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the Annotated Popular Edition of

THE LOVER'S MELANCHOLY

by John Ford

Written c. 1628

Earliest Extant Edition: 1629

Featuring complete and easy-to-read annotations.

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THE LOVER'S MELANCHOLY

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DRAMATIS PERSONS.

Palador, Prince of Cyprus.

Aretus, Tutor to the Prince.

Amethus, Cousin to the Prince.

Thamasta, Sister of Amethus, and Cousin to the Prince.

Kala, Waiting-Maid to Thamasta.

Meleander, an old Lord.

Eroclea, (as Parthenophill), Daughter of Meleander.

Cleophila, Daughter of Meleander.

Trollio, Servant to Meleander.

Sophronos, Brother to Meleander.

Menaphon, Son of Sophronos.

Corax, a Physician.

Pelias, a foolish Courtier.

Cuculus, a foolish Courtier.

Grilla, a Page of Cuculus, in woman's dress.

Rhetias, (a reduced Courtier), Servant to Eroclea.

Officers, Attendants, etc.

Scene: Famagosta, in Cyprus.

INTRODUCTION TO THE PLAY

Believed to be John Ford's first solo production, *The Lover's Melancholy* prepares us well for what we can expect from his future plays: complex plots, psychological depth, and a welcome focus on sympathetic female characters – as well as bawdy humor of questionable quality. The theme of our present play is mental illness: however, the workings of the brain, as understood by Ford and his contemporaries, is primitive, crude and idiotically inaccurate, and thus more entertaining than we might expect.

NOTES ON THE TEXT

The text of *Love's Sacrifice* was initially adopted from Havelock Ellis' Mermaid Series edition of 1888, and was then carefully compared to the original 1629 quarto, whose text can be found on the Early English Books Online database. Consequently, much of the original wording and spelling from this earliest printing of the play has been reinstated.

NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors refers to the notes supplied by these scholars for their editions of this play.

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. Gifford, W., ed. *The Dramatic Works of John Ford*, Vol. I. London: John Murray, 1827,
4. Dyce, Alexander. *The Works of John Ford*, Vol. II. London: Robson and Son, 1869.
5. Lomax, Marion, ed. *John Ford: 'Tis Pity She's a Whore and Other Plays*. Oxford: Oxford University Press, 2008.
6. Hill, R.F., ed. *The Lover's Melancholy*. Manchester: Manchester University Press, 1985.

PROLOGUE

1 To tell ye, gentlemen, in what true sense,
2 The writer, actors, or the audience
3 Should mold their judgments for a play, might draw
4 Truth into rules; but we have no such law.

5
6 Our writer, for himself, would have ye know,
7 That, in his following scenes, he doth not owe
8 To others' fancies, nor hath lain in wait
9 For any stol'n invention, from whose height
10 He might commend his own, more than the right
11 A scholar claims, may warrant for delight.

12 It is art's scorn, that some of late have made
13 The noble use of poetry a trade.

14 For your parts, gentlemen, to quit his pains,
15 Yet you will please, that as you meet with strains
16 Of lighter mixtures, but to cast your eye
17 Rather upon the main, than on the bye,
18 His hopes stand firm, and, we shall find it true,
19 The LOVER'S MELANCHOLY cured by you.

1-4: Ford declares his independence from the requirement that a play follow the classical rules of unity, especially the unity of time (by which it was thought a play should take place over no more than a single day).¹⁶ That is, a play should not be judged by whether it follows any prescribed format.

ye, gentlemen (line 1) = members of the audience.

5-10: insisting his play is completely original, Ford may be attempting to deflect accusations of plagiarism, since, in preparing this play, he has in fact borrowed heavily from *The Anatomy of Melancholy*, a 1621 work by Robert Burton.

invention (line 8) = idea.

9-10: *more than...claims* = Ford admits to appropriating some ideas, but no more than to which any scholar is entitled.

11-12: it is to the detriment of art that some playwrights seem more interested in writing drama solely as a means to make a living than to produce works of lasting importance, ie. treating playwrighting as a "trade" rather than art.

= repay the playwright (Ford) for his efforts.

14-15: *as you...mixtures* = roughly, "as you are presented with humorous scenes".

15-16: *but to...on the bye* = "focus on the bigger picture, and not on the lesser details".

ACT I.

SCENE I.

A Room in the Palace.

Enter Menaphon and Pelias.

1 **Mena.** Dangers! how mean you dangers? that so courtly
2 You gratulate my safe return from dangers?

4 **Pelias.** From travails, noble sir.

6 **Mena.** These are delights;
If my experience hath not, truant-like,
8 Misspent the time, which I have strove to use
For bettering my mind with observation.

10 **Pelias.** As I am modest, I protest, 'tis strange!
12 But is it possible?

14 **Mena.** What?

16 **Pelias.** To bestride
The frothy foams of Neptune's surging waves,
18 When blustering Boreas tosseth up the deep,
And thumps a thunder-bounce!

20
22 **Mena.** Sweet sir, 'tis nothing:
Straight comes a dolphin, playing near your ship,

Setting of the Action: the entire play takes place in the royal palace in Famagosta, the capital of the island-principality of Cyprus in the Mediterranean.

Entering Characters: **Menaphon**, a young nobleman, has just returned home to Cyprus from a voyage to the southern European mainland, and is welcomed back by **Pelias**, a courtier, or nobleman who frequents the prince's court. Note how the scene opens in the middle of a conversation.

Pelias has just congratulated Menaphon on surviving an ostensibly dangerous journey, but Menaphon sees no reason for his trip to be dramatized so.

= in such courtly, or refined, language.¹
= rejoice at the appearance of.¹

= travels, a common variant.

6-9 (below): Menaphon points out that his journey was not hazardous, but rather delightful – in fact, beneficial, as he hoped to use his time abroad wisely, learning as he observed and experienced the customs of other countries.

= like an idle beggar or vagabond.¹

11-12: Pelias is astonished to learn that an ocean voyage could be anything but perilous.

As I am modest = an oath.

protest = avow, swear.

16-19 (below): Pelias expresses disbelief that Menaphon survived what he assumes must have been a dangerous trip on the seas. The courtier's highly affected language is self-consciously rhetorical (note the classical allusions and extensive use of alliteration), to the point, as Menaphon observes, of being ludicrous to use in regular conversation.

= **Neptune** was the Roman god of the seas.

= Roman god of the winds.

19: literally, "and lands heavy blows that sound like thunder." The OED describes Pelias' use of the expression **thunder-bounce** as "humorously bombastic".¹

bounce = a loud and heavy blow, originating from something large.¹

21-25 (below): two can play this game: Menaphon matches Pelias with a mocking rhetorical flourish of his own.

= ie. sea-travel is easy.

= at once (ie. as soon as your boat departs from port).

24 Heaving his crooked back up, and presents
 A feather-bed to waft 'ee to the shore,
 As easily as if you slept i' th' court.

26 **Pelias.** Indeed! is't true, I pray?

28 **Mena.** I will not stretch

30 Your faith upon the tenters. – Prithee, Pelias,
 Where didst thou learn this language?

32 **Pelias.** I this language?

34 Alas, sir, we that study words and forms

36 Of compliment, must fashion all discourse
 According to the nature of the subject.
 But I am silent: – now appears a sun,

38 Whose shadow I adore.

40 *Enter Amethus, Sophronos, and Attendants.*

42 **Mena.** My honoured father!

44 **Soph.** From mine eyes, son, son of my care, my love,
 The joys that bid thee welcome, do too much
 46 Speak me a child.

48 **Mena.** O, princely sir, your hand.

50 **Ameth.** Perform your duties where you owe them first;
 I dare not be so sudden in the pleasures
 52 Thy presence hath brought home.

54 **Soph.** Here thou still findest

23: **his crooked back up** = dolphins were frequently described as **crooked**, due to their curved appearance as they leap from the water.

23-25: **presents...court** = Menaphon paints an image of a dolphin offering a gentle ride on his back to shore. The allusion is to the oft-repeated myth of the illustrious lyre-player Arion, who, having won a contest of musicianship in Ionia, took passage home on what was, unbeknownst to him, a pirate ship. The sailors decided to kill Arion and keep all of his valuable prizes for themselves. They did grant the victim the opportunity to play one last song on his harp, after which he jumped into the sea, and was saved by a dolphin which gave him a ride home to Corinth.

'ee (line 24) = ye.

27: Pelias, not too bright, seems to believe the literal truth of Menaphon's description of the dolphins.
pray = ie. "ask you".

29-30: **I will...tenters** = ie. "I will not strain your credulity;" Menaphon will not insist on leading Pelias to believe something so patently ridiculous.

The common expression "*to stretch something upon tenters*" was used to describe something, such as one's wit, that might be pushed to a degree of just beyond one's abilities.

tenters (line 30) = a wooden framework on which wet clothing was stretched to prevent it from shrinking; also referred to as *tenterhooks*.¹

= please, "I entreat you".
 = ie. "to speak like this".

34-35: **forms...compliment** = expressions of courteous and courtly language.^{1,2}
 = ie. "customize our conversation".

37-38: Pelias must stop speaking, in deference to the status of the entering characters, but not before delivering one last bit of lofty rhetoric: Pelias figuratively refers to the approaching nobleman Sophronos as one who brings light to the court, and one whom he admires.

Hill observes the risibility of Pelias' compliment, as the sun cannot create a shadow of itself.

Entering Characters: Sophronos is Menaphon's father, while **Amethus**, a younger noble, is cousin to the prince of Cyprus, and Menaphon's best friend.

45-46: **do too...child** = ie. bring tears to his eyes.

50-52: Amethus graciously offers Menaphon the opportunity to greet his father, though he (Amethus) really wants to appropriate his recently arrived companion for himself.

54-56: Sophronos' allusion to an ally of his son's at court is

56 A friend as noble, Menaphon, as when
Thou left'st at thy departure.

58 **Mena.** Yes, I know it,
To him I owe more service –

60 **Ameth.** [To *Sophonos*] Pray give leave –

62 He shall attend your entertainments soon,
Next day, and next day; – for an hour or two
64 I would engross him only.

66 **Soph.** Noble lord.

68 **Ameth.** Y'are both dismissed.

70 **Pelias.** Your creature and your servant.

72 [Exeunt all but *Amethus* and *Menaphon*.]

74 **Ameth.** Give me thy hand. I will not say, “Th'art
welcome”;
That is the common road of common friends.
76 I'm glad I have thee here – O, I want words
To let thee know my heart.

78 **Mena.** 'Tis pieced to mine.

80 **Ameth.** Yes, 'tis; as firmly as that holy thing
82 Called friendship can unite it. – Menaphon,
My Menaphon! now all the goodly blessings,
84 That can create a Heaven on earth, dwell with thee!
Twelve months we have been sundered; but henceforth
86 We never more will part, till that sad hour,
In which death leaves the one of us behind,
88 To see the other's funerals performed.

Let's now a while be free. – How have thy travails
90 Disburthened thee abroad of discontents?

92 **Mena.** Such cure as sick men find in changing beds,
I found in change of airs; the fancy flattered
94 My hopes with ease, as theirs do; but the grief
Is still the same.

96 **Ameth.** Such is my case at home:

meant to be mysterious. As a point of practicality, this reference, which is not explained until many scenes later, would be completely meaningless for a viewing audience.

58-59: Menaphon acknowledges the debt he owes to his unnamed benefactor.

61: Amethus, unable to control himself, interrupts Menaphon, asking for just a bit of time to spend privately with his old friend, before releasing Menaphon back to his family. The youngster is taking advantage of his royal prerogative to get what he wants.
Pray give leave = "please allow me".

= monopolize.^{1,2}

66: Sophronos acknowledges Amethus' superior status.

68: Amethus is not actually a bad guy, but he is just eager to catch up with his bosom-buddy.

75: that is too ordinary and trite an expression.
76-77: *I want...heart* = Amethus can't find the words to express his pleasure on seeing his friend.
want = lack.

= joined.

= typically a monosyllable, the *v* elided: *Hea'n*.
= separated.

= ie. funeral ceremonies or rites.¹

89: *be free* = ie. speak openly and freely as between intimate friends; Amethus gives Menaphon permission to ignore their differences in rank.
89-90: *How have...discontents* = Amethus' question suggests that Menaphon, troubled, has been travelling to "forget".
Disburthened = ie. disburdened; *burthen* was a commonly-used alternate form of *burden*.

92: that is, not at all!

93-95: *the fancy...same* = the idea (*fancy*) to travel seemed like an easy way to go about forgetting his troubles, but in that respect, his trip was a failure.

97: Amethus is having problems similar to those of his friend.

98 Cleophila, thy kinswoman, that maid
 Of sweetness and humility, more pities
 100 Her father's poor afflictions, than the tide
 Of my complaints.

102
 104 **Mena.** Thamasta, my great mistress,
 Your princely sister, hath, I hope, ere this,
 Confirmed affection on some worthy choice.

106
 108 **Ameth.** Not any, Menaphon. Her bosom yet
 Is intermured with ice; though, by the truth
 Of love, no day hath ever passed wherein
 110 I have not mentioned thy deserts, thy constancy,

112 Thy – come! in troth, I dare not tell thee what,
 Lest thou might'st think I fawned upon a sin
 Friendship was never guilty of; for flattery
 114 Is monstrous in a true friend.

116 **Mena.** Does the court
 Wear the old looks too?

118

120 **Ameth.** If thou mean'st the prince,
 It does. He's the same melancholy man
 He was at 's father's death; sometimes speaks sense,

122 But seldom mirth; will smile, but seldom laugh;
 Will lend an ear to business, deal in none;

124 Gaze upon revels, antic fopperies.

126 But is not moved; will sparingly discourse,
 Hear music; but what most he takes delight in
 Are handsome pictures. One so young, and goodly,
 128 So sweet in his own nature, any story
 Hath seldom mentioned.

130
 132 **Mena.** Why should such as I am
 Groan under the light burthens of small sorrows,

98-101: Menaphon's cousin, **Cleophila**, is so wrapped up in worrying about her father's illness, that she is ignoring the courting of her admirer Amethus.
maid = unmarried woman.
the tide = ie. the flow, or rising, of the tide, hence, "increase in intensity".
complaints = Hill interprets, "lover's entreaties" (p. 55).⁶

103-5: Menaphon hopes that Amethus' sister Thamasta has settled her love on some deserving man. In referring to Thamasta as "my mistress", we may infer that Menaphon was – and still is – in love with Thamasta, but was unsuccessful in his suit. It was to forget Thamasta that Menaphon embarked on his trip.
ere this = ie. by this time.

107-8: **Her bosom...ice** = ie. Thamasta has yet to show any feelings for any man.
intermured (line 108) = walled in, ie. enclosed.

108-9: **by the truth...love** = an oath.

109-110: **no day...constancy** = Amethus regularly sings Menaphon's praises to his sister.
deserts = merits.
constancy = faithfulness.

111-4: Amethus is conscious of the fact that he must remain within the boundaries of behaviour permitted by ideal friendship – no **flattery** permitted!
troth = truth.

116-7: ie. "has anything changed at court?" Menaphon, changing the subject, asks Amethus if there is any other news to report.

119-129 (below): Amethus reveals the key facts of the plot around which the play pivots: Palador, the prince of Cyprus, has been stuck in a depression ever since his father died, leaving him (Palador) as ruler of the island.

= a hint that Palador's ailment may be more than just depression – it may be turning into madness.
 122: Palador experiences no pleasure.
 123: the prince listens to his counselors, but engages in no state business.
 124-5: **Gaze upon...moved** = will watch, but never react to, any entertainment (**revels**) or comic foolishness (**antic fopperies**).
 = talks little.
 127-9: **One so...mentioned** = the chronicles tell of no historical personage with a lovelier personality than Palador.
 131-4: **Why should...passion** = who is Menaphon to lament over his own comparatively minor problems, when the

Whenas a prince, so potent, cannot shun

134 Motions of passion? – To be man, my lord.
Is to be but the exercise of cares
136 In several shapes; as miseries do grow,
They alter as men's forms; but *how* none know.

138 **Ameth.** This little isle of Cyprus sure abounds
140 In greater wonders, both for change and fortune,
Than any you have seen abroad.

142 **Mena.** Than any

144 I have observed abroad! all countries else
To a free eye and mind yield something rare;

146 And I, for my part, have brought home one jewel
Of admirable value.

148 **Ameth.** Jewel, Menaphon?

150 **Mena.** A jewel, my Amethus, a fair youth;

152 A youth, whom, if I were but superstitious,

I should repute an excellence more high,
154 Than mere creations are: to add delight,
I'll tell you how I found him.

156 **Ameth.** Prithee do.

158

Mena. Passing from Italy to Greece, the tales
160 Which poets of an elder time have fained
To glorify their Tempē, bred in me
162 Desire of visiting that paradise.

To Thessaly I came; and living private,

wonderful prince, with all his power, cannot rid himself of
his refractory emotions?

burthens = ie. burdens.

Whenas = ie. when.

potent = powerful.

Motions (line 134) = perturbations.¹

134-6: **To be...shapes** = Menaphon gets philosophical: to
suffer from anxieties of all types (**several shapes**) is the
natural state of humanity.

139-141: Amethus muses over the dramatic turn of events
in Cyprus, which have resulted in more attention-grabbing
alterations in its leading citizens' circumstances than Mena-
phon would have witnessed in other lands he visited.

143-4: **Than any...abroad** = a Ford trademark: characters
frequently repeat another's last words to express surprise or
disbelief.

144-5: **all countries...rare** = every land has its own share
of unique wonders.

free = perhaps meaning "perceptive" or "open".

rare = excellent.

151: **Amethus** = Amethus is stressed on its second syllable:
a-ME-thus; oddly, this is the first time that Amethus' name is
mentioned in the play.

a fair youth = a good-looking young man.

= ie. "if I were excessively (ie. without due restraint) devoted
to the youth".

153-4: **I should...are** = he would consider the lad to be
greater than a mere mortal.

= please.

159-245 (below): in this lengthy digression, Menaphon
relates a story he adapted from a poem found in what was to
be a very influential work, the Italian historian Famianus
Strada's *Prohusiones Academicae*, written in Latin, and
published in 1617.

159-162: Menaphon was inspired to visit the great Mediter-
ranean nations by the ancient poets, whose stories glorified
their lands.

elder = ancient, former.

fained = delighted.¹

Tempē = properly the "name of a charming valley in
Thessaly" in Greece, hence used to describe "any delightful
rural spot" (OED).

163: **Thessaly** = large Greek district resting on the Aegean
Sea. A 500-mile sea voyage from Cyprus, Thessaly would

164 Without acquaintance of more sweet companions
 Than the old inmates to my love – my thoughts –

166 I day by day frequented silent groves,
 And solitary walks. One morning early
 168 This accident encountered me: I heard
 The sweetest and most ravishing contention,
 170 That art [and] nature ever were at strife in.

172 *Ameth.* I cannot yet conceive what you infer
 By art and nature.

174

176 *Mena.* I shall soon resolve ye.
 A sound of music touched mine ears, or rather,
 Indeed, entranced my soul: as I stole nearer,
 178 Invited by the melody, I saw
 This youth, this fair-faced youth, upon his lute,
 180 With strains of strange variety and harmony,
 Proclaiming, as it seemed, so bold a challenge
 182 To the clear quiristers of the woods, the birds,
 That, as they flocked about him, all stood silent,
 184 Wond'ring at what they heard. I wondered too.

186 *Ameth.* And so do I; good! – on!

188 *Mena.* A nightingale,
 Nature's best skilled musician, undertakes
 190 The challenge, and for every several strain
 The well-shaped youth could touch, she sung her down;

192 He could not run division with more art

194 Upon his quaking instrument, than she,
 The nightingale, did with her various notes
 Reply to: for a voice, and for a sound,
 196 Amethus, 'tis much easier to believe
 That such they were than hope to hear again.
 198
 200 *Ameth.* How did the rivals part?

have been a natural first stop for Menaphon. Most of the trip would have occurred hugging the southern shore of Anatolia, but the ship would have had to cross the Aegean to reach the mainland.

living private = travelling alone.¹

164-5: with no *companions* other than his *thoughts*, which Menaphon describes metaphorically as co-dwelling in his mind (*inmates*)¹ with his love.

= stressed on its second syllable.

= incident, occurrence.

= argument, conflict.

= mean.

173: ie. "by human contrivance and naturally occurring phenomena.

and = the quarto prints *or* here, emended to *and* by all the editors.

= ie. "clarify for you."

= surreptitiously moved.

= attracted.¹

= an early guitar.

= songs.¹

= choristers, singers, as of a choir;¹ common variant.

= ie. amazed.

= ie. "go on!"

188*f*: the *nightingale* was proverbial for its exquisite singing.

= took up, accepted.

= each individual musical phrase.

191: *well-shaped* = well-formed, attractive.

touch = play, but also could be used to specifically refer to the strumming or plucking of a stringed instrument.¹

down = refrain;^{1,5} a very rare use of this word; so rare, in fact, that both Gifford and Dyce, 19th century editors of the play, emended *down* to *own*.

192: *could* = Ford uses the rare spelling *coo'd* for *could* throughout the play.

run division = play rapid musical passages.¹

art = skill.

= quivering.¹

197: that these were two artists the likes of which Menaphon could never hope to ever hear again.

<p>202 <i>Mena.</i> You <u>term</u> them rightly; For they were rivals, and their mistress, <i>harmony</i>. –</p> <p>204 <u>Some time thus spent</u>, the young man grew at last Into a <u>pretty</u> anger, that a bird</p> <p>Whom art had never taught <u>cliffs</u>, <u>moods</u>, or notes,</p> <p>206 Should vie with him for mastery, <u>whose</u> study</p> <p>Had <u>busied</u> many <u>hours</u> to <u>perfit</u> practice:</p> <p>208 To end the <u>controversy</u>, in a rapture Upon his instrument he plays so swiftly,</p> <p>210 So many <u>voluntaries</u> and so quick, That there was <u>curiosity and cunning</u>,</p> <p>212 <u>Concord in discord</u>, <u>lines of differing method</u></p> <p>Meeting in one full <u>centre</u> of delight.</p> <p>214</p> <p>216 <i>Ameth.</i> Now for the bird.</p> <p>218 <i>Mena.</i> The bird, <u>ordained</u> to be Music's first martyr, strove to imitate These <u>several sounds</u>: which, when her warbling throat 220 Failed in, for <u>grief</u>, down <u>dropped</u> she on his lute, And <u>brake</u> her heart! It was the <u>quaintest</u> sadness, 222 To see <u>the conqueror</u> upon <u>her hearse</u> To weep a funeral elegy of tears; 224 That, trust me, my Amethus, I could chide Mine own unmanly weakness, that made me 226 A fellow-mourner with him.</p> <p>228 <i>Ameth.</i> I believe thee.</p> <p>230 <i>Mena.</i> He <u>looks</u> upon the <u>trophies of his art</u>,</p> <p>Then sighed, then wiped his eyes, then sighed and cried, 232 "Alas, poor creature! I will soon revenge This cruelty <u>upon the author of it</u>; 234 Henceforth this lute, guilty of innocent blood, Shall never more betray a harmless peace 236 To <u>an untimely end</u>:" and in that sorrow, As he was <u>pashing</u> it against a tree, 238 I suddenly stepped in.</p> <p>240 <i>Ameth.</i> Thou hast <u>discoursed</u> A truth of mirth and pity.</p> <p>242</p> <p><i>Mena.</i> I <u>retrieved</u></p>	<p>= call, label.</p> <p>202: a metaphor: the musician and bird were suitors to the same lady, <i>harmony</i>.</p> <p>= after a while.</p> <p>= considerable.¹</p> <p>205: <i>cliffs</i> = ie. clefs, music symbols indicating which notes appear on a music staff, e.g., treble clef, bass clef.¹ <i>moods</i> = rhythms or keys.^{1,2} = ie. "he whose".</p> <p>207: <i>busied</i> = fully occupied.¹ <i>hours</i> = a monosyllable. <i>perfit</i> = perfect; a common variant. = dispute,¹ ie. contest.</p> <p>= spontaneous pieces of music.¹ = an alliterative pair of words that both mean "skill".¹</p> <p>212: <i>Concord in discord</i> = harmony mixed with dissonance. <i>lines of differing method</i> = strains of music characterized by varying orderliness.¹</p> <p>213: ie. that came together into a single delightful performance. <i>centre</i> = "a focus of concentration or attraction" (OED).</p> <p>215: ie. "how did the nightingale respond?"</p> <p>= destined; a bit of foreshadowing.</p> <p>= various musical refrains. = landed. = ie. broke; a common variant. = loveliest.² = ie. the youth. = the nightingale's hearse, ie. the lute.</p> <p>224-6: <i>I could...him</i> = this is the second time in this scene that a male character is embarrassed to admit to tears that were brought to his eyes; this motif will appear regularly in the play.</p> <p>230: <i>looks</i> = usually emended to <i>looked</i>. <i>trophies of his art</i> = memorials to his musicianship, ie. the lute and the dead bird.</p> <p>= ie. on his instrument.</p> <p>= a premature.¹ = smashing.</p> <p>= told.</p> <p>241: "a true story which both affords amusement and excites pity" (Dyce, p. 16).⁴</p> <p>243-5: <i>I retrieved...interruption</i> = Menaphon begged the</p>
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244 Th' intended execution with entreaties,
And interruption. – But, my princely friend,

246 It was not strange the music of his hand
Did overmatch birds, when his voice and beauty,
248 Youth, carriage, and discretion must, from men
Endued with reason, ravish admiration:
250 From me, they did.

252 *Ameth.* But is this miracle
Not to be seen?

254 *Mena.* I won him by degrees
256 To choose me his companion. Whence he is,
Or who, as I durst modestly inquire,
258 So gently he would woo not to make known;

Only (for reasons to himself reserved)
260 He told me, that some remnant of his life
Was to be spent in travel: for his fortunes,

262 They were nor mean nor riotous; his friends
Not published to the world, though not obscure:
264 His country Athens, and his name Parthenophill.

266 *Ameth.* Came he with you to Cyprus?

268 *Mena.* Willingly.
The fame of our young melancholy prince,
270 Meleander's rare distractions, the obedience
Of young Cleophila, Thamasta's glory,
272 Your matchless friendship, and my desperate love
Prevailed with him; and I have lodged him privately
274 In Famagosta.

276 *Ameth.* Now th' art doubly welcome:
I will not lose the sight of such a rarity

278 For one part of my hopes. When do you intend
To visit my great-spirited sister?

280 *Mena.* May I
282 Without offence?

284 *Ameth.* Without offence! – Parthenophill

boy not to destroy his instrument. Note the capital-punishment related metaphor with *reprieved* and *execution*.
reprieved = postponed, put off.¹

= ie. "it is not in fact surprising that".
= defeat, surpass.¹

= ie. the lad.

= ie. convinced. = gradually.
= from where the boy hails.
= ie. "or who he is". = dared.

258: the youth gracefully declined to answer Menaphon's question.
woo = beg, entreat.^{1,6}

261-2: *for his...riotous* = the boy is not poor, but neither does he have enough money to live extravagantly.^{1,5}
262-3: *his friends...obscure* = his friends are not famous, but not unimportant either.

268-273 (below): *The fame...with him* = Menaphon seems to have kindled Parthenophill's interest to visit Cyprus by describing all the gossipy personal storylines going on at court: (1) the prince of Cyprus and Meleander (Cleophila's father, and Menaphon's uncle) are both suffering from mental illness; (2) Cleophila is dutifully caring for her father; (3) Thamasta is resplendent in her magnificence (her *glory*),¹ stated ironically; (4) Menaphon has an amazing friend in Amethus; and (5) Menaphon is desperately in love.

= unusual derangement.¹

= Menaphon confirms he had traveled to forget an unrequited love.
= ie. in a private home.
= the capital of Cyprus.

277-8: *I will...hopes* = Lomax interprets this line to mean that Amethus wants desperately to meet Parthenophill, but not at the expense of enjoying Menaphon's company as well.

278-9: *When do...sister* = it becomes clearer that Menaphon is in love with Amethus' sister Thamasta.

281-2: Menaphon is mindful not to presume on the royal family.

284-5: not only is Menaphon more than welcome at court,

Shall find a worthy entertainment too.

286 Thou art not still a coward?

288 **Mena.** She's too excellent,
And I too low in merit.

290
292 **Ameth.** I'll prepare
A noble welcome; and, friend, ere we part,
294 Unload to thee an overchargèd heart.

[*Exeunt.*]

ACT I, SCENE II.

Another Room in the Palace.

Enter Rhetias, carelessly attired.

1 **Rhet.** I will not court the madness of the times;
2 Not fawn upon the riots that embalm
Our wanton gentry, to preserve the dust
4 Of their affected vanities in coffins
Of memorable shame.

When commonwealths

6 Totter and reel from that nobility
And ancient virtue which renowns the great,

but his young guest is invited as well.
entertainment = welcome.

286: Amethus is not being mean: rather, he is spurring
Menaphon not to give up on Thamasta.

= worthiness.

293: Amethus intends to unburden his own problems to
Menaphon.

You may wish to note how many of the scenes, like
this one, conclude with a rhyming couplet.

Entering Character: Rhetias is described in the cast list as a "reduced courtier"; once a well-off member of the nobility or gentry, Rhetias has fallen on hard times, but retains his attachment to the family of Meleander (whom we have yet to meet); the reason for Rhetias's demotion will be made clear later in the play.

In his opening monologue, Rhetias, somewhat bitter, and with a caustic manner, (1) derides the affectations and irresponsible behaviour and manners of the upper class who regularly attend the court; (2) excoriates the appearance of upstarts at court, those who, out of nowhere, undeservedly have risen in status and fortune; and finally, (3) with perhaps a touch too much protest, claims to embrace his poverty, and will continue to proudly disdain to copy the habits of those around him.

1-5 (below): I will not...shame = Rhetias refuses to play the game: others may choose to behave badly, but not Rhetias. In a difficult metaphor, Rhetias describes modern courtiers as partakers of indecorous conduct which acts to preserve and bury their reputations, now permanently sullied, with them in their graves.

= pay court to,¹ ie. participate in.

= express or show delight in.¹ = unruly revelry.¹

= unmanageable, unruly.¹

= pretentious and idle activity.¹

5-8 (below): When commonwealths...government = "when nations become unstable, because men scorn to embrace the virtuous behaviour that made famous those who successfully guided states in former times".

= bestows fame upon.

8	<p>Who steer the helm of government,</p> <p style="text-align: center;">while mushrooms Grow up, and make new laws to license folly;</p>	<p>8: note the common ship-piloting metaphor.</p> <p>8-9 (below): <i>while mushrooms...folly</i> = while at the same time, upstarts (<i>mushrooms</i>) undeservedly enter positions of power, which they use to legalize and legitimize their licentious conduct.</p>
10	<p>Why should not I, a <u>May-game</u>, scorn the weight Of my sunk fortunes? <u>snarl</u> at the vices</p>	<p>10-13 (below): <i>Why should...antic</i> = given this sad state of affairs, why should Rhetias be distressed over his own reduced conditions? Rather, why not regard with distaste all that goes on around him, and seek no further goal that to entertain himself?</p> <p>= ie. laughing stock; <i>May game</i> originally referred to entertainments performed during May Day celebrations.¹ = a disyllable: <i>SNA-rl</i>. = ie. "without concern of consequences", ie. boldly.⁴ = clown, jester.¹</p>
12	<p>Which rot the land, and, <u>without fear or wit</u>, Be mine own <u>antic</u>?</p>	<p>13-16 (below): <i>'tis a sport...ourselves</i> = life can be bearable, even fun, when one is impoverished, so long as one does not envy those who are prosperous, or treat one's own situation with disdain or self-pity.</p>
14	<p style="text-align: center;">'tis a sport to live When life is irksome, if we will not <u>hug</u> Prosperity in others, and contemn</p>	<p>= ie. delight in,¹ ie. value.⁶</p>
16	<p>Affliction in ourselves. This rule is certain: "He that pursues his safety from the school Of state, must learn to be madman or fool."</p>	<p>17-18: "the only way one can survive unscathed in court is to act like an idiot" – a path which Rhetias refuses to countenance. The quotation marks, which indicate the expression of an aphoristic bit of wisdom, appear in the quarto.</p>
18	<p>Ambition, wealth, ease I renounce – the devil That damns ye here on earth. – <u>Or</u> I will be Mine own mirth, or mine own tormentor. – So!</p> <p style="text-align: right;"><i>Enter Pelias.</i></p> <p>Here comes <u>intelligence</u>; a <u>buzz</u> o' the court.</p> <p>Pelias. Rhetias, I sought thee out to tell thee news, New, excellent <u>new news</u>. Cuculus, <u>sirrah</u>,</p>	<p>19-20: <i>Ambition...earth</i> = these unvirtuous ends are the temptations that lead one to ruin.</p> <p>20-21: <i>Or I...tormentor</i> = Rhetias is faced with two options: either make the best of the situation by being his own best source of amusement, or be vexed by the disadvantages of his painful situation. <i>Or</i> (line 20) = either.</p> <p>Entering Character: we met the courtier <i>Pelias</i> in the play's opening scene.</p> <p>25: news (<i>intelligence</i>) is arriving: Rhetias describes Pelias as a gossip. <i>buzz</i> = properly, "a busy rumour" (OED, def. 3b).</p> <p>28: <i>new news</i> = a common bit of wordplay; Shakespeare used this bit in <i>As You Like It</i>, viz. "What's the new news at the new court?" <i>sirrah</i> = acceptable form of address to an inferior; no doubt Rhetias would be rankled by this.</p>

That gull, that young-old gull, is coming this way.

30

Rhet. And thou art his forerunner?

32

Pelias. Prithee, hear me.

34 Instead of a fine-guarded page, we have got him

A boy, tricked up in neat and handsome fashion;

36 Persuaded him that 'tis indeed a wench,

And he has entertained him; he does follow him,

38 Carries his sword and buckler, waits on his trencher,

Fills him his wine, tobacco; whets his knife,

40 Lackeys his letters, does what service else

He would employ his man in. Being asked

42 Why he is so irregular in courtship,

His answer is, that since great ladies use

44 Gentlemen-ushers to go bare before them,

He knows no reason, but he may reduce

46 The courtiers to have women wait on them;

And he begins the fashion: he is laughed at

48 Most complimentally. – Thou'lt burst to see him.

50 *Rhet.* Agelastus, so surnamed for his gravity, was

a very wise fellow, kept his countenance all day of

52 his life as demurely as a judge that pronounceth
sentence of death on a poor rogue for stealing as

29: Pelias describes Cuculus, an older man, as a courtier who foolishly acts younger than his years (young-old).

gull = simpleton, jackass.

= one who runs ahead to announce the arrival of a great man;¹ by placing Pelias in the position as herald to Cuculus, Rhetias is ironically insulting.⁶

= "please listen."

34-36: the mob at court is playing a practical joke on Cuculus: (1) first, they have convinced him to hire a girl to be his page – normally a job for a boy; and (2) the "female" they have found for him is actually a boy in disguise.

fine-guarded = wearing finely-ornamented livery,³ "as with lace, braid, embroidery, etc." (OED, guarded, def. 3a).

tricked up = dressed up.

neat = finely or smartly dressed.¹

37: he has entertained him = Cuculus hired this girl.

he does follow him = the page follows Cuculus around.

38: buckler = small round shield.

waits on his trencher = serves his meals; a trencher is a small wooden plate. Pronounce on his as on's.

39: fills Cuculus' cup with wine and his pipe with tobacco, and sharpens his knife.

= ie. delivers Cuculus letters;¹ to lackey meant "to attend closely upon."¹

42: ie. why he (Cuculus) is partaking in such an unusual practice; courtship = court behaviour.

43-46: Cuculus explains that because high-ranking or well-off women employ men to act as their gentlemen-ushers, why cannot men hire women to act as their servants?

gentlemen-usher = the gentleman-usher held the second highest position (after the steward) in the household, and was responsible for managing many of the important activities of the home, including overseeing the hiring, firing and work of all the household's servants, supervising the preparation of meals, and announcing callers.

to go bare before them = another task of the gentleman usher was to precede his master or mistress as he or she moved formally about. To go bare means that the usher would perform this service with his hat or cap removed.

reduce (line 45) = persuade, convince, induce.¹

= Cuculus claims the privilege of beginning this new tradition.

48: complimentally = courteously or ceremoniously (ironic).^{1,6}

burst = ie. with laughter.

= Agelastus, grandfather of Marcus Licinius Crassus (a member of the First Triumvirate), was famous for never laughing.

= facial expression.

= grave, serious.

54 much bacon as would serve at a meat with a calve's
56 head. Yet he smiled once, and never but once; – thou
art no scholar ?

58 **Pelias.** I have read pamphlets dedicated to me. –
Dost call him Agelastus? Why did he laugh ?

60 **Rhet.** To see an ass eat thistles; – puppy, go study

62 to be a singular coxcomb. Cuculus is an ordinary ape;
but thou art an ape of an ape.

64 **Pelias.** Thou hast a patent to abuse thy friends.

66 *Enter Cuculus, followed by Grilla, who is carrying*
68 *a sword and buckler; both fantastically dressed.*

70 Look, look, he comes! observe him seriously.

72 **Cucul.** Reach me my sword and buckler.

74 **Gril.** They are here, forsooth.

76 **Cucul.** How now, minx, how now! where is your

duty, your distance? Let me have service methodically

78 tendered; you are now one of us. Your cursey.

80 [Grilla curtsies.]

82 Good, – remember that you are to practise courtship.
Was thy father a piper, say'st thou?

84

55-56: **thou art no scholar** = ie. "didn't you know that?"

50-61: the point of Rhetias' digression, Hill notes, is to emphasize Pelias' doltish sense of humor, his finding amusement in the practical joke played on Cuculus.

61: **To see an ass eat thistles** = Ford likely picked this up from Thomas Jackson's 1613 work, *The Eternal Truth of Scriptures*, in which Jackson wrote, "*Crassus Agelastus, who neuer laughed in all his life save once, when he saw an ass feed on thistles,*" or Daniel Featley's *The Roman Fisher Caught in His Own Net* of 1624, in which we find, "*Agelastus...who neuer laughed but once in all his life; and that was, at sight of an ass eating thistles.*"

61: **puppy** = young foolish person; a vocative.

= notable or uncommon fool.

= ie. imitator.

= license.¹

Entering Characters: **Cuculus** is an older courtier who is unbecomingly acting like a frisky younger man, and as such is an object of ridicule. **Grilla** is the young man whom Cuculus has hired to act the role of his page, except that Grilla is disguised as a girl. Both are dressed in comically outlandish costumes.

Note that Cuculus and Grilla, as innately ludicrous characters, speak only in prose.

= Pelias suggests they not laugh openly at Cuculus.

= give.

76-78 (below): Cuculus chides his new page for "her" inability to behave with the propriety expected of a servant.

76: **How now** = the sense is, "what are you doing?"

minx = properly, a lewd or sly woman; here, used as a simple slighting vocative without specific meaning.¹

76-77: **Where is...distance** = Grilla is following Cuculus too closely.

77-78: **methodically tendered** = performed in an orderly manner.

78: **you are...us** = ie. Grilla is now amongst her betters, and hence must act correspondingly correctly.

Your cursey = Cuculus asks Grilla to show him how she curtsies; **cursey** was an alternate form of **curtsey**.

= correct court behaviour.

= bag-pipe player.¹

Gril. A sounder of some such wind instrument,
 86 forsooth.
 88 **Cucul.** Was he so? – hold up thy head. – Be thou
 musical to me, and I will marry thee to a dancer; one
 90 that shall ride on his footcloth, and maintain thee in
 thy muff and hood.
 92
Gril. That will be fine indeed.
 94
Cucul. Thou art yet but simple.
 96
Gril. Do you think so?
 98

Cucul. I have a brain; I have a headpiece: o' my
 conscience, if I take pains with thee, I should raise
 100 thy understanding, girl, to the height of a nurse, or a
 102 court-midwife at least. I will make thee big in time,
wench.
 104
Gril. E'en do your pleasure with me, sir.
 106
Pelias. [*Coming forward*] Noble, accomplished
 108 Cuculus!
 110 **Rhet.** Give me thy fist, innocent.
 112 **Cucul.** Would 't were in thy belly! there 'tis.
 114 **Pelias.** That's well; he's an honest blade, though he

85: some editors believe Grilla may be alluding to his father's profession of a sow-gelder, an occupation whose practitioner used to announce his arrival by blowing a horn; on the other hand, this may be a simple flatulence joke.
sounder = maker of sound, ie. player.¹
 =truly.
 = Grilla is staring at the ground.
 89: **dancer** = could refer to a dancing-master.^{1,5}
 89-91: **one that...hood** = Cuculus brags that he can marry Grilla off to a wealthy man, who as such would ride a horse wearing a richly ornamented cloth (**footcloth**), and who can provide her with fine clothing.
muff = fashionable and expensive cylindrical fur covering for keeping the hands warm.^{1,5}
 = unsophisticated or ignorant.¹
99-103 (below): Cuculus' entire speech is an instructive exercise in bawdy double entendre: while Cuculus is ostensibly suggesting he will work to improve Grilla's intellect, and hence her value as a servant, he is also suggesting he will impregnate her.
 99: **headpiece** = synonym for "brain", but **head** also refers to the end of the male member.¹
o' my conscience = equivalent to the modern, "I swear".¹
 100: **take pains** = make an effort, ie. work.
raise = improve; but with **height** in the next line, also bawdy.
 = intellect. = level.
 102: **court-midwife** = woman skilled at delivering babies, with obvious connection to his impregnating Grilla.
big = (1) important, and (2) pregnant.¹
 = common term for a woman, without any negative connotation
 105: "you may do whatever you wish with me."
 = ie. hand, for a hand-shake. = fool or simpleton: a vocative.
 112: Cuculus, extending his hand, returns Rhetias' semi-good-natured insult.
Would...belly = suggesting a blow to the stomach.
there 'tis = Cuculus offers his hand.
 1124: **That's well** = Pelias is relieved to see the two shake

be blunt.

116

Cucul. Who cares? We can be as blunt as he, for's life.

118

Rhet. Cuculus, there is, within a mile or two, a sow-pig hath sucked a brach, and now hunts the deer, the hare, nay, most unnaturally, the wild boar, as well as any hound in Cyprus.

120

122

124 **Cucul.** Monstrous sow-pig! is't true?

126 **Pelias.** I'll be at charge of a banquet on thee for a sight of her.

128

130 **Rhet.** Everything takes after the dam that gave it suck. Where hadst thou thy milk?

132 **Cucul.** I? Why, my nurse's husband was a most excellent maker of shittlecocks.

134

Pelias. My nurse was a woman-surgeon.

136

138 **Rhet.** [*To Grilla*] And who gave thee pap, mouse?

138

140 **Gril.** I never sucked, that I remember.

140

Rhet. La now! a shittlecock maker; all thy brains are

142

144 stuck with cork and feather; Cuculus, this learned courtier takes after the nurse too; a she-surgeon, which is, in effect, a mere matcher of colours. Go, learn to

144

paint and daub compliments, 'tis the next step to run

146

into a new suit. My lady-Periwinkle here, never sucked:

hands.

he's an...blunt = Pelias explains that Rhetias, despite his peevish nature, is a good guy (*blade*).¹

117: Cuculus' good nature shows through here.

Who cares? = this may be the first appearance in literature of this still common rhetorical question, which suggests the speakers lack of concern over a previously raised point.

for's life = ie. "for his life", an oath.

119-122 (below): Rhetias describes a sow he has heard of that, because it had nursed on a hunting dog, now itself was a great hunter. According to Hill, Rhetias, in this seemingly idle anecdote, is expressing his belief that melancholia can be transmitted to an infant through nursing.

= who was nursed on a bitch-hound (*brach*).^{1,3}

124-7: both Cuculus and Pelias are credulous.

= ie. bear the expense. = banquet; a common variant.

129-130: Rhetias is leading up to something here: "all living creatures take on the qualities of the mother from whom they nursed; from whom did each of you get your mother's milk?"

= ie. shittlecocks, pieces of cork on which feathers were attached, used in games like badminton; *shittlecock* was actually the more common variant, and apparently not considered vulgar.

= ie. a dealer in cosmetics;³ the OED cites the 1928 *New English Dictionary* for its definition of *woman-surgeon* (as used by Ford) as "one who beautifies women by the aid of paints, washes, etc.", ie. a cosmetician.

= ie. "nursed you"; *pap* = breast; a common term.

= expression used to express derision.

142-5: **this learned...compliments** = like his nurse the beautician, Pelias flatters women: he with words, she with cosmetics.

matcher of colours = one who identifies colours which best suit a woman's complexion.

paint and daub = *paint* could be used, as here, to refer specifically to applying cosmetics; *daub*, however, was used to describe the plastering of mortar or clay, as on a wall, and hence carries a scornful and mocking sense here.

145-6: **'tis the...suit** = the fastest way to obtain a new suit.⁶

= Grilla never nursed.

Periwinkle = an affectionate pet name for a woman,

	suck thy master, and <u>bring forth moon-calves</u> , <u>fop</u> ,	though Rhetias, aware that Grilla is a boy in drag, may also be slyly thinking of <i>periwinkle's</i> alternate meaning of wig.
148	do! This is good philosophy, sirs; <u>make use on't</u> .	147: <i>suck thy master</i> = "nurse on Cuculus". <i>bring forth moon-calves</i> = give birth to congenital monsters. ^{1,6} <i>fop</i> = fool. ¹
150	Gril. Bless us, what a strange creature this is!	= "take the lesson to heart." 150: Grilla is confused by Rhetias' rhetoric.
152	Cucul. A <u>gull</u> , an <u>arrant</u> gull <u>by proclamation</u> .	152: <i>gull</i> = simpleton. <i>arrant</i> = downright. ¹ <i>by proclamation</i> = ie. Rhetias has implicitly announced his own status as fool. ⁶
154	[<i>Corax passes over the stage.</i>]	Entering Character = Corax , the prince's doctor, moves across the stage with great deliberation and deep in thought, not noticing the others. Corax is wearing the gown, or robe, of his profession.
156	Pelias. Corax, the prince's chief physician! What business speeds his haste? – Are all things well, sir?	
158	Corax. Yes, yes, yes.	159: Corax, not stopping, responds without turning to face his interrogator, to the annoyance of Rhetias.
160	Rhet. <u>Phew!</u> you may <u>wheel about</u> , man; we know y'are proud of your <u>slovenry</u> and <u>practice</u> ; 'tis your virtue. The prince's <u>melancholy fit</u> , I presume, holds still?	= expression of impatience or disgust. ¹ = turn around. ¹ = carelessness in behaviour or appearance. ^{1,6} = conduct. ¹
162		163-4: <i>melancholy fit</i> = attack of mental illness.
164		<i>holds still</i> = ie. continues without improvement.
166	Corax. So do thy knavery and desperate <u>beggary</u> .	166: ie. so do Rhetias' dishonesty and extreme poverty (<i>beggary</i>) ¹ <i>still hold</i> : the doctor insults Rhetias.
168	Cucul. Aha! here's one will tickle the ban-dog.	168: Cuculus, amused by Corax's answer, compares the doctor, in his abuse of Rhetias, to a person who would tease a fierce but tied-up guard-dog in order to rile it up.
170	Rhet. You must not go yet.	170: as the doctor turns to leave, Rhetias may attempt to restrain him.
172	Corax. I'll stay <u>in spite of thy teeth</u> . There lies my gravity [<i>Casts off his gown.</i>] – Do what thou dar'st;	172: <i>in spite of thy teeth</i> = ie. in spite of Rhetias' opposition; a common expression. ¹ 172-3: <i>There lies my gravity</i> = ie. "there onto the ground I throw my gown"; <i>my gravity</i> = ie. "my dignity", the gown as a symbol of Corax's "serious status as a scholar" (Lomax, p. 327). ⁵ In removing his outer garment, Corax appears to be preparing to fight Corax!
174	I <u>stand</u> thee.	= ie. stand up to, meet, resist, match. ¹
		176-8 (below): Mountebanks...barbers = Ford certainly lifted the idea for this list of slurs from Robert Burton's <i>The Anatomy of Melancholy</i> , which we will discuss at greater length in Act III.iii; in section 1.2.3.15, Burton rues the existence of so many medical charlatans in England, who ruin the good name of honest doctors: " <i>Now for Physitians, there are in every Village so many Mountibanks, Empiricks, Quacsalvers, Paracelsians as they call themselues, Wisards, Alcumists, poore Vicars, cast Apothecaries and Physitians men, Barbers, and Goodwiues that professe great skill, that I know not how they shal maintaine themselues, or who shall</i>

176 **Rhet.** Mountebanks, empirics, quack-salvers,
mineralists, wizards, alchemists, cast apothecaries,

178 old wives and barbers, are all suppositors to the right
 worshipful doctor, as I take it. Some of ye are the
 180 head of your art, and the horns too – but they come
 by nature. Thou livest single for no other end, but
 182 that thou fearest to be a cuckold.

184 **Corax.** Have at thee! Thou affect'st railing only for
 thy health; thy miseries are so thick and so lasting, that

186 thou hast not one poor denier to bestow on opening
 a vein: wherefore, to avoid a pleurisy, thou'lt be sure
 188 to prate thyself once a month into a whipping, and
 bleed in the breech instead of the arm.

190 **Rhet.** Have at thee again!

192 **Corax.** Come!

194 **Cucul.** There, there, there! O brave doctor !

196 **Pelias.** Let them alone.

198 **Rhet.** Thou art in thy religion an atheist, in thy
 200 condition a cur, in thy diet an epicure, in thy lust a

goat, in thy sleep a hog; thou tak'st upon thee the habit

be their Patients."

176: all three terms in this line were used to describe sellers of false or supposed medicines and cures.¹

177: **mineralists** = those who apply their knowledge of chemistry to the practice of medicine.
cast apothecaries = "discarded pharmacists".⁶

178: **barbers** = barbers performed surgery in this period.
suppositors = "supporters of", but with deliberate pun on *suppositor's* regular meaning of "suppository".^{1,5}

= allusion to the **horns** that were proverbially said to grow out of the heads of cuckolds.

= ie. unmarried.

184: **Have at thee** = expression used to signify an immediate attack or assault.

Thou affect'st railing = "you love to rant and abuse others".

186-9 (below): Rhetias cannot afford to pay a doctor to bleed his arm (a common remedy applied to cure a whole host of ailments) in order to relieve him of his ill-humour (the cause of which is an excess of blood, one of the four humours, or fluids, of the body); as a result, Rhetias turns to the expedient of sounding off at the mouth, insulting others, until he is finally flogged on his backside as a punishment, which gives him his desired bleeding, but from the buttocks, rather than his arm.

= a small copper coin, of almost no value.¹

= for reason which. = prevent an inflammation of the lungs.¹

= buttocks.

195: Cuculus is excited by the exchange of slanders.

200: **condition** = disposition.³

cur = dog.

epicure = glutton.¹

200-1: **in thy lust a goat** = goats were proverbial for their lewd behaviour.

201: **in thy sleep a hog** = it was common to describe a person as **sleeping like a hog**, due to any of several similarities between the snoozing human and the hog: (1) their gluttonous nature, (2) their heedlessness to the world around them, or (3) the grunting sounds the sleeper might make.

202 of a grave physician, but art indeed an impostorous
204 empiric. Physicians are the body's cobblers, rather the
botchers, of men's bodies; as the one patches our
tattered clothes, so the other solders our diseased flesh.

206 – Come on!

208 **Cucul.** To 't, to 't! hold him to 't! hold him to 't! to't,
to't, to't!

210 **Corax.** The best worth in thee is the corruption of
212 thy mind, for that only entitles thee to the dignity of a

214 louse – a thing bred out of the filth and superfluity of
ill humours. Thou bite'st anywhere, and any man who

216 defends not himself with the clean linen of secure
honesty, – him thou darest not come near. Thou art
218 fortune's idiot, virtue's bankrupt, time's dunghill,
manhood's scandal, and thine own scourge. Thou
wouldst hang thyself, so wretchedly miserable thou art,
220 but that no man will trust thee with as much money as

222 will buy a halter; and all thy stock to be sold is not
worth half as much as may procure it.

224 **Rhet.** Ha, ha, ha! this is flattery, gross flattery.

226 **Corax.** I have employment for thee, and for ye all. –
Tut! these are but good-morrrows between us.

228

habit = costume, clothing.

= in the nature of an imposter.

203: *empiric* = quack, medical fraud.¹

203-5: *Physicians are...flesh* = Rhetias begins first to suggest that doctors are no better than menders of shoes (*cobblers*), in the way they "patch up" the body when it is ailing, but then decides a *botcher* (a tailor who specializes in mending old clothes, rather than sewing new cloths) is a better descriptor.

Ford's earliest editor, William Gifford, never failed to take an opportunity to express his distaste for the crudities which appeared regularly in plays of this era. In his footnote to this speech of Rhetias', Gifford, though suspecting there may be some errors in the speech's transcription, states, "'tis to little purpose to waste time on what, after all, will scarcely be thought mending" (p. 24).³

as the one = ic. "just as the botcher".

solders (line 205) = to *solder* means both (1) to fuse together separate metal parts by means of a metal alloy, and (2) cause open wounds to close up and heal, a medical term.¹

= Rhetias challenges Corax to respond to his abuse.

208-9: Cuculus, enjoying the quarrel, encourages Corax to respond in kind.

= worthiest quality. = dissolution, depravity.¹

= alone. = position, office.

213-4: *superfluity of ill humours* = as a doctor, Corax would naturally explain away any deviation from good health to an imbalance or excess (*superfluity*) of any of the four basic fluids, or *humours* (black bile, yellow bile, phlegm and blood), whose ratio in the body were thought to determine the state of one's health.

= a description of Rhetias as the causer of his own downfall.

= except.

221: *halter* = rope or noose.

221-2: *all thy...procure it* = all of Rhetias' possessions combined are worth only a fraction of the amount that would be needed to buy them all in new condition, ic. everything Rhetias owns is old and worn.

224: the sense is, "I consider your words to be complimentary";
gross = obvious and undisguised.

226: Corax has a job for the men.

227: *Tut...us* = Corax explains to the perplexed Cuculus that the swapping of abuse is how Rhetias and he normally greet each other! It turns out that Rhetias and Corax's bout was a feature of their friendship.

230 **Rhet.** Are thy bottles full?

232 **Corax.** Of rich wine; let's all suck together.

234 **Rhet.** Like so many swine in a trough.

Corax. I'll shape ye all for a device before the prince;

236 we'll try how that can move him.

238 **Rhet.** He shall fret or laugh.

240 **Cucul.** Must I make one?

242 **Corax.** Yes, and your feminine page too.

244 **Gril.** Thanks, most egregiously.

246 **Pelias.** I will not slack my part.

248 **Cucul.** Wench, take my buckler.

250 **Corax.** Come all unto my chamber; the project is

cast; the time only we must attend.

252 **Rhet.** The melody must agree well and yield sport,

254 When such as these are, knaves and fools, consort.

256 [Exeunt.]

ACT I, SCENE III.

An Apartment in the House of Thamasta.

Enter Amethus, Thamasta, and Kala.

229: Hill suggests Rhetias is humorously alluding to the doctor's bottles of urine.

= ie. drink, as from a teat.

235: **shape ye all** = instruct each man; note how Ford frequently employs **ye** as a plural form of **you**.
device = plan of action, idea.

236: "we will test out (**try**) if this scheme can spur some reaction in the prince."

238: Rhetias' response emphasizes how emotionally unresponsive the prince has become to the world around him: Rhetias expects that they will get Palador to respond one way or another – either with vexation or pleasure.
fret = chafe, react peevishly.¹

= take part (in the plan).

= Corax's response highlights the uniqueness of a lass holding the job normally held by a boy.

= could mean "excellently", or may be a malapropism.

= ie. "fail to perform my part well."

248: Cuculus returns his shield to Grilla.

250: **unto** = commonly used, as here, to mean "into".
chamber = (assigned) room (in the palace).

250-1: **the project is cast** = the plan is ready to carry out.

= "we need only to figure out when to implement it."

253-4: any planned coordinated action must ultimately prove entertaining (**yield sport**) when everyone involved in a fool.
agree = Dyce notes that instead of **agree**, Ford likely had originally written '**gree** (a common variant) here, for purposes of the meter.

= associate, agree on something; but also meaning "to sing or play music together", concluding Rhetias' musical metaphor with **melody** and **agree** (be in harmony).¹

19th century editor William Gifford closes this scene by noting, "It is generally a relief to escape from the sad efforts of the author's attempts at pleasantry."

Entering Characters: we met **Amethus**, the prince's cousin, in the play's first scene. His friend **Menaphon** is in love with Amethus' sister **Thamasta**, who, with her frigid personality, has not reciprocated. **Kala** is Thamasta's maid and confidant.

Thamasta enters the stage dressed in some fashionable yet unconservative manner, and Amethus does not approve.

1 *Ameth.* Does this shew well?
 2
 3 *Tham.* What would you have me do?
 4
 5 *Ameth.* Not like a lady of the trim, new-crept
 6 Out of the shell of sluttish sweat and labour,
 Into the glittering pomp of ease and wantonness,
 8 Embroideries, and all these antic fashions,
 9 That shape a woman monstrous; to transform
 10 Your education, and a noble birth,
 Into contempt and laughter. Sister! sister!
 12 She who derives her blood from princes, ought
 To glorify her greatness by humility.
 14
 15 *Tham.* Then you conclude me proud?
 16
 17 *Ameth.* Young Menaphon,
 18 My worthy friend, has loved you long and truly:
 To witness his obedience to your scorn,
 20 Twelve months, wronged gentleman, he undertook
 A voluntary exile. Wherefore, sister,
 22 In this time of his absence, have you not
Disposed of your affections on some monarch?
 24 Or sent ambassadors to some neighb'ring king
 With fawning protestations of your graces,
 26 Your rare perfections, admirable beauty?
 This had been a new piece of modesty,
 28 Would have deserved a chronicle!
 30 *Tham.* You are bitter;
 And, brother, by your leave, not kindly wise.
 32 My freedom is my birth's; I am not bound
 To fancy your improvements, but my own.
 34 Indeed, you are an humble youth! I hear of
 Your visits, and your loving commendation
 36 To your heart's saint, Cleophila, a virgin
 Of a rare excellence. What though she want

= ie. show; the preferred form in this period.
 3: ie. "how do you want me to appear?"
 5: *Not like* = ie. "I would rather you not dress like".
of the trim = of the newest fashion.
 5-7: *new-crept...wantonness* = like a hooker who, having
 concluded a lucrative career, has suddenly entered into the
 showy ostentatiousness (*glittering pomp*) of a life filled with
 ease and extravagance (*wantonness*); *new* = newly.
crept / Out of the shell = common expression to describe
 one's emergence into a new life, as being hatched.¹
 = gaudy ornamentation. = grotesque.
 9: *That shape...monstrous* = that turn a woman into a
 monster, ie. a figure of grotesqueness.
 9-11 *to transform...laughter* = rather than accept her
 gifts of a good education and noble birth with dignity, she
 has caused herself to become the object of contempt and
 ridicule.
to transform = ie. "I would prefer you not transform".
 = ie. "have come to the conclusion that I am".
 19: "as evidence of his acceptance of your rejection".
 = why.
 = "bestowed your love"
 25: "with an obsequious affirmation of your good qualities".¹
 = exceptional merits and virtues;¹ a common expression.
 27-28: "such actions would reach such new heights of mo-
 desty that they would deserve to be recorded in the history
 books!" Amethus is heavily sarcastic.
 31: *by your leave* = with your permission.
not kindly wise = ie. "your wisdom lacks the natural
 tenderness of a brother with which it should be infused."³
 32: by virtue of her birthright, Thamasta may do as she
 pleases.
 34-42: Amethus himself is failing to show respect for his
 rank: he is throwing himself at a girl of much too low a
 status for one of his royal blood.
 36: *Cleophila* = daughter of Meleander, and Menaphon's
 cousin.
a virgin = an unmarried woman.
 37-38: *What though...greatness* = "so what if she would

38 A portion to maintain a portly greatness!

40 Yet 'tis your gracious sweetness to descend
So low; the meekness of your pity leads ye!

42 She is your dear friend's sister, a good soul,
An innocent!

44 **Ameth.** Thamasta!

46 **Tham.** I have given
Your Menaphon a welcome home, as fits me;
48 For his sake entertained Parthenophill,

50 The handsome stranger, more familiarly
Than, I may fear, becomes me; yet, for his part,
52 I not repent my courtesies: but you –

54 **Ameth.** No more, no more! be affable to both;
Time may reclaim your cruelty.

56 **Tham.** I pity
The youth; and, trust me, brother, love his sadness:
58 He talks the prettiest stories; he delivers
His tales so gracefully, that I could sit
60 And listen, nay, forget my meals and sleep,
To hear his neat discourses. Menaphon

62 Was well advised in choosing such a friend
For pleading his true love.

64 **Ameth.** Now I commend thee;
66 Thou't change at last, I hope.

68 *Enter Menaphon and Parthenophill.*

70 **Tham.** [*Aside*] I fear I shall.

72 **Ameth.** Have you surveyed the garden?

74 **Mena.** 'Tis a curious,
A pleasantly contrived delight.

76 **Tham.** Your eye, sir,
78 Hath in your travails often met contents
Of more variety?

80 **Parth.** Not any, lady.

82

bring no meaningful dowry (**portion**) to a marriage to supplement your own dignified or imposing grandeur (**portly greatness**)!"¹ Thamasta returns her brother's sarcasm with style.

want = lacks.

39-40: Thamasta mocks Amethus' willingness to love a girl of such low relative status; **meekness** = kindness of character.¹

= actually Amethus' cousin.

= ie. "so pure", but also "so ordinary" and "so unintelligent"^{1,5}

= in a manner that was suitable for her station.

= "I also welcome".

48-50: **more familiarly...courtesies** = Thamasta admits that she showed a little more than decorous interest in Parthenophill, Menaphon's young musician-companion, but has no regrets.

= check, restrain.¹

= ie. Parthenophill. = seriousness.⁶

= well-expressed conversation.¹

62-63: Thamasta suggests that Menaphon deliberately has brought the young boy to her for the purpose of pressing his suit on his behalf.

65-66: Amethus sees this slight show of human warmth as a sign that Thamasta may come around to accepting Menaphon.

Thou't = ie. "thou shalt".

Entering Characters: the reader may wish to note the beautiful elegance of **Parthenophill's** speech; Menaphon, meanwhile, struggles but fails to flatter Thamasta without sounding strained and awkward.

70: Thamasta reveals to the audience that she may be falling in love after all.

= skillfully constructed or wrought.¹

= designed.¹

78: **travails** = travels.

contents = pleasing objects or sights;¹ stress on the second syllable.

84 **Mena.** [To *Thamasta*]
 It were impossible, since your fair presence
 Makes every place, where it vouchsafes to shine,
 86 More lovely than all other helps of art
 Can equal.
 88

Tham. What you mean by "helps of art,"
 90 You know yourself best; be they as they are;
 You need none, I am sure, to set me forth.
 92

Mena. 'Twould argue want of manners, more than skill,
 94 Not to praise praise itself.
 96

Tham. For your reward,
 Henceforth I'll call you servant.
 98

Ameth. Excellent sister!
 100

Mena. 'Tis my first step to honour. May I fall
 102 Lower than shame, when I neglect all service
 That may confirm this favour!
 104

Tham. [To *Parthenophill*] Are you well, sir?
 106

Parth. Great princess, I am well. To see a league
 108 Between an humble love, such as my friend's is,
 And a commanding virtue, such as yours is,
 110 Are sure restoratives.
 112

Tham. You speak ingeniously. –
 Brother, be pleased to shew the gallery
 114 To this young stranger. Use the time a while,
 And we will all together to the court:
 116 I will present you, sir, unto the prince.
 118

Parth. Y' are all composed of fairness and true bounty.
 120

Ameth. Come, come: we'll wait thee, sister. – This
 beginning
 Doth relish happy process.
 122

Mena. You have blessed me.
 124

[*Exeunt all but Thamasta and Kala.*]
 126

Tham. Kala! O, Kala!
 128

Kala. Lady.
 130

Tham. We are private;
 132 Thou art my closet.
 134

Kala. Lock your secrets close then;
 I am not to be forced.
 136

Tham. Never till now
 138 Could I be sensible of being traitor

84-87: Menaphon awkwardly praises Thamasta, comparing her to the sun.
 = deigns.
 86-87: more beautiful than could be accomplished by artificial means.
 89-91: Thamasta, in a sudden good mood, responds to Menaphon's flattery with good-natured teasing.
 91: certainly Menaphon needs no help in praising Thamasta's sublime qualities.
 93-94: to fail to praise praise itself would demonstrate a lack of both manners and ability to flatter, or some such.
 96-97: Thamasta finally agrees to formally accept Menaphon as a devotee or suitor (*servant*). Is it possible that Thamasta has some feelings for Menaphon after all?
 = union.
 = are guaranteed to restore any man's faith.
 = with great skill, wittily.^{1,4}
 = colonnade, or perhaps a room of family portraits.¹
 = ie. "take your time doing this".
 = ie. will go.
 = generosity.
 = await.
 121: "gives us a reason to expect a happy conclusion (*process*)."^{1,5}
 = alone.
 = ie. repository of Thamasta's secrets.¹
 134: Kala encourages Thamasta to share her inner thoughts. *close* = securely.
 135: no one will be able to get Kala to reveal any secrets.
 137-9: "I have never before experienced any feelings that make me think I am doing anything dishonourable or

To honour and to shame.

140 **Kala.** You are in love.

142 **Tham.** I am grown base – Parthenophill –

144 **Kala.** He's handsome,
146 Richly endowed; he hath a lovely face,
A winning tongue.

148 **Tham.** If ever I must fall,
150 In him my greatness sinks: Love is a tyrant,
Resisted. Whisper in his ear how gladly
152 I would steal time to talk with him one hour;
But do it honourably: prithee, Kala,
154 Do not betray me.

156 **Kala.** Madam, I will make it
Mine own case; he shall think I am in love with him.

158 **Tham.** I hope thou art not, Kala.

160 **Kala.** 'Tis for your sake
162 I'll tell him so; but, 'faith, I am not, lady.

164 **Tham.** Pray, use me kindly; let me not too soon
Be lost in my new follies; 'tis a fate
166 That overrules our wisdoms; while'st we strive
To live most free, we 're caught in our toils.

168 Diamonds cut diamonds; they who will prove
170 To thrive in cunning, must cure love with love.

[*Exeunt.*]

END OF ACT I

disgraceful."

147: ie. Parthenophill is a graceful speaker.

149-150: *If ever...sinks* = if any man is destined to bring about Thamasta's downfall, it is Parthenophill.

150-1: *Love is a tyrant / Resisted* = if you try to resist love (personified), it grows only fiercer.

152-4: Thamasta wants Kala to wrangle Parthenophill into meeting with her (Thamasta), but without letting on that she has feelings for him.

= "please treat me well"; Thamasta needs Kala to help her through this unfamiliar situation.

165-6: *'tis a...wisdoms* = a common theme: love makes us do foolish things, and act in a way that goes against what we know is best for us.

= snares.

168-9: Hill suggests that Thamasta intends to "cure Menaphon's love for her by bestowing [her love] on Parthenophill" (p. 91).⁶

Diamonds cut diamonds = a proverbial sentiment: Thamasta is suggesting that a cunning person can be overcome only by another equally cunning person.

ACT II.

SCENE I.

An Apartment in the Palace.

Enter Sophronos and Aretus.

Entering Characters: we met Menaphon's father **Sophronos** in the play's opening scene, where he briefly appeared to welcome his son back from his travels to the mainland. **Aretus** is the prince's tutor.

The two are in charge of running the government of Cyprus during the prince's illness, but the job brings them few rewards.

1-3 (below): Sophronos rues Prince Palador's illness, which he compares to sleep, since both the prince and the sleeper are completely oblivious to what is going on around them.

1 **Soph.** Our commonwealth is sick: 'tis more than time
2 That we should wake the head thereof, who sleeps
In the dull lethargy of lost security.

3: in the apathy furnished by a groundless (**lost**)¹ belief of his, and his island's, safety.

4 The commons murmur, and the nobles grieve;

= the island's inhabitants are mumbling uneasily about the situation.

The court is now turned antic, and grows wild,

5: without a guiding and steadying force, the nobility and gentry who frequent the court are acting out.

antic = grotesque with respect to general behaviour.

6-10 (below): Palador's father had not been a good citizen of the Mediterranean, committing unspecified transgressions against other countries. Sophronos describes the leaders of neighbouring lands as being justified in turning their hostile eyes towards Cyprus at this vulnerable time, as they try to figure out a way to take advantage of the prince's distraction.

6 Whiles all the neighb'ring nations stand at gaze,
And watch fit opportunity to wreak
8 Their just-conceivèd fury on such injuries
As the late prince, our living master's father,
10 Committed against laws of truth or honour.
Intelligence comes flying in on all sides:

= news.

12-16 (below): the capricious commonfolk believe that Aretus and Sophronos are taking advantage of Palador's affliction to take over rule of the island in order to benefit themselves, but the truth is, governance is a burden they would gladly shed.

12 While'st the unsteady multitude presume
How that you, Aretus, and I engross,
14 Out of particular ambition,
Th' affairs of government; which I, for my part,
16 Groan under, and am weary of.

= fickle.¹

= monopolize, keep exclusive possession of.¹

= private.¹

18 **Aretus.** Sophronos,
I am as zealous too of shaking off
20 My gay state-fetters, that I have bethought

20: **gay state-fetters** = a description of the work of governance as superficially noble and showy, but in reality an unwelcome obligation.

20-23: **I have...physician** = Aretus has an idea as to how

22 Of speedy remedy; and to that end,
 As I have told ye, have concluded with
 24 Corax, the prince's chief physiciän.

26 **Soph.** You should have done this sooner, Aretus;
 You were his tutor, and could best discern
 His dispositions, to inform them rightly.

28

30 **Aretus.** Passions of violent nature by degrees
 Are easili'st reclaimed. There's something hid
 Of his distemper, which we'll now find out.

32 *Enter Corax, Rhetias, Pelias, Cuculus, and Grilla.*

34

36 You come on just appointment. Welcome, gentlemen! –
 Have you won Rhetias, Corax?

38 **Corax.** Most sincerely.

40 **Cucul.** Save ye, nobilities! Do your lordships take
 notice of my page? 'tis a fashion of the newest edition,
 42 spick and span-new, without example. – Do your
 honour, housewife!

44 **Gril.** There's a cursey for you, and a cursey for you.

46 **Soph.** 'Tis excellent: we must all follow fashion,
 48 And entertain she-waiters.

50 **Aretus.** 'Twill be courtly.

52 **Cucul.** I think so; I hope the chronicles will rear me

to bring Palador back to his senses, and has consulted with Corax about implementing it.

= arranged.^{1,6}

25-27: Sophronos feels that because Aretus, as Palador's tutor, spends so much time with the prince, he should have recognized much earlier that his charge was slipping into disability.

29-31 (below): without responding directly to Sophronos' rebuke, Aretus observes that if mental illness drives one to violence, then that may be suppressed gradually; the cause of the prince's ailment, however, which drives him to passivity, is more difficult to discern, but he believes his plan to determine the cause will succeed.

30: *easili'st* = ie. easiliest; pronounced as a trisyllable:

EA-si-list.

reclaimed = mended.

Entering Characters: this is the cadre of conspirators who are coordinating a plan to jar the prince out of his lethargy: **Corax** is the prince's doctor, **Rhetias** our caustic courtier, **Pelias** the court's representative shallow personality, and **Cuculus**, the older courtier who represents some of the play's comic relief. **Grilla** is Cuculus' ostensible female page.

= right on time.

= convinced Rhetias to help.

40-43 (below): the foolish Cuculus is more focused on impressing Sophronos and Aretus with his new female page than he is on the matter at hand, the restoration of the prince's health.

= ie. "God save you", a common greeting.

42: *spick and span-new* = early version of a surprisingly old expression. The *new* does not appear to have dropped out until the 18th century.

example = precedent.

42-43: *Do your honour* = Cuculus instructs Grilla to acknowledge Sophronos and Aretus properly.

housewife = hussy, frivolous girl.¹

45: Grilla curtsies to the gentlemen.

cursey = curtsy.

47-50: Sophronos and Aretus respond with amusement.

= hire. = female attendants.

= expect. = history books. = raise, exalt.¹

54	one day for a <u>headpiece</u> –	= ie. "my head or brain"; Rhetias interrupts Cuculus.
	Rhet. Of <u>woodcock</u> , without brains in 't! Barbers shall	55: woodcock = small, commonly alluded-to wading bird, proverbial for its foolishness and gullibility. ¹
		55-56: Barbers...citterns = barbers will decorate their citterns with Cuculus' image; barbers kept citterns (a cittern was an early guitar), which were typically "ornamented with grotesque heads carved at the extremity of the neck and finger-board", in their shops for the waiting customers to play (Dyce, p. 30). ⁴
56	wear thee on their citterns, and <u>hucksters</u> set thee out	56-57: hucksters...gingerbread = shopkeepers (hucksters) ¹
	in gingerbread.	will sell gingerbread baked to resemble Cuculus.
58		59-60: Cuculus responds irritably to Rhetias' insults.
60	Cucul. Devil take thee! I say nothing to thee now;	60: "can't you leave me in peace?"
	canst let me be quiet?	
62	Gril. [To Rhetias] Y' are too <u>perstreperous</u> , <u>saucebox</u> .	62: Grilla surprisingly speaks up to defend Cuculus!
		perstreperous = the OED gives this word its own proper entry, defining it to mean "noisy", and labels it as "obsolete" and "rare". How rare? This seems to be its only appearance in English literature. The OED also provides the etymology of the word, explaining that it derives from "classical Latin <i>perstreperere</i> to make a loud noise". It is hard to avoid the conclusion, though, that Grilla has employed a malapropism, a common humorous technique in early drama, for <i>obstreperous</i> , a relatively new word at the time Ford wrote <i>The Lover's Melancholy</i> .
		saucebox = common term of abuse for a saucy or impudent person. ¹
64	Cucul. Good girl! if we begin to <u>puff once</u> –	= ie. literally, to breathe huffily, hence, "express our scorn" ¹ or "show our mettle". ⁶
66	Pelias. Prithee, hold thy tongue; the lords are in the	66-67: Pelias points out that Grilla is speaking out of turn, especially in the presence of Cyprus' high nobility.
	presence.	
68		= quiet! = term of abuse for a frivolous person. ¹
70	Rhet. Mum, <u>butterfly</u> !	71: Palador is coming!
		O = probably accidentally copied from the next line, and may be omitted. ⁴
72	Pelias. <u>O</u> , the prince! stand and keep silence.	
74	Cucul. O the prince! – wench, thou shalt see the	
	prince now.	
76		[Soft music.]
78		<i>Enter Palador, with a book in his hand.</i>
80	Soph., Aretus. Sir, gracious sir!	Entering Character: we finally meet Palador , the prince and ruler of Cyprus.
82	Palad. Why all this company?	82: "what are all these people doing here?"
		84-90 (below): A book...pike = Corax is disappointed that Palador, contradicting the doctor's orders, is engaging in sedentary activity. Corax has told the prince that his health can only be restored if he becomes physically more engaged.
84	Corax. A book! is this the early exercise	= ie. seeking good health.
	I did prescribe? instead of <u>following health</u> ,	= should be omitted to repair the line's meter.
86	Which all men covet, you pursue <u>your</u> disease.	

	Where's <u>your great horse</u> , <u>your hounds</u> , your set at tennis,	= for riding. = for hunting.
88	Your <u>balloon ball</u> , the practice of your dancing,	= "a large inflated ball of strong double-leather"; the expression also refers to a game in which the balloon ball is "struck to and fro with the arm protected by a wooden bracer" (ed. - a <i>bracer</i> is a type of wrist guard) (OED).
	Your <u>casting of the sledge</u> , or learning how	= throwing of a large and heavy hammer, a form of exercise. ¹
90	To <u>toss a pike</u> ? all changed into a sonnet! –	= throw a <i>pike</i> (a pole-weapon with a steel head) ¹ , another common form of athletic exercise.
92	Pray, sir, grant me free liberty to leave The court; it does infect me with the sloth Of sleep and <u>surfeit</u> : in the university	= drowsiness caused by immoderation or indulgence. ¹ The literature frequently alludes to sleep that naturally follows a bout of excessive eating and drinking.
94	I have employments, which to my profession <u>Add profit and report</u> ; here I am lost,	= bring Corax money and help grow his reputation.
96	And, in your wilful dulness, held a man	96-97: <i>in your...honesty</i> = because Corax is so far unable to help Palador, whom he describes as deliberately lethargic (since he refuses to engage in his prescribed activities), he (Corax) is presumed by observers to be unskilled in his profession, and even a charlatan.
98	Of neither art nor honesty. You may Command my head: – pray, take it, do! 'twere better For me to lose it, than to lose my wits,	97-98: <i>You may...head</i> = Palador can have Corax executed if he wants for his speaking out.
100	And live in <u>Bedlam</u> ; you will force me to't;	= common name for London's Bethlehem Hospital for the insane.
	I am almost <u>mad</u> already.	= insane.
102	Palad. I believe it.	
104		105ff (below): the doctor having first berated the prince, Palador's advisors present a series of warnings regarding the external political dangers threatening the island nation.
106	Soph. Letters are come from Crete, which do require A speedy <u>restitution of such ships</u>	= "return of" or "payment for".
108	As by your father were long since detained; If not, <u>defiance</u> threatened.	= a challenge to fight, ie. threat of war. ¹
110	Aretus. These near parts Of Syria that adjoin, muster their friends;	110-1: Cyprus' closest neighbour, <i>Syria</i> (which lies only 50 sea miles east of the island's easternmost point), is forming an alliance with other nearby nations on the mainland.
112	And <u>by intelligence</u> we learn for certain,	= ie. from Cyprus' spies.
114	The Syrian will pretend an ancient interest Of tribute <u>intermitted</u> .	113-4: Syria threatens military action, under the pretense that Cyprus has failed to pay its ostensibly-agreed-to regularly-scheduled tribute. <i>intermitted</i> = suspended, discontinued. ¹
116	Soph. Through your land Your subjects mutter strangely, and imagine	116-8: the uneasy citizens of the island entertain thoughts about the state of Cyprus' government that are more dangerous than they dare speak aloud.
118	More than they dare speak publicly.	
120	Corax. And yet They talk but <u>oddly</u> of you.	= incongruously. ¹
122		

124 **Cucul.** Hang 'em, mongrels!

126 **Palad.** Of me? my subjects talk of me!

128 **Corax.** Yes, scurvily,
And think worse, prince.

130 **Palad.** I'll borrow patiënce
A little time to listen to these wrongs;
132 And from the few of you which are here present,
Conceive the general voice.

134 **Corax.** [*Aside*] So! now he is nettled.

136 **Palad.** By all your loves I charge ye, without fear

138 Or flattery, to let me know your thoughts,
And how I am interpreted: speak boldly.

140 **Soph.** For my part, sir, I will be plain and brief.
142 I think you are of nature mild and easy,
Not willingly provoked, but withal headstrong
144 In any passion that misleads your judgment:

I think you too indulgent to such motions
146 As spring out of your own affectiöns;

Too old to be reformed, and yet too young
148 To take fit counsel from yourself, of what
Is most amiss.

150 **Palad.** So! – Tutor, your conceit?

152 **Aretus.** I think you dote (with pardon let me speak it)
154 Too much upon your pleasures; and these pleasures
Are so wrapped up in self-love, that you covet

156 No other change of fortune: would be still
What your birth makes you; but are loath to toil
158 In such affairs of state as break your sleeps.

160 **Corax.** I think you would be by the world reputed
A man in every point complete; but are
162 In manners and effect indeed a child,
A boy, a very boy.

164

= rudely.¹

133: ie. "get an idea of what is being said about me."

135: Corax's plan to break the prince out of his lethargy is now clear: the plan seems to have been to frighten him with stories of discontent amongst the masses and the designs of Cyprus' enemies.

he is = pronounce as **he's**.

nettled = provoked, incited.¹

137: **By all your loves** = an oath: "in the name of all the love you have for me".

charge = command.

137-8: **without fear...thoughts** = Palador wants the group's advice: they should neither fear reprisal for anything they say that may offend him, nor should they tell him something untrue whose only purpose is to soothe him.

= "what people think of me"; **interpreted** = construed.¹

142-4: despite his easy-going nature, Palador is inclined to make imprudent decisions when he is pushed too hard, and to stubbornly refuse to modify them.

= impulses.

= inclinations.⁵

147: **reformed** = changed, amended.¹

147-9: **yet too...amiss** = yet not mature or experienced enough to make the most informed decisions regarding the state's problems.

= the sense is, "what do you think?"

154-6: **and these...fortune** = a consequence of Palador's devotion to satisfying his own emotional needs is that he lacks any interest in bettering himself.

156-8: **would be...sleeps** = Palador wants to enjoy all of the benefits of being prince, but without concerning himself with government, which would naturally come with anxieties which would keep him up at night.

166 **Pelias.** May it please your grace,
I think you do contain within yourself
The great elixir, soul, and quintessence
168 Of all divine perfections; are the glory
Of mankind, and the only strict example
170 For earthly monarchies to square out their lives by:

Time's miracle! Fame's pride! in knowledge, wit,
172 Sweetness, discourse, arms, arts, –

174 **Palad.** You are a courtier.

176 **Cucul.** But not of the ancient fashion, an it like your
highness: 'tis I, I that am the credit of the court, noble
178 prince; and if thou wouldst, by proclamation or
patent, create me overseer of all the tailors in thy

180 dominions, then, then the golden days should appear
again! bread should be cheaper; fools should have
182 more wit; knaves more honesty, and beggars more
money.

184 **Gril.** I think now –

186 **Cucul.** Peace, you squall!

188 **Palad.** [*To Rhetias*] You have not spoken yet.

190 **Cucul.** Hang him! he'll nothing but rail.

192 **Gril.** Most abominable; – out upon him!

194 **Corax.** Away, Cuculus; follow the lords.

196 **Cucul.** Close, page, close.

198 *They all fall back and steal out;
200 only Rhetias and Palador remain.*

202 **Palad.** You are somewhat long a-thinking.

204 **Rhet.** I do not think at all.

206 **Palad.** Am I not worthy of your thought?

208 **Rhet.** My pity, you are; – but not my reprehension.

210 **Palad.** Pity?

212 **Rhet.** Yes, for I pity such to whom I owe service,
who exchange their happiness for a misery.

= all synonyms for "essence" or "kernal".¹

170: to which all rulers should conform or pattern their own behaviour.

monarchies = early editors, properly I think, emended **monarchies** to **monarchs**, both to repair the meter and improve the sense.

174: Palador drolly points out that Pelias is flattering him, despite his instructions to the contrary.

= if it please.

179: **patent** = formal document conveying a monopoly or authority of some sort.

tailors = tailors were held in low esteem, being considered effeminate and cowardly, and their very mention seemed to be thought enough to elicit a laugh.

= happy times, age of prosperity.

= intelligence.

185: Cuculus' "page" comically begins to offer "her" own advice to the lords.

= quiet. = insignificant person; a term of abuse.¹

191: Cuculus is still annoyed at Rhetias.

nothing = ie. do nothing.

rail = rant abusively.

= exclamation expressing indignation.² Grilla's willingness to stick up for Cuculus is oddly endearing.

= ie. "remain close", or "keep out of sight" (Lomax, p. 328).⁵

199-200: the retreating characters exit the stage so quietly, that Palador doesn't even notice they have disappeared.

= censure.²

214 **Palad.** Is it a misery to be a prince?
 216
 218 **Rhet.** Princes who forget their sovereignty, and
yield to affected passion, are weary of command. –
 You had a father, sir.
 220
Palad. Your sovereign, whiles he lived: – but what of
 him?
 222
Rhet. Nothing. I only dared to name him, – that is all.
 224
Palad. I charge thee, by the duty that thou ow'st
 226 us, be plain in what thou meanst to speak: there's
 something that we must know: be free; our ears are
 228 open.
 230 **Rhet.** O, sir, I had rather hold a wolf by the ears than
 stroke a lion; the greatest danger is the last.
 232
Palad. This is mere trifling. – Ha! are all stolen hence?
 234 We are alone – thou hast an honest look. –
 Thou hast a tongue, I hope, that is not oiled
 236 With flattery: be open. Though 'tis true,
 That in my younger days I oft have heard
 238 Agenor's name, my father, more traded,
 Than I could then observe: yet I protest,
 240 I never had a friend, a certain friend,
 That would inform me thoroughly of such errors,
 242 As oftentimes are incident to princes.
 244 **Rhet.** All this may be. I have seen a man so curious
 in feeling of the edge of a keen knife, that he has cut
 246 his fingers. My flesh is not of proof against the metal
 I am to handle; the one is tenderer than the other.
 248

= allow themselves to be controlled by their emotions.

219ff: you may wish to notice how in the long conversation between Rhetias and Palador, Rhetias unfailing addresses the prince with the respectful **you**, while Palador generally addresses Rhetias with **thee**, signaling his superior rank, as was his privilege.

= command.

= ie. "me"; Palador employs the royal "we".

= ie. "I". = "speak freely."

230-1: Rhetias suggests it is more perilous to pet a lion (ie. incense the prince), whose possible response to what Rhetias has to tell him would be ferocious and overpowering, than to hold a wolf by the ears, in which case you are at least not in imminent danger, so long as you can keep holding on!

hold a wolf by the ears = proverbial expression describing a precarious situation.

last = latter.

= wasting time. = ie. "where did everyone else go?"

= truthful.

237-9: **That in my...observe** = Palador was too young to comprehend what was going on.

traded = slandered.

= swear.

240-2: in this pathetic passage, Palador rues the fact that no one has ever been open with him about the transgressions committed by his father.

certain = reliable, steady.²

thoroughly = ie. thoroughly; a common disyllabic variant.

244-6: **I have...fingers** = Rhetias seems to be warning the prince that he (Palador) may find himself severely pained if he is determined to have his curiosity satisfied.

246-7: **My flesh...other** = literally, if Rhetias feels the edge of a sharp knife, his finger is more likely to suffer injury than is the knife.

Rhetias is applying his knife metaphor to himself in this line: he (Rhetias) is not safe from danger if he plays with a knife (ie. provides the prince with the unhappy information that the latter seeks).

of proof against = impenetrable so as to be safe from.^{1,5}

250 **Palad.** I see then I must court thee. Take the word
 Of a just prince; for anything thou speakest
 I have more than a pardon, thanks and love.

252 **Rhet.** I will remember you of an old tale, that
 254 something concerns you. Meleander, the great but
 256 unfortunate statesman, was by your father treated
 with for a match between you and his eldest
 daughter, the lady Eroclea; you were both near of an
 258 age, – I presume you remember a contract, – and
 cannot forget her.

260 **Palad.** She was a lovely beauty – prithee forward!

262 **Rhet.** To court was Eroclea brought; was courted by
 264 your father, not for prince Palador, as it followed,
 but to be made a prey to some less noble design. –
 266 With your favour, I have forgot the rest.

268 **Palad.** Good, call it back again into thy memory;
 Else, losing the remainder, I am lost too.

270 **Rhet.** You charm me. In brief, a rape by some bad
 272 agents was attempted; by the lord Meleander, her
 father, rescued; she conveyed away; Meleander
 274 accused of treason, his land seized, he himself
distracted and confined to the castle, where he yet
 276 lives. What had ensued was doubtful; but your father
 shortly after died.

278 **Palad.** But what became of fair Eroclea?

280 **Rhet.** She never since was heard of.

282 **Palad.** No hope lives then
 284 Of ever, ever seeing her again.

286 **Rhet.** Sir, I fear[ed] I should anger you. There was, as
 I said, an old tale: – I have now a new one, which may
 288 perhaps season the first with a more delightful relish.

290 **Palad.** I am prepared to hear; say what you please.

292 **Rhet.** My lord Meleander falling (on whose favour
 my fortunes relied), I furnished myself for travail,
 294 and bent my course to Athens; where a pretty
accident, after a while, came to my knowledge.

296 **Palad.** My ear is open to thee.

= Palador, showing remarkable patience with Rhetias, sees
 he must play the suitor to Rhetias to get him to talk.

= ie. "you will have my thanks and love."

= remind. = of.
 = brother to Sophronos, uncle to Menaphon.

255-7: **was by...Eroclea** = Agenor had arranged a marriage
 (**match**) to take place between Palador and Meleander's
 daughter Eroclea.
Eroclea = stressed on its second syllable: *e-RO-cle-a*.

257-8: **you were...age** = both Palador and Eroclea were near
 their majorities. In this era we read of marriages contracted
 between parties as young as 12 and 13.

= please go on!

263-5: Rhetias hints that Agenor dishonourably wooed
 Eroclea for himself!

266: Rhetias, hoping to spare the prince's sensibilities, pre-
 tends to have forgotten the rest of the story.

= ie. "good sir".
 269: unfortunately, Palador has no idea what happened next.

271: **You charm me** = Rhetias gives in: he will finish the
 story; **charm** = persuade.¹
a rape = an abduction.¹

= for defying Prince Agenor.
 = gone mad.
 = occurred thereafter. = uncertain.¹

288: metaphorically, "perhaps alleviate the bitterness of the
 story by adding a more pleasant flavour (**relish**)."¹

292-3: **My lord...relied** = Rhetias' own backstory becomes
 clear: Meleander was a patron of Rhetias, who therefore was
 also brought to ruin upon Meleander's disgrace.

= prepared. = ie. to leave Cyprus.
 = directed. = pleasing.¹
 = incident, ie. story.^{1,2}

300 **Rhet.** A young lady, contracted to a noble
gentleman, as the lady we last mentioned and your
highness were, being hindered by their jarring

302 parents, stole from her home, and was conveyed like
a shipboy in a merchant, from the country where she

304 lived, into Corinth first, and afterward to Athens;
where in much solitariness she lived, like a youth,
306 almost two years, courted by all for acquaintance,
but friend to none by familiarity.

308 **Palad.** In habit of a man?

310 **Rhet.** A handsome young man – till within these
312 three months or less (her sweetheart's father dying

some year before, or more), she had notice of it, and
314 with much joy returned home, and, as report voiced
it at Athens, enjoyed her happiness she was long an
316 exile for. For now, noble sir, if you did love the lady

Eroclea, why may not such safety and Fate direct her,
318 as directed the other? 'tis not impossible.

320 **Palad.** If I did love her, Rhetias! Yes, I did.
Give me thy hand: as thou didst serve Meleander,
322 And art still true to these, henceforth serve me.

324 **Rhet.** My duty and my obedience are my surety; but
I have been too bold.

326 **Palad.** Forget the sadder story of my father,
328 And only, Rhetias, learn to read me well;

For I must ever thank thee: th'ast unlocked

330 A tongue was vowed to silence; for requital –
Open my bosom, Rhetias.

332 **Rhet.** What's your meaning?

334 **Palad.** To tie thee to an oath of secrecy –
336 Unloose the buttons, man! thou dost it faintly: –
What find'st thou there!

299ff (below): Rhetias repeats a story whose facts were
similar to those of the tale of Palador and Eroclea.

= formally engaged by contract.

300-1: **as the...were** = just as were Palador and Eroclea.

301-2: **being hindered...parents** = the marriage failed to
take place due to a conflict which arose between the
youngsters' parents.

jarring = quarreling, fighting.¹

302: **stole from her home** = the young lady ran away from
home.

302-3: **was conveyed...merchant** = took transportation
on a merchant vessel in the disguise of a young lad who
works on a ship.

= disguised as a boy.

306-7: **courted by...familiarity** = the young lady remained
aloof from the many Greeks who tried to get to know her.

= the dress.

= the last.

= the quarto here prints *sweet hearty*, universally emended
as shown.

= learned of the death of her fiancé's father.

314-5: **as report voice it** = ie. as it was reported.

315-6: **enjoyed...exile for** = returning home, the girl was
able to marry her young man.

= **Fate** is personified. = bring her to a similar conclusion.

= loyal. = Lomax suggests Palador is referring to his hands.

= guarantee (of his willingness to serve Palador loyally).

= Rhetias politely and indirectly apologizes for telling a tale
the prince might have found offensive.

= understand.

329-330: **th'ast...silence** = it seems that Palador may have
been fully aware of his change in behaviour since his father
died; either way, Rhetias' revelation of the family's dark
mystery has restored the prince to his old self.

th'ast = ie. thou hast.

= in repayment.

331: Palador asks Rhetias to unbutton his upper garment.

= undo. = hesitantly, timidly.¹

340 **Rhet.** A picture in a tablet.

342 **Palad.** Look well upon 't.

344 **Rhet.** I do – yes – let me observe it –
'Tis hers, the lady's.

346 **Palad.** Whose?

348 **Rhet.** Eroclea's;

350 **Palad.** Hers that was once Eroclea. For her sake
Have I advanced Sophronos to the helm
352 Of government; for her sake will restore

354 Meleander's honours to him; will, for her sake,
Beg friendship from thee, Rhetias. O! be faithful,
And let no politic lord work from thy bosom

356 My griefs: I know thou wert put on to sift me:

But be not too secure.

358 **Rhet.** I am your creature.

360 **Palad.** Continue still thy discontented fashion;
362 Humour the lords, as they would humour me;
I'll not live in thy debt. – We are discovered.

364
366 *Enter Amethus, Menaphon, Thamasta,
Kala, and Parthenophill.*

368 **Ameth.** Honour and health still wait upon the prince! –
Sir, I am bold with favour to present
370 Unto your highness Menaphon, my friend,
Returned from travail.

372 **Mena.** Humbly on my knees
374 I kiss your gracious hand.

376 **Palad.** It is our duty
To love the virtuous.

378 **Mena.** If my prayers or service
380 Hold any value, they are vowed yours ever.

= portrait. = wood panel.¹

351-2: **Have I...government** = has Palador promoted Sophronos to responsibility for running the state.

helm = properly, the handle of a ship's rudder, whose controller steers the vessel.

355-6: **let no...griefs** = Palador asks Rhetias not to let any crafty or scheming (**politic**) nobleman persuade him to reveal the reason for the prince's depression.

= Palador is fully aware that Rhetias was sent specifically as a part of a larger plan or scheme to closely examine (**sift**)² him.

357: either (1) Rhetias cannot be too careful to keep Palador's secret,⁵ (2) Palador is delivering an implied threat and warning to Rhetias to keep his secret.

359: Rhetias is prepared to do whatever Palador asks of him.

361: Palador wants Rhetias to continue to act as his old disgruntled self.
= indulging everyone else just as the others indulge Palador.

363: **I'll not...debt** = ie. an indirect promise to reward Rhetias for his help.

We are discovered = Palador hears someone coming.

Entering Characters: the siblings **Amethus** and **Thamasta**, we remember, are the prince's cousins. Amethus' best friend, **Menaphon**, son of Sophronos, is in love with Thamasta, and he is accompanied by **Parthenophill**, his young friend from Greece. **Kala** is Thamasta's maid.

= always attend.

381ff (below): note how Rhetias fulfills Palador's request to

382 **Rhet.** I have a fist for thee too, stripling; th'art
started up prettily since I saw thee. Hast learned any

384 wit abroad? Canst tell news and swear lies with a

grace like a true traveller? – What new ouzle's this?

386 **Tham.** Your highness shall do right to your own
judgment,
388 In taking more than common notice of
This stranger, an Athenian, named Parthenophill;
390 One, whom, if mine opinion do not sooth me

392 Too grossly, for the fashion of his mind
Deserves a dear respect.

394 **Palad.** Your commendations,
Sweet cousin, speak him nobly.

396 **Parth.** All the powers
398 That sentinel just thrones, double their guards

About your sacred excellence!

400 **Palad.** What fortune
402 Led him to Cyprus?

404 **Mena.** My persuasions won him.

406 **Ameth.** And if your highness please to hear the entrance
Into their first acquaintance, you will say –

408 **Tham.** It was the newest, sweetest, prettiest accident,
410 That e'er delighted your attention:
I can discourse it, sir.

412 **Palad.** Some other time.
414 How is 'a called?

416 **Tham.** Parthenophill.

418 **Palad.** Parthenophill?
We shall sort time to take more notice of him.

420
[Exit Palador.]

422 **Mena.** His wonted melancholy still pursues him.
424

continue to act his irascible self.

= hand (to kiss). = youth (one just entering manhood).¹
= grown up nicely. = ie. last saw.

384-5: **Canst tell...traveller** = there was a stereotype that world travellers had a penchant for exaggerating their experiences abroad.

= Rhetias notices Parthenophill.

ouzle = person of dark complexion; properly a name for the blackbird.¹

387-9: it will be worth Palador's time and effort to get to know Parthenophill.

390-1: **if mine...grossly** = if Thamasta does not over-value her own judgment.

sooth = flatter.

grossly (line 391) = greatly.

391-2: **for the...respect** = Parthenophill's intelligence and wit are worthy of notice and admiration.

= introduction, endorsement.²

= ie. "may all".

398: **That sentinel just thrones** = that stand guard over righteous monarchs.

their = the quarto prints *these* here, universally emended as shown.

= ie. "story of how they entered".

= pleasing occurrence.

= relate.

= he.

= find, arrange.²

421: there is something about Parthenophill's appearance that strikes a disturbing chord with the prince.

= accustomed.

426	Ameth. I told you so.	
428	Tham. You must not wonder at it.	
430	Parth. I do not, lady.	
432	Ameth. Shall we <u>to</u> the castle?	= ie. go to.
434	Mena. We will attend you both.	
436	Rhet. All three – I'll go too. – [<i>To Amethus</i>] <u>Hark</u> in thine ear, gallant; I'll keep the old madman <u>in chat</u> ,	= listen. = occupied in light conversation. ¹
438	while'st thou <u>gabblest</u> to the girl: my thumb's upon my lips; not a word.	437: gabblest = chats, prattles. ¹ 437-8: my thumb's...lips = a unique variation on the concept of placing a finger on one's lips to indicate the keeping of silence.
440	Ameth. I need not <u>fear</u> thee, Rhetias. – Sister, soon Expect us; <u>this day we will range the city</u> .	= be afraid of, but Amethus' reason for stating so is unclear. = Amethus dissembles to Thamasta, telling her he and Rhetias will roam (range) the city to kill time.
442	Tham. Well, soon I shall expect ye. – [<i>Aside</i>] <u>Kala!</u>	= Thamasta lets Kala know this is a good moment for her to approach Parthenophill.
444	Kala. Trust me.	
446	Rhet. <u>Troop on!</u> – Love, love, what a wonder thou art!	= walk, move, march. ¹
448	[<i>Exeunt all but Parthenophill and Kala.</i>]	
450	Kala. May I not be offensive, sir?	451: Kala asks for permission to speak to Parthenophill, acknowledging her low rank.
452	Parth. Your pleasure?	
454	Yet, <u>pray</u> , be brief.	= please.
456	Kala. Then, briefly; <u>good, resolve me</u> ; Have you a mistress or a wife?	= ie. good sir. = "satisfy my curiosity on this point."
458	Parth. I have neither.	
460	Kala. Nor did you ever love in earnest any Fair lady, whom you wished to make your own?	
462	Parth. Not any, truly.	
464	Kala. <u>What</u> your friends or <u>means</u> are I will not be inquisitive to know, Nor do I <u>care to hope for</u> . But <u>admit</u>	= means both <i>who</i> and <i>what</i> here. = financial condition. = ie. want to know. = suppose.
466	A dowry were thrown down before your choice,	469-472: what would Parthenophill think if he were offered a chance to love a powerful and beautiful woman who genuinely loves him?
468		
470	Of beauty, noble birth, <u>and</u> sincere affection, How gladly would you <u>entertain</u> it? Young man,	= omitted by early editors for the sake of the meter. = welcome.

472	I do not tempt you idly.	472: ie. this is not just a hypothetical question.
474	Parth. I shall thank you, When my unsettled thoughts can make me sensible	474-6: <i>I shall...happy</i> = "I may be interested to learn more about this once my own troubles are settled, and I am in a better frame of mind to appreciate good fortune."
476	Of what 'tis to be happy; for the present, I am your debtor; and, fair gentlewoman,	478-9: "please permit me to remain ignorant of any more details, for I am not clever enough to understand everything that concerns me."
478	Pray give me leave as yet to study ignorance, For my weak brains conceive not what concerns me.	= the lad begins to exit the stage.
480	Another time –	= interrupt. = conversation.
482	[<i>Parthenophill offers to go.</i>]	= departing. = ie. surely. = ie. Kala.
484	<i>Enter Thamasta.</i>	
486	Tham. [<i>To Parthenophill</i>] Do I <u>break off</u> your <u>parley</u> ,	490-8 (below): with continued studious discretion, Parthenophill compliments Kala.
488	That you are <u>parting</u> ? <u>Sure my woman</u> loves you; Can she speak well, Parthenophill?	491: <i>Discreetly chaste she can</i> = Kala speaks with discretion and modesty. 491-2: <i>she hath...belief</i> = "convinced me to trust her". ⁵
490	Parth. Yes, madam, <u>Discreetly chaste she can</u> ; she hath much won	= in few but well-chosen words. = mistress.
492	On my belief, and <u>in few words, but pithy</u> , Much moved my thankfulness. You are her <u>lady</u> ,	494: Thamasta no doubt seeks what is best for Kala, working to advance her interests; <i>preferment</i> = promotion.
494	Your goodness aims, I know, at her <u>preferment</u> ;	= incline towards.
496	Therefore, I may be bold to make confession Of truth: if ever I desire to thrive	501: "what if a woman of higher rank than Kala were to show interest in you?"
498	In woman's favour, Kala is the first Whom my ambition shall <u>bend</u> to.	503-4: <i>Where real...shake it</i> = an honest heart will remain faithful to the girl who deserves it, even if a higher-ranking suitor appears. <i>constancy</i> = faithfulness.
500	Tham. Indeed! But say a nobler love should interpose.	505-6: <i>yet I...construction</i> = Parthenophill admits to his inexperience in the ways of love.
502		506-7: <i>which must...merit</i> = certainly Kala's honourable love is deserving of his first affections.
504	Parth. Where real worth and <u>constancy</u> first settle A hearty truth, there greatness cannot shake it;	507-8: <i>riper hours...deserts</i> = "as I get older and more mature, experience will teach me how to earn and deserve a woman's love."
506	Nor shall it mine: yet I am but an infant In that construction, which must give clear light	
508	To Kala's merit; riper hours hereafter Must learn me how to grow rich in deserts.	
510	Madam, my duty waits on you.	
512	[<i>Exit Parthenophill.</i>]	

514 **Tham.** Come hither! –
 "If ever henceforth I desire to thrive
 In woman's favour, Kala is the first
 516 Whom my ambition shall bend to." – 'Twas so!

518 **Kala.** These very words he spake.

520 **Tham.** These very words
 Curse thee, unfaithful creature, to thy grave.
 522 Thou woodst him for thyself?

524 **Kala.** You said I should.

526 **Tham.** My name was never mentioned?

528 **Kala.** Madam, no:
 We were not come to that.

530 **Tham.** Not come to that!
 532 Art thou a rival fit to cross my fate?

Now poverty and a dishonest fame,
 534 The waiting-woman's wages, be thy payment.
 False, faithless, wanton beast! I'll spoil your carriage;

536 There's not a page, a groom, nay, not a citizen,
 That shall be cast upon ye, Kala;
 538 I'll keep thee in my service all thy lifetime,
 Without hope of a husband or a suitor.

540 **Kala.** I have not verily deserved this cruelty.

542 **Tham.** Parthenophill shall know, if he respect [not]
 544 My birth, the danger of a fond neglect.

546 [Exit Thamasta.]

548 **Kala.** Are you so quick? Well, I may chance to cross
 Your peevishness. Now, though I never meant

550 The young man for myself, yet, if he love me,
 I'll have him, or I'll run away with him;
 552 And let her do her worst then! What! we're all

But flesh and blood; the same thing that will do
 554 My lady good will please her woman too.

556 [Exit Kala.]

ACT II, SCENE II.

An Apartment at the Castle.

= ie. spoke; the preferred form until the turn of the 18th century.

520-1: briefly, "these words damn you."

= had.

532: "are you worthy to be a rival who should thwart (**cross**) me?"

= reputation for promiscuousness.

535: **faithless** = disloyal.

I'll spoil your carriage = Thamasta will ruin Kala's life for acting against her wishes; **carriage** = conduct or course of action.¹

536-9: Thamasta will never permit Kala to marry!

groom = servant.

= truly.

543-4: **if he...neglect** = "Parthenophill will learn how dangerous it will be for him, should he foolishly ignore the offered love of a woman of my rank."

fond = foolish.

548: **quick** = ie. quick to anger, or hasty.^{1,6}

548-9: **I may...peevishness** = Kala figures she may just be able to thwart her capricious mistress.

552-3: **we're all...blood** = ie. no matter one's rank, all persons are subject to the same emotional influences.

553-4: **the same thing...too** = Parthenophill can as well satisfy Kala's desire for a man as he can Thamasta's.

Enter Cleophila and Trollio.

1 **Cleo.** Tread softly, Trollio, my father sleeps still.
2
3 **Trol.** Ay, forsooth; but he sleeps like a hare, with
4 his eyes open, and that's no good sign.
6 **Cleo.** Sure thou art weary of this sullen living;
7
8 But I am not; for I take more content
9 In my obedience here, than all delights
10 The time presents elsewhere.
11 **Melean.** Oh!
12
13 **Cleo.** Dost hear that groan?
14
15 **Trol.** Hear it? I shudder; it was a strong blast, young
16 mistress, able to root up heart, liver, lungs, and all.
18 **Cleo.** My much-wronged father! let me view his face.
19
20 [Cleophila draws the arras,
21 Meleander discovered in a chair, sleeping.]
22
23 **Trol.** Lady mistress, shall I fetch a barber to steal
24 away his rough beard whiles he sleeps in's naps?
25 He never looks in a glass – and 'tis high time, on
26 conscience, for him to be trimmed; he has not been
27 under the shaver's hand almost these four years.
28
29 **Cleo.** Peace, fool!
30
31 **Trol.** I could clip the old ruffian, there's hair enough to
32 stuff all the great codpieces in Switzerland: 'a begins to
33
34 stir, 'a stirs. Bless us, how his eyes roll! – A good
35 year keep your lordship in your right wits, I beseech ye!
36 **Melean.** Cleophila!
37
38 **Cleo.** Sir, I am here; how d'ee, sir?

Entering Characters: *Cleophila* is the second daughter (after Eroclea) of the disgraced, and now mad, nobleman **Meleander**. *Trollio* is Meleander's servant.

1: though Cleophila refers to Meleander sleeping, he is not yet seen anywhere on-stage by the audience.

3-4: the oft-referred to belief that *hares*, due to timidity, sleep with their *eyes open* in order to watch for predators, dates back to ancient times.

6: Cleophila acknowledges that living with and serving a ruined and deranged man must be unpleasant for Trollio. *sullen* = melancholy.⁶

11: Meleander cries out from behind an on-stage curtain.

= uproot, ie. tear out.

20-21: the curtain is pulled to reveal Meleander asleep, complete with multi-year growth of hair on his head and face.

discovered = revealed.

= while he remains asleep; a unique expression.

25: *glass* = mirror.

25-26: *on conscience* = an oath, meaning "in reason".⁶

26-27: *he has...years* = we learn now that years have passed since Eroclea disappeared and Meleander was disgraced. The fact that he has not had a haircut or shave for all this time is a sure sign of his madness.

these four years = Trollio is exaggerating: Eroclea has only been gone for two years.

= quiet.

= snip, cut the hair off.¹ = rough or disreputable person.¹

32: *codpieces in Switzerland* = the *codpiece* was the infamous fashion appendage worn in a man's hose to "enhance" his appearance. There are a few references in early 17th century literature to the Swiss penchant for wearing codpieces.

'a = he.

33-34: *A good...ye* = a wish for Meleander's health to return.

= like *Eroclea*, *Cleophila* is stressed on its second syllable: *cle-O-phil-a*.

= ie. "do ye do".

40 **Trol.** Sir, is your stomach up yet? get some warm
 porridge in your belly, 'tis a very good settle-brain.
 42

Melean. The raven croaked, and hollow shrieks of owls

44 Sung dirges at her funeral; I laughed
 The whiles, for 'twas no boot to weep. The girl
 46 Was fresh and full of youth; but, O! the cunning
 Of tyrants that look big! their very frowns
 48 Doom poor souls guilty ere their cause be heard. –
Good! what art thou? and thou?
 50

Cleo. I am Cleophila,
 52 Your woful daughter.

54 **Trol.** I am Trollia,

Your honest implement.

56 **Melean.** I know ye both. 'Las, why d'ee use me thus?
 58 Thy sister, my Eroclea, was so gentle,
 That turtles in their down do feed more gall
 60 Than her spleen mixed with: – yet, when winds and storm

Drive dirt and dust on banks of spotless snow,
 62 The purest whiteness is no such defence
 Against the sullyng foulness of that fury.

64 So ravèd Agenor, that great man, mischief
 Against the girl – 'twas a politic trick!

66 We were too old in honour. – I am lean,
 And fall'n away extremely; most assuredly

68 I have not dined these three days.

70 **Cleo.** Will you now, sir?

72 **Trol.** I beseech you heartily, sir. I feel a horrible puking
 myself.
 74

= "do you have an appetite yet?
 = substance which calms the brain, ie. mind.¹

43-48 (below): Meleander, slowly waking, recounts his dreams of his lost daughter Eroclea.

43: the calls of both the **raven** and **owl** were thought to portend evil and misfortune.

hollow = not full-toned, sepulchral.¹

= ie. Eroclea's.

= useless, in vain.

= ie. that act so tough.

= judge. = before they have a chance to defend themselves.

= ie. good sir; Meleander notices Trollio first. = who.

= the quarto prints **Trollia** here, rather than **Trollio**. Lomax notes that while the change in the final vowel of the servant's name might have been in error, it may be intentional, as Trollio, whose brief speech here fully parallels Cleophila's previous one, may have been playfully altering his name a touch to make it rhyme with that of his mistress.⁵

= agent, instrument,¹ ie. servant.

= ie. "do ye". = "treat me this way?"

59-60: **That turtles...with** = that even turtledoves (**turtles**) are more irritable or peevish than Eroclea was.

gall = bile, a secretion of the liver, which was thought to produce a spiteful temper; also refers to bitterness of spirit generally.¹

spleen = believed to be the seat of various emotions, and hence frequently used to mean "ill-humour" or "peevishness" generally.¹

= onto.

62-63: even the most innocent person has no chance when up against the ire of Agenor.

sullyng = defiling, tarnishing.¹

= scheming and self-serving deception.^{1,2}

66: **We were...honour** = so steeped in honourable behaviour was Meleander, that he never imagined Agenor would act with such deceit.⁶

66-67: **I am lean...extremely** = Meleander has physically wasted away.

72-73: Trollio's begging has a self-serving motive: the gag of the starving servant was ubiquitous in the early plays.

beseech = beg.

76 **Melean.** Am I stark mad?

78 **Trol.** [*Aside*] No, no, you are but a little staring –
there's difference between staring and stark mad.

80 You are but whimsied yet; crotcheted, conundrumed,
or so.

82 **Melean.** Here's all my care; and I do often sigh
For thee, Cleophila; we are secluded

84 From all good people. But take heed: Amethus

86 Was son to Doryla, Agenor's sister;
There's some ill blood about him, if the surgeon
Have not been very skilful to let all out.

88 **Cleo.** I am, – alas! too grieved to think of love;
90 That must concern me least.

92 **Melean.** [To Cleophila] Sirrah, be wise! be wise!

94 *Enter Rhetias, Amethus, Menaphon,
and Parthenophill,*

96 **Trol.** Who, I? I will be monstrous and wise

98 immediately. – Welcome, gentlemen; the more the

100 merrier. I'll lay the cloth, and set the stools in a
readiness, for I see here is some hope of dinner now.

102 [Exit Trollio.]

104 **Ameth.** My lord Meleander, Menaphon, your kinsman,
Newly returned from travail, comes to tender

106 His duty t'ee; –
[To Cleophila] to you his love, fair mistress.

108 **Mena.** I would I could as easily remove
Sadness from your remembrance, sir, as study

110 To do you faithful service. – My dear cousin,

puking = first appearance in literature of **puking** as a noun.

77-78: the difference between **stark mad** and **staring mad** is one of degree (wildly raving versus unmoving and unblinking), the sentiment expressed by Trollio in line 78 was proverbially used to dryly note the fineness of distinctions.¹

79: **whimsied yet** = ie. "whimsical only."

crotcheted = fanciful, filled with peculiar notions.

conundrumed = somewhat crazy, filled with "perverse conceits" (OED).

= "before me are all the people left who are concerned for me."

= isolated.

84-87: **Amethus...all out** = Meleander warns Cleophila about the dangers of loving Amethus, who, as the nephew of Agenor, may be tinged with the same potential for unjust fury.

86-87: **if the surgeon...all out** = allusion to the common medical treatment of blood-letting, or phlebotomy.

= term of address used occasionally for a female; however, Trollio humorously assumes Meleander is speaking to him, since this vocative was usually employed to address a servant.

= perhaps meaning wicked; Trollio is being silly.

98-99: **the more the merrier** = an ancient expression, traced by the OED to at least as far back as 1400, though not coming into popular usage until its appearance in John Heywood's famous 1546 collection of proverbs.

99-100: **I'll lay...now** = Trollio jumps to prepare the room for dinner.

lay the cloth = set the tablecloth.

set the stools = modern chairs were rare in these earlier times.

I see...now = continuation of the common joke about the hungry servant.

104: a reminder that Menaphon is Meleander's nephew.

= offer.

= service. = ie. "to ye".

= ie. "and to you".

= wish.

= endeavor.

112 All best of comforts bless your sweet obedience!

114 **Cleo.** One chief of 'em, [my] worthy cousin, lives
In you, and your well-doing.

116 **Mena.** This young stranger
Will well deserve your knowledge.

118 **Ameth.** For my friend's sake,
120 Lady, pray give him welcome.

122 **Cleo.** He has met it,
If sorrows can look kindly.

124 **Parth.** You much honour me.

126 **Rhet.** [*Aside*] How 'a eyes the company! sure my
128 passion will betray my weakness. – O my master,

my noble master, do not forget me; I am still the
130 humblest, and the most faithful in heart of those that
serve you.

132 **Melean.** Ha, ha, ha!

134 **Rhet.** [*Aside*] There's wormwood in that laughter; 'tis
136 the usher to a violent extremity.

138 **Melean.** I am a weak old man. All these are come
To jeer my ripe calamities.

140 **Mena.** Good uncle!

142 **Melean.** But I'll outstare 'ee all: fools, desperate fools!
144 You are cheated, grossly cheated; range, range on,

146 And roll about the world to gather moss,
The moss of honour, gay reports, gay clothes,
Gay wives, huge empty buildings, whose proud roofs

113: the polite exchange of greetings continues; one of Cleophila's sources of pleasure is knowing her cousin Menaphon is doing well.

One chief of 'em = one of Cleophila's greatest comforts.

= please.

127: **How 'a...company** = Rhetias notices how Meleander is closely examining everyone around him; **'a** = he.

127-8: **sure my...weakness** = Rhetias worries that he may start weeping out of pity.

= bitterness; common figurative use of the name for a bitter-tasting plant.

136: the inappropriate laughter of a madman is usually a prelude to some violent act.

usher = allusion to servant who walks in front of his mistress when the latter appears before others.

138-9: **All these...calamities** = Meleander accuses his guests of visiting him only to mock his misfortunes.

ripe = fully developed,¹ ie. long-lasting and entrenched.

= literally, "cause you all to blink first",¹ hence, **outstare** means "get the best of"; **'ee** = ye.

= go roving or travelling about.

145-8 (below): line 145 alludes the common expression, "a rolling stone gathers no moss", another maxim which can be traced back to Heywood's 1546 book of proverbs. However, as Hill explains, Meleander reverses the phrase's usual meaning (men in fact do gather moss as they roll through life's experiences), suggesting that men like his interlocutors waste their lives collecting moss that is worthless, focusing their attention on trivial pursuits.

= reputations for frivolousness.¹ = showy.¹

147: **gay** = ostentatious or dissolute.¹

147-8: **huge empty...stars** = a brilliant metaphor for superficial people who resemble the shells of buildings,

148 Shall with their pinnacles even reach the stars!

Ye work and work like moles, blind in the paths
 150 That are bored through the crannies of the earth.
 To charge your hungry souls with such full surfeits,
 152 As, being gorged once, make 'ee lean with plenty;

And when ye have skimmed the vomit of your riots,
 154 You are fat in no felicity but folly:

Then your last sleeps seize on you; then the troops
 156 Of worms crawl round, and feast, good cheer, rich fare,
 Dainty, delicious! – Here's Cleophila;
 158 All the poor stock of my remaining thrift: –

You, you, the prince's cousin, how d'ee like her?
 160 Amethus, how d'ee like her?

162 *Ameth.* My intents
 Are just and honourable.

164 *Mena.* Sir, believe him.

166 *Melean.* Take her! –
 [To Cleophila] We two must part; go to him, do.

168 *Parth.* This sight is full of horror.

170 *Rhet.* There is sense yet
 172 In this distraction.

174 *Melean.* In this jewèl I have given away
 All what I can call mine. When I am dead,
 176 Save charge; let me be buried in a nook;

No guns, no pompous whining: these are fooleries.
 178 If, whiles we live, we stalk about the streets
 Justled by carmen, foot-posts, and fine apes

180 In silken coats, unminded and scarce thought on;
 It is not comely to be hal[è]d to the earth,

182 Like high-fed jades upon a tilting-day,

lacking any internal substance.

= a monosyllable: *e'en*.

149-152: Meleander picks up steam: his tormenters desperately seek frivolous entertainment (such as by teasing the old and impoverished Meleander), after which, believing they are satiated, find that they are as empty as ever, ie. diminished as persons.

bored = drilled.

charge = load.

surfeits = acts of overindulgence or excess.

152-3: having satisfied their craving for debauchery (*riots*), they find they have grown happily fat only in foolishness.

skimmed the vomit = a nasty image of Meleander's guests consuming the scum from their own ejecta.

= finally, they die.

= food and drink.

158: all that is left of his estate (*thrif*t).

stock = family.

= ie. "do ye".

171-2: Rhetias wonders if Meleander is feigning just a bit here.

= ie. Cleophila. = pronounced as a monosyllable: *gi'en*.

176: *Save charge* = "save your money;" *charge* = expense.
nook = recess, out-of-the-way corner.¹

177: Meleander desires no ceremony at his funeral.

179: *justled* = ie. jostled; *justle* was the preferred form of *jostle* until the mid-17th century.

carmen = men who drive carts.¹¹

foot-posts = persons who deliver letters on foot.¹

fine apes = well-dressed fools.¹

= "with no one giving us a thought".

181: *comely* = appropriate.

haled to the earth = conveyed in a showy funeral procession.³

182-3: *Like high-fed...trappings* = like well-fed horses, outfitted in their comical-looking fineries (*antic trappings*) on a tournament day (a day given over to chivalric games,

184 In antic trappings. Scorn to useless tears!
Eroclea was not confined so: she perished,

And no eye dropped save mine – and I am childish;

186 I talk like one that dotes; – laugh at me, Rhetias,
 Or rail at me. – They will not give me meat,
 188 They have starv[è]d me: but I'll henceforth be mine
 own cook. –
Good-morrow! 'tis too early for my cares
 190 To revel; I will break my heart a little,

And tell ye more hereafter. Pray be merry.

192
 [Exit Meleander.]

194
Rhet. I'll follow him. – My lord Amethus, use your
 196 time respectively; few words to purpose soon'st
 prevail: study no long orations; be plain and short.
 198 – I'll follow him.

200
 [Exit Rhetias.]

202 **Ameth.** Cleophila, although these blacker clouds
 Of sadness thicken and make dark the sky
 204 Of thy fair eyes, yet give me leave to follow
 The stream of my affections; they are pure,
 206 Without all mixture of un noble thoughts:
 Can you be ever mine?

208
Cleo. I am so low
 210 In mine own fortunes, and my father's woes,
 That I want words to tell ye, you deserve
 212 A worthier choice.

214 **Ameth.** But give me leave to hope.

216 **Mena.** My friend is serious.

218 **Cleo.** Sir, this for answer: if I ever thrive
 In an[y] earthly happiness, the next
 220 To my good father's wished recovery,
 Must be my thankfulness to your great merit,
 222 Which I dare promise: – for the present time,
 You cannot urge more from me.

224
Melean. [Within] Ho, Cleophila!

226
Cleo. This gentleman is moved.

228
Ameth. Your eyes, Parthenophill,
 230 Are guilty of some passion.

such as jousting, etc.).

= Meleander condemns the useless weeping at funerals.
 = the source of the old man's bitterness is now clear: Eroclea,
 on her death, received no dignified or celebratory funeral.

185: **no eye...mine** = Meleander alone cried on Eroclea's
 death.
I am childish = tears come to Meleander's eyes even
 now.

= pronounce as *They've*.

189: **Good-morrow** = "good morning", ie. "farewell".
 189-190: **'tis too early...revel** = it is too early in the
 morning for Meleander to let his worries run rampant like
 this.

= ie. "please be content or cheerful;" this expression appears
 in a number of 17th century works.

195-8: advising Amethus to use his time wisely (**respective-
 ly**),¹ Rhetias encourages him to woo Cleophila without
 superfluous words.

= permission.

= being jumbled together with or tainted by.

= lack.

= ie. "next".

225: Meleander calls for his daughter from off-stage.

227: Cleophila notices that tears have come to the eyes of
 Parthenophill.

232 **Mena.** Friend, what ails thee?
234 **Parth.** All is not well within me, sir.
236 **Melean.** [*Within*] Cleophila!
238 **Ameth.** Sweet maid, forget me not; we now must part.
240 **Cleo.** Still you shall have my prayer.
242 **Ameth.** Still you my truth.
244 [*Exeunt.*]

= always.

242: ie. "and always you shall have my faithfulness."

END OF ACT II

ACT III.

SCENE I.

A Room in the Palace.

Enter Cuculus and Grilla, Cuculus in a black velvet cap and a white feather, with a paper in his hand.

1 **Cucul.** Do not I look freshly, and like a youth of the
2 trim?

4 **Gril.** As rare an old youth as ever walked cross-gartered.

6 **Cucul.** Here are my mistresses, mustered in white
8 and black. [*Reads*] "Kala, the waiting-woman." I
will first begin at the foot: stand thou for Kala.

10 **Gril.** I stand for Kala. Do your best and your worst.

12 **Cucul.** I must look big, and care little or nothing for

14 her, because she is a creature that stands at livery.

16 Thus I talk wisely and to no purpose: "Wench, as it is not fit that thou shouldst be either fair or honest,

18 so, considering thy service, thou art as thou art, and so are thy betters, let them be what they can be. Thus, in despite and defiance of all thy good parts, if I

Entering Characters: **Cuculus** enters garishly dressed. His gaudy outfit is comically outdated, as his cross-dressed "female" page **Grilla** will note.

Cuculus is carrying a piece of paper on which are listed a number of women of the court. He is practicing his courtly language.

We may note a description provided in Holinshed's *Chronicles* of a tournament given in **1578**, in which two dozen riders appeared "*all appareled in short cloaks of scarlet, lined through with orange tawny taffeta, and laid about with silver lace, doublets of orange tawny satin, Venetian hose of orange tawny velvet, **black velvet caps**, with silver bands and white feathers, and silvered rapiers and daggers, with scabbards of black velvet.*"

Playwright Anthony Munday published a work in 1623 in which he described "*three heralds*" as appearing wearing "**black velvet caps (of the old fashion) on their heads**".

1: **freshly** = pleasant (in appearance).¹

1-2: **youth of the trim** = fashionably dressed youth.¹

4: **rare** = excellent.

4-5: **cross-gartered** = a very old fashion in which the garters were worn so as to cross both above and below the knees; John Lyly was mocking this style as far back as the 1590s!

7: **mustered** = assembled, like a group of soldiers.

7-8: **in white and black** = ie. in black ink on a white page.

9: **at the foot** = with the lowest-ranked woman on the list.
stand thou for Kala = Grilla will play the role of Kala.

13: **look big** = appear important, haughty and imposing;¹ no doubt bawdy.

care little = ie. "act as if I care little"; note the line's humorous contrast between **big** and **little**.

14: **creature** = person.

stands at livery = the expression **stand at livery** was properly applied to horses to describe their being stabled and fed,¹ but was frequently used sarcastically to describe people who were similarly being taken care of at others' expense.

15: **Thus I...purpose** = Cuculus must address Kala in such a way that he sounds clever but says nothing of substance.

Wench = girl; not an offensive form of address in this era.

15-16: **as it...honest** = as a serving woman, Kala should be expected to be neither attractive (**fair**) nor chaste (**honest**).

= qualities.

20 cannot endure thy baseness, 'tis more out of thy
 22 courtesy than my deserving; and so I expect thy
 answer."

24 **Gril.** I must confess –

26 **Cucul.** Well said.

28 **Gril.** You are –

30 **Cucul.** That's true too.

32 **Gril.** To speak you right, a very scurvy fellow.

34 **Cucul.** Away, away! – dost think so?

36 **Gril.** A very foul-mouthed and misshapen coxcomb.

38 **Cucul.** I'll never believe it, by this hand.

40 **Gril.** A maggot, most unworthy to creep in
 To the least wrinkle of a gentlewoman's –
 42 What d'ee call – good conceit, or so, or what
 You will else. – Were you not refined by courtship
 44 And education, which in my blear eyes
 Makes you appear as sweet as any nosegay,
 46 Or savoury cod of musk new-fallen from the cat.

48 **Cucul.** This shall serve well enough for the waiting-
 woman. My next mistress is Cleophila, the old
 50 madman's daughter. I must come to her in whining tune;
 sigh, wipe mine eyes, fold my arms, and blubber out
 52 my speech as thus: – "Even as a kennel of hounds,
 sweet lady, cannot catch a hare when they are full-
 54 paunched on the carrion of a dead horse; so, even
 so, the gorge of my affections being full-crammed
 56 with the garboils of your condolements doth tickle
 me with the prick, as it were, about me, and fellow-
 58 feeling of howling outright."
 60 **Gril.** This will do't, if we will hear.

24ff: Grilla will take advantage of his assuming the roles of Cuculus' various female targets to heap a great deal of abuse on Cuculus. To Cuculus' credit, he is thoroughly entertained by Grilla's creatively belittling speeches.

= "describe you accurately". = contemptible.

= fool.

= an oath.

40-46 (below): Grilla's scathing but ludicrous disparagement is humorously offered in verse.

40-42: **most unworthy...conceit** = ie. most undeserving of a high-ranking woman's good opinion (**conceit**).
creep = crawl.

= "had your manners not been refined by years in court".

= water- or tear-filled eyes (made so by the overpowering perfume worn by Cuculus).

= small bouquet of flowers.

46: **cod** = bag.¹

musk...cat = **musk** is a strongly-scented substance secreted by a gland of the civet cat, used for perfume; **musk** is frequently alluded to in the old plays.

= a high-pitched tone or voice.

52-55: **Even as...full-crammed** = note Cuculus' absurd metaphor comparing his strong emotions to the satiety felt by a pack of dogs upon consuming an unappealing dinner.

53: **full-paunched** = large-bellied¹ (here, from over-eating).

= maw or stomach.¹

56: **garboils** = discords.¹

condolements = grief.²

56-57: **doth tickle...as it were** = "moves me deeply as if I had been touched by a pin or other pointed instrument", with double-entendre of **prick**, as Cuculus acknowledges.

57-58: **fellow-feeling...outright** = a shared desire to howl.

60: ie. "if I were to choose to listen to you, your speech would succeed in seducing me;" Grilla affects the royal "we".

62 **Cucul.** Thou seest I am crying ripe, I am such another
tender-hearted fool.

64

66 **Gril.** Even as the snuff of a candle that is burnt
in the socket goes out, and leaves a strong perfume

68 behind it; or as a piece of toasted cheese next the
heart in a morning is a restorative for a sweet
breath; so, even so, the odoriferous savour of your

70 love doth perfume my heart – heigh-ho! – with the
pure scent of an intolerable content, and not to be
72 endured.

74 **Cucul.** By this hand, 'tis excellent! Have at thee,

76 last of all, for the Princess Thamasta, she that is my
mistress indeed. She is abominably proud, a lady
of a damnable high, turbulent, and generous spirit:

78 but I have a loud-mouthed cannon of mine own to

80 batter her, and a penned speech of purpose: observe
it.

82 **Gril.** Thus I walk by, hear, and mind you not.

84 **Cucul.** [*Reading*]
"Though haughty as the devil or his dam

86 Thou dost appear, great mistress, yet I am
Like to an ugly firework, and can mount
88 Above the region of thy sweet ac – count.

90 Wert thou the moon herself, yet having seen thee,
Behold the man ordained to move within thee."

92 [*To Grilla as Grilla*] Look to yourself, housewife!
answer me in strong lines, y 'are best.

94

Gril. Keep off, poor fool, my beams will strike thee blind.

96 Else, if thou touch me, touch me but behind.

= on the verge of shedding tears.¹

66: **socket** = cylindrical part of a candle-holder which holds
the candle.¹
perfume = odour.

67-69: **a piece...breath** = I have not found any source for
this absurd therapy; we may note a 1582 work which advised
putting a piece of cheese on the bite of a poisonous snake or
mad dog to prevent any ill effects.
is a restorative for a = restores one's.

= phrase used to express weariness or jadedness, or
accompanying a yawn.¹

74: **By this...excellent** = Cuculus is impressed by Grilla's
improvisations!
Have at thee = expression used to announce an immi-
nent attack – in this case, a verbal assault.

= troublesome.¹ = spirited temperament.¹

78-79: **I have...batter her** = an ostensible military metaphor
for the discourse Cuculus has planned for Thamasta, but
likely bawdy as well.

= ie. speech written for this purpose.

82: Grilla, pretending to be the haughty Thamasta, acts
aloof.
mind you not = ie. "pay you no mind."

85-90: Cuculus woos in rhyming couplets.
= ie. "the devil or his mother", a common collocation (more
commonly with **and** rather than **or**).

= ie. like, similar to: a simile. = suggestive.

= a very racy joke: **count** would have sounded very close to
the vulgar term for a woman's privates.

= destined. = very suggestive.

92: thoroughly entertained, Cuculus challenges Grilla
to give a good account of himself in his response as
Thamasta.
strong lines = forceful language.¹

95-100 (below): Grilla's speech is loaded with double-
entendre.

95: **off** = away.

my beams = allusion to Cuculus' comparing Thamasta
to the moon in line 89 above.

= on the backside.

In palaces, such as pass in before

98 Must be great princes; for at the back-door
Tatterdemalions wait, who know not how
100 To get admittance; such a one – art thou.

102 **Cucul.** 'Sfoot, this is downright roaring.

104 **Gril.** I know how to present a big lady in her own
cue. – But, pray, in earnest, are you in love with all
106 these?

108 **Cucul.** Pish! I have not a rag of love about me; 'tis
only a foolish humour I am possessed with, to be
110 surnamed the Conqueror. I will court anything; be in
love with nothing, nor no – thing.

112 **Gril.** A rare man you are, I protest.

114 **Cucul.** Yes, I know I am a rare man, and I ever held
116 myself so.

118 *Enter Pelias and Corax.*

120 **Pelias.** In amorous contemplation, on my life;
Courting his page, by Helicon!

122 **Cucul.** 'Tis false.

124 **Gril.** A gross untruth: I'll justify it, sir,
126 At any time, place, weapon.

128 **Cucul.** Marry, shall she.

130 **Corax.** No quarrels, goody Whisk! lay by your
trumperies, and fall to your practice: instructions are
132 ready for you all. Pelias is your leader, follow him;
get credit now or never. Vanish, doodles, vanish!

134 **Cucul.** For the device?

136 **Corax.** The same; get 'ee gone, and make no bawling.

138

97-98: **In palaces...princes** = only royalty can enter a palace through the front door. Filthy.
= even filthier.
= ragamuffins.¹
= to gain permission to enter; beyond filthy.

102: **'Sfoot** = "God's foot"; an oath. In 1606 Parliament passed a statute banning the jesting use of God's name on stage, so such implied blasphemies became the norm.
roaring = something like, "outrageously wonderful!", suggesting great approval of Grilla's play-acting.

104-5: **how to...cue** = "how to play the role of an important lady, accurately adopting her tone and disposition (**cue**).¹

= inclination, desire.

110: **surnamed the Conqueror** = ie. nicknamed the "conqueror" of women; allusion to William the Conqueror.
court = woo, seduce.
= bawdy: could refer to the genitalia of either sex.¹⁰

= an excellent. = swear.

= maintained.

Entering Characters: Pelias is our dull courtier and **Corax** the doctor. As they enter, they think they are seeing Cuculus trying to seduce Grilla!

= an oath.
= an oath; **Helicon** is a mountain in Greece, thought to be the home of the Muses; "hence used allusively in reference to poetic inspiration" (OED).

125-6: Grilla, rather unlady-like, offers to defend "her" reputation in a duel with either of "her" accusers.

= a common oath, derived from the Virgin Mary.

130: **goody** = a courteous title for a woman, typically prefixed to her name.¹
Whisk = whippersnapper; Ford seems to have introduced this term here to literature.¹
130-1: **lay by your trumperies** = "put away your showy – but trashy or worthless – clothing".¹

= ie. "prepare to take on your roles."

133: **get credit now or never** = an incitement to behave creditably or commendably.
Vanish = the sense is, "now get out of here".
doodles = foolish fellows.¹ Another term introduced here into letters by Ford.

135: "is it time for the show?"

= ie. "get going". = ie. "be quiet about it."¹

140

To waste my time thus, drone-like, in the court,

142

And lose so many hours, as my studies

Have hoarded up, is to be like a man

144

That creeps both on his hands and knees to climb

A mountain's top; where, when he is ascended,

146

One careless slip down-tumbles him again

Into the bottom, whence 'a first began.

148

I need no prince's favour; princes need

My art: then, Corax, be no more a gull,

150

The best of 'em cannot fool thee; nay, they shall not.

152

Enter Sophronos and Aretus.

154

Soph. We find him timely now; let's learn the cause.

156

Aretus. 'Tis fit we should. – Sir, we approve you learned,

And, since your skill can best discern the humours

158

That are predominant in bodies subject

To alteration, tell us, pray, what devil

160

This Melancholy is, which can transform

Men into monsters?

162

Corax. Y' are yourself a scholar,

164

And quick of apprehension: Melancholy

Is not, as you conceive, indisposition

166

Of body, but the mind's disease. So Ecstasy,

Fantastic Dotage, Madness, Frensy, Rapture

168

Of mere imagination, differ partly

From Melancholy; which is briefly this,

170

A mere commotion of the mind, o'ercharged

With fear and sorrow; first begot i' th' brain,

172

The seat of reason, and from thence derived

As suddenly into the heart, the seat

174

Of our affection.

176

Aretus. There are sundry kinds

Of this disturbance?

178

141-150 (below): Corax rues the fact that, having spent years accruing medical knowledge, he is forced to waste his time and talent at court like this.

= ie. performing no useful work; a **drone** is a male bee whose only job is to fertilize a queen bee.¹

= accumulated.

= from where. = he.

= unlike other men without employable skills, Corax does not need to beg for a job or handout from a patron.

= ie. medical skill. = dupe.

Entering Characters: Meleander's brother **Sophronos** and the prince's tutor **Aretus** enter; they have been searching for Corax to ask him to explain to them the causes of depression.

= opportunely, promptly.¹ = ie. the root of depression.

= attest to or affirm their confidence in Corax's knowledge.¹

157-9: **since your...alteration** = 17th century medicine still subscribed to the theory that one's health was determine by the relative ratios of four fluids, or **humours** (blood, phlegm, and black and yellow bile), contained within the body; sickness was caused by any deviation from their proper proportions.

= understanding. = ie. melancholia; early name for depression.

= any state of medically-caused unconsciousness, such as trance or catalepsy.¹

167: **Fantastic Dotage** = far-progressed mental decline in general, especially due to old age.¹

Frensy = wild acting out of mental derangement, e.g. from rage, enthusiasm, etc.; delirium.¹

Rapture = ecstasy, flight; the quarto prints **Rupture**, usually emended as shown.

= solely or only from the.

= an absolute and total disturbance. = overloaded.¹

= born or bred.

= conducted, conveyed.¹

= emotions, passion.

= various.

= mental agitation.¹

<p>180 Corax. Infinite: it <u>were</u> More easy to <u>conjecture</u> every hour We have to live, than reckon up the kinds 182 Or causes of this anguish of the mind.</p> <p>184 Soph. Thus you conclude, that as the cause is <u>doubtful</u>, The cure must be impossible; and then 186 Our prince, poor gentleman, is lost forever, As well unto himself, as to his subjects. 188</p> <p>Corax. My lord, you are <u>too quick</u>; thus much I dare 190 Promise and do; <u>ere many</u> minutes pass, I will <u>discover whence</u> his sadness <u>is</u>, 192 Or undergo the censure of my ignorance.</p> <p>194 Aretus. You are a noble scholar.</p> <p>196 Soph. For reward You shall make your own demand. 198</p> <p>Corax. May I be sure? 200</p> <p>Aretus. We both will <u>pledge our truth</u>. 202</p> <p>Corax. 'Tis soon performed, 204 That I may be discharged from my attendance At court, and never more be sent for after: 206 Or – if I be, may rats gnaw all my books, If I get home once, and come <u>here</u> again! 208 Though <u>my neck stretch a halter</u> for 't, I care not.</p> <p>210 Soph. Come, come, you shall not fear it.</p> <p>212 Corax. I'll acquaint ye With what is to be done; and you shall <u>fashion it</u>. 214</p> <p style="text-align: right;">[Exeunt.]</p> <p>ACT III, SCENE II. <i>A Room in Thamasta's House.</i></p> <p style="text-align: center;"><i>Enter Kala and Parthenophill.</i></p> <p>1 Kala. My lady does expect 'ee, thinks all time 2 Too slow till you come to her: <u>wherefore</u>, young man, If you intend to love me, and me only, 4 Before we part, without <u>more circumstance</u>, Let us <u>betroth ourselves</u>. 6</p> <p>Parth. I dare not wrong 'ee; – 8 You are <u>too violent</u>.</p> <p>10 Kala. Wrong me no more Than I wrong you; be mine, and I am yours; 12 I cannot <u>stand on points</u>.</p>	<p>= would be. = divine.¹</p> <p>= uncertain, ie. unknowable.</p> <p>= ie. too quick to jump to a conclusion. = before many more. = reveal.⁶ = from where. = ie. originates. 192: or gladly suffer rebuke for his failure.</p> <p>199: "can I count on that?"</p> <p>= "vow on our honour."</p> <p>203-5: if Corax cures the prince, he asks to be relieved from his position as court physician.</p> <p>= ie. back to court. = ie. "I hang".</p> <p>= ie. arrange the details.</p> <p>Entering Characters: Thamasta's maid Kala, we remember, has decided to revenge the atrocious treatment at her mistress's hands by stealing Parthenophill for herself.</p> <p>1-2: thinks all...to her = believes Parthenophill is too slow to respond to her advances. = therefore, consequently.</p> <p>= further superfluous discussion.² = formally become engaged to be married.</p> <p>= impassioned or overly-emotional.^{1,5}</p> <p>= waste time on overly-nice formalities or overly-scrupulous concerns.</p>
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14	Parth. Then, to <u>resolve</u> All further hopes, you never can be mine,	= remove. ²
16	Must not, and, pardon though I say, you shall not.	
18	Kala. [<i>Aside</i>] <u>The thing is sure a gelding</u> . – Shall not? Well, <u>Y' are best</u> to <u>prate</u> unto my lady now, What <u>proffer</u> I have made.	= "this fellow is a eunuch for sure!" 19-20: Kala assumes Parthenophill will tell Thamasta on her. Y' are best = "it would be best for you". prate = chatter idly. proffer = offer, proposal. ¹
22	Parth. Never, I vow.	
24	Kala. Do, do! 'tis but a kind heart of mine own, And ill luck can <u>undo</u> me. – Be refused!	= ruin.
26	O <u>scurvy!</u> – <u>Pray walk on, I'll overtake 'ee.</u> –	26: scurvy = a general curse. Pray... 'ee = "please go ahead, I will catch up to you shortly."
28	[<i>Exit Parthenophill.</i>]	
30	What a <u>green-sickness-livered</u> boy is this!	= "sexually squeamish" (Crystal, p. 205). ² green sickness = a condition, typically linked to young girls just out of puberty, which caused their skin to turn greenish; the OED notes that modern medical experts believe the ailment to be a manifestation of anemia. livered = whose source is the liver, an organ thought to be the seat of various emotions, especially cowardice. ¹
	My <u>maidenhead</u> will shortly grow so stale	= hymen or vagina. ¹
32	That 'twill be mouldy: but <u>I'll mar her market</u> .	= metaphorically, Kala will make sure to prevent Thamasta from winning Parthenophill for herself; the common commercial expression <i>mar one's market</i> means "to spoil another's trade"
34	<i>Enter Menaphon.</i>	
36	Mena. Parthenophill passed <u>this way</u> ; <u>prithee</u> , Kala, Direct me to him.	= the quarto prints the here. = please.
38	Kala. Yes, I can direct 'ee;	
40	But you, sir, must <u>forbear</u> .	= ie. not go to him.
42	Mena. Forbear?	
44	Kala. I said so. <u>Your bounty has engaged my truth</u> : receive	= Menaphon's kind and generous treatment (bounty) towards Kala obliges her to be honest and forthcoming with him, for his own good.
46	A secret, that will, as you are a man, Startle your reason; <u>'tis but mere respect</u>	= "it is out of complete regard".
48	Of what I owe to thankfulness. Dear sir, <u>The stranger</u> , whom your courtesy received	= ie. Parthenophill.
50	For friend, is made your rival.	
52	Mena. Rival, Kala! Take heed; thou art too credulous.	53: Menaphon warns Kala to be careful regarding what she says, as she may be too quick to believe what may not be true.
54		
56	Kala. My lady Dotes on him: I will place you in a room, Where, though you cannot hear, yet you shall see	
58	Such <u>passages</u> as will confirm the truth	= occurrences or incidents, ie. scenes.

60	Of my <u>intelligence</u> .	= news, information.
62	Mena. 'Twill make me mad.	
64	Kala. Yes, yes. It makes me mad too, that a <u>gentleman</u> So excellently sweet, so <u>liberal</u> ,	= ie. Menaphon. = magnanimous.
66	So kind, so <u>proper</u> , should be so betrayed By a young <u>smooth-chinned straggler</u> ; but, for love's sake.	= decorous, admirable, or handsome. ¹ 67: smooth-chinned = not even old enough to shave. straggler = vagabond, but also possibly meaning "interloper". ^{1,6}
68	Bear all with manly courage. – <u>Not a word</u> ; I am <u>undone</u> then.	= Kala asks Menaphon not to reveal it was her who gave him this information. = ruined.
70	Mena. That were too much pity:	
72	Honest, most honest Kala! 'tis thy care, Thy <u>serviceable</u> care.	= obliging, helpful ¹
74	Kata. You have <u>even</u> spoken	= a monosyllable: <i>e'en</i> .
76	All can be said or thought.	
78	Mena. I will reward thee: But as for him, <u>ungentle</u> boy, I'll whip	= callous, inconsiderate. ¹ = deceit, faithlessness. ¹
80	His <u>falsehood</u> with a vengeance.	
82	Kala. O speak little: Walk up these stairs, and take this key: it opens	= ie. "say no more", or "say nothing."
84	A <u>chamber</u> door, where, at that window <u>yonder</u> , You may see all their courtship.	= room, bedroom. = over there.
86	Mena. I am silent.	
88	Kala. As little noise as may be, I beseech ye; There is a back-stair to convey ye forth Unseen or unsuspected.	
92	[Exit Menaphon.]	
94	He that cheats	
96	A waiting-woman of a free <u>good turn</u> She longs for, must expect a <u>shrewd</u> revenge.	= bawdy euphemism for a sexual encounter. = sharp, severe.
98	<u>Sheep-spirited</u> boy! <u>although</u> he had not married me, He might have <u>proffered kindness</u> in a corner,	= cowardly. = even if. = offered to have sex with her.
100	And <u>ne'er have been the worse for 't</u> . – <u>They are come</u> :	100: ne'er have...for 't = ie. it would not have hurt Parthenophill to have a little fling with her. They are come = Thamasta and Parthenophill are approaching.
	On goes my set of faces most <u>demurely</u> .	101: "I will put on my serious face", ie. Kala, who has been perhaps acting out her sexual frustration, resumes the neutral countenance and conduct as is proper for a servant. demurely = solemnly. ¹
102	<i>Enter Thamasta and Parthenophill.</i>	102: Menaphon may also sneak onto the stage to secretly observe Thamasta and Parthenophill.
104	Tham. <u>Forbear</u> the room.	= leave.

106	Kala. Yes, madam.	
108	Tham. Whosoever	
110	<u>Requires access to me</u> , deny him entrance	= "wants to see me"; access was sometimes stressed, as here, on its second syllable.
	Till I call thee; and wait <u>without</u> .	= outside (the room).
112	Kala. I shall. –	
114	[<i>Aside</i>] Sweet Venus, turn his courage into a snow-ball; I heartily beseech it!	114-5: Kala prays to the goddess of love to ensure that Parthenophill be as cold to Thamasta as he was to her.
116		
	[<i>Exit Kala.</i>]	
118	Tham. I expose	
120	The honour of my birth, my <u>fame</u> , my youth,	119-120: Thamasta admits to making her reputation and honour (fame) vulnerable to ruin by speaking to Parthenophill in this way.
	To hazard of much <u>hard construction</u> ,	121-2: to the risk of what would undoubtedly be the harsh judgment of others were she to be seen speaking with the young man in this manner.
122	In seeking <u>an adventure</u> of a <u>parley</u>	hard construction = Hill suggests "unfavourable interpretation" (p. 106). ⁶ an adventure = the risk. parley = conversation.
	So <u>private</u> with a <u>stranger</u> : if your thoughts	= privately. = could mean "foreigner".
124	Censure me not <u>with</u> mercy, you may soon	= ie. mixed with.
	Conceive, I have <u>laid by</u> that modesty,	= set aside.
126	Which should preserve a virtuous name unstained.	126: which should impel a woman to act in a way to preserve her chaste reputation.
128	Parth. Lady – <u>to shorten long excuses</u> – time	128: to shorten long excuses = ie. to get to the point. 128-131: time...nature = briefly, Parthenophill has come to appreciate Thamasta's distinguished nature.
	And safe experience have so <u>thoroughly armed</u>	= ie. thoroughly; a common alternate form. = equipped.
130	My <u>apprehension</u> with a <u>real</u> taste	= understanding. = a disyllable here: <i>re-al</i> . ⁶
	Of your most noble nature, that to <u>question</u>	= doubt.
132	The least part of your <u>bounties</u> , or that <u>freedom</u>	= virtues. = generosity of spirit. ¹
	Which <u>Heaven</u> hath with <u>a plenty</u> made you rich in,	= a monosyllable here. = abundance. ¹
134	Would <u>argue me uncivil</u> ; <u>which is more</u> ,	134: argue me uncivil = provide evidence of Parthenophill's rude nature. ¹ which is more = ie. and even more.
	<u>Base-bred</u> ; and, which is most of all, <u>unthankful</u> .	135: Base-bred = low born, hence raised without being taught good manners. unthankful = ungrateful.
136		
	Tham. The constant <u>loadstone</u> and the steel are found	137-153 (below) : through multiple analogies, Thamasta argues that love can indeed thrive between two persons of as different backgrounds and ranks as she and Parthenophill.
138	In <u>several</u> mines; yet is there such a <u>league</u>	137-140: The constant...both = though iron oxide (loadstone) and steel are obtained from different (several) mines, they share very similar properties.
140	Between these minerals, as if one vein, Of earth had nourished both.	loadstone = a form of iron oxide, made into needles used in compasses, thanks to its property of always pointing to magnetic north.

The gentle myrtle

142 Is not ingraft upon an olive's stock;
 144 Yet nature hath between them locked a secret
 144 Of sympathy, that, being planted near,
 146 They will, both in their branches and their roots,
 146 Embrace each other. Twines of ivy round
 148 The well-grown oak; the vine doth court the elm;
 148 Yet these are different plants. Parthenophill,
Consider this aright: then these slight creatures

150 Will fortify the reasons I should frame
 150 For that ungrounded (as thou think'st) affection,
 Which is submitted to a stranger's pity.

152 True love may blush, when shame repents too late;
 152 But in all actions, nature yields to fate.

154 **Parth.** Great lady, 'twere a dulness must exceed
 156 The grossest and most sottish kind of ignorance,
Not to be sensible of your intents;

158 I clearly understand them. Yet so much
 160 The difference between that height and lowness,
 160 Which doth distinguish our unequal fortunes,
 162 Dissuades me from ambition; that I am
 162 Humbler in my desires, than love's own power
 164 Can any way raise up.

166 **Tham.** I am a princess,
 166 And know no law of slavery; – to sue,
 Yet be denied!

168

steel = properly a man-made alloy of iron, but the literature of the era refers occasionally to steel as being mined.

league = confederacy, compact, agreement.

139-140: *as if...both* = as if both metals could be found in the same deposit.

140-5 (below): *The gentle myrtle...each other* = the era's literature refers on occasion to the unusual propensity of the olive and myrtle trees to benefit each other when planted close together.

140-1: shoots of the myrtle tree are not grafted onto the olive tree.

= encircle, ie. grow around.

148: *Consider this aright* = ponder my examples correctly or the right way.¹

slight creatures = humble creations of nature.¹

= strengthen. = offer.

150: "for that inappropriate love".

ungrounded = without proper foundation.

= ie. "your mercy."

= when modesty has failed to prevent inappropriate action.

153: ie. if two lovers are destined to be together, there is nothing they can do to prevent it.

155-7: briefly, only the stupidest person could not comprehend what Thamasta is trying to tell him.

grossest = most obvious or evident.

sottish = doltish, slow-witted.¹

Not to be sensible of = not to be able to use one's senses to comprehend.

158-161: *Yet so much...ambition* = Parthenophill suggests the difference in their ranks (*that height and lowness*) to be an insurmountable obstacle to any relationship between the two of them.

166: *know no law of slavery* = "am beholden to no one", ie. she does – and gets – what she wants.

166-7: *to sue...denied* = "to beg for something, and not get it!": a cry of disbelief.

169-209 (below): it takes the long-winded Parthenophill a while to get to the point clearly, but his argument here is that because his patron Menaphon, the man on whom Thamasta should be showering her affection, loves her so much, he (Parthenophill) would violate the laws of friendship to take the lady for himself.

170 **Parth.** I am so much a subject
 To every law of noble honesty,
 That to transgress the vows of perfect friendship,
 172 I hold a sacrilege as foul, and cursed,
 As if some holy temple had been robbed,
 174 And I the thief.

176 **Tham.** Thou art unwise, young man.
To enrage a lioness.

178 **Parth.** It were unjust
 180 To falsify a faith; and ever after,
 Disrobed of that fair ornament, live naked,
 182 A scorn to time and truth.

184 **Tham.** Remember well
 Who I am, and what thou art.

186 **Parth.** That remembrance
 188 Prompts me to worthy duty, O great lady:
 If some few days have tempted your free heart
 190 To cast away affection on a stranger;
 If that affection have so overswayed
 192 Your judgment, that it, in a manner, hath
Declined your sovereignty of birth and spirit;
 194 How can you turn your eyes off from that glass,
 Wherein you may new trim and settle right
 196 A memorable name?

198 **Tham.** The youth is idle.

200 **Parth.** Days, months, and years are past, since Menaphon
 Hath loved and served you truly; Menaphon,
 202 A man of no large distance in his blood
 From yours; in qualities desertful, graced
 204 With youth, experience, every happy gift
 That can by nature, or by education
 206 Improve a gentleman; for him, great lady,
 Let me prevail, that you will yet at last
 208 Unlock the bounty, which your love and care
 Have wisely treasured up, t' enrich his life.
 210

Tham. Thou hast a moving eloquence, Parthenophill! –
 212 Parthenophill, in vain we strive to cross
 The destiny that guides us: my great heart

= pronounce as "*T' enrage*".

= would be dishonourable.

180: *To falsify a faith* = to violate his loyalty (to Menaphon).

180-2: *ever after...truth* = metaphorically, if one were to lose the trait of loyalty, one would deserve to be held in contempt forever.

187-8: it is indeed the great social divide between them that induces Parthenophill to do the honourable thing.

= noble, magnanimous.¹

= overridden.²

= ie. Thamasta's love.

193: led her to engage in conduct which deviates from that expected of one of Thamasta's rank and temperament.

Declined = turned away from, avoided.¹

194-6: how can Thamasta turn away from that mirror (*glass*), ie. Menaphon, by which she can ensure that her reputation remains perfect? The mirror represents the ability for self-reflection or perception which Thamasta should be constantly employing to judge the propriety of her conduct.

new trim and settle right = refashion and put into completely righteous form.¹

= speaking foolishly or from the purpose.³

= rank.⁶

= generosity, virtue, quality of excellence.¹

= stored away, as one would do with treasure.

211ff (below): Parthenophill's words cause Thamasta to soften her approach: she begins to beg, rather than command, Parthenophill to meet her halfway.

= thwart.

214 Is stooped so much beneath that wonted pride
That first disguised it, that I now prefer

216 A miserable life with thee, before
All other earthly comforts.

218 **Parth.** Menaphon,
220 By me, repeats the self-same words to you:
You are too cruël, if you can distrust
222 His truth, or my report.

224 **Tham.** Go where thou wilt,
I'll be an exile with thee; I will learn
226 To bear all change of fortunes.

228 **Parth.** For my friend,
I plead with grounds of reason.

230 **Tham.** For thy love,
232 Hard-hearted youth, I here renounce all thoughts
Of other hopes, of other entertainments, –

234 **Parth.** Stay, as you honour virtue.

236

Tham. When the proffers
238 Of other greatness, –

240 **Parth.** Lady!

242 **Tham.** When entreats
Of friends, –

244 **Parth.** I'll ease your grief.

246 **Tham.** Respect of kindred, –

248 **Parth.** Pray, give me hearing.

250 **Tham.** Loss of fame, –

252 **Parth.** I crave
254 But some few minutes.

256 **Tham.** Shall infringe my vows,
Let Heaven, –

258 **Parth.** My love speak[s] t'ee: hear, then go on.

260 **Tham.** Thy love? why, 'tis a charm to stop a vow

214-5: *Is stooped...disguised it* = "is forcing me to conduct myself in a manner which my accustomed pride has, until this moment, prevented me from acting".

stooped = descended, ie. debased.

= through, via.

= faith (to her). = commendation.²

231-3: Thamasta, pathetic now, *renounces* loving any other man ever again!

= Lomax suggests "relationships".

= stop!

237-257 (below): Thamasta offers a lengthy, but ultimately unfinished, vow. Having basically sworn to love Parthenophill forever, Thamasta strengthens the promise:

"Should the offer of a man of high status (lines 237-8), or the pleas of friends (242-3), or my concern for my close relatives (247), or loss of my reputation (251), cause me to go back on my vow to love only you, then may God –", at which point, having been repeatedly interrupted by Parthenophill, Thamasta breaks off.

= regard.

= good name.

253-4: Parthenophill begs to be heard!

= "listen to what I have to say, then you may continue."

261-2: Parthenophill's love, which Thamasta compares to a

262	In its most violent course.	magic spell, is powerful enough to stop her from completing her highly-charged vow.
264	<i>Parth.</i> Cupid has broke His arrows here; and, like a child unarmed,	264-7 (below): with the following mythological allegory, Parthenophill tries to explain that there can be no genuine love between the two of them. Cupid was traditionally said to cause people to fall in love by shooting them with one of his golden arrows; but in the present case, the cherubic god is only fooling around, employing mock, and thus ineffective, arrows to make Thamasta only <i>think</i> she has fallen for Parthenophill, all for his (Cupid's) own entertainment.
266	Comes to make sport between us with no weapon, But feathers stolen from <u>his mother's doves</u> .	= <i>doves</i> were an attribute of Cupid's <i>mother</i> Venus.
268	<i>Tham.</i> This is <u>mere trifling</u> .	= pure wasting of words and time.
270	<i>Parth.</i> Lady, <u>take</u> a secret:	= receive this.
272	I am as you are; – in a lower rank, <u>Else</u> of the self-same sex, a maid, a virgin.	272-3: a shocking development: Parthenophill reveals he is really a woman. <i>Else</i> = the sense is "otherwise". ¹
274	And now, to use your own words, "if your thoughts Censure me not with mercy, you may soon	274-7: Parthenophill begs for Thamasta's sympathy, hoping she will pity him for engaging in a pretense which she (Parthenophill) is well aware brings shame on her.
276	Conceive, I have laid by that modesty, Which should preserve a virtuous name unstained."	
278	<i>Tham.</i> Are you not <u>mankind</u> then?	= a man. ¹
280	<i>Parth.</i> When you shall read	
282	The story of my sorrows, with the change Of my misfortunes, in a letter <u>printed</u>	= set down. ⁴
284	From my <u>unforged relation</u> , I believe	= true telling. ¹
286	You will not think the shedding of one tear A prodigality that misbecomes Your pity and my fortune.	285-7: Thamasta will not consider the <i>shedding of one tear</i> for Parthenophill a wasteful excess which would be a misapplication of her pity, nor inappropriate considering Parthenophill's bad luck.
288	<i>Tham.</i> Pray conceal	289-290: Thamasta's primary concern is that Parthenophill should never reveal that she (Thamasta) has been courting another woman!
290	The errors of my passions.	
292	<i>Parth.</i> Would I had	292-4: Parthenophill naturally assures Thamasta that the secret is safe with her.
294	Much more of honour (<u>as for life, I value 't not</u>) To venture on your <u>secrecy</u> !	<i>as for life...not</i> = Parthenophill asserts that, compared to her honour, her own life is of no importance. line 294: to risk any loss or harm by betraying the secret between them; ¹ <i>secrecy</i> = the condition of being entrusted with one's secrets" (OED, def. 4).
296	<i>Tham.</i> It will be	296-8: though logically Thamasta knows that she loves a man who does not exist, her feelings will not so easily be discarded.
298	A hard task for my reason, to relinquish The affection, which was once devoted thine;	
	I shall awhile repute thee still the youth	299-300: Thamasta will continue to think of Parthenophill

300	I loved so dearly.	as the man she loved, at least for a while longer.
302	Parth. You shall find me ever Your ready faithful servant.	
304	Tham. O, the powers	305-6: the gods laugh at those whose hearts they so flip-
306	Who do direct our hearts, laugh at our follies! – We must not part yet.	pantly manipulate!
308	Parth. Let not my unworthiness	
310	Alter your good opinion.	
312	Tham. I shall henceforth	312-4: Thamasta will be suspicious anytime Parthenophill
314	Be jealous of thy company with any; My fears are strong and many.	interacts with anyone else; she fears terribly the revelation of her shameful conduct.
316	<i>Re-enter Kala.</i>	
318	Kala. Did your ladyship	
320	Call me?	
322	Tham. For what?	
324	Kala. Your servant Menaphon	
326	Desires admittance.	
328	<i>Enter Menaphon.</i>	
330	Mena. With your <u>leave</u> , great mistress, I come. – <u>So private! is this well, Parthenophill?</u>	= permission. = Menaphon is shocked to find Parthenophill and Thamasta meeting privately, which is hardly proper conduct for his young friend.
332	Parth. Sir, noble sir!	
334	Mena. You are unkind and treacherous; This 'tis to trust a <u>straggler!</u>	334: Menaphon turns on Parthenophill abruptly: "so this is what happens when you befriend a vagabond (<i>straggler!</i>)!"
336	Tham. <u>Prithee, servant</u> –	= please. = devotee: a vocative.
338	Mena. I dare not question you, <u>you are</u> my mistress, My prince's nearest <u>kinswoman</u> ; but he –	= ie. "as you are". = female relation.
340	Tham. Come, you are angry.	
342	Mena. Henceforth, I will bury	343-4: metaphorically, Menaphon swears to never love another woman again.
344	Unmanly passion in perpetual silence: I'll court mine own distraction, dote on folly,	345: Menaphon will seek out other amusements, find pleasure in foolish activities.
346	Creep to the mirth and madness of the age, Rather than be so slaved again to woman,	346: begin acting idiotically as is fashionable at court at this time. 347: rather than tie his emotions to any woman.
348	Which, in her best of <u>constancy</u> , is <u>steaddist</u> In <u>change and scorn</u> .	348-9: a general and common stereotype: women, even at their best, are naturally and inescapably unfaithful. <i>constancy</i> = loyalty, faithfulness. <i>steaddist</i> = steadiest, ie. most consistent, a variation; is
350		

352 **Tham.** How dare you talk to me thus?

354 **Mena.** Dare? Were you not own sister to my friend,
Sister to my Amethus, I would hurl ye
356 As far off from mine eyes as from my heart;
For I would never more look on ye. Take

Your jewēl t'ee! – and, youth, keep under wing.

358 Or – boy! – boy!

360 **Tham.** If commands be of no force,
Let me entreat thee, Menaphon.

362 **Mena.** 'Tis naught. –
364 Fie, fie, Parthenophill! have I deserved
To be thus used?

366 **Parth.** I do protest –

368 **Mena.** You shall not;
370 Henceforth I will be free, and hate my bondage.

372 *Enter Amethus.*

374 **Ameth.** Away, away to court! The prince is pleased
To see a mask to-night; we must attend him:

376 'Tis near upon the time. – How thrives your suit?

378 **Mena.** The judge, your sister, will decide it shortly.

380 **Tham.** Parthenophill, I will not trust you from me.

382 [Exeunt.]

ACT III, SCENE III.

A Room in the Palace.

*Enter Palador, Sophronos, Aretus,
and Corax (with a paper-plot).
Servants with torches.*

1 **Corax.** Lights and attendance! – I will shew your highness

this word, unique in the old literature, an error for *steadiest*? Perhaps, but with *steaddist's* feminine (unstressed) ending (last syllable), Ford hits the maximum 11 syllables for the line.

change and scorn = fickleness in feelings and scorn for their lovers.

= ie. "if you were not".

356-7: **Take...t'ee** = "you can keep your precious Parthenophill!"

= an implied threat: Parthenophill better keep close to Thamasta if he wishes to suffer no harm.

under wing = under the protection of another;¹ an avian metaphor.

360-1: "if I cannot command you to shut up, then let me beg you."

= ie. Thamasta pleads with him in vain.

= an exclamation of shame.

= treated.

= swear.

= despise his being so enslaved to the emotion of love.

= ie. masque: a show or performance, featuring singing and dancing, and the actors taking on allegorical roles.

= Amethus asks Menaphon how his wooing of his sister is proceeding.

= not to be close to, ie. away from.

Entering Characters: Prince **Palador**, his tutor **Aretus**, the senior nobleman **Sophronos**, and the doctor **Corax** enter the stage to prepare to watch the masque, to be performed by the conspirators of Act I.ii. English Renaissance plays regularly incorporated such "shows within a show", which would typically be performed by one part of the play's cast for the amusement of the other.

Corax is carrying a piece of paper, to be presented to the prince, on which is outlined the masque's plot (a **paper-plot**).¹

= ie. attention!

2	A <u>trifle</u> of mine own <u>brain</u> . If you can	= light piece of entertainment. ¹ = ie. invention.
	Imagine you were now <u>in the university</u> ,	= pronounce as <i>i' th'</i> .
4	You'll <u>take it well enough</u> ; <u>a scholar's fancy</u> ,	4: <i>take it well enough</i> = be able to understand it adequately. <i>a scholar's fancy</i> = ie. "it is just a whimsical piece of mine".
	<u>A quab</u> ; 'tis nothing else, a very quab.	5: a <i>quab</i> , Halliwell ⁹ tells us, "is an unfledged bird", and hence was used to describe "anything in an unperfect, unfinished state" (1855 edition, Vol. II, p. 664).
6		
	Palad. We will observe it	= honour it with his presence.
8		
	Soph. Yes, and <u>grace it</u> too, sir,	
10	For Corax <u>else is humorous</u> and <u>testy</u> .	10: <i>else is</i> = in addition is. ¹ <i>humorous</i> = with a personality affected by an imbalance of the body's fluids, or humours; ⁵ hence, moody. ⁶ <i>testy</i> = impetuous, rash, or short-tempered. ¹
12	Aretus. By any means; men <u>singular in art</u>	= noteworthy, or unusually learned or skilled in some way. ^{1,6}
	Have always some odd <u>whimsy</u> more than usual.	= whimsical or fanciful nature. ¹
14		
	Palad. The name of this <u>conceit</u> ?	= idea, trifle. ¹
16		
	Corax. Sir, it is called	
18	"The Masque of Melancholy."	
20	Aretus. We must <u>look for</u>	= expect.
	Nothing but sadness here, then.	
22		
	Corax. <u>Madness rather</u> ,	= <i>melancholy</i> could refer both to mental illness generally or simple depression specifically; Corax has the former in mind.
24	In <u>several changes</u> . Melancholy is	24: <i>several changes</i> = ie. various forms.
	The root as well of every <u>apish frensy</u> ,	24-26: <i>Melancholy is...dulness</i> = awkwardly phrased, "mental illness is the cause of every foolish delirium (<i>apish frensy</i>), including uncontrolled hilarity, as well as lethargy (<i>dulness</i>)."
26	Laughter and mirth, as <u>dulness</u> . Pray, my lord,	
	<u>Hold</u> , and observe the plot; –	= word used when offering something to another, typically money.
28		
	[<i>Gives Palador the paper.</i>]	29: because masques were of an inherently abstract and allegorical nature, rather than comprised of realistic dialogue, it was common to present the audience with a written program that explained the proceedings.
30		
	'Tis there <u>expressed</u>	= described, set forth, explained. ¹
32	<u>In kind</u> , what shall be now <u>expressed</u> in action. –	= in its true or essential nature. ⁵ = portrayed.
34	<i>Enter Amethus, Menaphon, Thamasta, and Parthenophill.</i>	Entering Characters: the prince's cousins <i>Amethus</i> and <i>Thamasta</i> , Thamasta's now-former suitor <i>Menaphon</i> , and Menaphon's now-former friend <i>Parthenophill</i> join the audience.
36		
	No interruption; – take your places quickly;	37-38: Corax, eager to get the show started, presumptively cuts off the entering characters from saluting the prince.
38	Nay, nay, <u>leave ceremony</u> . – Sound to the entrance!	<i>leave ceremony</i> = "forbear the usual formalities!"
40	[<i>Flourish.</i>]	40: a fanfare, typically with horns, plays.

Source of Ford's Medical Facts for the Masque: the

62 lay down before me. In triumph did I ride with my nobles about me, till the mad dog bit me; I fell, and I fell, and I fell. It shall be treason by statute for any

64 man to name "water", or wash his hands, throughout all my dominions. Break all the looking-glasses;
66 I will not see my horns: my wife cuckolds me; she is a whore, a whore, a whore, a whore!

68 **Palad.** Hydrophobia term you this?

70 **Corax.** And men possessed so shun all sight of water;
72 Sometimes, if mixed with jealousy, it renders them Incurable, and oftentimes brings death.

74 *Enter a Philosopher in black rags, wearing a copper*
76 *chain, an old gown half off, and a book.*

78 **Philos.** Philosophers dwell in the moon. Speculation and theory girdle the world about, like a wall.
80 Ignorance, like an atheist, must be damned in the pit. I am very, very poor, and poverty is the physic for
82 the soul; my opinions are pure and perfect. Envy is a monster, and I defy the beast.

84 **Corax.** Delirium this is called, which is mere dotage,

86 Sprung from ambition first, and singularity,

Self-love, and blind opinion of true merit.

88 **Palad.** I not dislike the course.

90 *Enter Grilla, in a rich gown, great fardingale.*

ladies would bow down or prostrate themselves before him.

= formal procession or parade, typically celebrating an individual's military victories.

63-64: **It shall be...dominions** = Pelias' character has contracted rabies, a symptom of which is hydrophobia, or an aversion of water.

name = ie. say the word.

= mirrors.

66-67: the emperor alludes to the **horns** that were said to grow out of the forehead of the cuckolded husband.

= ie. rabies. = call.

= is fatal.

Burton on Hydrophobia: another type of Madness, **Hydrophobia** "comes by the biting of a mad dog". The sufferer "cannot endure the sight of water", or any other "liquid", though "they be very dry" (ie. thirsty). After a period of time, the diseased individual begins "to rave, fly (ie. flee) water and glasses (mirrors)", and "bark and howl", and "fall into a swoon." Once the victim presents any of these symptoms, the victim is "past recovery".

Entering Character: the stereotypical **Philosopher** (played by an unspecified courtier) is a highly principled, and consequently poor, man.

copper chain = a chain, made of a worthless metal, is the Philosopher's only adornment.

half off = falling off of him, due to its worn condition.

= encircle.

= the cure, medicine.

= a symptom of the philosopher's illness, as Corax points out below, is an inflated self-opinion.

= complete impairment of the mind.¹ Burton described **dotage** as a catch-all word for "fatuity, or folly", comprised of various "species" of mental illness.

86: **Sprung from** = born of, originating from.

and = ie. "and then from" or "as well as".

singularity = the quality of dissenting or rejecting normalcy.¹

= inability to see one's own actual worth, ie. exaggerated belief in one's own importance.

89: the prince is enjoying the show!

Entering Character: Grilla enters dressed in what was considered unfashionable apparel for the early 17th century.

rich = splendid, costly.¹

92 *great ruff, a muff, fan, and coxcomb on her head.*

94 **Gril.** Yes forsooth, and no forsooth; is not this fine!
I pray your blessing, gaffer. Here, here, here – did

96 he give me a shough, and cut off 's tail! Buss, buss,

nuncle, and there's a pum for daddy.

98 **Corax.** You find this noted there, phrenitis.

100

Palad. True.

102 **Corax.** Pride is the ground on 't; it reigns most in women.

104 *Enter Cuculus like a Bedlam singing.*

106 **Cucul.** *They that will learn to drink a health in hell,*

*Must learn on earth to take tobacco well,
To take tobacco well, to take tobacco well;
For in hell they drink nor wine, nor ale, nor beer,
But fire, and smoke, and stench, as we do here.*

108 **Rhet.** I'll soope thee up.

114 **Pelias.** Thou'st straight to execution.

116 **Gril.** Fool, fool, fool! catch me and thou canst.

118 **Philos.** Expel him the house; 'tis a dunce.

120 **Cucul.** [*Sings*] *Hark, did ye not hear a rumbling!*

fardingale = ie. farthingale, a great hooped petticoat.¹

92: **great ruff** = enormous frilled collar.¹

muff = fur accessory into which both hands may be inserted for warmth.

coxcomb = a cap worn by a fool or jester, which resembles the comb of a rooster.¹

= truly.

95-97: Grilla approaches Rhetias' wolf.

gaffer = a modest title of address, similar to "my good fellow."¹

96: **shough** = "a rough dog with a shaggy coat" (Skeat),⁸ "a shaggy Icelandic dog" (Crystal), or a "water spaniel" (Gifford).⁴

cut off 's tail = allusion to the common practice of *curtailing*, or removing the tail, of a dog.

Buss, buss = "give us a kiss".

97: **nuncle** = slang for "uncle".

pum = possibly an error for **plum**, but there is at least one other contemporary work (from 1596) that uses the same spelling: "*take of the juice of pum*", etc. May also be a deliberate lisp⁵ or baby-talk variant.

= delirium caused by inflammation of the brain.¹

Burton on Phrenitis: Phrenitis is a "*continual*" type of melancholy, and is differentiated from other species by the presence of a fever in the sufferer, and also due to the fact that it is "clamorous", meaning that the victim raves noisily!

= source of.

= madman; **Bedlam** was originally the colloquial name of London's Bethlehem Hospital for the insane.

= ostensibly "to pledge to one's health with a drink", but Cuculus really means, "to pledge to one's health with a *smoke*"; in this period, one was said to either *drink* or *take tobacco*; the expression *smoke tobacco* did not come into use until after the mid-17th century.

= ie. smoke tobacco (in this era, smoked in a pipe).

111: a mocking description of the trappings of smoking!

= ie. "catch thee;"¹ **soope** (or *soop*) was a common alternate form of *swoop*.

= ie. "you are to go".

= if.

= ie. from the. = dimwit.

158

Palad. 'Tis very strange: but Heaven is full of miracles.

160

The dance;

162

which ended, they all run out in couples.

St. Vitus' Dance, or chorea, which the OED describes as "a dancing madness", characterized by "contortions, convulsions and dancing". This curious spectacle spread from Germany throughout Europe in the 15th century.

161: no masque is complete without music and a dance performed for the enjoyment of both the on-stage and off-stage audiences.

164-5 (below): *We are...invention* = the prince is grateful for the masque; William Gifford, the early 19th century editor of the play, however, is not so sanguine about the inherent worthiness of the show; often delightfully sarcastic, Gifford writes of this performance that a "masque more void of invention, or merit of any kind, never shamed the stage" (p. 77).⁴ He also notes that the true purpose of presenting the masque – to uncover the source of Palador's ailment – was made redundant when the prince explained himself to Rhetias in the previous scene!

164

We are thy debtor, Corax, for the gift

= ie. "obliged to you".

Of this invention; but the plot deceives us:

165: **invention** = devised artistic work,¹ ie. the masque.

165-6: **the plot...space** = the masque's program, as described on the page the prince received, contains a large blank space at this point, and thus, as Palador points out, is cheating (**deceives**) him; **plot** properly refers to the storyline.

us = ie. me; Palador employs the royal "we".

166

What means this empty space?

168

[*Pointing to the paper.*]

The Blank Space in the Program: fully a third of Burton's *Anatomy* is dedicated to the topic of **Love Melancholy**, which we might think of today as the manifestation of "love sickness". Beautiful things are naturally pleasing to the eye, but when attraction is taken to immoderate levels, mental diseases arise. The most prominent type of such intemperate love occurs when a man falls head-over-heels in love with a beautiful woman.

In this subsection, Burton digresses into the following strange description of the history of human anatomy, citing Aristophanes: "*In the beginning of the world, men had four arms and four feet, but for (ie. because of) their pride because they compared themselves with the gods, they were parted into halves, and now peradventure by Love they hope to be united again and made one.*"

The image here seems to be of a pair of lovers, by "uniting", becoming a "single entity" (editor's words) as it were, fulfilling a deeply-seated desire to return to the original human condition.

170

Corax. One kind of Melancholy

Is only left untouched; 'twas not in art

172

To personate the shadow of that fancy;

171: **Is only left untouched** = alone has not been addressed.

171-2: **'twas not...fancy** = it is not possible to represent (**personate**)¹ this form of melancholia in a performance.

shadow = image.⁶

174

'Tis named Love-melancholy. As, for instance,
Admit this stranger here, –

= suppose.

[*To Parthenophill*] young man, stand forth –

176

Entangled by the beauty of this lady,
The great Thamasta, cherished in his heart

178 The weight of hopes and fears; it were impossible

To limn his passions in such lively colours,
 180 As his own proper sufferance could express.

182 **Parth.** You are not modest, sir.

184 **Tham.** [To Corax] Am I your mirth?

186 **Corax.** Love is the tyrant of the heart; it darkens
 Reason, confounds discretion; deaf to counsel,

188 It runs a headlong course to desperate madness.

O, were your highness but touched home, and thoroughly,
 190 With this – what shall I call it? – devil –

192 **Palad.** Hold!
 Let no man henceforth name the word again. –

194 Wait you my pleasure, youth. – 'tis late; to rest! –

196 [Exit Palador.]

198 **Corax.** My lords –

200 **Soph.** Enough; thou art a perfect arts-man.

202 **Corax.** Panthers may hide their heads, not change the
skin;

204 And love, pent ne'er so close, yet will be seen.

178: *The weight...fears* = it was a common trope to describe the emotions of a yet-unrequited love as filling the lover with the contrasting emotions of *hope* of winning and *fear* of *not* winning the love of the target of the lover's affections.

178-180: *it were...express* = it would be impossible to artificially portray (*limn*)¹ the love-sick man's emotions realistically enough to reflect the deepness of his suffering.

This is a surprise move on the part of the doctor, to describe, even as a hypothetical situation, an affair between Parthenophill and the Thamasta, and one that naturally makes the two subjects of the imaginary romance very uncomfortable.

= actual experience.⁶

= decorous; Corax has embarrassed Parthenophill.

= subject of Corax's amusement, ie. laughing-stock.

187: *confounds discretion* = clouds the victim's ability to exercise good judgment.

deaf to counsel = will not listen to good advice.
 = careening, breakneck.

189-190: if only Thamasta were herself ever to be captured by this devilish thing, ie. love.

touched home = affected to the core (by love).

thoroughly = common alternate form of *thoroughly*, meaning "wholly".

= stop!

= ie. say the word "love".

= Parthenophill should wait to hear from Palador. = sleep.

Corax's Scheme: it seems that Corax's subtle plan to discover the cause of the prince's ailment, by verbally describing "love-melancholia", and thus emphasizing its significance by isolating it from the other forms of melancholy, has succeeded!

= great student of the medical arts.

202-3: metaphorically, try as one might, one cannot hide the fact that he or she is in love.

202: *Panthers may hide their heads* = it was a common trope that panthers buried their heads when closing in on prey; in this manner, the curious target, now unafraid, would be easy to capture as it gazed on the odd spectacle. For example, in a 1556 work, we find, "*the panther hideth his head, and suffreth all the rest of his body to be looked on, yet he may the better take his prey of the other beasts being amassed.*" (modern spelling).⁷

not change the skin = early form of the popular proverb, "a leopard cannot change his spots"; the *leopard* was often called a *panther*, or spotted-panther.

203: a woman may try to enclose (*pen*),¹ ie. conceal, her love for another, yet it will reveal itself sooner or later; the observant doctor has recognized the symptoms of Thamasta's love-sickness for Parthenophill.

pent ne'er so close = no matter how well one tries to hide it; *pent* = ie. penned, meaning "enclosed".

[Exeunt.]

END OF ACT III

ACT IV.

SCENE I.

A Room in Thamasta's House.

Enter Amethus and Menaphon.

1 *Ameth.* Dote on a stranger?

2

3 *Mena.* Court him; plead, and sue to him.

4

5 *Ameth.* Affectionately?

6

7 *Mena.* Servilely; and, pardon me,
8 If I say, basely.

9 *Ameth.* Women, in their passions,
10 Like false fires, flash to fright our trembling senses,
11 Yet, in themselves, contain nor light nor heat. –

12
13 My sister do this! she, whose pride did scorn
14 All thoughts that were not busied on a crown,
15 To fall so far beneath her fortunes now! –

16 You are my friend.

17 *Mena.* What I confirm is truth.

18 *Ameth.* Truth, Menaphon?

19 *Mena.* If I conceived you were
20 Jealous of my sincerity and plainness,
21 Then, sir –

22 *Ameth.* What then, sir?

23 *Mena.* I would then resolve
24 You were as changeable in vows of friendship,
25 As is Thamasta in her choice of love:
26 That sin is double, running in a blood,
27 Which justifies another being worse.

28 *Ameth.* My Menaphon, excuse me; I grow wild,
29 And would not, willingly, believe the truth
30 Of my dishonour: she shall know how much
31 I am a debtor to thy noble goodness,
32 By checking the contempt her poor desires
33 Have sunk her fame in. Prithee tell me, friend,

34
35
36
37
38
39
40 How did the youth receive her?

Entering Characters: Menaphon has reported to Amethus that he saw the latter's sister wooing Parthenophill!

= fawn, shower excessive attention on.¹

7-8: obsequiously, even belittlingly.

11-13: metaphorically, emotional women make great scenes which may be frightening in their intensity, but which are in reality quite harmless. Note the fine alliteration of line 11.
false fires = "blank discharges of firearms" (OED).

13-15: Amethus is shocked to learn that Thamasta, a woman so in love with her rank, and who holds all those below her in disdain, should suddenly sink so low as to fall for Parthenophill.

16: ie. "as I am your friend, you wouldn't lie to me about this, would you?"

= thought.

23: ie. "doubtful of my honesty".¹

= conclude.

= fickle.

31-32: ie. the transgression against Menaphon would be twice as bad if Amethus were to defend his sister's indiscretion just because they were siblings.

= excited, distracted, irrational.¹

= am unable to. = reality.

38-39: *By checking...fame in* = by putting a stop to the train of events which have caused, thanks to Thamasta's lewd emotions, her reputation to collapse.

40: ie. "how did Parthenophill respond to her advances?"

42-44 (below): Menaphon describes Parthenophill as having rejected Thamasta's advances, as would be proper, and as such has acted in a way so as not to betray Menaphon's faith in him.

42 *Mena.* With a coldness
As modest and as hopeless, as the trust
44 I did repose in him could wish, or merit.

46 *Enter Thamasta and Kala.*

48 *Ameth.* I will esteem him dearly.

50 *Mena.* Sir, your sister.

52 *Tham.* [To Menaphon]
Servant, I have employment for ye.

54 *Ameth.* Hark ye!

The mask of your ambition is fallen off;
56 Your pride hath stooped to such an abject lowness,
That you have now discovered to report
58 Your nakedness in virtue, honours, shame, –

60 *Tham.* You are turned satire.

62 *Ameth.* All the flatteries
Of greatness have exposed ye to contempt.

64 *Tham.* This is mere railing.

66 *Arneth.* You have sold your birth
68 For lust.

70 *Tham.* Lust?

72 *Ameth.* Yes; and, at a dear expense,
Purchased the only glories of a wanton.

74

Tham. A wanton!

76 *Ameth.* Let repentance stop your mouth:
78 Learn to redeem your fault.

80 *Kala.* [Aside to Menaphon] I hope your tongue
Has not betrayed my honesty.

82

When we last saw Menaphon, he was prepared to tear his young friend into pieces for his treachery; but clearly, at some point off-stage between then and now, Parthenophill has clarified the situation to Menaphon's satisfaction, and no doubt great relief.

= ie. giving little hope.

= value Parthenophill highly.

52: though Thamasta's task for Menaphon is patently unclear, we may note that she wants him to deliver a letter to Cleophila, revealing to her that Parthenophill is really her long-missing sister Eroclea.

Servant = Thamasta addresses Menaphon as her devotee.

= "listen up!" Amethus interrupts Thamasta.

55-58 (below): a subtle metaphor: until now, Thamasta has worn a mask which presented to the world a face which gave her the appearance of being arrogant and ambitious; but the mask has slipped, revealing Thamasta's true nature, one that impels her to act most contemptibly for one of her station.

= descended. = wretched, servile.¹

= revealed for all to see and talk about.

= ie. into a satirical person;¹ Thamasta dismisses Amethus' speech as absurd.

62-63: "your fall from your ill-conceived sense of superiority has opened you to the pronounced scorn of others."

= pure ranting.²

= ie. traded in her status; a commercial metaphor, continued in lines 72-73 below.

= great.

73: obtaining in return nothing but the honours of a whore.

Purchased the only = metaphorically, "obtained only the", or "nothing but the".

glories = qualities worth bragging about.¹

= "impel you to keep quiet."

78: "find a way to atone for your sinful nature."

80-81: Kala, meanwhile, is still worried that Menaphon might have revealed to Thamasta that she (Kala) had been courting Parthenophill.

honesty = chastity (or lack thereof).

84	<i>Mena.</i> Fear nothing.	
86	<i>Tham.</i> If, Menaphon, I hitherto have <u>strove</u> To keep a wary guard about my <u>fame</u> ; If I have used a woman's skill to <u>sift</u>	= strived; common 16th-17th century alternate form. = reputation. = test. ¹ = faithfulness. = sworn.
88	The <u>constancy</u> of your <u>protested</u> love; You cannot, in the justice of your judgment, 90 Impute that to a coyness or neglect,	90: ie. "claim that I behaved this way out of disdain or indifference".
92	Which my discretion and your service aimed For noble purposes.	
94	<i>Mena.</i> Great mistress, no: I rather quarrel with mine own ambition, 96 That <u>durst</u> to soar so high, as to <u>feed hope</u>	94-98: the fault is Menaphon's! = dared. = entertain a hope.
98	Of any least desert, that might entitle My duty to a <u>pension</u> from your favours.	97-98: of even the smallest bit of merit Menaphon might possess that would entitle him to a regular dose of her favourable treatment. <i>pension</i> = a regular or periodic payment of in return for one's goodwill. ¹
100	<i>Ameth.</i> And therefore, lady (pray observe <u>him well</u>), He henceforth covets <u>plain</u> equality;	94-98 (above): Hill believes this speech is intended to be sarcastic. = ie. Menaphon. = closely. 101: Menaphon wants a wife who will not behave as if she outranks him. <i>plain</i> = evident.
102	Endeavouring to rank his fortunes low, With some fit partner, whom, without presumption, 104 Without offence or danger, he may cherish, Yes, and command too, as a wife; a wife; 106 A wife, my most great lady!	102-6: in fact, Menaphon desires to marry a woman below his rank, which would provide him with a greater degree of safety in his well-being and capability to act as the head of the household as he sees fit.
108	<i>Kala.</i> [<i>Aside</i>] All will out!	108: "everything will be revealed!"
110	<i>Tham.</i> Now I perceive the league of amity, Which you have long between ye vowed and kept, 112 Is sacred and inviolable; secrets Of every nature are in common t' <u>ee</u> .	110-4: Thamasta, understanding the deep friendship between Menaphon and her brother, realizes that, there being no secrets between them, Menaphon has told Amethus of what he saw transpiring between Thamasta and Parthenophill. <i>t-ee</i> = "to ye", ie. "to the both of you."
114	I have <u>trespassèd</u> , and I have been <u>faulty</u> ; Let not too <u>rude</u> a censure <u>doom</u> me guilty, 116 Or judge my error <u>wilful without pardon</u> .	= transgressed. = guilty of wrongdoing. ¹ = harsh, unkind. ² = judge. = so deliberate as to be unforgiveable.
118	<i>Mena.</i> Gracious and virtuous mistress!	
120	<i>Ameth.</i> 'Tis a trick; There is no trust in female cunning, friend.	120-1: despite Menaphon's willingness to forgive Thamasta, Amethus will have none of it: he warns his friend not to believe his sister's <i>volte-face</i> .
122	Let her first <u>purge her follies past</u> , and clear	= atone for her foolish past conduct.

124 The wrongs done to her honour, by some sure
Apparent testimony of her constancy,
 Or we will not believe these childish plots:

126 As you respect my friendship, lend no ear
 To a reply. – Think on 't!

128
 129 **Mena.** [To *Thamasta*] Pray, love your fame.

130
 [Exeunt *Menaphon* and *Amethus*.]

132
 133 **Tham.** Gone! I am sure awaked. Kala, I find
 134 You have not been so trusty as the duty
 You owed required.

136
 137 **Kala.** Not I? I do protest
 138 I have been, madam.

140 **Tham.** Be – no matter what!

I'm paid in mine own coin; something I must,

142 And speedily. – So! – seek out *Cuculus*,
Bid him attend me instantly.

144
 145 **Kala.** That antic!
 146 The trim old youth shall wait ye.

148 **Tham.** Wounds may be mortal, which are wounds indeed;
 "But no wound 's deadly, till our honours bleed."

150
 [Exeunt.]

ACT IV, SCENE II.

A Room in the Castle.

Enter Rhetias and Corax.

1 **Rhet.** Th'art an excellent fellow. Diabolo! O these lousy

= clear evidence.
 = Amethus dismisses *Thamasta's* ostensible chicanery as immature.
childish plots = Lomax glosses this as "weak excuses".

126-7: *lend no...reply* = ie. "do not even answer her!"

129: "please be wary of your reputation."

133-5: ie. *Thamasta* suddenly understands what has happened: *Kala* must have told either *Menaphon* or *Amethus* that she is in love with *Parthenophill*.

awaked = ie. made sensible to the truth.

= swear.

= it does not matter, ie. whatever *Kala* did is immaterial at this moment.

141: *I am...coin* = *Thamasta* recognizes that she, deservedly, has been treated as she has treated others; a common expression.

something I must = ie. "there is something I must do".

142-3: *seek out...instantly* = since *Menaphon* has soured on *Thamasta*, she decides to have *Cuculus* deliver the good news of *Eroclea's* return to *Cleophila* instead.

Bid = command.

= buffoon.

= fashionable. = ie. "attend you."

148-9: to lose one's reputation is worse than to lose one's life.

149: the quotation marks signal a bit of sententious wisdom.

Scene II: the scene takes place in the apartment of the old madman *Meleander*.

Entering Characters: *Rhetias* and his verbal sparring partner *Corax* the physician enter, already engaged in one of their friendly bouts of exchanging insults.

1: *Thou art...fellow* = *Rhetias* is dripping sarcasm.

Diabolo! = Latin for "devil". The use of *diablo* or *diabolo* as an exclamation was rare; it was first used in this way by Christopher Marlowe in his 1592 play *Edward II*.

these = the quarto prints *this* here, emended by all editors to *these*.

lousy = contemptible.¹

2 close-stool empricks, that will undertake all cures, yet

know not the causes of any disease! Dog-leeches! – By

4 the four elements, I honour thee; could find in my heart
to turn knave, and be thy flatterer.

6 **Corax.** Sirrah, 'tis pity th'ast not been a scholar;

8 Th'art honest, blunt, and rude enough, o' conscience!

But for thy lord now, – I have put him to 't.

10 **Rhet.** He chafes hugely, fumes like a stew-pot; is he
12 not monstrously overgone in frenzy?

14 **Corax.** Rhetias, 'tis not a madness, but his sorrow's
Close-gripping grief, and anguish of the soul
16 That torture him; he carries hell on earth
Within his bosom: 'twas a prince's tyranny

18 Caused his distraction; and a prince's sweetness
Must qualify that tempest of his mind.

20 **Rhet.** Corax, to praise thy art, were to assure
22 The misbelieving world, that the sun shines
When 'tis in th' full meridian of his beauty:

24 No cloud of black detraction can eclipse

26 The light of thy rare knowledge. Henceforth casting
All poor disguises off, that play in rudeness,

Call me your servant; only, for the present,

2: **close-stool** = a chair or chest with a liftable lid revealing a seat with a hole to be used as a chamber pot.¹ Rhetias may be alluding to the common medical practice of examining a patient's urine and stool to assist in diagnosis.

empricks = empirics, ie. medical quacks;¹ **emprick** was a common alternate form of **empiric**.

undertake = ensure, guarantee.¹

3: **Dog-leeches** = veterinarians specializing in canines, hence, "quacks". According to the OED, the term **leech** was applied in the 17th century primarily to animal doctors.¹

3-4: **By the four elements** = an oath; the universe was thought to be composed entirely of **four elements**, viz. air, earth, fire and water.

4-5: **I honour...flatterer** = Rhetias puts aside the abuse to sincerely honour Corax for his good work.

could find = ie. "I could find it".

to turn knave...flatterer = "to be a true scoundrel and compliment you."

7-8: scholars and philosophers had a reputation for disregarding the niceties of interpersonal behaviour.

Sirrah = common vocative used to express an assumption of authority or superiority; used humorously by the doctor.

th'ast = "thou hadst", ie. "you have".

= "truly", "I swear"; a common oath.

9: **for thy lord** = ie. "as for Meleander".

put him to 't = "pushed him hard", "made a trial of him."^{1,2}

11: **chafes hugely** = rages much.

11-12: **is he...frenzy** = ie. "has Meleander's insanity not gotten more pronounced?"

overgone = overcome, oppressed.¹

= tightly-clutching.

= ie. Prince Agenor's despotic actions.

18: **distraction** = derangement.

18-19: **a prince's...mind** = metaphorically, ie. Palador's kind treatment must be the agent to moderate or weaken (**qualify**) the madness in Meleander's mind.

21-25: Rhetias pursues his own meteorological metaphor.

21-23: literally, to praise Corax's skill as a medical practitioner would be no different than convincing skeptical people that the sun is shining at noon, ie. it is to state the obvious; **meridian** = midday.¹

24-25: **No cloud...knowledge** = no slander (**detraction**)¹ can obscure the doctor's excellent command of the art of medicine.

25-26: **Henceforth...rudeness** = literally, "going forward, tossing away the costume I wear and in which I play the role of a boor".

= Rhetias offers a fine compliment to the good doctor.

28	I wish a happy blessing to your labours. – Heaven crown your undertakings! and, believe me,	
30	<u>Ere many hours can pass</u> , at our next meeting, The bonds my duty owes shall be full cancelled.	30-31: Rhetias humorously promises to return to his old obnoxious self! <i>Ere...pass</i> = before long.
32		
34	[<i>Exit Rhetias.</i>]	
	Corax. Farewell! – A <u>shrewd</u> -brained <u>whoreson</u> ; there [i]s <u>pith</u>	35-36: Corax is clearly fond of Rhetias. <i>shrewd</i> = cunning, clever. ¹ <i>whoreson</i> = SOB, used with affection. <i>pith</i> = mettle, gravity. ^{1,2}
36	In his <u>untoward plainness</u> . –	= intractable or perverse bluntness or rudeness. ¹
38	<i>Enter Trollio, with a murrion on.</i>	Entering Character: Meleander's faithful and long- suffering servant Trollio enters, wearing a steel, visorless helmet (<i>murrion</i>); ¹ <i>murrions</i> (the modern spelling is <i>morions</i>) were worn by 16th and 17th century foot-soldiers. ¹
40	Now, the news?	
42	Trol. Worshipful master doctor, I have a great deal of I cannot tell what to say t'ee. My lord <u>thunders</u> ,	= raves, booms, reverberates. ¹
44	every word that comes out of his mouth roars like a cannon; the house shook once; – my young lady	45-46: <i>my young lady...seen</i> = even Meleander's daughter Cleophila hides from him.
46	dares not be seen.	
48	Corax. We will roar with him, Trollio, if he roar.	
50	Trol. He has got a great <u>pole-axe</u> in his hand, and <u>fences it up</u> and down the house, as if he were to make	= a pole weapon with an axe attached on one end. 51: <i>fences it</i> = wields it like a sword or foil. ¹ 51-52: <i>as if...pageants</i> = as if he were trying to make room in a crowd so that a show can be performed; Trollio alludes to the officers responsible for clearing the crowd to permit the performers to approach the public stage on the Lord Mayor's Day so they could perform a <i>pageant</i> (a form of scripted public spectacle, similar to a masque). ⁴
52	room for the pageants. I have provided <u>me</u> a murrion for fear of a <u>clap</u> on the <u>coxcomb</u> .	= myself. = out of fear that he will receive a blow (<i>clap</i>) on the head. <i>coxcomb</i> = head; humorous; from <i>cock's comb</i> .
54	Corax. No matter for the murrion; here's my cap:	55: <i>No matter...morion</i> = ie. "forget your helmet." <i>here's my cap</i> = ie. "here is what I will wear on my head."
56		
58	[<i>Corax produces a frightful mask and head-piece.</i>]	57-58: the stage directions suggesting that Corax produces a scary mask are by Gifford, based on his interpretation of the action.
60	Thus I will pull it down, and thus <u>outstare</u> him.	60: "and so I pull on my mask, and in this fashion I will face him down." <i>outstare</i> = literally, to stare at without flinching.
62	Trol. [<i>Aside</i>] The physician is got as mad as my lord. – O <u>brave!</u> <u>A man of worship.</u>	62-63: though Trollio thinks Corax has lost his mind, he is careful to praise him for his idea! <i>brave</i> = excellent. <i>A man of worship</i> = ie. "this is a great man." ¹
64	Corax. Let him come, Trollio. I will <u>firk</u> his <u>trangido</u> ,	65: <i>firk</i> = beat. <i>trangido</i> = an unknown word; Ford used almost the same word in a later play (<i>The Fancies Chaste and Noble</i>): "I will

66	and <u>bounce</u> , and <u>bounce in mettle</u> , <u>honest Trollio</u> .	<i>tickle their trangdidoes.</i> " One of the two versions – <i>trangido</i> or <i>trangido</i> – seems to be an erroneous version of the other. 66: bounce = bluster. ¹ bounce in mettle = Lomax suggests, "swagger courageously". honest Trollio = an affectionate vocative: Corax appreciates Trollio's loyalty to his master.
68	Trol. [<i>Aside</i>] He <u>vapours</u> like a <u>tinker</u> , and <u>struts</u> like a <u>juggler</u> .	68: vapours = brags. ¹ tinker = properly a mender of pots and other metalware, but used derisively to refer to itinerant minstrels, peddlers, gypsies, and the like. ¹ struts = boasts, swaggers. ¹ = jester, one who amuses by singing and telling stories; also contemptuous. ¹
70	Melean. [<i>Within</i>] <u>So ho</u> , so ho!	71: Within = from off-stage. So ho = a hunting call used to encourage the hounds to pursue discovered prey. ¹
72	Trol. There, there, there! <u>look to your right worshipful</u> ,	= "look out for yourself!"
74	look to yourself.	
76	<i>Enter Meleander with a pole-axe.</i>	78-80 (below): Meleander alludes to Cerberus, the mythological triple-headed watchdog of Hades. The old man may also be comparing himself to Hercules, who captured Cerberus (to fulfill one of his Twelve Labours) while covered in the skin the Nemean Lion, a fierce creature the Greek hero had killed for his First Labour! Ancient art shows Hercules wearing the lion's skin. ¹⁵
78	Melean. Show me the dog whose <u>triple-throated</u> noise Hath roused a <u>lion</u> from his <u>uncoth</u> den,	= allusion to Cerberus, three-headed watch-dog of Hades. 79: a lion = meaning himself. uncoth = ie. uncouth (a common variant), meaning lonely, solitary, or rugged. ¹
80	To tear the <u>cur</u> in pieces.	= dog.
82	<i>[Corax puts on his mask.]</i>	82: as he says below, Corax's mask may be of a Gorgon , one of three mythological women with snakes for hair, whose look would turn her victim into stone; the most famous of the Gorgons was Medusa.
84	Corax. [<i>Turning to Meleander</i>] <u>Stay</u> thy paws, Courageous beast; else, <u>lo!</u> the <u>Gorgon's skull</u> ,	= hold, stop; note how Corax, while in the character of a Gorgon, addresses Meleander with thee as a way to demonstrate his contempt for the old man.
86	That shall transform thee to that restless stone, Which <u>Sisyphus</u> rolls up against the hill;	85: lo! = behold! Gorgon's = the quarto prints <i>gorgeous</i> here, emended by all editors as shown. skull = head.
88	Whence, tumbling down again, it, with his weight.	87: allusion to Sisyphus , king of Corinth and a shady character; for any of a number of offenses (including attacking and killing travelers with a large stone), Sisyphus was condemned for eternity to push an enormous block of marble up a hill, from atop which the block always slid or rolled back down the hill.

90	Shall crush thy bones, and <u>puff thee into air</u> .	= ie. "blast you into the air".
92	Melean. Hold, hold thy conquering breath: 'tis stronger far Than gunpowder and garlic – if the Fates	92-93: if the...thread = ie. "if my lifespan has been determined by the Fates"; allusion to the mythological three sister-goddesses who measured each individual's lifespan by the length of a thread they spun. One Fate, Clotho, held a rod, called a <i>distaff</i> , on which the thread was wound, while her sister Lachesis spun the thread. The third Fate Atropos cut the thread with shears when one's number was up.
94	Have spun my thread, and my <u>spent clew of life</u> <u>Be now untwisted</u> , let us part like friends: –	93-94: and my...untwisted = ie. "and my life has reached its conclusion". spent clew of life = used-up thread of life, ie. the part of his life he has lived so far. be now untwisted = has been unraveled, ie. cut by Atropos.
96	<u>Lay up</u> my weapon, Trollio, and be gone.	= put away.
98	Trol. Yes, sir, with all my heart. [Exit Trollio with the pole-axe.]	
100	Melean. This friend and I will walk, and gabble wisely.	
102	Corax. I <u>allow the motion</u> ; on!	= approve or second the idea. ¹
104	 [Corax takes off his mask.]	
106		107ff (below): Meleander is still incensed at the doctor, but at least he is now holding his emotions in check. In this speech to Corax (lines 107-112), the old man excoriates scheming courtiers who inveigle their way into the confidence of those in power for their own gain. The physician knows that Meleander is talking about him, but humours him as part of his continuing treatment.
108	Melean. So <u>politicians</u> thrive, That with their <u>crabbèd</u> faces, and sly tricks.	= professional political schemers. ¹ = disagreeable. ¹
	<u>Legerdemain</u> , <u>ducks</u> , <u>cringes</u> , <u>formal beards</u> ,	109: Legerdemain = deceptions. ducks, cringes = obsequious bows. 109-110: formal beards...hairs = allusion to the courtiers' "duded up" hairstyles. formal beards = stiffly- or rigidly-shaped beards; see Shakespeare's <i>A Lover's Complaint</i> , line 29: " <i>Her hair nor loose nor tied in formal plait.</i> " crisped (line 110) = "closely and stiffly curled" (OED).
110	Crisped hairs, and <u>punctual cheats</u> , do wriggle in Their heads first, like a fox, to <u>rooms of state</u> ;	110: punctual cheats = acts of fraud or deception performed with meticulousness. ¹
112	Then the whole body follows.	110-2: do wriggle...follows = use their wits to insinuate their way into the confidences of princes. rooms of state = state rooms, as a metaphor for getting close to a monarch.
114	Corax. Then they fill Lordships; steal women's hearts; with them and their's	114-5: Then they...Lordships = then they use their influence to be awarded titles of nobility.

116 The world runs round; yet these are square men still.

118 *Melean.* There are none poor, but such as engross offices.

120 *Corax.* None wise, but unthrifts, bankrupts, beggars,
rascals.

122 *Melean.* The hangman is a rare physician.

124 *Corax.* [*Aside*] That's not so good; – it shall be granted.

126 *Melean.* All
The buzz of drugs, and minerals, and simples,

128 Blood-lettings, vomits, purges, or what else

Is conjured up by men of art, to gull

130 Liege-people, and rear golden piles, are trash

To a well-strong wrought halter; there the gout,

132 The stone, yes, and the melancholy devil,

Are cured in less time than a pair of minutes:
134 Build me a gallows in this very plot,
And I'll dispatch your business.

136

Corax. Fix the knot

138 Right under the left ear.

116: Gifford notes the wordplay of **round** and **square**.
yet these...still = "yet these men you describe are honourable men no less;" Corax, understanding that Meleander is talking about him, tries to soften the old man's feelings towards him.

118: "those who monopolize or amass positions of authority for themselves are never poor;" Meleander ignores Corax, continuing his own cynical train of thought, and waxing philosophically.

= "and there are no wise people". = wastrels, squanderers.²

= an excellent.

124: **That's not so good** = Corax understands Meleander is suggesting that the doctor deserves death, meaning his thoughts are still on the violent side.
it shall be granted = to Meleander: "I accept your assertion as true."

126-131 (below): All...halter = all the false remedies contrived by doctors to inflict on gullible patients are of little value compared to the ability of the noose to cure any ailment.

127-8: **The buzz...purges** = the groundless fancies or fads that comprise doctors' so-called prescriptive remedies.
buzz = the stir of busy activity.¹
minerals = medicines.¹
simples = medicinal herbs.¹

128: Meleander mentions various types of remedies whose purpose was to remove malignant matter from the body.
Blood-lettings = traditional act of draining out a portion of a patient's blood to effect a cure.
purges = laxatives.¹

= learning, practical knowledge.¹ = dupe, deceive.

130: **Liege-people** = vassals,¹ those who are dependent on a high-ranking noble or monarch.
rear golden piles = amass fortunes.
are trash = are nothing or worthless.

= ie. compared to a well-constructed noose. The editors all emend this to "*To a strong well-wrought halter*", but the change is unnecessary, since **well-strong** as an adjective appears in a number of other early 17th century works.

132: **stone** = kidney stone, or the like.
and the...devil = "and even that devil, melancholy"; Meleander now turns up the heat, clearly implicating Corax in his invective.

= ie. right here.
= ie. take care of, dispense with.

137-8: Corax continues to play along with the old man.

140 *Melean.* Sirrah, make ready.

142 *Corax.* Yet do not be too sudden; grant me leave
 To give a farewell to a creature long
 144 Absented from me: 'tis a daughter, sir,
 Snatched from me in her youth, a handsome girl;
 146 She comes to ask a blessing.

148 *Melean.* Pray, where is she?
 I cannot see her yet.

150 *Corax.* She makes more haste
 152 In her quick prayers than her trembling steps,
 Which many griefs have weakened.

154 *Melean.* Cruël man!

156 How canst thou rip a heart that's cleft already
 With injuries of time? – Whilst I am frantic,

158 Whilst throngs of rude divisions huddle on,
 And do disrank my brains from peace and sleep,

160 So long – I am insensible of cares.

As balls of wildfire may be safely touched,
 162 Not violently sundered and thrown up;
 So my distempered thoughts rest in their rage,
 164 Not hurried in the air of repetition,
 Or memory of my misfortunes past:
 166 Then are my griefs strook home, when they are reclaimed

To their own pity of themselves. – Proceed;
 168 What of your daughter now?

170 *Corax.* I cannot tell ye,
 'Tis now out of my head again; my brains

140: Meleander tells the physician to prepare to die.
Sirrah = vocative term used for an underling.

142-6 (below): the doctor intensifies the verbal therapy on his patient; under the guise of asking for a brief respite before his death-sentence is carried out, he pretends to have a previously-missing, but now reappeared, daughter to whom he wishes to offer his farewells – an allusion to Meleander's own torturous situation!

= ie. hasty. = permission.

151-3: the ostensible daughter's grief has disabled her ability to move quickly.

155: Meleander berates Corax for torturing him by describing a situation which is obviously analogous to his own.
 = tear. = split apart,¹ ie. broken.
 = mad with pain and grief.¹

158-160: *Whilst throngs...long* = "while multitudes of harsh discords (*rude divisions*, ie. strife) gather in confusion or crowd together (*huddle on*), and throw my brain into such disorder as to keep me from experiencing peace of mind or even sleeping, so long –",¹ at which point Meleander breaks off, unable to continue in this vein any longer.
disrank = disorder, confuse.¹

= Meleander is beyond feeling any further despair.

161-5 (below): a simile: "just as highly flammable or explosive substances are safe so long as they are handled only with great care, so my madness lies momentarily at rest, though it may flame up again if I am provoked."

= Greek fire or similar highly volatile substance.

162: without exploding.

= mad.¹

166: "but then suddenly do my griefs hit me again, and are restored (*reclaimed*).¹

strook home = ie., struck home; *strook* was a common alternate form of *struck*. The expression *to strike home* means "to make an effective strike or thrust", as with a weapon (OED), ie. to reach the heart of the matter.

they are = pronounce as a single synonym: *they're*.

172	Are crazy; I have scarce slept one sound sleep <u>These</u> twelve months.	= ie. these past.
174	Melean. 'Las, poor man! canst thou imagine	175-8: how can Corax hope to cure Meleander, when he
176	To prosper in the task thou tak'st in hand	cannot cure himself of a grief which is an exact duplicate of that being suffered by the old man?
178	By practising a cure upon my weakness, And yet be no physician for thyself?	178: allusion to well-known verse of Luke 4:23, " <i>Physician, heal thyself.</i> " The exact wording is the invention of William Tyndale, whose translations of much of the Bible were the first to be printed in English. John Wycliffe's earlier hand- written translation of Luke 4:23 reads, " <i>Leech, heal thyself.</i> "
180	Go, go, <u>turn over</u> all thy books once more, And <u>learn to thrive in modesty</u> ; for <u>impudence</u>	= the sense here is, "pour over". 180: learn to...modesty = "study to become successful without exaggerating your skills." impudence = immodesty. ¹
182	Does least become a scholar. <u>Thou art</u> a fool, A kind of <u>learnèd</u> fool.	= pronounce as <i>th'art</i> . = educated. ¹
184	Corax. I do confess it.	
186	Melean. If thou canst <u>wake</u> with me, forget to eat, <u>Renounce the thought of greatness, tread on fate,</u>	= remain sleepless. 187: Renounce the thought of greatness = "forget about ever holding a respected position in society again." tread on fate = "walk upon your destiny", ie. stomp out any faith you have in your lot in life".
188	Sigh out a <u>lamentable</u> tale of things	188: tell a sad story accompanied with sighs. lamentable = stressed on its first syllable in this era.
190	Done long ago, and <u>ill done</u> ; and, when sighs	189: ill done = "wickedly committed (against you)". 189-190: when sighs...wearied = "when you become fatigued with your grief". = join together, ¹ ie. collect.
192	Are wearied, <u>piece up</u> what remains behind With weeping eyes, and hearts that bleed to death;	
194	Thou shalt be a companion fit for me, And we will sit together, like true friends, And never be <u>divided</u> . With what greediness Do I hug my afflictions! there's no mirth	194: divided = in conflict. 194-5 With what...afflictions = some good psychological insight: Meleander recognizes the incongruous drive men have to brood with perverse pleasure on their troubles.
196	Which is not truly <u>seasoned</u> with some madness: As, for example, -	= flavoured, ie. mixed with.
198		
200	[<i>Meleander exits hastily.</i>]	
202	Corax. What new <u>crotchet</u> next? There is so much sense in this wild distraction,	= fanciful whim. ² 202: as Rhetias himself felt previously, Corax senses some underlying sanity in Meleander's ravings.
204	That I am almost out of my wits too, To see and hear him: some few hours more Spent here would <u>turn</u> me <u>apish</u> , if not <u>frantic</u> .	= make. = foolish. ¹ = out of his mind. ²
206		
208	<i>Re-enter Meleander with Cleophila.</i>	
210	Melean. In all the <u>volumes</u> thou hast <u>turned</u> , thou man Of knowledge, hast thou met with any <u>rarity</u> , Worthy thy contemplation, like to this?	= books. = read, studied. ¹ = example of excellence.

212 The model of the heavens, the earth, the waters,
The harmony and sweet consent of times,

214 Are not of such an excellence, in form
Of their creation, as the infinite wonder
216 That dwells within the compass of this face:

218 And yet I tell thee, scholar, under this
Well-ordered sign is lodged such an obedience

220 As will hereafter, in another age,
Strike all comparison into a silence.
222 She had a sister too; – but as for her,
If I were given to talk, I could describe

A pretty piece of goodness – let that pass –

224 We must be wise sometimes. What would you with her?

226 **Corax.** I with her? nothing, by your leave, sir.
It is not my profession.

228 **Melean.** You are saucy,
230 And, as I take it, scurvy in your sauciness
To use no more respect.
[To Cleophila] Good soul, be patient;
232 We are a pair of things the world doth laugh at.
Yet be content, Cleophila; those clouds,
234 Which bar the sun from shining on our miseries,
Will never be chased off till I am dead;
236 And then some charitable soul will take thee
Into protection; I am hasting on:
238 The time cannot be long.

240 **Cleo.** I do beseech ye,
Sir, as you love your health, as you respect
242 My safety, let not passion overrule you.

244 **Melean.** It shall not; I am friends with all the world.
Get me some wine; to witness that I will be
246 An absolute good fellow, I will drink with thee.

248 **Corax.** [Aside to Cleophila]
Have you prepared his cup?

212-3: allusion to the ancient Greek conception of the universe as existing in a state of "cosmic harmony" (*consent of times*) (Hill, p. 124).⁶
model = design, structure.¹
heavens = often a monosyllable, as here, the *v* elided: *hea'ns*.
= a disyllable: *in-f'nite*.
= boundary, outline.

217-220 (below): *under this...silence* = the example Cleophila sets in dutifully sacrificing herself to serve her father will force those who come after them and who want to compare themselves to her to keep quiet, in recognition of their inability to live up to the standard she has set.

217-8: ***under this...lodged*** = a metaphor for Cleophila as residing at an inn, whose devoted identity would be marked by a *sign* to that effect. A hostelry's sign typically referred to a pictorial emblem, so that a traveller might be said to "lodge at the sign of the cock", or "sign of the golden fleece", etc.
Well-ordered = in good order or properly arranged.¹

= ie. the missing Eroclea.
= "if I were inclined to talk about her"; ***given*** is a monosyllable, ie. *gi'n*.
= Eroclea too was a model daughter.

224: ***We must...sometimes*** = ie. "one should at least occasionally recognize that one is better off leaving a subject undiscussed."
would you = ie. "would you do".
= "with your permission"; used to excuse an indelicate comment.
227: ie. "I am not a pimp."⁵

= be so disrespectful.

233-5: ***those clouds...dead*** = metaphorically, "the evil crimes committed against us will not come to light until I am dead."

237-8: ***I am...long*** = Meleander expects he is nearing death.

241-2: ie. "as you would not want to do anything to impair your well-being, and if you have any regard for my security, do not permit your emotions to get the better of you."

250	Cleo. It is in readiness.	
252	<i>Enter Cuculus and Grilla.</i>	
254	Cucul. By your leave, gallants, I come to speak with a young lady, as they say, <u>the old Trojan's daughter</u> of the house.	= ie. Cleophila; Trojan = merry fellow, good guy. ¹
256		
258	Melean. Your business with my lady-daughter, <u>toss-pot</u> ?	= drunkard. ¹
260	Gril. Toss-pot? O, base! toss-pot?	260: albeit out of turn (as usual), Grilla once again comes to the defense of Cuculus.
262	Cucul. <u>Peace! dost not see in what case he is!</u> – [<i>To Meleander</i>] I would do my own commendations to her; that's all.	262: Peace! = "be quiet!" dost not...he is = "can you not perceive what condition he is in?"
264		263-4: Cuculus only wishes to offer his compliments to Cleophila.
266	Melean. Do. – [<i>To Corax</i>] Come, my Genius, we will quaff in wine, Till we grow wise.	266-9: Corax and Meleander together employ a rhyming couplet to signal their departure from the stage and the scene.
268		
270	Corax. <u>True nectar</u> is divine.	= ie. good wine; nectar was the drink of the gods.
272	[<i>Exeunt Meleander and Corax.</i>]	
274	Cucul. So! I am glad he is gone. – Page, <u>walk aside</u> . – Sweet beauty, I am sent ambassador from the mistress of my thoughts, to you, the mistress of my desires.	= "stand aside" (out of earshot). 274-6: with rhetorical flourish, Cuculus announces he has been sent to deliver a message from Thamasta (the mistress of his thoughts) to Cleophila (the mistress of his desires).
276		
278	Cleo. So, sir! I pray be brief.	
280	Cucul. That you may know I am not, as they say, an animal, which is, as they say, a kind of <u>cokes</u> , which	= fool, dupe. ^{8,9}
282	is, as the <u>learnèd term</u> , an ass, a <u>puppy</u> , a <u>widgeon</u> , a <u>dolt</u> , a <u>noddy</u> , a –	282: learned = educated. term = call. puppy = foolish young man. ¹ widgeon = simpleton; from the name of a species of duck which was proverbial for its stupidity.
284		= blockhead. ¹ = fool. ¹
286	Cleo. As you please.	
288	Cucul. Pardon me for that, it shall be as you please indeed: <u>forsooth</u> , I love to <u>be courtly</u> and in fashion.	= truly. = speak in a rhetorical and high-flown manner.
290	Cleo. Well, to your <u>embassy</u> . What, or from whom?	= message.
292	Cucul. <u>Marry</u> , <i>what</i> is more than I know; for to know <i>what's what</i> is to know <i>what's what</i> , and for <i>what's what</i> ; but these are foolish <u>figures</u> , and to little purpose.	= an oath. = figures of speech, tropes.
294		
296	Cleo. From whom then, are you sent?	
298	Cucul. <u>There you come to me again</u> . – O, to be in the favour of great ladies, is as much to say, as to be	= ie. "in saying that, you have anticipated my point exactly, again."

4 **Soph.** I never saw him
So much distempered.

6 **Aretus.** What should this young man be?
Or whither can he be conveyed?

8

10 **Soph.** 'Tis to me
A mystery; I understand it not.

12 **Aretus.** Nor I.

14 *Enter Palador, Amethus, and Pelias.*

16 **Palad.** Ye have consented all to work upon
The softness of my nature; but take heed:

18 Though I can sleep in silence, and look on
The mockery ye make of my dull patience,
20 Yet 'ee shall know, the best of ye, that in me
There is a masculine, a stirring spirit,
22 Which [once] provoked, shall, like a bearded comet,
Set ye at gaze, and threaten horror.

24

26 **Pelias.** Good sir.

28 **Palad.** Good sir! 'tis not your active wit or language,
Nor your grave politic wisdoms, lords, shall dare
To check-mate and control my just commands.

30 *Enter Menaphon.*

32 [To Menaphon] Where is the youth, your friend? Is he
found yet?

34 **Mena.** Not to be heard of.

36 **Palad.** Fly then to the desert,
38 Where thou didst first encounter this fantastic,
This airy apparition; – come no more

40 In sight! Get ye all from me; he that stays
Is not my friend.

42 **Ameth.** 'Tis strange.

44 **Aretus, Soph.** We must obey.

46 *[Exeunt all but Palador.]*

48 **Palad.** Some angry power cheats, with rare delusions,
50 My credulous sense; the very soul of reason

52 Is troubled in me: – the physiçiän
Presented a strange masque, the view of it

= out of sorts, distracted.¹

6: "who exactly is Parthenophill? and where could he have disappeared to?"

Entering Characters: Prince **Palador** enters along with his cousin **Amethus** and the courtier **Pelias**.

16-17: **You have...nature** = Palador is aware that the others are acting in consort to manipulate him in some way, taking advantage of his gentle or weak disposition.

= ie. recognize but not respond to.

22-23: Palador evokes the image of a comet, whose appearance was believed to portend evil, hence frightening those that see it.

bearded = possessing a tail; **bearded comet** was a common collocation.

set ye at gaze = present itself to be seen by all.¹

27-29: there is no clever language or solemn scheming that can be employed by the others to control Palador any longer.

check-mate = defeat, check; from chess.

= ie. Parthenophill.

= flee.

38-39: **this fantastic...apparition** = Palador compares Parthenophill to an incorporeal spirit.

airy = immaterial, ethereal.

49-50: **Some angry...sense** = Palador is imagining things.

Some angry power = an unrecognized supernatural agent.
cheats = deceives, misleads.

rare delusions = finely-crafted tricks.

54	Puzzled my understanding; but <u>the boy</u> –	= ie. Parthenophill.
56	<i>Enter Rhetias.</i>	
58	Rhetias, thou art acquainted with my griefs: Parthenophill is lost, and I <u>would</u> see him;	= wish to.
60	For he is <u>like to</u> something I remember A great while since, a long, long time ago.	= resembles.
62	Rhet. I have been diligent, sir, to pry into every corner <u>for discovery</u> , but cannot meet with him.	= ie. to find Parthenophill.
64	There is some trick, I am confident.	64: Rhetias is sure something underhanded is going on.
66	Palad. There is; there is some <u>practice, sleight, or plot</u> .	= trickery, deceit, or scheme. ¹
68	Rhet. I have <u>apprehended a fair wench</u> , in an <u>odd</u> private lodging in the city, <u>as like the youth in face</u> as can by possibility be discerned.	= seized. ¹ = an attractive girl. = out of the way. ² = as similar in looks to Parthenophill.
72	Palad. How, Rhetias?	
74	Rhet. If it be not Parthenophill in <u>long coats</u> , 'tis a <u>spirit in his likeness</u> ; answer I can get none from her: you shall see her.	= a long petticoat or skirt. ¹ = ghost who resembles him.
78	Palad. The young man in disguise, upon my life, To steal out of the land.	78-79: Parthenophill may be planning to sneak out of Cyprus disguised as a girl.
80		
82	Rhet. I'll send him t'ee.	
84	Palad. Do, do, my Rhetias. –	
86	[Exit Rhetias.]	
88	<i>Enter, behind, Eroclea (Parthenophill) in woman's attire, and listens.</i>	Entering Character: Parthenophill sneaks in, undetected by Palador. We finally get the truth about Parthenophill: not only is "he" really a girl, but she is actually Palador's long-lost fiancée, Meleandor's daughter Eroclea.
90	As there is by nature, In every thing created, <u>contrariety</u> ,	90-91: "there exist in all living things contradictory qua- lities." This was a common trope in philosophical commentary. A 1603 work, for example, describes how " <i>an elephant being enraged and stare mad, becommeth appeased immediately, upon the sight of a ram.</i> " contrariety = "opposition of one thing to another in nature" (OED); a commonly used word in the 16th-17th centuries.
92	So likewise is there unity and league Between them in their kind;	92-93: So likewise...kind = even as there are shared characteristics amongst members of the same species.
94	but man, the <u>abstract</u>	93-103 (below): man also is comprised of widely varying and conflicting emotions, which abide in harmony only when they are matched with those of another person. = epitome, embodiment. ¹
96	Of all perfection, which the workmanship Of Heaven hath <u>modelled</u> , in himself contains Passions of several qualities. –	= shaped, fashioned. 96: widely varying emotions. 96-101 (below): an extended musical metaphor as a way to explain the requirements for an individual's good health,

The music

98 Of man's fair composition best accords
When 'tis in consort, not in single strains:

100 My heart has been untuned these many months,
Wanting her presence, in whose equal love

102 True harmony consisted. Living here,
We are Heaven's bounty all, but fortune's exercise.

104 **Eroc.** Minutes are numbered by the fall of sands,
As by an hourglass; the span of time

106 Doth waste us to our graves, and we look on it:
An age of pleasures, revelled out, comes home

108 At last, and ends in sorrow; but the life,
Weary of riot, numbers every sand,

110 Wailing in sighs, until the last drop down,
So to conclude calamity in rest.

112 **Palad.** What echo yields a voice to my complaints?
114 Can I be nowhere private?

116 **Eroc.** [*Comes forward and kneels*] Let the substance
As suddenly be hurried from your eyes,
118 As the vain sound can pass your ear,
If no impression of a troth vowed yours,
120 Retain a constant memory.

122 **Palad.** Stand up!
'Tis not the figure stamped upon thy cheeks,

124 The cozenage of thy beauty, grace, or tongue,
Can draw from me a secret, that hath been

126 The only jewël of my speechless thoughts.

128 **Eroc.** I am so worn away with fears and sorrows,
So wintered with the tempests of affliction,

130 That the bright sun of your life-quickenning presence
Hath scarce one beam of force to warm again

or bad.

96-98: **the music...strains**: a man is best able to achieve well-being when all of his features are in harmony
accords = agrees, is in harmony; a musical term.¹
in consort = in concert or accord.¹
single strains = unaccompanied lines of melody.¹

= ie. not in proper working order.¹
100: **Wanting** = lacking, missing.
her = ie. Eroclea's.
equal love = love for Palador which matched his for her.

= ie. on earth.
102: our lives are a gift from God, but Fate toys with us.
We are = probably pronounced in as *We're*.

= ie. grains of sand.
= ie. consumes us or causes us to decay or deteriorate on our journey to.
107-8: **An age...sorrow** = a lifetime of partying is paid for in the end.
108-111: **but the life...rest** = but once one is weary of life, we count the seconds till we die.
= ie. riotous living. = counts every dropping grain of sand.
= lamenting, crying out in pain.¹ = the last grain has fallen.
111: and death finally arrives, ending our miserable lives.¹

113: "who is expressing griefs so similar to mine?"

116-7: ie. "forget you ever saw me".
118: "like an idle sound passes in and out of your ear".
119-120: "if you have no memory of a lady betrothed to you."

122-4 (below): though the individual before him looks exactly like Eroclea, Palador refuses to believe it is her.

123: "neither the image (of Eroclea) I see imprinted on your face".
figure stamped = a metaphor of an image stamped upon a coin, especially a possible counterfeit.⁵

= "nor the deception". = speech.
125-6: ie. can get Palador to speak of the only thing that has given him happiness all these years.
speechless = unspoken.

129-133: note the extended meteorological metaphor.
wintered = affected negatively as by winter, aged; from the literal meaning, "having lived through many winters".¹

= reviving.
= powerful enough.

132 That spring of cheerful comfort, which youth once
Apparelled in fresh looks.

134 **Palad.** Cunning impostor!

136 Untruth hath made thee subtle in thy trade.

138 If any neighbouring greatness hath seduced
A free-born resolution, to attempt
Some bolder act of treachery, by cutting

140 My weary days off, wherefore, – cruel mercy! –
Hast thou assumed a shape, that would make treason

142 A piety, guilt pardonable, bloodshed
As holy as the sacrifice of peace?

144 **Eroc.** The incense of my love-desires are flamed
146 Upon an altar of more constant proof.

148 Sir, O sir! turn me back into the world,
Command me to forget my name, my birth,
My father's sadness, and my death alive,

150 If all remembrance of my faith hath found
A burial, without pity, in your scorn.

152 **Palad.** My scorn, disdainful boy, shall soon unweave

154 The web thy art hath twisted. Cast thy shape off;
Disrobe the mantle of a feigned sex,

156 And so I may be gentle; as thou art,

158 There's witchcraft in thy language, in thy face,
In thy demeanours; turn, turn from me, prithee!
For my belief is armed else. Yet, fair subtlety,

160 Before we part (for part we must), be true;

132-3: **which youth...looks** = which gave Eroclea in her youth a lovely and pure appearance.

= lying. = crafty.

137-140: **If any...days off** = "if you, with the courage of an individual born with all the rights of a citizen, have been persuaded (**seduced**) by some near-by country's leaders to commit the treacherous act of killing me".

greatness = state, nation.⁵

140-3: **wherefore...peace** = "why (**wherefore**) did you choose to do so by taking on a form (that of Eroclea) that would make the worst possible crimes pardonable in comparison?" ie, the act of killing him while looking like his long-lost fiancée is as monstrous a transgression as can be imagined.

– **cruel mercy!** – = the punctuation is Gifford's; Hill surrounds the cry with commas, and suggests that **cruel mercy** is a vocative, a name for Parthenophill / Eroclea.

141-2: **would make treason a piety** = "would make treason seem like an act of mercy", etc.

142-3: **bloodshed...peace** = ie. make warfare as hallowed as peace.

145-6: a slightly forced-sounding metaphor for Eroclea's assurance of the faithfulness of her love for Palador. With a nod to the prince's speaking of a **sacrifice** in line 143, Eroclea's alludes to the burning of **incense** as part of a religious ceremony, as at an **altar**.

flamed = burned.¹

= her existence all these years in a living-death.

150-1: if Palador's disdain has caused him to forget how much she loved him.

remembrance = memory.

153: **disdainful boy** = ie. boy deserving of disdain; Palador still believes that it is Parthenophill, in disguise, standing before him.

153-4: **unweave...twisted** = solve this mystery, get to the bottom of this ruse; **art** (line 154) = cunning, artifice.

= a command for Eroclea to throw off her disguise.

= figurative cloak.¹

156: **And so I may be gentle** = to ensure that Palador does not give in to his violent thoughts.

as thou art = "looking as you do now", "in your present guise".

159: **For my...else** = another hint that Palador is nearing or considering a more belligerent or even violent response.

fair subtlety = an oxymoron: attractive piece of cunning; a vocative.

= "tell me the truth."

	Tell me thy country.	161: "where are you from?"
162	Eroc. Cyprus.	
164	Palad. Ha! <u>thy</u> father?	= ie. "who is thy".
166	Eroc. Meleander.	
168	Palad. <u>Hast</u> a name?	= "do you have?"
170	Eroc. A name of misery;	
172	<u>The unfortunate</u> Eroclea.	= pronounce as <i>Th' unfortunate</i> .
174	Palad. There is danger In this <u>seducing counterfeit</u> , <u>Great Goodness</u> !	175: <i>seducing counterfeit</i> = enticing fraud. ¹ <i>Great Goodness</i> = used here as an oath, this collocation was frequently used to describe God's righteousness; hence, perhaps, a euphemism for "Good God".
176	Hath <u>honesty</u> and <u>virtue</u> left the time?	176: ie. "do <i>virtue</i> and <i>honesty</i> no longer exist in this era?"
178	Are we become so impious, that to tread The path of impudence is law and justice?	177-8: <i>that to tread...justice</i> = metaphorically, "that to act with shameless immodesty is now considered honourable?"
180	Thou <u>vizard</u> of a beauty ever sacred, Give me thy name.	= mask.
182	Eroc. While'st I was lost to memory, Parthenophill did shroud my shame in change	182-4: <i>While'st I...misfortunes</i> = during the period when Eroclea was forgotten by all, she hid her identity so as to conceal her shame, only to exchange it for various other exceptional (<i>sundry rare</i>) instances of bad luck.
184	Of <u>sundry rare</u> misfortunes; but, since now I am, before I die, returned to claim	185-6: <i>returned...grave</i> = ie. returned to Cyprus to be buried. = funeral cortège. ¹ = ie. "should I unintentionally offend him". = judges.
186	A <u>convoy</u> to my grave, I must not blush To let Prince Palador, <u>if I offend</u> ,	= connect. = "your own suffering". ¹ = ie. existed together. = innocence, sincerity. ¹
188	Know, when he <u>dooms</u> me, that he dooms Eroclea: I am that woful maid.	= gradually.
190	Palad. <u>Join</u> not too fast	197: <i>I may abuse my trust</i> = ie. Palador does not want to be too credulous.
192	<u>Thy penance</u> with the story of my sufferings: –	197-8: <i>what air...perfumed</i> = poetically, "where have you been living".
194	So <u>dwelt simplicity</u> with virgin truth;	198-9: <i>since tyranny...hearts</i> = since the tyrannous acts of Agenor wrecked our betrothal (<i>contract</i>)?" For the first time, Palador allows that the individual before him may indeed be Eroclea.
196	So martyrdom and holiness are twins, As innocence and sweetness on thy tongue: – But, let me <u>by degrees</u> collect my senses; <u>I may abuse my trust</u> . Tell me, what air	<i>ravished</i> = robbed, snatched away. ¹
198	Hast thou perfumed, since tyranny first <u>ravished</u> The <u>contract</u> of our hearts?	201-2: Eroclea alludes to her existence as a <i>death alive</i> at line 151 above.
200		
202	Eroc. Dear sir, in Athens Have I been buried.	
204	Palad. Buried? Right; as I	

206	In Cyprus. – Come, <u>to trial</u> ; if thou beest Eroclea, in my bosom I can find thee.	= ie. "let's put you to the test." 206: Palador refers to the portrait he wears of Eroclea, hinting that he may want to compare the likeness in the image to that of Eroclea (see line 210 below).
208	Eroc. As I Prince Palador in mine; this gift	
210	[<i>She shows him a <u>tablet</u>.</i>]	= small wooden slab, containing a miniature portrait of the prince.
212	His <u>bounty</u> blessed me with, the only <u>physic</u> My solitary cares have hourly took,	212-3: bounty = generosity. 212-3: the only...took = Eroclea looks at the painting once an hour, the only medicine (physic) she consumes.
214	To keep me from despair.	
216	Palad. We are but fools	
218	To trifle in disputes, or vainly struggle With that eternal mercy which protects us. –	216-8: "it is silly for me to waste time arguing, or to wrestle against God's obvious show of grace:" Palador finally realizes how foolish he is to reject the incontrovertible evidence before his eyes of Eroclea's return.
	Come home, home to my heart, <u>thou banished peace!</u>	= Eroclea is described in this vocative as the exiled source of his peace of mind and contentment.
220	My ecstasy of joys would speak in passion, But that I would not lose that part of man,	220: "I could easily emote effusively to express my joy".
222	Which is reserved to <u>entertain content</u> . –	221-2: ie. except he does not want emotion to override his reason. entertain content = welcome peace of mind.
224	Eroclea, I am thine; O, let me seize thee As my inheritance. Hymen shall now Set all his torches burning, to give light	224-5: Hymen...burning = the Roman god of marriage was frequently portrayed holding a bridal torch. ¹²
226	Throughout this land, new-settled in thy welcome.	
228	Eroc. You are still gracious, sir. How I have lived, By what means <u>been conveyed</u> , <u>by what preserved</u> ,	= "I was transported or stolen away". = "how I was saved".
230	<u>By what</u> returned, Rhetias, my trusty servant, Directed by the wisdom of my uncle,	= ie. "and how".
232	The good Sophronos, can <u>inform at large</u> .	= "relate to you at length or in full."
234	Palad. Enough. Instead of music, every night, To make our sleeps delightful, thou shalt close	
236	<u>Our</u> weary eyes with some part of thy story.	= "my", the royal "we".
238	Eroc. O, but my father!	238: Eroclea reminds Palador that her father Meleander also needs relief.
240	Palad. Fear not: to behold Eroclea safe will make him young again;	
242	It shall be our first task. – Blush, sensual follies, Which are not guarded with thoughts chastely pure!	242-3: Blush...pure = an imperative to one's carnal thoughts, which ought to cause one to blush with shame, and which must be kept locked up and concealed by keeping one's thoughts chaste.
244	"There is no faith in lust, but <u>baits of arts</u> ;	244: there is no faithfulness when one is controlled by lust, which tempts one to act deceitfully. baits of arts = crafty enticements (Hill, p. 133). ⁶
	'Tis virtuous love keeps <u>clear contracted</u> hearts."	= pure. = betrothed. 244-5: once again, a scene is concluded with a rhyming couplet.
246	[<i>Exeunt.</i>]	
	END OF ACT IV	

ACT V.

SCENE I.

A Room in the Castle.

Enter Corax and Cleophila.

1 **Corax.** 'Tis well; 'tis well; the hour is at hand,
2 Which must conclude the business, that no art
Could all this while make ripe for wished content.

4 O lady! in the turmoils of our lives,
Men are like politic states, or troubled seas,
6 Tossed up and down with several storms and tempests,
Change and variety of wracks and fortunes;

8 Till, labouring to the havens of our homes,
We struggle for the calm that crowns our ends.

10
12 **Cleo.** A happy end Heaven bless us with!

14 **Corax.** 'Tis well said.
The old man sleeps still soundly.

16 **Cleo.** May soft dreams
Play in his fancy, that when he awakes,
18 With comfort, he may, by degrees, digest
The present blessings in a moderate joy!

20 **Corax.** I drenched his cup to purpose; he ne'er stirred

22 At barber or at tailor. 'A will laugh
At his own metamorphosis, and wonder, –
24 We must be watchful. Does the couch stand ready?

26 *Enter Trollio.*

28 **Cleo.** All as you commanded.
[*To Trollio*] What's your haste for?

30 **Trol.** A brace of big women, ushered by the young old

1-3: Corax believes a denouement is imminent, the critical moment when Meleander's recovery is *at hand* – one which no amount of cunning has yet to bring about.

hour = a disyllable here.

4-7 (below): employing an intense cluster of metaphors, Corax bemoans the condition of humanity, whose members are at the complete mercy of fate, which brings success and ruin on its own terms to all individuals.

= governments dominated by schemers.

= sundry, various.¹

7: sometimes ruined and sometimes granted prosperity.

wracks = instances of destruction.¹

8-9: metaphorically, ever drifting towards death, which finally brings peace.

= pleasant.²

18: *by degrees* = gently, not too abruptly.

18-19: *digest...joy* = "comprehend his newly-arrived good fortune and celebrate it with moderation;" we once again see a deeply engrained distaste for over-emotional behaviour.

21: *drenched his cup* = the sense seems certainly to be "drugged his wine", though "drugged" for *drenched* finds no support in the OED.

to purpose = for this purpose.

21-22: *he ne'er...tailor* = Meleander awakened neither during his haircut nor while he was being outfitted in a new set of clothes.

= he.

= bed;¹ the quarto originally printed *coach*, but we follow most editors in emending *coach* to *couch*.

Entering Character: *Trollio* is Meleander's faithful servant.

30: *brace* = pair.

big = important.

ushered = escorted.

ape with his she-clog at his bum, are entered the castle.

32 Shall they come on?

34 **Corax.** By any means; the time is precious now; –
Lady, be quick and careful. – Follow, Trollio!

36 [Exit Corax.]

38 **Trol.** I owe all sir-reverence to your right
40 worshipfulness.

42 [Exit Trollio.]

44 **Cleo.** So many fears, so many joys, encounter
My double expectations, that I waver
46 Between the resolution of my hopes

And my obedience: 'tis not, – O my fate! –
48 The apprehension of a timely blessing
In pleasures shakes my weakness; but the danger

50 Of a mistaken duty, that confines

The limits of my reason. – Let me live,
52 Virtue, to thee as chaste, as Truth to time!

54 *Enter Thamasta, speaking to someone without.*

56 **Tham.** Attend me till I call. – My sweet Cleophila!

58 **Cleo.** Great princess –

60 **Tham.** I bring peace, to sue a pardon
For my neglect of all those noble virtues
62 Thy mind and duty are apparelled with:

I have deserved ill from thee, and must say,
64 Thou art too gentle, if thou canst forget it.

30-31: *the young old ape* = ie. Cuculus.

= Grilla; a **clog** is a piece of heavy block of wood attached to the neck or foot of an animal to impede its movement;¹ hence Trollio's unflattering image is of Grilla as a piece of wood permanently coupled to Cuculus at his backside.

= be granted entrance.

39-40: Trollio appears to be expressing his admiration for the doctor, but there may be a mocking side to his comment: the OED tells us that *sir-reverence* could mean "human excrement", which may be why Gifford emended *sir-reverence* to *reverence* in his early 19th century edition of the play,

44-47 (below): *So many fears...obedience* = with conditions evolving so rapidly, Cleophila is emotionally torn: she is excited over the possibility of getting married to Amethus, but is apprehensive that she will be failing in her duty to her father should she do so.

= ie. fulfillment.

47-51: *'tis not...reason* = it is not the anticipation of personal joy that causes her ambivalence, but rather the fear of letting her father down by failing in her obligations to him.

50-51: *confines...reason* = ie. creates a conundrum she cannot with reason resolve.

51-52: *Let me live...time* = an appeal to personified **Virtue** to help her sort out the right thing to do.

Entering Character: Thamasta leaves her maid Kala off-stage (*without*). These are the pair of women mentioned by Trollio at line 30 above.

= beg for forgiveness.

61-62: Cleophila deserved better treatment from Thamasta, who failed to recognize her genuinely virtuous character.

= to be held in contempt by.

64: Thamasta admits she does not deserve Cleophila's absolution.

66-71 (below): Cleophila's life was so filled with misery, that she recognized that for her to entertain a hope that Thamasta might deign to love her cousin Menaphon would not only have been arrogant (a *presumption*), but downright

66 **Cleo.** Alas! you have not wronged me; for, indeed,
 68 Acquaintance with my sorrows, and my fortune,
 70 Were grown to such familiarity,
 72 That 'twas an impudence, more than presumption,
 74 To wish so great a lady as you are,
 76 Should lose affection on my uncle's son:
 78 But that your brother, equal in your blood.
 80 Should stoop to such a lowness, as to love
 82 A cast-away, a poor despisèd maid,
 84 Only for me to hope was almost sin; –
 86 Yet, 'troth, I never tempted him.

78 **Tham.** Chide not
 The grossness of my trespass, lovely sweetness,

80 In such an humble language; I have smarted
 Already in the wounds my pride hath made

82 Upon thy sufferings: henceforth, 'tis in you
 To work my happiness.

84 **Cleo.** Call any service
 86 Of mine a debt; for such it is. The letter
 You lately sent me, in the blest contents
 88 It made me privy to, hath largely quitted
 90 Every suspicion of your grace, or goodness.

92 **Tham.** Let me embrace thee with a sister's love,
 94 A sister's love, Cleophila! for should
 96 My brother henceforth study to forget
 98 The vows that he hath made thee, I would ever
 100 Solicit thy deserts.

102 **Ameth, Mena.** [Within] We must have entrance.

104 **Tham.** Must! Who are they say *must*? – you are
 106 unmannerly.

108 *Enter Amethus and Menaphon.*
 Brother is 't you? and you too, sir?

108 **Ameth.** [To Cleophila] Your ladyship
 Has had a time of scolding to your humour;
 Does the storm hold still?

108 **Cleo.** Never fell a shower

disrespectful (*an impudence*).¹

= an act of disrespect.¹ = arrogance.

72-75: beyond even that, Cleophila's hope that Amethus might descend so low as to give his love to her, given her family's disgrace, was practically a sin.

in your blood = ie. "to you in rank."

76: Cleophila pleads that she herself never sought to seduce Amethus.

'troth = in truth, ie. truth be told.

78-80: *Chide not...language* = Thamasta suggests that the generosity of spirit shown to her by Cleophila actually highlights her misconduct more so than would have a straightforward rebuke.

grossness = enormity.

80-82: *I have...sufferings* = Thamasta already feels guilty for her role in Cleophila's misfortunes.

smarted = suffered, experienced pain.

82-83: *henceforth...happiness* = it is now in Cleophila's hands to decide whether Thamasta deserves to be happy or not.

85-86: *Call any...it is* = Cleophila will do anything in her power to please the princess: this much she owes her.

= recently.

= cleared.⁶

89: any doubt Cleophila had as to whether or not Thamasta possessed any virtue or generosity.

93-94: *study to...thee* = attempt to disentangle himself from any vows of love he has made to Cleophila.

94-95: *I would...deserts* = Thamasta will work to win Amethus for Cleophila by accentuating her merits.

= from off-stage; Amethus and Menaphon may be banging on the locked door to the room.

105-7: Amethus expects that Thamasta has been dealing roughly with Cleophila.

109-114: Cleophila extends Amethus' meteorological meta-

110 More seasonably gentle on the barren
 Parched thirsty earth, than showers of courtesy
 112 Have from this princess been distilled on me,
 To make my growth in quiet of my mind
 114 Secure and lasting.

116 **Tham.** You may both believe,
 That I was not uncivil.

118
 120 **Ameth.** Pish! I know
 Her spirit and her envy.

122 **Cleo.** Now, in troth, sir,
 (Pray credit me, I do not use to swear).

124 The virtuous princess hath, in words and carriage,
 Been kind, so over-kind, that I do blush,
 126 I am not rich enough in thanks sufficient
For her unequalled bounty. – My good cousin,
 128 I have a suit to you.

130 **Mena.** It shall be granted.

132 **Cleo.** That no time, no persuasion, no respects
 Of jealousies, past, present, or hereafter
 134 By possibility to be conceived,
 Draw you from that sincerity and pureness
 136 Of love, which you have oftentimes protested
 To this great worthy lady: she deserves
 138 A duty more than what the ties of marriage
 Can claim or warrant; be forever hers,
 140 As she is yours, and Heaven increase your comforts!

142 **Ameth.** Cleophila hath played the churchman's part;
 I'll not forbid the banes.
 144

Mena. Are you consented?

146 **Tham.** I have one task in charge first, which concerns
 me. –
 148 Brother, be not more cruël than this lady;
 She hath forgiven my follies, so may you.
 150 Her youth, her beauty, innocence, discretion,
 Without additions of estate or birth,

phor.
 = a monosyllable.
 = trickling down.²
 113-4: to give her permanent peace of mind.

= malice.
 = truthfully.
 123: "please believe me, as I am not in the habit of avowing
 what I say." Cleophila refers to her use of the phrase *in
 troth* as the instance of her *swearing*.

= manner, deportment.¹
 = to return her peerless goodness or generosity.
 = request.

132-7 (below): *That no time...lady* = rather longwindedly,
 Cleophila begs Menaphon to never retract the vows of love
 he has made to Thamasta, regardless of what has transpired,
 or what might happen in the future.

132-4: that not the passage of time, nor the persuasive
 arguments of others, nor any state of mistrust (*respects of
 jealousies*) that ever existed or could be imagined to exist
 between Menaphon and Thamasta.

= professed.

142: Cleophila has brought Amethus and Thamasta together
 like a priest might.

143: ie. "I won't argue against this"; Amethus alludes to the
banns (*banes* was a common variant), the announcement of
 a pending marriage that would be made at a church service
 three weeks in succession, in order to provide parishioners
 with an opportunity to raise any objections to the proposed
 match.

= literally, "to take responsibility for"; hence, ie. "I must
 perform".
 148: "ie. "do not be any less generous in spirit towards me
 than Cleophila has been."
 = a disyllable: *for-gi'en*.

151: without means or fortune (*estate*) or high rank, as
 would have been inherited from a noble family (*birth*).¹

152 Are dower for a prince, indeed. You loved her;
 For sure you swore you did: else, if you did not,
 154 Here fix your heart; and thus resolve, if now
 You miss this Heaven on earth, you cannot find
 156 In any other choice ought but a hell.

158 **Ameth.** The ladies are turned lawyers, and plead
 handsomely
 Their clients' cases: I am an easy judge,
 160 And so shalt thou be, Menaphon. I give thee
 My sister for a wife; a good one, friend.

162 **Mena.** Lady, will you confirm the gift?

164 **Tham.** The errors
 166 Of my mistaken judgment being lost
 To your remembrance, I shall ever strive
 168 In my obedience to deserve your pity.

170 **Mena.** My love, my care, my all.

172 **Ameth.** What rests for me?
 I am still a bachelor: –
 [To *Cleophila*] sweet maid, resolve me.
 174 May I yet call you mine?

176 **Cleo.** My lord Amethus,
 Blame not my plainness; I am young and simple,
 178 And have not any power to dispose
 Mine own will, without warrant from my father;
 180 That purchased, I am yours.

182 **Ameth.** It shall suffice me.

184 *Enter Cuculus, Pelias, and Trollio,
 plucking in Grilla; Cuculus' nose is bleeding.*

186 **Cucul.** Revenge! I must have revenge; I will have
 188 revenge, bitter and abominable revenge; I will have
 revenge. This unfashionable mungrel, this linsey-
 190 woolsey of mortality – by this hand, mistress, this
 she-rogue is drunk, and clapper-clawed me, without
 192 any reverence to my person, or good garments. – Why
 d'ee not speak, gentlemen?

= ie. doweries worthy of.

154: **Here fix your heart** = "affix your heart to her (anyway, even if you did not previously love her)." Thamasta may gesture to Cleophila.

resolve = "come to this conclusion" (Gifford, p. 103).³

154-6: **if you...hell** = if Amethus does not take this opportunity to claim Cleophila for himself, he should then be satisfied to know that marriage to any other woman will be a living hell in comparison.

ought = anything.

= have become.

163: Menaphon asks Thamasta if she consents to marry him.

165-7: **The errors...remembrance** = "because you have chosen to forget how I have mistreated you in the past".

= "earn your mercy or feelings of tenderness."

= remains.

= answer.²

= plain speaking, frankness.¹ = humble, lacking polish.¹

= assent, approval.

= obtained.

= pulling, dragging roughly.²

189: **mungrel** = ie. mongrel; common variant in the 16th and 17th centuries.

189-190: **this linsey-woolsey of mortality** = **linsey-woolsey** is a coarse fabric, made of low-quality wool and flax; the expression was used figuratively by 16th-17th century playwrights to refer to any "strange mixture of talk and action."¹ Hence, Cuculus is alluding to Grilla's assumption of both male and female roles.

= an oath.

= thrashed, clawed.¹

192: **any reverence** = due respect.

or good garments = not only has Grilla beaten Cuculus, but he has also ruined the old courtier's fashionable clothing!

194
196
198
200
202
204
206
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232
234
236

Pelias. Some certain blows have passed, and 't like your highness.

Trol. Some few knocks of friendship; some love-toys, some cuffs in kindness, or so.

Gril. I'll turn him away, he shall be my master no longer.

Mena. Is this your she-page, Cuculus? 'tis a boy, sure.

Cucul. A boy, an arrant boy in long coats.

Trol. He has mumbled his nose, that 'tis as big as a great codpiece.

Cucul. Oh, thou cock-vermine of iniquity!

Tham. Pelias, take hence the wag, and school him for 't.
–

[To Cuculus] For your part, servant, I'll entreat the prince
To grant you some fit place about his wardrobe.

Cucul. Ever after a bloody nose do I dream of good luck. I horribly thank your ladyship.

While'st I'm in office, the old garb shall again Grow in request, and tailors shall be men. –

Come, Trollio, help to wash my face, prithee.

Trol. Yes, and to scour it too.

[Exeunt Cuculus, Trollio, Pelias and Grilla.]
Enter Rhetias and Corax.

Rhet. The prince and princess are at hand; give over Your amorous dialogues. – Most honoured lady, Henceforth forbear your sadness; are you ready
To practise your instructions?

Cleo. I have studied My part with care, and will perform it, Rhetias, With all the skill I can.

192-3: **Why d'ee...gentlemen** = Cuculus wants support for his complaint from Pelias and Trollio.

195: **and 't like your highness** = ie. "may it please your highness"; a mild expression of apology for speaking indelicately; spoken to Amethus.

197-8: Trollio suggests the scrap was no more than a lovers' tiff.

200-1: Grilla proposes to fire Cuculus (**turn him away**)!²
= for certain.
= a downright.¹ = long skirts or petticoats.
= Grilla has socked Cuculus on the nose.
mumbled = handled roughly, mauled.¹
= weasel, king of the vermin.⁴ = wickedness.¹

212: **take hence the wag** = "take the mischievous boy (**wag**, referring to Grilla) out of here".
school = punish.¹
= devotee; a vocative. = ask.

214: "to find you a position in the royal household."

216-7: **Ever after...luck** = Ford employed the appearance of a **bloody nose** as a sign of *bad* luck in his later play, *Love's Sacrifice*.
= exceedingly; an intensifier.¹

218-9: Cuculus vows to give up his dandyish ways, and to reinstate a respectable dress code for himself and for the prince.¹³ However, Hill and Lomax both interpret these lines to mean that Cuculus is proposing to return to fashion the employment of male pages.
tailors shall be men = another reference to the supposed effeminateness of tailor.
The rhyming couplet which comprises these two lines signals the end of Cuculus' role in the play.
= scrub hard¹ – because Cuculus' face is so filthy.
= near-by. = ie. "put a stop to".
= Rhetias asks Cleophila to act happy going forward, as the plan to cure Meleander is about to go into effect, and requires her help.

238	Corax. I'll pass my word for her.	237: Corax guarantees Cleophila will perform to satisfaction.
240	<i>A flourish.</i>	239: a fanfare plays to announce the arrival of the prince.
	<i>Enter Palador, Sophronos, Aretus and Eroclea.</i>	Entering Characters: <i>Prince Palador</i> is accompanied by the nobleman <i>Sophronos</i> , his tutor <i>Aretus</i> , and Meleander's daughter <i>Eroclea</i> , the prince's betrothed
242	Palad. Thus princes should be <u>circled</u> with a <u>guard</u>	= surrounded. = used here as a collective word.
244	Of truly noble friends, and <u>watchful</u> subjects. –	= vigilant, as a <i>guard</i> would be.
246	O, Rhetias, <u>thou art just</u> ; the youth thou told'st me, That lived at Athens, is returned at last	245: <i>thou art just</i> = ie. "you were right". 245-7: <i>the youth...love</i> = Palador refers to the tale told by Rhetias to the prince back at Act II.1.253ff.
248	To her <u>own fortunes</u> , and contracted love.	= rightful station.
250	Rhet. My knowledge made me sure of my report, sir.	249: as will be confirmed shortly, Rhetias knew all along that Parthenophill was actually Eroclea.
252	Palad. Eroclea, clear thy fears; when the sun shines, Clouds must not dare to muster in the sky, Nor shall they here. –	251-3: Palador employs an extended meteorological metaphor to describe a pleasure so great that he wants no one to bring it down.
254	<i>[Cleophila and Amethus kneel.]</i>	
256	Why do they kneel? Stand up;	
258	The day and place is <u>privileged</u> .	= on this day, and in this place, all formalities may be dispensed with. <i>privileged</i> = usually used to describe the status of a jester or fool, who is granted a special privilege to make potentially offensive remarks which would not be permitted others. ²
260	Soph. Your presence. Great sir, makes every room a <u>sanctuary</u> .	= holy place. ⁵
262	Palad. Wherefore does this young virgin use such circumstance	263: ie. "why does Cleophila act with such ceremony?"
264	In duty to us? – Rise!	
266	Eroc. 'Tis I must raise her. – Forgive me, sister, <u>I have been too private</u> ,	= Eroclea has been remiss by keeping her identity a secret from Cleophila.
268	In hiding from your knowledge any secret, That should have been in common 'twixt our souls;	270: someone advised her to hide her identity.
270	But I was ruled by counsel.	272-4: ie. "that I shed tears of joy, as is natural for a girl". 272-3: <i>shew...girl</i> = "act in a way that proves I am a girl". <i>bewray</i> = betray, reveal.
272	Cleo. That I shew Myself a girl, sister, and <u>bewray</u>	
274	Joy in too soft a passion <u>'fore all these</u> , I hope you cannot blame me.	= in front of everyone.
276		
278	<i>[Cleophila weeps, and falls into the arms of Eroclea.]</i>	277-8: stage direction by Gifford.
280	Palad. We must part The sudden meeting of these two fair <u>rivulets</u> ,	280-2: an unusual metaphor for Palador separating the embracing sisters, before he takes Eroclea in his own arms.

282 With th' island of our arms. –
 284 [Palador embraces Eroclea.]
 286 Cleophila,
 The custom of thy piety hath built,
 288 Even to thy younger years, a monument
 Of memorable fame; some great reward
 290 Must wait on thy desert.
 292 **Soph.** The prince speaks t'ee, niece.
 294 **Corax.** Chat low, I pray; let [u]s about our business.
 The good old man awakes.–
 [To Palador] My lord, withdraw; –
 296 Rhetias, let's settle here the couch.
 298 **Palad.** Away then!
 300 [Exeunt.]

ACT V, SCENE II.

The Same.

Soft music.

*Re-enter Corax and Rhetias, with Meleander asleep
 on a couch, his hair and beard trimmed,
 habit and gown changed. –*

*Enter a boy that sings
 while they are placing the couch.*

1 SONG.
 2
 4 Fly hence, shadows, that do keep
 Watchful sorrows charmed in sleep!
 Though the eyes be overtaken,
 6 Yet the heart doth ever waken
 Thoughts, chained up in busy snares
 8 Of continual woes and cares:
 Love and griefs are so expressed,
 10 As they rather sigh than rest.
 Fly hence, shadows, that do keep
 12 Watchful sorrows charmed in sleep.
 14 **Melean.** [Awakes]
 Where am I? ha! What sounds are these? 'tis day, sure.
 16 Oh, I have slept belike; 'tis but the foolery

Of some beguiling dream. So, so! I will not

rivulets = streams.

287-9: **The custom...fame** = Cleophila's single-minded performance of her duty to her father has made her worthy of a lasting renown.

= "must accompany your deservings."

= "speak quietly".

= ie. the bed on which Meleander is sleeping; once again, the quarto printed **coach**, which most editors have emended to **couch**.

= a sleeping Meleander is carried in on a bed (**couch**).¹

We may remember that Trollio had mentioned in the previous scene that Meleander had been given a haircut and fitted with a new set of clothes (**habit**) to replace the tattered outfit he had been wearing for the past two years.

3-12: note that the song is comprised of rhyming couplets.

= from here.

= vigilant.

= ie. by sleep.

= diligent, meddlesome.¹

= ie. daytime. = ie. for sure.

16: **belike** = most likely.

16-17: **'tis but...dream** = Meleander suspects that what he has actually been experiencing was just a foolish and deceiving or bewitching (**beguiling**) dream.

17-19: **I will not...dream out** = since Meleander is enjoying

18	Trouble <u>the play of my delighted fancy</u> , But dream my dream out.	his dream, we will try to continue it. Meleander has not yet noticed that he is surrounded by his loved ones. <i>the play...fancy</i> = "the workings of my imagination".
20		= good morning.
22	Corax. <u>Morrow</u> to your lordship! You took a jolly nap, and slept it soundly.	
24	Melean. Away, beast! let me alone.	
26	[<i>The music ceases.</i>]	
28	Corax. O, <u>by your leave</u> , sir, I must be bold to raise you; else your <u>physic</u> Will turn to further sickness.	= "with your permission". = medical treatment. ¹
30		
32	[<i>He assists Meleander to sit up.</i>]	
34	Melean. Physic, <u>bear-leech</u> ?	= veterinarian who specializes in bears; Rhetias had begun Act IV.ii by referring to members of the medical profession as <i>dog-leeches</i> .
36	Corax. Yes, physic; you are mad.	
38	Melean. Trollio! Cleophila!	
40	Rhet. Sir, I am here.	
42	Melean. I know thee, Rhetias; prithee rid the room Of this tormenting noise. He tells me, <u>sirrah</u> ,	43: Meleander is speaking of Corax (the <i>noise</i> and <i>He</i>) <i>sirrah</i> = acceptable term of address for one's inferiors.
44	I have took physic, Rhetias; physic, physic!	
46	Rhet. Sir, true, you have; and this most learned scholar <u>Applied</u> t'ee. O, you were in <u>dangerous plight</u> , Before he took ye <u>hand</u> .	= administered (it). ¹ = great danger; ¹ a common collocation. = ie. in hand.
48		
50	Melean. These <u>things</u> are drunk, <u>Directly</u> drunk. – Where did you get your liquor?	= ie. people. = plainly. ⁶
52		
54	Corax. I never saw a body in the <u>wane</u> Of age, so overspread with several sorts Of such diseases, as the strength of youth Would groan under and sink.	53-56: ie. Corax is amazed that Meleander, in his advanced years, has survived the assault of such an amalgamation of afflictions which would have incapacitated a younger man. <i>wane</i> (line 53) = decline.
56		
58	Rhet. The more your glory In the miraculous cure.	
60		
62	Corax. Bring me the <u>cordial</u> Prepared for him to take after his sleep, 'Twill do him good at heart.	= alcoholic stimulant; ^{1,2} but Corax is speaking figuratively.
64		
66	Rhet. I hope it will, sir.	
68	[<i>Exit Rhetias.</i>]	
70	Melean. What dost [thou] think I am, that thou shouldst fiddle So much upon my patience? Fool, the weight Of my disease sits on my heart so heavy, That all the hands of <u>art</u> cannot remove <u>One grain</u> to ease my grief. If thou couldst poison	69-70: <i>fiddle...patience</i> = play upon, ie. test, Meleander's patience. = medical skill or knowledge. 73: <i>one grain</i> = ie. even the minutest amount.

74	My memory, or wrap my senses up	73-77: <i>If thou...faculties</i> = briefly, if Corax could only make Meleander fully insensible to the world.
	Into a dulness, <u>hard and cold as flints</u> ;	= common similes.
76	If thou couldst make me walk, speak, eat, and laugh,	
	Without a sense or knowledge of my faculties,	
78	Why then, perhaps, <u>at marts</u> , thou mightst make <u>benefit</u>	= at market. ² = a profit. ¹
	<u>Of such an antic motion</u> , and get credit	= ie. from displaying for public spectacle such a grotesque puppet (<i>motion</i>). ^{1,3}
80	From credulous gazers, <u>but not profit me</u> .	= ie. "though it brings me no benefit."
	<u>Study</u> to <u>gull</u> the wise; I am too simple	81-82: Corax is wasting his time trying to fool Meleander with his quackery, which can only work on the clever and intelligent.
82	To be wrought on.	<i>study</i> = endeavor, learn how. <i>gull</i> = deceive, dupe.
84	Corax. I'll burn my books, old man,	
	But I will do thee good, and quickly too.	
86		
	<i>Enter Aretus, with a <u>patent</u>.</i>	Entering Character: Palador's tutor <i>Aretus</i> enters holding a <i>patent</i> , a "document conferring some privilege, right, office, title, or property" (OED).
88		
	Aretus. Most honoured lord Meleander! our great master,	
90	Prince Palador of Cyprus, hath by me	
	Sent you this patent, in which is contained	
92	Not only confirmation of the <u>honours</u>	= privileges, offices.
	You formerly enjoyed, but the addition	
94	Of the <u>marshalship</u> of Cyprus; and <u>ere</u> long	= office responsible for arranging ceremonies. ¹ = before.
	He means to visit you. Excuse my haste;	
96	I must attend the prince.	
98	[<i>Exit Aretus.</i>]	
100	Corax. There's one pill works.	100: ie. Aretus is Meleander's first "dose" of medicine.
102	Melean. Dost know that spirit? 'tis a grave <u>familiar</u> ,	= attendant spirit. ¹
	And talked I know not what.	
104		
	Corax. <u>He's like</u> , methinks,	= ie. "he resembled".
106	The <u>prince his</u> tutor, Aretus.	= ie. prince's; a common grammatical construction.
108	Melean. Yes, yes;	
	It may be I have seen such a <u>formality</u> ;	109: "perhaps I have seen someone who looks like Aretus." <i>formality</i> = the semblance of something. ¹
110	No matter where, or when.	
112	<i>Enter Amethus, with a <u>staff</u>.</i>	= ie. staff of office, a symbol of certain positions.
114	Ameth. The prince hath sent ye,	
	My lord, this staff of office, and <u>withal</u>	= in addition. ¹
116	Salutes you grand commander of the ports	
	Throughout his principalities. He shortly	
118	Will visit you himself; I must attend him.	
120	[<i>Exit Amethus.</i>]	
122	Corax. D'ee feel your physic stirring yet?	
124	Melean. A devil	124-7: Meleander assumes he is hallucinating, but at the same time comprehends that he is being deceived.
	Is <u>a rare juggler</u> , and can cheat the eye,	= an exceptional sorcerer. ¹

126	But not corrupt the reason in the throne Of a <u>pure</u> soul.	= virtuous, untainted by sin.
128	<i>Enter Sophronos, with a <u>tablet</u>.</i>	= small portrait (of Eroclea), which Palador had been wearing, as the prince explained in the previous scene.
130	<u>Another?</u> I will <u>stand</u> thee;	131: Another? = Hill suggests Meleander is referring to the appearance of yet another spirit before him. stand = face, confront. ¹
132	Be what thou canst, I care not.	
134	Soph. From the prince, Dear brother, I present you this <u>rich relic</u> ,	= valuable object or memento. ¹
136	A jewël he hath long worn in his bosom: Henceforth, he bade me say, he does beseech you	137-8: he does...father = indirectly, Palador is asking for Meleander's permission to marry Eroclea.
138	To call him son, for he will call you father; It is an honour, brother, that a subject	
140	Cannot but <u>entertain</u> with thankful prayers. Be moderate in your joys; he will in person	= welcome.
142	Confirm my errand, but commands my service.	
144	<i>[Exit Sophronos.]</i>	
146	Corax. What hope now of your cure?	
148	Melean. <u>Stay</u> , stay! – What earthquakes	148: Stay, stay! = stop, no more! What earthquakes...flesh = Meleander can barely stand the turmoil he is feeling.
150	<u>Roule</u> in my flesh! Here's prince, and prince, and prince; Prince upon prince! The dotage of my sorrows	149: Roule = ie. roll; a common variant, from Middle English. 149-150: Here's prince...upon prince = the sense is, "the prince gives me this, the prince gives me that!"
152	Revels in <u>magic of ambitious scorn</u> : Be they enchantments deadly as the grave, I'll look upon 'em. – Patent, staff, and relic!	= "mocking delusions of grandeur" (Hill, p. 144). 152-3: even if the gifts he has received will kill him to gaze at them, Meleander will examine them.
154	To the last first. –	
156	<i>[Taking up the miniature]</i>	156: Meleander looks at the portrait of Eroclea, only to react with incredulity.
158	<u>Round</u> me, ye <u>guarding ministers</u> ,	158-161: Meleander begs his guardian angels (guarding ministers) to keep him from ever sleeping again, until he is overcome with death. Round = surround, encircle.
160	And ever keep me waking, till the cliffs That overhang my sight fall off, and leave <u>These hollow spaces</u> to be crammed with dust!	159-160: the cliffs...sight = ie. his eyelids. = his eye sockets.
162	Corax. 'Tis time, I see, to fetch <u>the cordial</u> . – Prithee,	= see line 61 above; another reference to any of the various messengers and visitors brought to Meleander.
164	Sit down; I'll instantly be here again.	
166	<i>[Exit Corax.]</i>	
168	Melean. Good, give me <u>leave</u> ; I will sit down: indeed, Here's company enough for me to <u>prate</u> to. –	= permission. = talk frivolously.
170	<i>[Looks at the picture.]</i>	
172		

174 Eroclea! – 'tis the same; the cunning arts-man
Faltered not in a line. Could he have fashioned
A little hollow space here, and blown breath
176 To have made it move and whisper, 't had been excellent:
But faith, 'tis well, 'tis very well as 'tis;
178 Passing, most passing well.

180 *Enter Cleophila leading Eroclea,
and followed by Rhetias.*

182 **Cleo.** The sovereign greatness,
184 Who, by commission from the powers of Heaven,
Sways both this land and us, our gracious prince,
186 By me presents you, sir, with this large bounty,
A gift more precious to him than his birthright.
188 Here let your cares take end; now set at liberty
Your long-imprisoned heart, and welcome home
190 The solace of your soul, too long kept from you.

192 **Eroc.** [*Kneeling*] Dear sir, you know me?

194 **Melean.** Yes, thou art my daughter;
My eldest blessing. Know thee! why, Eroclea,
196 I never did forget thee in thy absence;
Poor soul, how dost?

198 **Eroc.** The best of my well-being
200 Consists in yours.

202 **Melean.** Stand up; the gods, who hitherto
Have kept us both alive, preserve thee ever! –
204 Cleophila, I thank thee and the prince;
I thank thee, too, Eroclea, that thou wouldst,
206 In pity of my age, take so much pains
To live, till I might once more look upon thee,
208 Before I broke my heart: O, 'twas a piece
Of piety and duty unexampled!

210 **Rhet.** [*Aside*]
212 The good man relisheth his comforts strangely;
The sight doth turn me child.

214 **Eroc.** I have not words
216 That can express my joys.

218 **Cleo.** Nor I.

220 **Melean.** Nor I;
Yet let us gaze on one another freely,
222 And surfeit with our eyes; let me be plain:
If I should speak as much as I should speak,
224 I should talk of a thousand things at once,
And all of thee; of thee, my child, of thee!

226 My tears, like ruffling winds locked up in caves,

173-4: **the cunning...line** = the clever artist (**arts-man**)
captured Eroclea's image to perfection.
= in the mouth of Eroclea's portrait.

= exceedingly.

Entering Characters: at Corax's instruction, **Rhetias** had
departed the stage (line 67 above) to retrieve **Eroclea**, the
cordial of line 61.

= with authority delegated by the gods.

= rules.²

= special gift.²

= "how are you?"

199-200: "I am ever only doing as well as you are."

= till now.

= effort.

= an act.

= unmatched, without precedent.

213: Rhetias is once again brought to tears.

= "glut ourselves", ie. feast.⁵

= about.

= allusion to Aeolus, the Greek god who was responsible for
keeping the winds locked up in a cave on the island of
Aeolia.

ruffling winds = **winds** that cause certain objects to
become **ruffled**, ie. to stir or become disordered (such as

270	Eroc. I, by my uncle's care, Sophronos, my good uncle, suddenly	
272	Was <u>like a sailor's boy</u> conveyed a-shipboard, That very night.	= in the disguise of a boy who works on a ship.
274	Melean. A <u>policy quick</u> and strange.	= prudent or well-conceived scheme or course of action. ¹
276	Eroc. The ship was bound for Corinth, <u>whither</u> first,	= to which.
278	Attended only with your servant Rhetias, And all <u>fit necessities</u> , we arrived;	= appropriate travel necessities. ^{1,2}
280	From thence, <u>in habit of a youth</u> , we journeyed To Athens, where, till our <u>return of late</u> ,	= in the dress of a lad. = recent return.
282	Have we lived safe.	
284	Melean. Oh, what a thing is man, To <u>bandy factions</u> of <u>distempered passions</u>	285-6: who, with ill-humour (<i>distempered passions</i>), form alliances (<i>bandy factions</i>) ¹ to quarrel or picks fights with the gods.
286	Against the sacred Providence above him!	
288	Here, in the <u>legend</u> of thy two years' exile, <u>Rare pity and delight</u> are sweetly mixed – And <u>still</u> thou wert a boy!	= account. ¹ = great. = always, all that time.
290	Eroc. So I obeyed My uncle's wise command.	
292	Melean. 'Twas safely <u>carried</u> ; I humbly thank thy Fate.	= carried out, managed. ¹
294	Eroc. If earthly treasures Are poured in plenty down from Heaven on mortals,	297-300: Eroclea praises the city of Athens, especially its famous schools of philosophy.
296	They <u>reign</u> among those <u>oracles that flow</u>	299: Dyce emends <i>reign</i> to <i>rain</i> to continue the meteorological metaphor of lines 297-8. <i>oracles that flow</i> = utterances of great wisdom that are regularly spoken.
298	In schools of sacred knowledge; such is Athens; Yet Athens was to me but a <u>fair</u> prison: The thoughts of you, my sister, country, fortunes, And <u>something</u> of the prince, <u>barred all contents</u> , <u>Which else might ravish sense</u> : for had not Rhetias	= pretty. = sometimes. = prevented Eroclea from ever feeling happy. = ie. when Athens otherwise might have overwhelmed her its wonders. = reassuring. ²
300	Been always <u>comfortable</u> to me, certainly Things had gone worse.	
302	Melean. Speak low, Eroclea, That "something of the prince" bears danger in it:	= Meleander is still not convinced that he is back in favour with the royal family. = traveled, endeavored. = qualities.
304	Yet thou hast <u>travailed</u> , wench, for such <u>endowments</u> , As might create a prince a wife fit for him, Had he the world to guide; but <u>touch not there</u> , How cam'st thou home?	= do not speak of that subject.
306	Rhet. Sir, with your noble favour, Kissing your hand first, that point I can answer.	
308	Melean. Honest, right honest Rhetias!	
310	Rhet. Your grave brother Perceived with what a hopeless love his son,	
312		
314		
316		
318		
320		

322	Lord Menaphon, too eagerly pursued Thamasta, cousin to our present prince;	
324	And, <u>to remove the violence of affection</u> ,	= to cure Menaphon of his crippling love-sickness.
	Sent him to Athens, where, for twelve months' <u>space</u> ,	= time.
326	Your daughter, my young lady, and her cousin,	326: ie. Eroclea and Menaphon.
	<u>Enjoyed each other's griefs</u> : till by his father,	= ie. comforted each other; the OED explains that <i>enjoyed</i> here is used " <i>catachrestically</i> with [the] object denoting something not pleasurable or advantageous."
328	The lord Sophronos, we were all called home.	
330	Melean. Enough, enough! the world shall henceforth witness	
	My thankfulness to Heaven, and those people	
332	Who have been <u>pitiful</u> to me and <u>mine</u> .	= merciful. = ie. "my family."
	Lend me a <u>looking-glass</u> . – How now! how came I	333: <i>looking-glass</i> = mirror.
334	So courtly, in fresh <u>raiments</u> ?	333-4: <i>How now...raiments</i> = Meleander, looking down at himself, suddenly realizes he is wearing new clothes (<i>raiments</i>).
336	Rhet. Here's the glass, sir.	
338	Melean. I'm <u>in the trim</u> too. – O Cleophila,	= well-barbered, ie. hair cut and beard trimmed. ⁵
	This was the goodness of thy care and cunning –	
340		
	[<i>Loud music.</i>]	
342	<u>Whence</u> comes this noise?	= from where.
344		
	Rhet. The prince, my lord, in person.	
346		
	[<i>They kneel.</i>]	
348		
	<i>Enter Palador, Sophronos, Aretus, Ametmis,</i>	
350	<i>Menaphon, Corax, Thamasta, and Kala.</i>	
352	Palad. You shall not kneel to us; rise all, I <u>charge</u> ye. –	= command.
	<u>Father, you wrong your age</u> ; henceforth my arms	= as a distinguished elder, Meleander demeans himself by kneeling to another.
354		
	[<i>Embracing Meleander.</i>]	
356		
	And heart shall be your guard: we have <u>o'erheard</u>	= heard, ie. learned of.
358	All <u>passages</u> of your united loves.	= the occurrences, ie. the stories.
	Be young again, Meleander, live to number	359-360: <i>to number...generation</i> = "to count up (ie. see born) members of a new and fortunate generation of your family".
360	A happy generation, and die old	
	In comforts, as in years! The offices	
362	And honours, which I <u>late</u> on thee conferred,	= recently.
	Are not <u>fantastic bounties</u> , but <u>thy merit</u> ;	= imaginary bestowals. = ie. "what you deserve."
364	Enjoy them <u>liberally</u> .	= freely, unconditionally. ¹
366	Melean. My tears must thank you.	
	For my tongue cannot.	
368		
	Corax. I have kept my promise,	
370	And given you a sure cordial.	
372	Melean. Oh, a <u>rare</u> one.	= an exquisite.

EPILOGUE

1 To be too confident is as unjust
2 In any work, as is too much distrust;

4 Who from the laws of study have not swerved
Know, begged applauses never were deserved.
6 We must submit to censure: so doth he,
Whose hours begot this issue; yet, being free
8 For his part, if he have not pleased you, then
In this kind, he'll not trouble you again.

FINIS.

1-2: it is as wrong (*unjust*) for an author to feel over-
confident in his work as it is for him to be overly
apprehensive about its success.
3-4: ie. honest students of the theatre are aware of the
false value of applause that has been solicited.
= judgment.¹ = ie. Ford himself.
= ie. whose hard work created this play. = unobliged.⁵

FOOTNOTES

Footnotes in the text correspond as follows:

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