affliction calls another over!	
	First death torments me, then I feel disgrace!	331: after this line, the following line appears in the quartos: "*Again, Lluellen he rebels in Wales*"; but Lluellen died in Scene XVII, and so Dyce, properly, omits this bonus line. The errors in the quartos are compounding as we approach the conclusion of the play.
332	And false Baliol means to brave me too;	= defy.
	But I will find provision for them all:	

My constancy shall conquer death and shame.

334: in the climactic blunder of the quartos, eight lines which represent a variation of the lines spoken by Edward at Scene XIII.135*f* appear after our line 335, which of course all the editors omit.

[*Exeunt all except Glocester*.]

Gloc. Now, Joan of Acon, let me mourn thy fall. −
Sole, here alone, now set thee down and sigh.
Sigh, hapless Glocester, for thy sudden loss:
Pale death, alas, hath banished all thy pride,
Thy wedlock-vows! How oft have I beheld

= single, alone. = sit down.

342: the quartos print this line as "*Thy wedlocke vowes how ought have I beheld?*" Dyce emends as best he can, but the line, he notes, is "past cure".

Grimly humorous is the completely misplaced stage direction which appears in the quartos between our lines 342 and 343: "*Enter Mortimer with the head.*"

Thy eyes, thy looks, thy lips, and every part,
How nature strove in them to shew her art,
In shine, in shape, in colour, and compare!
But now hath death, the enemy of love,
Stained and deformed the shine, the shape, the red,
With pale and dimness, and my love is dead.
Ah, dead, my love! vile wretch, why am I living?
So willeth fate, and I must be contented:
All pomp in time must fade, and grow to nothing.
Wept I like Niobe, yet it profits nothing:
Then cease, my sighs, since I may not regain her,
And woe to wretched death that thus hath slain her!

= perhaps a misprint for ***locks***, notes Dyce.

= Dyce emends the quartos' ***store***. = show, ie. demonstrate.

= ie. the colour of her face.

= ie. yet weeping brings me no benefit."

352-4: in Greek mythology, ***Niobe***, proud of her twelve children (6 boys and 6 girls), bragged that she was superior to the gods, who vindictively slew all of the children; in mourning, Niobe went to Mt. Sypilus, where she was turned into stone, in which form she continued to mourn; when the snow melts, Niobe appears to weep.[40]

[*Exit*.]

Yours, By George Peele,
Master of Arts in Oxenford.

359-360: this signed closing appears in the quartos; its appearance in the quartos is meant to indicate that the printers were working from Peele's original script.

FINIS

Postscript.

Edward I spent his last years in endless warfare; 1297 saw Edward engaged in a futile campaign in France, made more frustrating by the failure of his international allies to come to his promised assistance; the same year saw the first of several invasions of Scotland, and the rise and fall of the great Scottish heroes William Wallace and Robert the Bruce, the latter whom had himself crowned king of Scotland in 1306.

Finally, on 7 July 1307, the oversized, ferocious warrior-king known as the Hammer of the Scots passed away at Burgh-by-Sands as he was heading north for yet another invasion of Scotland.

He left his bankrupt and exhausted nation in the hands of his son, the 23-year old Edward II; how this young monarch,

who was already infamous for his questionably-close relationship to a French nobleman named Piers Gaveston, would respond to the heavy responsibility suddenly set on his shoulders, was still an open question. The answer can be found in Christopher Marlowe's great play, *Edward II*. The story of the next King Edward was not to be a happy one.

The last two decades of the 13th century saw a massive program of castle-building throughout Wales. While the immediate result of the presence of these fortresses - tight English control of Welsh legal and administrative life - was an unhappy burden for the Welsh to bear, for the modern traveller, Edward's public works have left an ineffable series of monumental medieval edifices, a testament to this long-gone man who dominated the English-speaking world for four decades all those centuries ago.

Lyrics to Blithe and Bonny,
sung at the beginning of Scene VIII.

A blithe and bonny country lass,
heigh ho, the bonny lass!
Sate sighing on the tender grass
and weeping said, will none come woo her.
A smicker boy, a lither swain,
heigh ho, a smicker swain!
That in his love was wanton fain,
with smiling looks straight came unto her.

Whenas the wanton wench espied,
heigh ho, when she espied!
The means to make herself a bride,
she simpered smooth like Bonnybell:
The swain, that saw her squint-eyed kind,
heigh ho, squint-eyed kind!
His arms about her body twined,
and: “Fair lass, how fare ye, well?”

The country kit said: “Well, forsooth,
heigh ho, well forsooth!
But that I have a longing tooth,
a longing tooth that makes me cry.”
“Alas!” said he, “what gars thy grief?
heigh ho, what gars thy grief?”
“A wound,” quoth she, “without relief,
I fear a maid that I shall die.”
“If that be all,” the shepherd said,
heigh ho, the shepherd said!
“Ile make thee wive it gentle maid,
and so recure thy malady.”

Hereon they kissed with many an oath,
heigh ho, with many an oath!
And fore God Pan did plight their troth,
and to the church they hied them fast.
And God send every pretty peat,
heigh ho, the pretty peat!
That fears to die of this conceit,
so kind a friend to help at last.

Reprinted from a reprint of Thomas Lodge's *Rosalynde*, Ginn and Co., Boston, MA, 1910.

George Peele's Invented Words and Phrases.

Like all writers of the era, George Peele made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. In addition, many phrases that Peele created were found attractive, and hence used again by later, other authors.

The following is a list of words and expressions from *Edward I* that research suggests may have been first used, or used in a certain way, by Peele in this play.

a. Words and Compound Words

arras-point
bridegroom-like
by-flocking (though it is unclear if this is an error)
calf's-head
Cambria-Briton
compeer-in-arms
coyly (first use meaning haughtily)
flig (for fledge)
gain-legged
hotshot
infract (first use to mean "broken")
irregular (first use as a noun)
island-tapestry
leave (according to the OED, this is the earliest use of ***leave*** in the modern sense of "to depart"; as the entry was updated in 2016, we may take this as reasonably authoritative)
love-holiday
negro-Moor
ominous (according to the OED, first use to mean prophetic of a good outcome)
oons (an interjection)
outsuffer
over-lour / over-lower
over-preased
palace-bounds
prize-corn
rumple (first use as a verb)
sa ha / saw haw (hunting cry)
size-ace
throne (according to the OED, first use to refer to the occupant of a throne)
vail (according to the OED, first use to mean to throw down or to surrender)
waiting-day
war-drum
Welshman's hook

b. Expressions and Collocations

Collocations are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively so do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *Edward I*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers.

as fit as a pudding for a friar's mouth
"at your majesty's command"
"Bacchus' vine"

"bloody-crested"
by sweet Saint Jerome
"canopy of state"
"characters of blood"
"child-bed pain(s)"
"court and camp" (though *courts and camps* had been used earlier; ***court and camp*** became very common)
crack a blade
"English pride"
"fall to dice"
"fight it to the last" (precursor of *fight to the last* and *fight to the last man*)
fit as a die
"fleeting wind"
"harmful weed"
to have a bout
hit it home
to hold one by the collar
"hot dog(s)" (different meaning than today)
"hot pincers"
how does all (inquiry of well-being)
(your) life is dearer to me than…
"loose delights"
to make a cipher
meridian signs (although *meridanal signs* appeared earlier)
"more than flesh can bear"
"mountain vapours"
"new-closed up"
out of cash
purple springs (first use ever, to describe blood)
"put my hand(s) in my pocket(s)" (though *hands in his pockets* had been used previously)
"queen of one's heart"
"royal canopy"
run (or thrust) a sword up to the hilts (though *thrust a sword to the hilts* was used earlier)
to shrink (not) from any weather (or similar)
"soft bedding"
"Spanish brave"
Earliest appearance of **stand** with **deliver**, as a highwayman's command to his victim to hand over his or her money.
suck one's bane
swifter than a fleeting wind
that's once (meaning "that's final")
"think the devil is/has come"
"thirsty sword"
as warm as wool
westward ho! (the cry of the Thames watermen)
"what can (I) do or say…"
the wind stands fair
"what will be shall be"
"winged honour"

COMPLETE LIST of FOOTNOTES

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