

THE PLAYS OF CHRISTOPHER MARLOWE

~ Volume 2 ~



BERSERKER

BOOKS



DOCTOR FAUSTUS

[Dramatis Personae

THE CHORUS

DOCTOR JOHN FAUSTUS

WAGNER

GOOD ANGEL

EVIL ANGEL

VALDES

CORNELIUS

THREE SCHOLARS

MEPHISTOPHELES

ROBIN, *the Clown*

RAFE

LUCIFER

BEELZEBUB

CALYPHAS/AMYRAS/CELEBINUS/Tamburlaine's sons

THE POPE

THE CARDINAL OF LORRAINE

FRIARS

A VINTNER

THE EMPEROR OF GERMANY, *Charles V*

A KNIGHT

PRIDE/COVETOUSNESS/WRATH/ENVY/GLUTTONY/SLOTH/LECHERY/*the seven deadly sins*

A HORSE-COURSER

THE DUKE OF VANHOLT

THE DUCHESS OF VANHOLT

HELEN OF TROY, *a Spirit*

AN OLD MAN

DEVILS

ATTENDANTS|*Spirit*

[PROLOGUE]

Enter CHORUS.

CHORUS

Not marching now in fields of Trasimene
Where Mars did mate the Carthaginians,
Nor sporting in the dalliance of love
In courts of kings where state is overturned,
Nor in the pomp of proud audacious deeds,
Intends our [muse](#) to [vaunt](#) his heavenly verse.
Only this, gentlemen: we must perform
The form of Faustus' fortunes, good or bad.
[To patient](#) judgements we appeal our plaud,
And speak for Faustus in his infancy.

- 10 Now is he born, his parents base of stock,
In Germany, within a town called Rhode.
Of riper years to [Wittenberg](#) he went,
Whereas his kinsmen chiefly brought him up.
[So soon](#) he profits in divinity,
The fruitful plot of scholarism graced,
That shortly he was graced with doctor's name,
Excelling all whose sweet delight disputes
In heavenly matters of theology,
Till, swoll'n with cunning of a self-conceit,
- 20 His [waxen wings](#) did mount above his reach,
And melting heavens conspired his overthrow.
For, falling to a devilish exercise,
And glutted more with learning's golden gifts,
He surfeits upon cursèd necromancy;
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss.
And this the man that in his study sits.

Exit.

[Scene 1]

Enter FAUSTUS in his study.

FAUSTUS

Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess.
Having commenced, be a divine in show,
Yet level at the end of every art,
And live and die in Aristotle's works.
Sweet *Analytics*, 'tis thou hast ravished me!
[*He reads*] 'Bene disserere est finis logices.'
Is to dispute well logic's chiefest end?
Affords this art no greater miracle?
Then read no more, thou hast attained the end.

10 A greater subject fitteth Faustus' wit.

Bid On kai me on farewell. Galen, come!
Seeing ubi desinit philosophus, ibi incipit medicus,
Be a physician, Faustus. Heap up gold,
And be eternized for some wondrous cure.
[*He reads*] 'Summum bonum medicinae sanitas':
The end of physic is our body's health.
Why Faustus, hast thou not attained that end?
Is not thy common talk sound aphorisms?
Are not thy bills hung up as monuments,

20 Whereby whole cities have escaped the plague
And thousand desp'rate maladies been eased?
Yet art thou still but Faustus, and a man.
Wouldst thou make man to live eternally,
Or, being dead, raise them to life again,
Then this profession were to be esteemed.
Physic, farewell. Where is Justinian?
[*He reads*] 'Si una eademque res legatur duobus,
Alter rem, alter valorem rei', etc.

- 30 A pretty case of paltry legacies!
[He reads] '*Exhaereditare filium non potest pater nisi –*'
Such is the subject of the Institute
And universal body of the [law](#),
[His](#) study fits a mercenary drudge
Who aims at nothing but external trash,
[Too servile](#) and illiberal for me.
When all is done, divinity is best.
[Jerome's Bible](#), Faustus, view it well.
[He reads] '*Stipendium peccati mors est.*' Ha!
- 40 '*Stipendium*', etc.
The reward of sin is death. That's hard.
[He reads] '*Si peccasse negamus, fallimur
Et nulla est in nobis veritas.*'
If we say that we have no sin,
We deceive ourselves, and there's no truth in us.
Why then belike we must sin,
And so consequently die.
Ay, we must die an everlasting death.
What doctrine call you this? [Che serà, serà](#),
- 50 What will be, shall be? Divinity, adieu!
[He picks up a book of magic.]
These metaphysics of magicians
And necromantic books are heavenly,
[Lines](#), circles, [schemes](#), letters, and [characters](#) –
Ay, these are those that Faustus most desires.
O, what a world of profit and delight,
Of power, of honour, of omnipotence
Is promised to the studious artisan!
All things that move between the [quiet poles](#)
Shall be at my command. Emperors and kings
- 60 Are but obeyed in their several provinces,
Nor can they raise the wind or rend the clouds;
But his dominion that exceeds in this
Stretcheth as far as doth the mind of man.

A sound magician is a mighty god.
Here, Faustus, try thy brains to gain a deity.
Wagner!

Enter WAGNER.

Commend me to my dearest

friends,

The German Valdes and Cornelius.
Request them earnestly to visit me.

WAGNER I will, Sir.

Exit [WAGNER].

FAUSTUS

Their conference will be a greater help to me
70 Than all my labours, plod I ne'er so fast.

Enter the GOOD ANGEL *and the* EVIL ANGEL.

GOOD ANGEL

O Faustus, lay that damnèd book aside
And gaze not on it, lest it tempt thy soul
And heap God's heavy wrath upon thy head!
Read, read the Scriptures. That is blasphemy.

EVIL ANGEL

Go forward, Faustus, in that famous art
Wherein all nature's treasury is contained.
Be thou on earth as [Love](#) is in the sky,
Lord and commander of these elements.

Exeunt [ANGELS].

FAUSTUS

How am I [glutted with conceit](#) of this!
80 Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world

- For pleasant fruits and princely delicates.
 I'll have them read me strange philosophy
 And tell the secrets of all foreign kings.
 I'll have them wall all Germany with brass
- 90 And make swift Rhine circle fair Wittenberg.
 I'll have them fill the [public schools](#) with [silk](#),
 Wherewith the students shall be bravely clad.
 I'll levy soldiers with the coin they bring
 And chase [the Prince of Parma](#) from our land,
 And reign sole king of all our provinces;
 Yea, stranger engines for the brunt of war
 Than was the [fiery keel](#) at Antwerp's bridge
 I'll make my servile spirits to invent.
- 100 Come, German Valdes and Cornelius,
 And make me blest [with](#) your sage conference!
Enter VALDES and CORNELIUS.
 Valdes, sweet Valdes, and Cornelius,
 Know that your words have won me at the last
 To practise magic and concealèd arts –
 Yet not your words only, but mine own fantasy,
 That will receive no object, for my head
 But ruminates on necromantic skill.
 Philosophy is odious and obscure;
 Both law and physic are for petty wits;
- 110 Divinity is basest of the three,
 Unpleasant, harsh, contemptible, and vile.
 'Tis magic, magic that hath ravished me.
 Then, gentle friends, aid me in this attempt,
 And I, that have with concise syllogisms
 Gravelled the pastors of the German Church,
 And made the flow'ring pride of Wittenberg
 Swarm to my [problems](#) as the infernal spirits
 On sweet Musaeus when he came to hell,
 Will be as cunning as [Agrippa](#) was,
- 120 Whose shadows made all Europe honour him.

VALDES

Faustus, these books, thy wit, and our experience
Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,
So shall the [subjects](#) of every element
Be always serviceable to us three.
Like lions shall they guard us when we please,
Like [Almain rutters](#) with their horsemen's staves,
Or Lapland giants, trotting by our sides;
Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
130 Than in the white breasts of the [Queen of Love](#).
From Venice shall they drag huge argosies,
And [from America](#) the golden fleece
That yearly stuffs old Philip's treasury,
If learnèd Faustus will be resolute.

FAUSTUS

Valdes, as resolute am I in this
As thou to live. Therefore object it not.

CORNELIUS

The miracles that magic will perform
Will make thee vow to study nothing else.
He that is grounded [in](#) astrology,
140 Enriched with [tongues](#), [well seen](#) in minerals,
Hath all the principles magic doth require.
Then doubt not, Faustus, but to be renowned
And more frequented for this mystery
Than heretofore [the Delphian oracle](#).
The spirits tell me they can dry the sea
And fetch the treasure of all foreign wracks –
Ay, all the wealth that our forefathers hid
Within the massy entrails of the earth.
150 Then tell me, Faustus, what shall we three want?

FAUSTUS

Nothing, Cornelius. O, this cheers my soul!

Come, show me some demonstrations magical,
That I may conjure in some lusty grove
And have these joys in full possession.

VALDES

Then haste thee to some solitary grove,
And bear wise Bacon's and Albanus' works,
The [Hebrew Psalter](#), and New Testament;
And whatsoever else is requisite,
We will inform thee ere our conference cease.

CORNELIUS

160 Valdes, first let him know the words of art,
And then, all other ceremonies learned,
Faustus may try his cunning by himself.

VALDES

First I'll instruct thee in the rudiments,
And then wilt thou be perfecter than I.

FAUSTUS

Then come and dine with me, and after meat
We'll canvass every quaddity there of,
For ere I sleep I'll try what I can do.
This night I'll conjure, though I die therefore.

Exeunt

[Scene 2]

Enter two SCHOLARS.

FIRST SCHOLAR I wonder what's become of Faustus, that was wont to
make our schools ring with '[sic probo](#)'.

SECOND SCHOLAR That shall we know, for see, here comes his boy.

Enter WAGNER, [carrying wine].

FIRST SCHOLAR How now, sirrah, where's thy master?

WAGNER God in heaven knows.

SECOND SCHOLAR Why, dost not thou know?

WAGNER Yes, I know, but [that follows](#) not.

FIRST SCHOLAR Go to, sirrah! Leave your jesting, and tell us
10 where he is.

WAGNER That follows not necessary by force of argument
that you, being licentiate, should stand upon't. Therefore,
acknowledge your error, and be attentive.

SECOND SCHOLAR Why, didst thou not say thou knew'st?

WAGNER Have you any witness on't?

FIRST SCHOLAR Yes, sirrah, I heard you.

WAGNER [Ask](#) my fellow if I be a thief.

SECOND SCHOLAR Well, you will not tell us.

WAGNER Yes, sir, I will tell you. Yet if you were not dunces,
you would never ask me such a question. For is not he [corpus](#)
20 [naturale](#)? And is not that *mobile*? Then, wherefore should
you ask me such a question? [But that](#) I am by nature phlegmatic,
slow to wrath, and prone to lechery – to love, I would
say – it were not for you to come within forty foot of the place
of execution, although I do not doubt to see you both hanged
the next sessions. Thus, having triumphed over you, I will set
my countenance like a precisian and begin to speak thus:
[Truly](#), my dear brethren, my master is within at dinner with
Valdes and Cornelius, as this wine, if it could speak, it would
inform your worships. And so the Lord bless you,
30 preserve you, and keep you, my dear brethren, my dear
brethren.

Exit [WAGNER].

FIRST SCHOLAR Nay, then, I fear he is fall'n into that damned art for
which they two are infamous through the world.

SECOND SCHOLAR Were he a stranger, and not allied to me,
yet should I grieve for him. But come, let us go and inform
the [Rector](#), and see if he, by his grave counsel, can reclaim
him.

FIRST SCHOLAR O, but I fear me nothing can reclaim him.

SECOND SCHOLAR Yet let us try what we can do.

Exeunt.

[Scene 3]

Enter FAUSTUS to conjure.

FAUSTUS

Now that the gloomy shadow of the earth,
 Longing to view Orion's drizzling look,
 Leaps from th' Antarctic world unto the sky
 And dims the welkin with her pitchy breath,
 Faustus, begin thine incantations,
 And try if devils will obey thy hest,
 Seeing thou hast prayed and sacrificed to them.
 Within this circle is Jehovah's name,
 Forward and backward anagrammatized,

- 10 The breviated names of holy saints,
Figures of every adjunct to the heavens,
 And characters of signs and erring stars,
 By which the spirits are enforced to rise.
 Then fear not, Faustus, but be resolute,
 And try the uttermost magic can perform.
*Sint mihi dei Acherontis propitii! Valeat numen triplex
 Jehovahae! Ignei, aerii, aquatici, spiritus, salvete! Orientis
 princeps, Beelzebub, inferni ardentis monarcha, et
 Demogorgon, propitiamus vos, ut appareat et surgat*
- 20 *Mephistopheles. Quid tu moraris? Per Jehovaham, Gehennam,
 et consecratam aquam quam nunc spargo, signumque crucis
 quod nunc facio, et per vota nostra, ipse nunc surgat nobis
 dicatis Mephistopheles!*

[FAUSTUS sprinkles holy water and makes a sign of the cross.]

Enter a DEVIL [MEPHISTOPHELES].

I charge thee to return and change thy shape,
 Thou art too ugly to attend on me.

Go, and return an old Franciscan friar,
That holy shape becomes a devil best.

Exit DEVIL
[MEPHISTOPHELES].

I see there's virtue in my heavenly words.
Who would not be proficient in this art?

- 30 How pliant is this Mephistopheles,
Full of obedience and humility!
Such is the force of magic and my spells.
Now, Faustus, thou art conjurer laureate,
That canst command great Mephistopheles.
Quin redis, Mephistopheles, fratris imagine!

Enter MEPHISTOPHELES [*dressed as a friar*].

MEPHISTOPHELES

Now, Faustus, what wouldst thou have me do?

FAUSTUS

I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,

- 40 Or the ocean to overwhelm the world.

MEPHISTOPHELES

I am a servant to great Lucifer
And may not follow thee without his leave.
No more than he commands must we perform.

FAUSTUS

Did not he charge thee to appear to me?

MEPHISTOPHELES

No, I came now hither of mine own accord.

FAUSTUS

Did not my conjuring speeches raise thee? Speak.

MEPHISTOPHELES

That was the cause, but yet *per accidens*.
For when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,

We fly in hope to get his glorious soul,
50 Nor will we come unless he use such means
Whereby he is in danger to be damned.
Therefore, the shortest cut for conjuring
Is stoutly to abjure the Trinity
And pray devoutly to the prince of hell.

FAUSTUS

So Faustus hath
Already done, and holds this principle:
There is no chief but only Beelzebub,
To whom Faustus doth dedicate himself.
This word 'damnation' terrifies not him,
60 For he [confounds hell](#) in Elysium.
His ghost be with the old philosophers!
But leaving [these](#) vain trifles of men's souls,
Tell me what is that Lucifer thy lord?

MEPHISTOPHELES

Arch-regent and commander of all spirits.

FAUSTUS

Was not that Lucifer an angel once?

MEPHISTOPHELES

Yes, Faustus, and most dearly loved of God.

FAUSTUS

How comes it then that he is prince of devils?

MEPHISTOPHELES

O, by aspiring pride and insolence,
70 For which God threw him from the face of heaven.

FAUSTUS

And what are you that live with Lucifer?

MEPHISTOPHELES

Unhappy spirits that fell with Lucifer,
Conspired against our God with Lucifer,
And are for ever damned with Lucifer.

FAUSTUS

Where are you damned?

MEPHISTOPHELES

In hell.

FAUSTUS

How comes it then that thou art out of hell?

MEPHISTOPHELES

Why, this is hell, nor am I out of it.

Think'st thou that I, who saw the face of God

80 And tasted the eternal joys of heaven,

Am not tormented with ten thousand hells

In being deprived of everlasting bliss?

O Faustus, leave these frivolous demands,

Which strike a terror to my fainting soul!

FAUSTUS

What, is great Mephistopheles so passionate

For being deprived of the joys of heaven?

Learn thou of Faustus manly fortitude,

And scorn those joys thou never shalt possess.

Go bear these tidings to great Lucifer:

90 Seeing Faustus hath incurred eternal death

By desp'rate thoughts against Jove's deity,

Say he surrenders up to him his soul,

So he will spare him four-and-twenty years,

Letting him live in all voluptuousness,

Having thee ever to attend on me,

To give me whatsoever I shall ask,

To tell me whatsoever I demand,

To slay mine enemies and aid my friends,

And always be obedient to my will.

Go and return to mighty Lucifer,

100 And meet me in my study at midnight,

And then resolve me of thy master's mind.

MEPHISTOPHELES I will, Faustus.

Exit
[MEPHISTOPHELES].

FAUSTUS

Had I as many souls as there be stars,
I'd give them all for Mephistopheles.
By him I'll be great emperor of the world,
And make a bridge through the moving air
To pass the ocean with a band of men;
[I'll join](#) the hills that bind the Afric shore
And make that land continent to Spain,

110 And both contributory to my crown.

The emperor shall not live but by my leave,
Nor any potentate of Germany.
Now that I have obtained what I desire,
I'll live in [speculation](#) of this art
Till Mephistopheles return again.

Exit

[Scene 4]

Enter WAGNER and [ROBIN the Clown.

WAGNER Sirrah boy, come hither.

ROBIN How, 'boy'? 'Swounds, 'boy'! I hope you have seen many boys
with such [pickedevants](#) as I have. 'Boy', [quotha](#)?

WAGNER Tell me, sirrah, hast thou any [comings in](#)?

ROBIN Ay, and [goings out](#) too, you may see [else](#).

WAGNER Alas, poor slave, see how poverty jesteth in his nakedness!
The villain is bare and out of service, and so hungry that
I know he would give his soul to the devil for a shoulder of
mutton, though it were blood raw.

10 ROBIN How? My soul to the devil for a shoulder of mutton, though't
were blood raw? Not so, good friend. By'r Lady, I had need have it well
roasted, and good sauce to it, if I pay so dear.

WAGNER Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus?*

ROBIN How, in verse?

WAGNER No, sirrah, in *beaten silk* and stavesacre.

ROBIN How, how, knave's acre? [*Aside*] Aye, I thought that was all the land his father left him. [*To WAGNER*] Do ye hear?

20 I would be sorry to rob you of your living.

WAGNER Sirrah, I say in stavesacre.

ROBIN Oho, oho, 'stavesacre'! Why then, belike, if I were your man, I should be full of vermin.

WAGNER So thou shalt, whether thou beest with me or no. But sirrah, leave your jesting, and bind yourself presently unto me for seven years, or I'll turn all the lice about thee into familiars, and they shall tear thee in pieces.

ROBIN Do you hear, sir? You may save that labour. They are too familiar with me already. 'Swounds, they are as bold with

30 my flesh as if they had paid for my meat and drink.

WAGNER Well, do you hear, sirrah? [*Offering money*] Hold, take these guilders.

ROBIN *Gridirons?* What be they?

WAGNER Why, *French crowns.*

ROBIN Mass, but for the name of French crowns a man were as good have as many English counters. And what should I do with these?

WAGNER Why now, sirrah, thou art at an hour's warning whensoever or wheresoever the devil shall fetch thee.

40 ROBIN No, no, here, take your gridirons again.

[He hands him the money.]

WAGNER Truly, I'll none of them.

ROBIN Truly, but you shall.

WAGNER [*to the audience*] Bear witness I gave them him.

ROBIN Bear witness I give them you again.

WAGNER Well, I will cause two devils presently to fetch thee away. *Balioll and Belcher!*

ROBIN Let your Balio and your Belcher come here and I'll knock them. They were never so knocked since they were devils. Say I should kill one of them, what would folks say? '[Do ye](#) see yonder [tall](#) fellow in the round slop? He has killed the devil.'

50 So I should be called '[Kill devil](#)' all the parish over.

Enter two DEVILS, and [ROBIN] the Clown runs up and down crying.

WAGNER Balioll and Belcher! Spirits, away!

Exeunt [DEVILS].

ROBIN What, are they gone? A vengeance on them! They have vile long nails. There was a he devil and a she devil. I'll tell you how you shall know them: all he devils has [horns](#), and all she devils has clefts and cloven feet.

WAGNER Well, sirrah, follow me.

ROBIN But do you hear? If I should serve you, would you teach me to raise up [Banios](#) and Belcheos?

WAGNER I will teach thee to turn thyself to anything, to a dog,
60 or a cat, or a mouse, or a rat, or anything.

ROBIN How? A Christian fellow to a dog or a cat, a mouse or a rat? No, no, sir. If you turn me into anything, let it be in the likeness of a little, pretty, frisking flea, that I may be here and there and everywhere. O, I'll tickle the pretty wenches' [plackets](#)! I'll be amongst them, i'faith!

WAGNER Well, sirrah, come.

ROBIN But do you hear, Wagner?

WAGNER How? Balioll and Belcher!

ROBIN O Lord, I pray sir, let Banio and Belcher go sleep.
70

WAGNER Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with [quasi](#) *vestigiis nostris insistere*.

Exit [WAGNER].

ROBIN God forgive me, he speaks Dutch fustian. Well, I'll follow him,
I'll serve him, that's flat.

Exit.

[Scene 5]

Enter FAUSTUS in his study.

FAUSTUS

Now, Faustus, must thou needs be damned,
And canst thou not be saved.
What boots it then to think of God or heaven?
Away with such vain fancies and despair!
Despair in God and trust in Beelzebub.
Now go not backward. No, Faustus, be resolute.
Why waverest thou? O, something soundeth in mine ears:
'Abjure this magic, turn to God again!'
Ay, and Faustus will turn to God again.

10 To God? He loves thee not.

The god thou servest is thine own appetite,
Wherein is fixed the love of Beelzebub.
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

Enter GOOD ANGEL and EVIL [ANGEL].

GOOD ANGEL

Sweet Faustus, leave that execrable art.

FAUSTUS

Contrition, prayer, repentance – what of them?

GOOD ANGEL

O, they are means to bring thee unto heaven.

EVIL ANGEL

Rather illusions, fruits of lunacy,
That makes men foolish that do trust them most.

GOOD ANGEL

20 Sweet Faustus, think of heaven and heavenly things.

EVIL ANGEL

No, Faustus, think of honour and wealth.

Exeunt [ANGELS].

FAUSTUS

Of wealth?

Why, the seigniory of Emden shall be mine.

When Mephistopheles shall stand by me,

What god can hurt thee, Faustus? Thou art safe,

Cast no more doubts. Come, Mephistopheles,

And bring glad tidings from great Lucifer.

Is't not midnight? Come, Mephistopheles!

Veni, veni, Mephistophile!

Enter MEPHISTOPHELES.

30 Now tell, what says Lucifer thy lord?

MEPHISTOPHELES

That I shall wait on Faustus whilst he lives,

So he will buy my service with his soul.

FAUSTUS

Already Faustus hath hazarded that for thee.

MEPHISTOPHELES

But, Faustus, thou must bequeath it solemnly

And write a deed of gift with thine own blood,

For that security craves great Lucifer.

If thou deny it, I will back to hell.

FAUSTUS Stay, Mephistopheles, and tell me, what good will my soul do thy lord?

MEPHISTOPHELES Enlarge his kingdom.

40

FAUSTUS Is that the reason he tempts us thus?

MEPHISTOPHELES

Solamen miseris socios habuisse doloris.

FAUSTUS

Have you any pain, that tortures others?

MEPHISTOPHELES

As great as have the human souls of men.
But tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

FAUSTUS

Ay, Mephistopheles, I give it thee.

MEPHISTOPHELES

Then stab thine arm courageously,
And bind thy soul that at some certain day
50 Great Lucifer may claim it as his own,
And then be thou as great as Lucifer.

FAUSTUS [*cutting his arm*]

Lo, Mephistopheles, for love of thee
I cut mine arm, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent of perpetual night.
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

MEPHISTOPHELES But Faustus, thou must write it in manner
60 of a deed of gift.

FAUSTUS

Ay, so I will. [*He writes.*] But Mephistopheles,
My blood congeals, and I can write no more.

MEPHISTOPHELES

I'll fetch thee fire to dissolve it straight.

Exit

[MEPHISTOPHELES].

FAUSTUS

What might the staying of my blood portend?
Is it unwilling I should write this bill?
Why streams it not, that I may write afresh?
'Faustus gives to thee his soul' – ah, there it stayed!
Why shouldst thou not? Is not thy soul thine own?

Then write again: 'Faustus gives to thee his soul.'

Enter MEPHISTOPHELES with a chafer of coals.

MEPHISTOPHELES

70 Here's fire. Come Faustus, set it on.

FAUSTUS

So. Now the blood begins to clear again.

Now will I make an end immediately. [*He writes.*]

MEPHISTOPHELES [*aside*]

O, what will not I do to obtain his soul?

FAUSTUS

Consummatum est. This bill is ended,

And Faustus hath bequeathed his soul to Lucifer.

But what is this inscription on mine arm?

'Homo, fuge!' Whither should I fly?

If unto God, he'll throw thee down to hell.

My senses are deceived; here's nothing writ.

80 I see it plain. Here in this place is writ

'Homo, fuge!' Yet shall not Faustus fly.

MEPHISTOPHELES [*aside*]

I'll fetch him somewhat to delight his mind.

*Exit [MEPHISTOPHELES, then re-]enter with
DEVILS,
giving crowns and rich apparel to FAUSTUS, and
dance
and then depart.*

FAUSTUS

Speak, Mephistopheles. What means this show?

MEPHISTOPHELES

Nothing, Faustus, but to delight thy mind withal

And to show thee what magic can perform.

FAUSTUS

But may I raise up spirits when I please?

MEPHISTOPHELES

Ay, Faustus, and do greater things than these.

FAUSTUS

Then there's enough for a thousand souls.

Here, Mephistopheles, receive this scroll,

A deed of gift of body and of soul –

90 But yet conditionally that thou perform

All articles prescribed between us both.

MEPHISTOPHELES

Faustus, I swear by hell and Lucifer

To effect all promises between us made.

FAUSTUS Then hear me read them.

‘On these conditions following:

First, that Faustus may be a spirit in form and substance.

Secondly, that Mephistopheles shall be his servant, and at his command.

Thirdly, that Mephistopheles shall do for him and bring

100 him whatsoever.

Fourthly, that he shall be in his chamber or house invisible.

Lastly, that he shall appear to the said John Faustus at all times in what form or shape soever he please.

I, John Faustus of Wittenberg, Doctor, [by these presents](#)

do give both body and soul to Lucifer, Prince of the East, and his minister Mephistopheles, and furthermore grant unto them that, four-and-twenty years being expired, the articles above written inviolate, full power to fetch or carry the said

110 John Faustus, body and soul, flesh, blood, or goods, into their habitation wheresoever.

By me, John Faustus.'

MEPHISTOPHELES Speak, Faustus. Do you deliver this as your deed?

FAUSTUS [*giving the deed*] Ay. Take it, and the devil give thee good on't.

MEPHISTOPHELES Now, Faustus, ask what thou wilt.

FAUSTUS

First will I question with thee about hell.

Tell me, where is the place that men call hell?

MEPHISTOPHELES

Under the heavens.

120 FAUSTUS Ay, but whereabouts?

MEPHISTOPHELES

Within the bowels of these elements,

Where we are tortured and remain for ever.

Hell hath no limits, nor is circumscribed

In one self place, for where we are is hell,

And where hell is must we ever be.

And, to conclude, when all the world dissolves,

And every creature shall be purified,

All places shall be hell that is not heaven.

FAUSTUS Come, I think hell's a fable.

MEPHISTOPHELES

130 Ay, think so still, till experience change thy mind.

FAUSTUS

Why, think'st thou then that Faustus shall be damned?

MEPHISTOPHELES

Ay, of necessity, for here's the scroll

Wherein thou hast given thy soul to Lucifer.

FAUSTUS

Ay, and body too. But what of that?

Think'st thou that Faustus is so fond

To imagine that after this life there is any pain?

Tush, these are trifles and mere old wives' tales.

MEPHISTOPHELES

But, Faustus, I am an instance to prove the contrary,
For I am damnèd and am now in hell.

140 FAUSTUS How? Now in hell? Nay, an this be hell, I'll willingly
be damned here. What? Walking, disputing, etc.? But leaving
off this, let me have a wife, the fairest maid in Germany, for
I am wanton and lascivious and cannot live without a wife.

MEPHISTOPHELES How, a wife? I prithee, Faustus, talk not of a wife.

FAUSTUS Nay, sweet Mephistopheles, fetch me one, for I will have one.

MEPHISTOPHELES Well, thou wilt have one. Sit there till I come. I'll
fetch thee a wife, in the devil's name.

*[Exit MEPHISTOPHELES, then re-]enter with a DEVIL dressed like
a woman, with fireworks.*

MEPHISTOPHELES Tell, Faustus, how dost thou like thy wife?

150

FAUSTUS A plague on her for a hot whore!

MEPHISTOPHELES Tut, Faustus, marriage is but a ceremonial toy.

If thou lovest me, think no more of it.

[Exit DEVIL.]

I'll cull thee out the fairest courtesans
And bring them ev'ry morning to thy bed.
She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope,
As wise as Saba, or as beautiful
As was bright Lucifer before his fall.

[Presenting a book]

Hold, take this book. Peruse it thoroughly.

160 The iterating of these lines brings gold;

The framing of this circle on the ground
Brings whirlwinds, tempests, thunder, and lightning.
Pronounce this thrice devoutly to thyself,
And men in armour shall appear to thee,

Ready to execute what thou desir'st.

FAUSTUS Thanks, Mephistopheles. Yet fain would I have a book wherein I might behold all spells and incantations, that I might raise up spirits when I please.

170 MEPHISTOPHELES Here they are in this book. (*There turn to them*)

FAUSTUS Now would I have a book where I might see all characters and planets of the heavens, that I might know their motions and dispositions.

MEPHISTOPHELES Here they are too. (*Turn to them*)

FAUSTUS Nay, let me have one book more, and then I have done, wherein I might see all plants, herbs, and trees that grow upon the earth.

MEPHISTOPHELES Here they be.

FAUSTUS O, thou art deceived.

180 MEPHISTOPHELES Tut, I warrant thee. (*Turn to them*)

[*Exeunt.*]

[*Scene 6*]

Enter ROBIN *the ostler with a book in his hand.*

ROBIN O, this is admirable! Here I ha' stol'n one of Doctor Faustus' conjuring books, and, i'faith, I mean to search some [circles](#) for my own use. Now will I make all the maidens in our parish dance at my pleasure stark naked before me, and so by that means I shall see more than e'er I felt or saw yet.

Enter RAFE, *calling* ROBIN.

RAFE Robin, prithee, come away. There a gentleman tarries to have his horse, and he would have his things rubbed and made clean; he keeps such a [chafing](#) with my mistress about it, and she has sent me to look thee out. Prithee, come away.

10 ROBIN Keep out, keep out, or else you are blown up, you are dismembered, Rafe! Keep out, for I am about a roaring piece of work.

RAFE Come, what dost thou with that same book? Thou canst not read.

ROBIN Yes, my master and mistress shall find that I can read – he for his forehead, she for her private study. She's born to bear with me, or else my art fails.

RAFE Why, Robin, what book is that?

ROBIN What book? Why the most intolerable book for conjuring that e'er was invented by any brimstone devil.

20

RAFE Canst thou conjure with it?

ROBIN I can do all these things easily with it: first, I can make thee drunk with hippocras at any tavern in Europe for nothing. That's one of my conjuring works.

RAFE Our Master Parson says that's nothing.

ROBIN True, Rafe, and more, Rafe, if thou hast any mind to Nan Spit, our kitchen maid, then turn her and wind her to thy own use as often as thou wilt, and at midnight.

RAFE O brave Robin! Shall I have Nan Spit, and to mine own use? On that condition I'll feed thy devil with horse-bread as

30 long as he lives, of free cost.

ROBIN No more, sweet Rafe. Let's go and make clean our boots, which lie foul upon our hands, and then to our conjuring, in the devil's name.

Exeunt.

[Scene 7]

[Enter FAUSTUS in his study, and MEPHISTOPHELES.]

FAUSTUS

When I behold the heavens, then I repent
And curse thee, wicked Mephistopheles,
Because thou hast deprived me of those joys.

MEPHISTOPHELES

Why Faustus,
Think'st thou heaven is such a glorious thing?
I tell thee, 'tis not half so fair as thou
Or any man that breathes on earth.

FAUSTUS How provest thou that?

MEPHISTOPHELES

It was made for man, therefore is man more excellent.

FAUSTUS

If it were made for man, 'twas made for me.

10 I will renounce this magic and repent.

Enter GOOD ANGEL and EVIL ANGEL.

GOOD ANGEL

Faustus, repent yet, God will pity thee.

EVIL ANGEL

Thou art a spirit, God cannot pity thee.

FAUSTUS

Who buzzeth in mine ears I am a spirit?

Be I a devil, yet God may pity me;

Ay, God will pity me if I repent.

EVIL ANGEL

Ay, but Faustus never shall repent.

Exeunt [ANGELS].

FAUSTUS

My heart's so hardened I cannot repent.

Scarce can I name salvation, faith, or heaven,

20 But fearful echoes thunders in mine ears:

'Faustus, thou art damned!' Then swords and knives,

Poison, guns, halters, and envenomed steel

Are laid before me to dispatch myself;

And long ere this I should have slain myself

Had not sweet pleasure conquered deep despair.

Have not I made blind Homer sing to me

Of [Alexander](#)'s love and Oenone's death?

And hath not [he](#) that built the walls of Thebes

With ravishing sound of his melodious harp

30 Made music with my Mephistopheles?

Why should I die, then, or basely despair?

I am resolved Faustus shall ne'er repent.

Come, Mephistopheles, let us dispute again
And argue of divine astrology.

Tell me, are there many heavens above the moon?
Are all celestial bodies but one globe,
As is the substance of this centric earth?

MEPHISTOPHELES

As are the elements, such are the spheres,
Mutually folded in each other's orb;

- 40 And, Faustus, all jointly move upon one axletree,
Whose terminine is termed the world's wide pole.
Nor are the names of Saturn, Mars, or Jupiter
Feigned, but are erring stars.

FAUSTUS But tell me, have they all one motion, both situ et tempore?

MEPHISTOPHELES All jointly move from east to west in four-and-twenty
hours upon the poles of the world, but differ in their motion upon the
poles of the zodiac.

FAUSTUS

Tush, these slender trifles Wagner can decide.
Hath Mephistopheles no greater skill?

- 50 Who knows not the double motion of the planets?

The first is finished in a natural day,
The second thus, as Saturn in thirty years,
Jupiter in twelve, Mars in four, the sun, Venus, and Mercury
in a year, the moon in twenty-eight days. Tush, these are
freshmen's suppositions. But tell me, hath every sphere a
dominion or *intelligentia*?

MEPHISTOPHELES Ay.

FAUSTUS How many heavens or spheres are there?

MEPHISTOPHELES Nine: the seven planets, the firmament, and

- 60 the empyrean heaven.

FAUSTUS Well, resolve me in this question: why have we not
conjunctions, oppositions, aspects, eclipses all at one time, but in some
years we have more, in some less?

MEPHISTOPHELES Per *inaequalem motum respectu totius*.

FAUSTUS Well, I am answered. Tell me who made the world.

MEPHISTOPHELES I will not.

FAUSTUS Sweet Mephistopheles, tell me.

MEPHISTOPHELES Move me not, for I will not tell thee.

FAUSTUS Villain, have I not bound thee to tell me anything?

70

MEPHISTOPHELES Ay, that is not against our kingdom, but this is. Think thou on hell, Faustus, for thou art damned.

FAUSTUS Think, Faustus, upon God, that made the world.

MEPHISTOPHELES Remember this.

Exit [MEPHISTOPHELES].

FAUSTUS

Ay, go, accursèd spirit, to ugly hell!

'Tis thou hast damned distressèd Faustus' soul.

Is't not too late?

Enter GOOD ANGEL *and* EVIL [ANGEL].

EVIL ANGEL

Too late.

GOOD ANGEL

Never too late, if Faustus can repent.

EVIL ANGEL

80 If thou repent, devils shall tear thee in pieces.

GOOD ANGEL

Repent, and they shall never raze thy skin.

Exeunt [ANGELS].

FAUSTUS

Ah, Christ, my Saviour,

Seek to save distressèd Faustus' soul!

Enter LUCIFER, BEELZEBUB, *and* MEPHISTOPHELES.

LUCIFER

Christ cannot save thy soul, for he is just.

There's none but I have int'rest in the same.

FAUSTUS

O, who art thou that look'st so terrible?

LUCIFER

I am Lucifer,

And this is my companion prince in hell.

FAUSTUS

O Faustus, they are come to fetch away thy soul!

LUCIFER

90 We come to tell thee thou dost injure us.

Thou talk'st of Christ, contrary to thy promise.

Thou shouldst not think of God. Think of [the devil](#),

And of his dame, too.

FAUSTUS

Nor will I henceforth. Pardon me in this,

And Faustus vows never to look to heaven,

Never to name God or to pray to him,

To burn his Scriptures, slay his ministers,

And make my spirits pull his churches down.

LUCIFER

Do so, and we will highly gratify thee.

Faustus, we are come from hell to show thee some pastime.

100 Sit down, and thou shalt see all the Seven Deadly Sins appear in their proper shapes.

FAUSTUS That sight will be as pleasing unto me as paradise was to Adam, the first day of his creation.

LUCIFER Talk not of paradise nor creation, but mark this show.

Talk of the devil, and nothing else. Come away!

Enter the SEVEN DEADLY SINS.

Now, Faustus, examine them of their several names and dispositions.

FAUSTUS What art thou, the first?

PRIDE I am Pride. I disdain to have any parents. I am like to

110 [Ovid's flea](#): I can creep into every corner of a wench. Sometimes like a periwig I sit upon her brow, or like a fan of feathers I kiss her lips. Indeed I do. What do I not? But fie, what a scent is here! I'll not speak another word except the ground were perfumed and covered with [cloth of arras](#).

FAUSTUS What art thou, the second?

COVETOUSNESS I am Covetousness, begotten of an old churl in an old [leathern bag](#); and might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you up in my good chest. O my

120 sweet gold!

FAUSTUS What art thou, the third?

WRATH I am Wrath. I had neither father nor mother. I leaped out of a lion's mouth when I was scarce half an hour old, and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell, and look to it, for some of you shall be my father.

FAUSTUS What art thou, the fourth?

ENVY I am Envy, begotten of a [chimney-sweeper](#) and an oyster-

130 wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might die, and I live alone! Then thou shouldst see how fat I would be. But must thou sit and I stand? Come down, with a vengeance!

FAUSTUS Away, envious rascal! What art thou, the fifth?

GLUTTONY Who, I, sir? I am Gluttony. My parents are all dead, and [the devil a penny](#) they have left me but a bare [pension](#),

140 and that is thirty meals a day, and ten bevers – a small trifle to suffice nature. O, I come of a royal parentage. My grandfather was a gammon of bacon, my grandmother a hogshead of claret wine. My godfathers were these: Peter Pickle-herring and Martin [Martlemas-beef](#). O, but my godmother, she was a jolly gentlewoman, and well beloved in every good town and city; her name was Mistress Margery [March-beer](#). Now, Faustus, thou hast heard all my progeny, wilt thou bid me to supper?

FAUSTUS No, I'll see thee hanged. Thou wilt eat up all my
150 victuals.

GLUTTONY Then the devil choke thee!

FAUSTUS Choke thyself, glutton! What art thou, the sixth?

SLOTH [I am](#) Sloth. I was begotten on a sunny bank, where I have lain
ever since, and you have done me great injury to bring me from
thence. Let me be carried thither again by Gluttony and Lechery. I'll
not speak another word for a king's ransom.

FAUSTUS What are you, Mistress Minx, the seventh and last?

LECHERY Who, I, sir? I am one that loves an inch of raw mutton
160 better than an [ell](#) of fried stockfish, and the first letter of my
name begins with Lechery.

LUCIFER Away, to hell, to hell!

Exeunt the SINS.

Now, Faustus, how dost thou like this?

FAUSTUS O, this feeds my soul!

LUCIFER Tut, Faustus, in hell is all manner of delight.

FAUSTUS O, might I see hell and return again, how happy were I then!

LUCIFER Thou shalt. I will send for thee at midnight. [*Presenting
a book*] In meantime, take this book, peruse it thoroughly, and
170 thou shalt turn thyself into what shape thou wilt.

FAUSTUS [*taking the book*] Great thanks, mighty Lucifer. This will I
keep as chary as my life.

LUCIFER Farewell, Faustus, and think on the devil.

FAUSTUS Farewell, great Lucifer. Come, Mephistopheles.

Exeunt.

[[Chorus 2](#)]

Enter WAGNER alone.

WAGNER

Learnèd Faustus,

To know the secrets of astronomy

Graven in the book of Jove's high firmament,

Did mount himself to scale Olympus' top,
Being seated in a chariot burning bright,
Drawn by the strength of [yoky](#) dragons' necks.
He now is gone [to prove cosmography](#),
And, as I guess, will first arrive at Rome
To see the Pope and manner of his court,
And take some part of holy Peter's feast
10 That to this day is highly solemnized.
Exit WAGNER.

[Scene 8]

Enter FAUSTUS *and* MEPHISTOPHELES.

FAUSTUS

Having now, my good Mephistopheles,
Passed with delight the stately town of Trier,
Environed round with airy mountain tops,
With walls of flint and deep entrenched lakes,
Not to be won by any conquering prince;
From Paris next, coasting the realm of France,
We saw the river Maine fall into Rhine,
Whose banks are set with groves of fruitful vines.
Then up to Naples, rich Campania,
10 Whose buildings, fair and gorgeous to the eye,
The streets straight forth and paved with finest brick,
[Quarters](#) the town in four equivalents,
There saw we learned [Maro's](#) golden tomb,
The way he cut an English mile in length
Thorough a rock of stone in one night's space.
From thence to Venice, Padua, and the rest,
In midst of which a [sumptuous temple](#) stands
That threatens the stars with her aspiring top.
Thus hitherto hath Faustus spent his time.
20 But tell me now, what resting place is this?
Hast thou, as erst I did command,

Conducted me within the walls of Rome?

MEPHISTOPHELES Faustus, I have; and because we will not be unprovided, I have taken up his holiness' privy chamber for our use.

FAUSTUS I hope his holiness will bid us welcome.

MEPHISTOPHELES Tut, 'tis no matter, man, we'll be bold with his good cheer.

And now, my Faustus, that thou mayst perceive

30 What Rome containeth to delight thee with,

Know that this city stands upon seven hills

That underprops the groundwork of the same.

Just through the midst runs flowing Tiber's stream,

With winding banks that cut it in two parts,

Over the which four stately bridges lean,

That makes safe passage to each part of Rome.

Upon the bridge called Ponte Angelo

Erected is a castle passing strong,

Within whose walls such store of ordnance are,

40 And double cannons, framed of carvèd brass,

As match the days within one complete year,

Besides the gates and high pyramides

Which Julius Caesar brought from Africa.

FAUSTUS

Now, by the kingdoms of infernal rule,

Of Styx, Acheron, and the fiery lake

Of ever-burning Phlegethon, I swear

That I do long to see the monuments

And situation of bright splendent Rome.

Come, therefore, let's away!

MEPHISTOPHELES

Nay, Faustus, stay. I know you'd fain see the Pope

50 And take some part of holy Peter's feast,

Where thou shalt see a troupe of bald-pate friars

Whose sumum bonum is in belly cheer.

FAUSTUS

Well, I am content to compass then some sport,

And by their folly make us merriment.

Then charm me that I may be invisible, to do what I please
unseen of any whilst I stay in Rome.

MEPHISTOPHELES So, Faustus, now do what thou wilt, thou shalt not be
discerned.

*Sound a sennet. Enter the POPE and
the CARDINAL OF LORRAINE to the banquet, with
FRIARS attending.*

POPE My lord of Lorraine, will't please you draw near?

60

FAUSTUS Fall to, and the devil choke you an you spare.

POPE How now, who's that which spake? Friars, look about.

FRIAR Here's nobody, if it like your holiness.

POPE [*presenting a dish*] My lord, here is a dainty dish was sent me
from the bishop of Milan.

FAUSTUS I thank you, sir. (*Snatch it*)

POPE How now, who's that which snatched the meat from me?

Will no man look? My lord, this dish was sent me from the
cardinal of Florence.

FAUSTUS [*snatching the dish*] You say true. I'll ha't.

70

POPE What, again? My lord, I'll drink to your grace.

FAUSTUS [*snatching the cup*] I'll pledge your grace.

LORRAINE My lord, it may be some [ghost](#), newly crept out of purgatory,
come to beg a pardon of your holiness.

POPE It may be so. Friars, prepare a [dirge](#) to lay the fury of this ghost.
Once again, my lord, fall to.

The POPE crosseth himself.

FAUSTUS

What, are you crossing of yourself?

Well, use that trick no more, I would advise you.

[*The POPE*] *cross [es himself] again.*

Well, there's a second time. Aware the third,

80 I give you fair warning.

[The POPE] cross [es himself] again,
and FAUSTUS hits him a box of the ear; and they all
[except FAUSTUS and MEPHISTOPHELES] run away.

Come on, Mephistopheles, what shall we do?

MEPHISTOPHELES Nay, I know not. We shall be cursed with bell, book,
and candle.

FAUSTUS

How? Bell, book, and candle, candle, book, and bell,
Forward and backward, to curse Faustus to hell.
Anon you shall hear a hog grunt, a calf bleat, and an ass bray,
Because it is Saint Peter's holy day.

Enter all the FRIARS to sing the dirge.

FRIAR

Come, brethren, let's about our business with good devotion.

[The FRIARS] sing this.

Cursèd be he that stole away his holiness' meat from the table.

90 Maledicat Dominus.

Cursèd be he that struck his holiness a blow on the face.

Maledicat Dominus.

Cursèd be he that took Friar Sandelo a blow on the pate.

Maledicat Dominus.

Cursèd be he that disturbeth our holy dirge.

Maledicat Dominus.

Cursèd be he that took away his holiness' wine.

Maledicat Dominus.

Et omnes sancti. Amen.

[FAUSTUS and MEPHISTOPHELES] beat the FRIARS, and fling
fireworks among them, and so exeunt.

[Scene 9]

Enter ROBIN [*with a conjuring book*] and RAFE *with a silver goblet*.

ROBIN Come, Rafe, did not I tell thee we were for ever made by this Doctor Faustus' book? *Ecce signum!* Here's a simple purchase for horse-keepers. Our horses shall eat no hay as long as this lasts.

Enter the VINTNER.

RAFE But Robin, here comes the vintner.

ROBIN Hush, I'll gull him supernaturally. Drawer, I hope all is paid. God be with you. Come, Rafe.

[*They start to leave.*]

VINTNER [*to* ROBIN] Soft, sir, a word with you. I must yet have a goblet paid from you ere you go.

ROBIN I, a goblet? Rafe, I, a goblet? I scorn you, and you are
10 but a etc. I, a goblet? Search me.

VINTNER I mean so, sir, with your favour.

[*The* VINTNER *searches* ROBIN.]

ROBIN How say you now?

VINTNER I must say somewhat to your fellow – you, sir.

RAFE Me, sir? Me, sir? Search your fill.

[*He passes the goblet to* ROBIN; *the* VINTNER *searches* RAFE.]

Now, sir, you may be ashamed to burden honest men with a matter of truth.

VINTNER Well, t'one of you hath this goblet about you.

ROBIN You lie, drawer, 'tis afore me. Sirrah, you, I'll teach ye to impeach honest men. Stand by. I'll scour you for a goblet.

20 Stand aside, you had best, I charge you in the name of Beelzebub.

[*He passes the goblet to* RAFE.]

Look to the goblet, Rafe.

VINTNER What mean you, sirrah?

ROBIN I'll tell you what I mean. (*He reads.*)

'Sanctobulorum Periphrasticon!' Nay, I'll tickle you, vintner.

Look to the goblet, Rafe. *'Polypragmos Belseborams framanto pacostiphos tostus Mephistopheles!'* etc.

Enter MEPHISTOPHELES, [who] sets squibs at their backs; they run about. [*Exit* MEPHISTOPHELES.]

VINTNER O, *nomine Domine!* What mean'st thou, Robin? Thou
30 hast no goblet.

Enter to them MEPHISTOPHELES.

RAFE *Peccatum peccatorum!* Here's thy goblet, good vintner.

ROBIN *Misericordia pro nobis!* What shall we do? Good devil, forgive me now, I'll never rob thy library more.

MEPHISTOPHELES Vanish, villains! Th'one like an ape, another like a bear, the third an ass, for doing this enterprise.

[*Exit* VINTNER.]

Monarch of hell, under whose black survey
Great potentates do kneel with awful fear,
Upon whose altars thousand souls do lie,
How am I vexèd with these villains' charms!

40 From Constantinople am I hither come

Only for pleasure of these damnèd slaves.

ROBIN How, from Constantinople? You have had a great journey. Will you take sixpence in your purse to pay for your supper and be gone?

MEPHISTOPHELES Well, villains, for your presumption I transform thee [to ROBIN] into an ape and thee [to RAFE] into a dog. And so, begone!

Exit [MEPHISTOPHELES].

ROBIN How, into an ape? That's brave. I'll have fine sport with the boys; I'll get nuts and apples enow.

50 RAFE And I must be a dog.

ROBIN I'faith, thy head will never be out of the pottage pot.

Exeunt.

[*Chorus 3*]

Enter CHORUS.

CHORUS

When Faustus had with pleasure ta'en the view
Of rarest things and royal courts of kings,
He stayed his course and so returnèd home,
Where such as bear his absence but with grief –
I mean his friends and nearest companions –
Did gratulate his safety with kind words.
And in their conference of what befell,
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answered with such learnèd skill

10 As they admired and wondered at his wit.

Now is his fame spread forth in every land;
Amongst the rest the emperor is one,
Carolus the Fifth, at whose palace now
Faustus is feasted 'mongst his noblemen.
What there he did in trial of his art
I leave untold, your eyes shall see performed.

Exit.

[*Scene 10*]

Enter EMPEROR [OF GERMANY], FAUSTUS, [MEPHISTOPHELES,] *and a*
KNIGHT, *with* ATTENDANTS.

EMPEROR Master Doctor Faustus, I have heard strange report
of thy knowledge in the black art – how that none in my
empire, nor in the whole world, can compare with thee for
the rare effects of magic. They say thou hast a familiar spirit by
whom thou canst accomplish what thou list. This, therefore, is
my request: that thou let me see some proof of thy skill, that
mine eyes may be witnesses to confirm what mine ears have
heard reported; and here I swear to thee, by the honour of
mine imperial crown, that whatever thou dost, thou shalt be

10 no ways prejudiced or endamaged.

KNIGHT (*aside*) I'faith, he looks much like a [conjurer](#).

FAUSTUS My gracious sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial majesty, yet, for that love and duty binds me thereunto, I am content to do whatsoever your majesty shall command me.

EMPEROR

Then, Doctor Faustus, mark what I shall say.

As I was sometime solitary set

Within my closet, sundry thoughts arose

20 About the honour of mine ancestors,

How they had won by prowess such exploits,

Got such riches, subdued so many kingdoms

As we that do succeed or they that shall

Hereafter possess our throne shall,

I fear me, never attain to that degree

Of high renown and great authority.

Amongst which kings is Alexander the Great,

[Chief](#) spectacle of the world's pre-eminence,

The bright shining of whose glorious acts

30 Lightens the world with his reflecting beams,

As when I hear but [motion](#) made of him,

It grieves my soul I never saw the man.

If, therefore, thou by cunning of thine art

Canst raise this man from hollow vaults below

Where lies entombed this famous conqueror,

And bring with him [his beauteous paramour](#),

Both in their right shapes, gesture, and attire

They used to wear during their time of life,

Thou shalt both satisfy my just desire

40 And give me cause to praise thee whilst I live.

FAUSTUS My gracious lord, I am ready to accomplish your request, so far forth as by art and power of my spirit I am able to perform.

KNIGHT (*aside*) I'faith, that's just nothing at all.

FAUSTUS But if it like your grace, it is not in my ability to present before your eyes the true substantial bodies of those two deceased princes, which long since are consumed to dust.

KNIGHT (*aside*) Ay, marry, Master Doctor, now there's a sign of grace in you, when you will confess the truth.

FAUSTUS But such spirits as can lively resemble Alexander and
50 his paramour shall appear before your grace in that manner
that they best lived in, in their most flourishing estate, which
I doubt not shall sufficiently content your imperial majesty.

EMPEROR Go to, Master Doctor. Let me see them presently.

KNIGHT Do you hear, Master Doctor? You bring Alexander and his paramour before the emperor?

FAUSTUS How then, sir?

KNIGHT I'faith, that's as true as Diana turned me to a stag.

FAUSTUS No, sir, but when Actaeon died, he left the horns for you.

60

[*Aside to MEPHISTOPHELES*] Mephistopheles, begone!

Exit MEPHISTOPHELES.

KNIGHT Nay, an you go to conjuring, I'll be gone.

Exit KNIGHT.

FAUSTUS [*aside*] I'll meet with you anon for interrupting me so.
Here they are, my gracious lord.

Enter MEPHISTOPHELES *with* ALEXANDER *and* his PARAMOUR.

EMPEROR Master Doctor, I heard this lady while she lived had a wart or mole in her neck. How shall I know whether it be so or no?

FAUSTUS Your highness may boldly go and see.

[*The* EMPEROR *examines them, and then*] *exeunt* ALEXANDER
[*and* his PARAMOUR].

EMPEROR Sure these are no spirits, but the true substantial bodies of those two deceased princes.

70

FAUSTUS Will't please your highness now to send for the knight that was so pleasant with me here of late?

EMPEROR One of you call him forth.

[An ATTENDANT leaves to
summon the KNIGHT.]

Enter the KNIGHT with a pair of horns on his head.

How now, sir knight? Why, I had thought thou hadst been a bachelor, but now I see thou hast a wife, that not only gives thee horns, but makes thee wear them. Feel on thy head.

KNIGHT [*to* FAUSTUS]

Thou damnèd wretch and execrable dog,
Bred in the concave of some monstrous rock,

80 How dar'st thou thus abuse a gentleman?

Villain, I say, undo what thou hast done.

FAUSTUS

O, not so fast, sir. There's no haste but good.

Are you remembered how you crossed me in my conference with the emperor? I think I have met with you for it.

EMPEROR Good Master Doctor, at my entreaty release him. He hath done penance sufficient.

FAUSTUS My gracious lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily requited this injurious knight;

90 which being all I desire, I am content to release him of his horns; and, sir knight, hereafter speak well of scholars.

[*Aside to MEPHISTOPHELES*] Mephistopheles, transform him straight. [*The horns are removed.*] Now, my good lord, having done my duty, I humbly take my leave.

EMPEROR

Farewell, Master Doctor. Yet, ere you go,
Expect from me a bounteous reward.

Exeunt EMPEROR [, KNIGHT and ATTENDANTS].

FAUSTUS

Now, Mephistopheles, the restless course
That time doth run with calm and silent foot,
Short'ning my days and thread of vital life,
100 Calls for the payment of my latest years.
Therefore, sweet Mephistopheles, let us make haste
To Wittenberg.

MEPHISTOPHELES

What, will you go on horseback or on foot?

FAUSTUS

Nay, till I am past this fair and pleasant green,
I'll walk on foot.

[Scene 11]

Enter [to them] a HORSE-COURSER.

HORSE-COURSER I have been all this day seeking one Master Fustian.
Mass, see where he is. God save you, Master Doctor.

FAUSTUS What, Horse-coursers! You are well met.

HORSE-COURSER [*offering money*] Do you hear, sir? I have brought you
forty dollars for your horse.

FAUSTUS I cannot sell him so. If thou lik'st him for fifty, take him.

HORSE-COURSER Alas, sir, I have no more. [*To MEPHISTOPHELES*] I pray
you, speak for me.

MEPHISTOPHELES [*to FAUSTUS*] I pray you, let him have him;

10 he is an honest fellow, and he has a great charge, neither wife
nor child.

FAUSTUS Well, come, give me your money. [*He takes the money.*] My
boy will deliver him to you. But I must tell you one thing before you
have him: ride him not into the water, at any hand.

HORSE-COURSER Why, sir, will he not drink of all waters?

FAUSTUS O, yes, he will drink of all waters. But ride him not into the
water. Ride him over hedge, or ditch, or where thou wilt, but not into
the water.

HORSE-COURSER Well, sir. [*Aside*] Now am I made man for

20 ever. I'll not leave my horse for [forty](#). If he had but the quality of [hey](#), [ding](#), [ding](#), hey, ding, ding, I'd make a brave living on him; he has a buttock as slick as an eel. [*To* FAUSTUS] Well, goodbye, sir. Your boy will deliver him me? But hark ye, sir, if my horse be sick or ill at ease, if I bring his [water](#) to you, you'll tell me what it is?

FAUSTUS Away, you villain! What, dost think I am a horse-doctor?

Exit HORSE-COURSER.

What art thou, Faustus, but a man condemned to die?
Thy fatal time doth draw to final end.

30 Despair doth drive distrust unto my thoughts.
Confound these passions with a quiet sleep.
Tush! [Christ](#) did call the thief upon the cross;
Then rest thee, Faustus, quiet in conceit.

[FAUSTUS] *sleep[s] in his chair.*

Enter HORSE-COURSER *all wet*, [crying](#).

HORSE-COURSER Alas, alas! 'Doctor' Fustian, quotha! Mass, [Doctor Lopus](#) was never such a doctor. [H'as](#) given me a purgation, h'as purged me of forty dollars. I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water. Now

40 I, thinking my horse had had some rare quality that he would not have had me known of, I, like a venturous youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor and have my forty dollars again, or I'll make it the dearest horse! [O, yonder](#) is his snipper-snapper. Do you hear? You, hey-pass, where's your master?

MEPHISTOPHELES Why, sir, what would you? You cannot speak with him.

50 HORSE-COURSER But I will speak with him.

MEPHISTOPHELES Why, he's fast asleep. Come some other time.

HORSE-COURSER I'll speak with him now, or I'll break his glass windows about his ears.

MEPHISTOPHELES I tell thee he has not slept this eight nights.

HORSE-COURSER An he have not slept this eight weeks, I'll speak with him.

MEPHISTOPHELES See where he is, fast asleep.

HORSE-COURSER Ay, this is he. God save ye, Master Doctor.

60 Master Doctor, Master Doctor Fustian! Forty dollars, forty dollars for a bottle of hay!

MEPHISTOPHELES Why, thou seest he hears thee not.

HORSE-COURSER (*holler in his ear*) So-ho, ho! So-ho, ho! No, will you not wake? I'll make you wake ere I go.

[*The HORSE-COURSER*] *pull[s] him by the leg, and pull[s] it away.*

Alas, I am undone! What shall I do?

FAUSTUS O my leg, my leg! Help, Mephistopheles! Call the officers! My leg, my leg!

MEPHISTOPHELES Come, villain, to the constable.

HORSE-COURSER O Lord, sir, let me go, and I'll give you forty dollars more.

70

MEPHISTOPHELES Where be they?

HORSE-COURSER I have none about me. Come to my hostry, and I'll give them you.

MEPHISTOPHELES Begone, quickly.

HORSE-COURSER *runs away.*

FAUSTUS What, is he gone? Farewell, he! Faustus has his leg again, and the horse-courser, I take it, a bottle of hay for his labour. Well, this trick shall cost him forty dollars more.

Enter WAGNER.

How now, Wagner, what's the news with thee?

WAGNER Sir, the duke of Vanholt doth earnestly entreat your
80 company.

FAUSTUS The duke of Vanholt! An honourable gentleman, to whom I must be no niggard of my cunning. Come, Mephistopheles, let's away to him.

Exeunt.

[Scene 12]

[Enter FAUSTUS with MEPHISTOPHELES.] Enter to them the DUKE [OF VANHOLT] and the DUCHESS. The DUKE speaks.

DUKE Believe me, Master Doctor, this merriment hath much pleased me.

FAUSTUS My gracious lord, I am glad it contents you so well. But it may be, madam, you take no delight in this. I have heard that great-bellied women do long for some dainties or other. What is it, madam? Tell me, and you shall have it.

DUCHESS Thanks, good Master Doctor. And, for I see your courteous intent to pleasure me, I will not hide from you the thing my heart desires; and were it now summer, as it is

10 January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes.

FAUSTUS Alas, madam, that's nothing. [*Aside to MEPHISTOPHELES*] Mephistopheles, begone!

Exit MEPHISTOPHELES.

Were it a greater thing than this, so it would content you, you should have it.

Enter MEPHISTOPHELES with the grapes.

Here they be, madam. Will't please you taste on them?

[*The DUCHESS tastes the grapes.*]

DUKE Believe me, Master Doctor, this makes me wonder above the rest, that, being in the dead time of winter and in the
20 month of January, how you should come by these grapes.

FAUSTUS If it like your grace, the year is divided into two circles over the whole world, that when it is here winter with us, in the contrary

circle it is summer with them, as in India, Saba, and farther countries in the East; and by means of a swift spirit that I have, I had them brought hither, as ye see. How do you like them, madam? Be they good?

DUCHESS Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before.

FAUSTUS

I am glad they content you so, madam.

DUKE

30 Come, madam, [let us in](#),

Where you must well reward this learnèd man
For the great kindness he hath showed to you.

DUCHESS

And so I will, my lord, and whilst I live
Rest [beholding](#) for this courtesy.

FAUSTUS I humbly thank your grace.

DUKE Come, Master Doctor, follow us and receive your reward.

Exeunt.

[Scene 13]

Enter WAGNER alone.

WAGNER

I think my master means to die shortly,
For he hath given to me all his goods.
And yet methinks, if that death were near,
He would not banquet and carouse and swill
Amongst the students, as even now he doth,
Who are at supper with such belly-cheer
As Wagner ne'er beheld in all his life.
See where they come. Belike the feast is ended.

[*Exit WAGNER.*]

Enter FAUSTUS with two or three SCHOLARS [and MEPHISTOPHELES].

FIRST SCHOLAR Master Doctor Faustus, since our conference
about fair ladies – which was the beautifull'st in all the world
10 – we have determined with ourselves that Helen of Greece
was the admirablest lady that ever lived. Therefore, Master
Doctor, if you will do us that favour as to let us see that
peerless dame of Greece, whom all the world admires for
majesty, we should think ourselves much beholding unto you.

FAUSTUS

Gentlemen,
For that I know your friendship is unfeigned,
And Faustus' custom is not to deny
The just requests of those that wish him well,
You shall behold that peerless dame of Greece,

- 20 No otherways for pomp and majesty
Than when Sir Paris crossed the seas with her
And brought the spoils to rich Dardania.
Be silent then, for danger is in words.

Music sounds and HELEN passeth over the stage.

SECOND SCHOLAR

Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

THIRD SCHOLAR

No marvel though the angry Greeks pursued
With ten years' war the rape of such a queen,
Whose heavenly beauty passeth all compare.

FIRST SCHOLAR

- 30 Since we have seen the pride of nature's works
And only paragon of excellence,

Enter an OLD MAN.

Let us depart, and for this glorious deed
Happy and blest be Faustus evermore.

FAUSTUS

Gentlemen, farewell. The same I wish to you.

Exeunt SCHOLARS.

OLD MAN

Ah, Doctor Faustus, that I might prevail
To guide thy steps unto the way of life,
By which sweet path thou mayst attain the goal
That shall conduct thee to celestial rest!
[Break heart](#), drop blood, and mingle it with tears,

- 40 Tears falling from repentant [heaviness](#)
Of thy most vile and loathsome filthiness,
The stench whereof corrupts the inward soul
With such flagitious crimes of heinous sins,
As no commiseration may expel
But mercy, Faustus, of thy Saviour sweet,
Whose blood alone must wash away thy guilt.

FAUSTUS

Where art thou, Faustus? Wretch, what hast thou done?
Damned art thou, Faustus, damned! Despair and die!
Hell calls for right, and with a roaring voice

- 50 Says, 'Faustus, come! Thine hour is come.'

MEPHISTOPHELES *gives him a [dagger](#).*

And Faustus will come to do thee right.

[FAUSTUS *prepares to stab himself.*]

OLD MAN

Ah, stay, good Faustus, stay thy desperate steps!
I see an angel hovers o'er thy head,
And with a vial full of precious grace
Offers to pour the same into thy soul.
Then call for mercy and avoid despair.

FAUSTUS

Ah, my sweet friend, I feel thy words
To comfort my distressed soul.
Leave me a while to ponder on my sins.

OLD MAN

- I go, sweet Faustus, but with heavy cheer,
60 Fearing the ruin of thy hopeless soul.

[Exit the OLD MAN.]

FAUSTUS

Accursèd Faustus, where is mercy now?
I do repent, and yet I do despair.
Hell strives with grace for conquest in my breast.
What shall I do to shun the snares of death?

MEPHISTOPHELES

Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign lord.
Revolt, or I'll in piecemeal tear thy flesh.

FAUSTUS

Sweet Mephistopheles, entreat thy lord
To pardon my unjust presumption,
70 And with my blood again I will confirm
My former vow I made to Lucifer.

MEPHISTOPHELES

Do it then quickly, with unfeignèd heart,
Lest greater danger do attend thy drift.

[FAUSTUS cuts his arm and writes with his blood.]

FAUSTUS

Torment, sweet friend, that base and crooked [age](#)
That durst dissuade me from thy Lucifer,
With greatest torments that our hell affords.

MEPHISTOPHELES

His faith is great. I cannot touch his soul.
But what I may afflict his body with
I will attempt, which is but little worth.

80

FAUSTUS

One thing, good servant, let me crave of thee
To glut the longing of my heart's desire:
That I might have unto my paramour
That heavenly Helen which I saw of late,

Whose sweet embracings may extinguish clean
These thoughts that do dissuade me from my vow,
And keep mine oath I made to Lucifer.

MEPHISTOPHELES

Faustus, this, or what else thou shalt desire,
Shall be performed in twinkling of an eye.

Enter HELEN.

FAUSTUS

90 Was this the face that launched a thousand ships
And burnt the [topless](#) towers of Ilium?
Sweet Helen, make me immortal with a kiss.

[They kiss.]

[Her lips](#) sucks forth my soul. See where it flies!
Come, Helen, come, give me my soul again.

[They kiss again.]

Here will I dwell, for heaven [be](#) in these lips,
And all is dross that is not Helena.

Enter OLD MAN.

I will be Paris, and for love of thee
Instead of Troy shall Wittenberg be sacked,
And I will combat with weak Menelaus,

100 And wear thy colours on my plumèd crest.
Yea, I will wound Achilles in the heel
And then return to Helen for a kiss.
O, thou art fairer than the evening air,
Clad in the beauty of a thousand stars.
[Brighter](#) art thou than flaming Jupiter
When he appeared to hapless Semele,
More lovely than the monarch of the sky
In wanton Arethusa's azured arms;
And none but thou shalt be my paramour.

Exeunt [FAUSTUS and HELEN, *with*
MEPHISTOPHELES].

OLD MAN

110 Accursèd Faustus, miserable man,
That from thy soul exclud'st the grace of heaven
And fliest the throne of His tribunal seat!

Enter the DEVILS.

Satan begins to sift me with his pride.
As in this furnace God shall try my faith,
My faith, vile hell, shall triumph over thee.
Ambitious fiends, see how the heavens smiles
At your repulse and laughs your state to scorn!
Hence, hell! For hence I fly unto my God.

Exeunt.

[Scene 14]

Enter FAUSTUS with the SCHOLARS.

FAUSTUS Ah, gentlemen!

FIRST SCHOLAR What ails Faustus?

FAUSTUS Ah, my sweet chamber-fellow! Had I lived with thee, then had I lived still, but now I die eternally. Look, comes he not? Comes he not?

[The SCHOLARS speak among themselves.]

SECOND SCHOLAR What means Faustus?

THIRD SCHOLAR Belike he is grown into some sickness by being over-solitary.

FIRST SCHOLAR If it be so, we'll have physicians to cure him. *[To*

FAUSTUS] 'Tis but a surfeit. Never fear, man.

10

FAUSTUS A surfeit of deadly sin that hath damned both body and soul.

SECOND SCHOLAR Yet, Faustus, look up to heaven. Remember God's mercies are infinite.

FAUSTUS But Faustus' offence can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Ah, gentlemen, hear me with patience, and tremble not at my

speeches. Though my heart pants and quivers to remember
that I have been a student here these thirty years, O, would I
had never seen Wittenberg, never read book! And what
20 wonders I have done, all Germany can witness, yea, all the
world, for which Faustus hath lost both Germany and the
world, yea, heaven itself – heaven, the seat of God, the throne
of the blessed, the kingdom of joy – and must remain in hell
for ever. Hell, ah, hell for ever! Sweet friends, what shall
become of Faustus, being in hell for ever?

THIRD SCHOLAR Yet, Faustus, call on God.

FAUSTUS On God, whom Faustus hath abjured? On God, whom
Faustus hath blasphemed? Ah, my God, I would weep, but
30 the devil draws in my tears. Gush forth blood instead of tears,
yea, life and soul. O, he stays my tongue! I would lift up my
hands, but see, they hold them, they hold them.

ALL Who, Faustus?

FAUSTUS Lucifer and Mephistopheles. Ah, gentlemen! I gave them my
soul for my cunning.

ALL God forbid!

FAUSTUS God forbade it indeed, but Faustus hath done it.
For vain pleasure of four-and-twenty years hath Faustus lost
eternal joy and felicity. I writ them a bill with mine own
40 blood. The date is expired, the time will come, and he will
fetch me.

FIRST SCHOLAR Why did not Faustus tell us of this before, that divines
might have prayed for thee?

FAUSTUS Oft have I thought to have done so, but the devil threatened to
tear me in pieces if I named God, to fetch both body and soul if I once
gave ear to divinity. And now 'tis too late. Gentlemen, away, lest you
perish with me.

SECOND SCHOLAR O, what shall we do to [save](#) Faustus?

FAUSTUS Talk not of me, but save yourselves and depart.

50 THIRD SCHOLAR God will strengthen me. I will stay with Faustus.

FIRST SCHOLAR [*to the* THIRD SCHOLAR] Tempt not God, sweet friend,
but let us into the next room and there pray for him.

FAUSTUS Ay, pray for me, pray for me! And what noise soever ye hear,
come not unto me, for nothing can rescue me.

SECOND SCHOLAR Pray thou, and we will pray that God may have
mercy upon thee.

FAUSTUS Gentlemen, farewell. If I live till morning, I'll visit
60 you; if not, Faustus is gone to hell.

ALL Faustus, farewell.

Exeunt SCHOLARS.

The clock strikes eleven.

FAUSTUS

Ah, Faustus,
Now hast thou but one bare hour to live,
And then thou must be damned perpetually.
Stand still, you ever-moving spheres of heaven,
That time may cease and midnight never come!
Fair nature's eye, rise, rise again, and make
Perpetual day, or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul!

70 O *lente, lente currite noctis equi!*

The stars move still, time runs, the clock will strike,
The devil will come, and Faustus must be damned.
O, I'll leap up to my God! Who pulls me down?
See, see where Christ's blood streams in the firmament!
One drop would save my soul, half a drop. Ah, my Christ!
Ah, rend not my heart for naming of my Christ!
Yet will I call on him. O, spare me, Lucifer!
Where is it now? 'Tis gone; and see where God
Stretcheth out his arm and bends his ireful brows!

80 *Mountains* and hills, come, come and fall on me,

And hide me from the heavy wrath of God!
No, no!
Then will I headlong run into the earth.
Earth, gape! O, no, it will not harbour me.

You stars that reigned at my nativity,
 Whose influence hath allotted death and hell,
 Now draw up Faustus like a foggy mist
 Into the entrails of yon labouring cloud,
 That when you vomit forth into the air,
 90 My limbs may issue from your smoky mouths,
 So that my soul may but ascend to heaven.

The watch strikes.
 Ah, half the hour is past!
 'Twill all be past anon.
 O God,
 If thou wilt not have mercy on my soul,
 Yet for Christ's sake, whose blood hath ransomed me,
 Impose some end to my incessant pain.
 Let Faustus live in hell a thousand years,
 100 A hundred thousand, and at last be saved.
 O, no end is limited to damnèd souls.
 Why wert thou not a creature wanting soul?
 Or why is this immortal that thou hast?
 Ah, Pythagoras' metempsychosis, were that true,
 This soul should fly from me and I be changed
 Unto some brutish beast.
 All beasts are happy, for, when they die,
 Their souls are soon dissolved in elements,
 But mine must live still to be plagued in hell.
 110 Curst be the parents that engendered me!
 No, Faustus, curse thyself. Curse Lucifer,
 That hath deprived thee of the joys of heaven.

The clock striketh twelve.
 O, it strikes, it strikes! Now, body, turn to air,
 Or Lucifer will bear thee quick to hell.

Thunder and lightning.
 O soul, be changed into little waterdrops,

And fall into the ocean, ne'er be found!
My God, my God, look not so fierce on me!

Enter [LUCIFER, MEPHISTOPHELES, and other] DEVILS.

Adders and serpents, let me breathe a while!

Ugly hell, gape not. Come not, Lucifer!

120 [I'll burn my books](#). Ah, Mephistopheles!

*[The DEVILS] exeunt
with him.*

[EPILOGUE]

Enter CHORUS.

CHORUS

Cut is the branch that might have grown full straight,
And burnèd is [Apollo's laurel bough](#)
That sometime grew within this learnèd man.
Faustus is gone. Regard his hellish fall,

- 5 Whose fiendful fortune may exhort the wise
 Only to wonder at unlawful things,
 Whose deepness doth entice such forward wits
 To practise more than heavenly power permits.

[*Exit.*]

[*Terminat*](#) *hora diem; terminat author opus.*

EDWARD THE SECOND

[Dramatis Personae

GAVESTON

THREE POOR MEN

KING EDWARD II

EARL OF LANCASTER

MORTIMER SENIOR

MORTIMER JUNIOR

EDMUND EARL OF KENT, *brother to King Edward II*

GUY EARL OF WARWICK

THE BISHOP OF COVENTRY

THE ARCHBISHOP OF CANTERBURY

QUEEN ISABELLA

EARL OF PEMBROKE

BEAUMONT, *the Clerk of the Crown*

SPENCER JUNIOR

BALDOCK

THE KING'S NIECE

A MESSENGER

TWO LADIES-IN-WAITING

JAMES

A HORSEBOY

EARL OF ARUNDEL

SPENCER SENIOR

PRINCE EDWARD, *later King Edward III*

LEVUNE

A HERALD

SIR JOHN OF HAINAULT

RICE ap HOWELL
THE MAYOR OF BRISTOL
AN ABBOT
MONKS
A MOWER
EARL OF LEICESTER
THE BISHOP OF WINCHESTER
SIR WILLIAM TRUSSELL
SIR THOMAS BERKELEY
MATREVIS
GURNEY
LIGHTBORNE
A CHAMPION
LORDS
SOLDIERS
GUARDS
ATTENDANTS]

[Scene 1]

Enter GAVESTON reading on a letter that was brought him from the KING.

GAVESTON

‘My father is deceased; come, Gaveston,
And share the kingdom with thy dearest friend.’
Ah, words that make me surfeit with delight!
What greater bliss can hap to Gaveston
Than live and be the favourite of a king?
Sweet prince, I come; these, these thy amorous lines
Might have enforced me to have swum from [France](#),
And like Leander gasped upon the sand,
So thou wouldst smile and take me in thy arms.

10 The sight of London to my exiled eyes
Is as Elysium to a new-come soul –
Not that I love the city or the men,
But that it harbours him I hold so dear,

The king, upon whose bosom let me [die](#),
And with the world be still at enmity.
[What](#) need the arctic people love starlight,
To whom the sun shines both by day and night?
Farewell, base stooping to the lordly peers;
My knee shall bow to none but to the king.
As for the multitude, that are but sparks

- 20 Raked up in embers of their poverty,
[Tanti!](#) I'll [fawn](#) first on the wind
That glanceth at my lips and flieth away.
But how now, what are these?

Enter three POOR MEN.

POOR MEN Such as desire [your worship's service](#).

GAVESTON What canst thou do?

FIRST POOR MAN I can ride.

GAVESTON But I have no horses. What art thou?

SECOND POOR MAN A traveller.

- 30 GAVESTON Let me see, thou wouldst do well to wait at my trencher and
tell me lies at dinner time, and, as I like your discoursing, I'll have you.
And what art thou?

THIRD POOR MAN A soldier, that hath served [against the Scot](#).

GAVESTON

Why, there are hospitals for such as you.
I have no war, and therefore, sir, begone.

THIRD POOR MAN

Farewell, and perish by a soldier's hand,
That wouldst reward them with an hospital.

GAVESTON [*aside*]

- Ay, ay, these words of his move me as much
As if a goose should play the [porcupine](#)
40 And dart her plumes, thinking to pierce my breast.
But yet it is no pain to speak men fair;

I'll flatter these and make them live in hope.

[*To them*]

You know that I came lately out of France,
And yet I have not viewed my lord the king;
If I speed well, I'll entertain you all.

POOR MEN We thank your worship.

GAVESTON

I have some business, leave me to myself.

POOR MEN We will wait here about the court.

GAVESTON

Do. These are not men for me.

Exeunt [POOR MEN].

- 50 I must have wanton poets, pleasant wits,
Musicians that with touching of a string
May draw the pliant king which way I please.
Music and poetry is his delight;
Therefore I'll have Italian [masques](#) by night,
Sweet speeches, comedies, and pleasing shows;
[And in](#) the day, when he shall walk abroad,
Like [sylvan nymphs](#) my pages shall be clad;
My men, like satyrs grazing on the lawns,
Shall with their goat feet dance an antic hay.
Sometime a lovely boy in Dian's shape,
- 60 With hair that gilds the water as it glides,
Crownets of pearl about his naked arms,
And in his sportful hands an olive tree
To hide those parts which men delight to see,
Shall bathe him in a spring, and there hard by,
One like Actaeon peeping through the grove
Shall by the angry goddess be transformed,
And running in the likeness of an hart,
By yelping hounds pulled down and seem to die.
Such things as these best please his majesty,

70 My lord. Here comes the king and the nobles
From the parliament. I'll stand aside.

Enter the KING [EDWARD], LANCASTER, MORTIMER
SENIOR, MORTIMER JUNIOR, EDMUND EARL OF KENT,
GUY EARL OF WARWICK, *etc.*

EDWARD Lancaster!

LANCASTER My lord?

GAVESTON [*aside*]

That earl of Lancaster do I abhor.

EDWARD

Will you not grant me this? [*Aside*] In spite of them
I'll have my will, and these two Mortimers
That cross me thus shall know I am displeased.

MORTIMER SENIOR

If you love us, my lord, hate Gaveston.

GAVESTON [*aside*]

80 That villain Mortimer! I'll be his death.

MORTIMER [*to*EDWARD]

Mine uncle here, this earl, and I myself Were sworn to your father
at his death That he should ne'er return into the realm;
And know, my lord, ere I will break my oath,
This sword of mine that should offend your foes
Shall sleep within the scabbard at thy need,
And underneath thy banners march who will,
For Mortimer will hang his armour up.

GAVESTON [*aside*] *Mort Dieu!*

EDWARD

90 Well Mortimer, I'll make thee rue these words.
Beseems it thee to contradict thy king?
Frown'st thou thereat, aspiring Lancaster?
The sword shall plane the furrows of thy brows
And hew these knees that now are grown so stiff.

I will have Gaveston, and you shall know
What danger 'tis to stand against your king.

GAVESTON [*aside*] Well done, Ned!

LANCASTER

My lord, why do you thus incense your peers,
That naturally would love and honour you
100 But for that base and obscure Gaveston?

Four earldoms have I besides Lancaster –
Derby, Salisbury, Lincoln, Leicester.
These will I sell to give my soldiers pay
Ere Gaveston shall stay within the realm.
Therefore, if he be come, expel him straight.

KENT

Barons and earls, your pride hath made me mute,
But now I'll speak, and [to the proof](#), I hope.
I do remember in my father's days,
Lord Percy of the north, being highly moved,
110 Braved [Mowbray](#) in presence of the king,
For which, had not his highness loved him well,
He should have lost his head; but with his look
The undaunted spirit of Percy was appeased,
And Mowbray and he were reconciled;
Yet dare you brave the king unto his face.
Brother, revenge it, and let these their heads
[Preach upon poles](#) for trespass of their tongues.

WARWICK O, our heads!

EDWARD

Ay, yours, and therefore I would wish you grant.

WARWICK

120 Bridle thy anger, gentle Mortimer.

MORTIMER

I cannot, nor I will not; I must speak.

Cousin, our hands, I hope, shall fence our heads
And strike off his that makes you threaten us.
Come, uncle, let us leave the brainsick king
And henceforth parley with our naked swords.

MORTIMER SENIOR

Wiltshire hath men enough to save our heads.

WARWICK

All Warwickshire will love him for my sake.

LANCASTER

And northward, Gaveston hath many friends.
Adieu, my lord, and either change your mind
Or look to see the throne where you should sit
130 To float in blood, and at thy wanton head
The glozing head of thy base minion thrown.

Exeunt NOBLES. [KENT, KING EDWARD *and* GAVESTON *remain*.]

EDWARD

I cannot brook these haughty menaces!
Am I a king and must be overruled?
Brother, display my ensigns in the field;
I'll bandy with the barons and the earls,
And either die or live with Gaveston.

GAVESTON [*coming forward*]

I can no longer keep me from my lord.

EDWARD

What, Gaveston, welcome! Kiss not my hand;
140 Embrace me, Gaveston, as I do thee.

[*They embrace*.]

Why shouldst thou kneel? Knowest thou not who I am?
Thy friend, thy self, another Gaveston.
Not Hylas was more mourned of Hercules
Than thou hast been of me since thy exile.

GAVESTON

And since I went from hence, no soul in hell
Hath felt more torment than poor Gaveston.

EDWARD

I know it. Brother, welcome home my friend.
Now let the treacherous Mortimers conspire,
And that [high-minded](#) earl of Lancaster;

150 I have my wish, in that I joy thy sight,
And sooner shall the sea O'erwhelm my land
Than bear the ship that shall transport thee hence.
I here create thee Lord High Chamberlain,
Chief Secretary to the state and me,
Earl of Cornwall, [King and Lord of Man](#).

GAVESTON

My lord, these titles far exceed my worth.

KENT

Brother, the least of these may well suffice
For one of greater birth than Gaveston.

EDWARD

Cease, brother, for I cannot brook these words.

160 Thy worth, sweet friend, is far above my gifts,
Therefore, to equal it, receive my heart.
If for these dignities thou be envied,
I'll give thee more, for but to honour thee
Is Edward pleased with kingly regiment.
Fear'st thou thy person? Thou shalt have a guard.
Wants thou gold? Go to my treasury.
Wouldst thou be loved and feared? Receive my [seal](#),
Save or condemn, and in our name command
Whatso thy mind affects or fancy likes.

GAVESTON

170 It shall suffice me to enjoy your love,
Which whiles I have, I think myself as great
As Caesar riding in the Roman street

With captive kings at his triumphant car.

Enter the BISHOP OF COVENTRY.

EDWARD

Whither goes my lord of Coventry so fast?

COVENTRY

To celebrate your father's exequies.

But is that wicked Gaveston returned?

EDWARD

Ay, priest, and lives to be revenged on thee
That wert the only cause of his exile.

GAVESTON

'Tis true, and, but for reverence of these robes,
180 Thou shouldst not plod one foot beyond this place.

COVENTRY

I did no more than I was bound to do,
And, Gaveston, unless thou be reclaimed,
As then I did incense the Parliament,
So will I now, and thou shalt back to France.

GAVESTON

[Saving your reverence](#), you must pardon me.

[*He lays hold of him.*]

EDWARD

Throw off his golden mitre, rend his stole,
And in the channel christen him anew.

KENT

Ah, brother, lay not violent hands on him,
For he'll complain unto the see of Rome.

GAVESTON

Let him complain unto the see of hell,
190 I'll be revenged on him for my exile.

EDWARD

No, spare his life, but seize upon his goods;
Be thou lord bishop, and receive his rents,
And make him serve thee as thy chaplain.
I give him thee; here, use him as thou wilt.

GAVESTON

He shall to prison, and there die in bolts.

EDWARD

Ay, to the [Tower](#), the Fleet, or where thou wilt.

COVENTRY

For this offence be thou accurst of God.

EDWARD [*calling to ATTENDANTS*]

Who's there? Convey this priest to the Tower.

200 COVENTRY [True, true.](#)

[*Exit the BISHOP OF COVENTRY, guarded.*]

EDWARD

But in the meantime, Gaveston, away,
And take possession of his house and goods.
Come follow me, and thou shalt have my guard
To see it done and bring thee safe again.

GAVESTON

What should a priest do with so fair a house?
A [prison](#) may beseem his holiness.

[*Exeunt.*]

[*Scene 2*]

Enter both the MORTIMERS, WARWICK, and LANCASTER.

WARWICK

'Tis true, the bishop is in the Tower,
And goods and body given to Gaveston.

LANCASTER

What, will they tyrannize upon the Church?
Ah, wicked king! Accursèd Gaveston!
This ground, which is corrupted with their steps,
Shall be their [timeless sepulchre](#) or mine.

MORTIMER

Well, let that peevish Frenchman guard him sure;
Unless his breast be sword-proof, he shall die.

MORTIMER SENIOR

How now, why droops the earl of Lancaster?

MORTIMER

10 Wherefore is Guy of Warwick discontent?

LANCASTER

That [villain](#) Gaveston is made an earl.

MORTIMER SENIOR An earl!

WARWICK

Ay, and besides, Lord Chamberlain of the realm,
And Secretary too, and Lord of Man.

MORTIMER SENIOR

We may not, nor we will not suffer this.

MORTIMER

Why post we not from hence to levy men?

LANCASTER

‘My lord of Cornwall’ now at every word!
And happy is the man whom he vouchsafes,
For vailing of his bonnet, one good look.
Thus, arm in arm, the king and he doth march;

20 Nay more, the guard upon his lordship waits,
And all the court begins to flatter him.

WARWICK

Thus leaning on the shoulder of the king,

He nods, and scorns, and smiles at those that pass.

MORTIMER SENIOR

Doth no man take exceptions at the slave?

LANCASTER

All stomach him, but none dare speak a word.

MORTIMER

Ah, that bewrays their baseness, Lancaster.
Were all the earls and barons of my mind,
We'd hale him from the bosom of the king,
And at the court-gate hang the peasant up,

30 Who, swoll'n with venom of ambitious pride,
Will be the ruin of the realm and us.

Enter the [ARCH]BISHOP OF CANTERBURY [and an ATTENDANT].

WARWICK

Here comes my lord of Canterbury's grace.

LANCASTER

His countenance bewrays he is displeased.

CANTERBURY *[to his ATTENDANT]*

First were his sacred garments rent and torn,
Then laid they violent hands upon him, next
Himself imprisoned and his goods asseized.
This certify the Pope. Away, take horse.

[Exit ATTENDANT.]

LANCASTER *[to CANTERBURY]*

My lord, will you take arms against the king?

CANTERBURY

40 What need I? God himself is up in arms
When violence is offered to the Church.

MORTIMER

Then will you join with us that be his peers
To banish or behead that Gaveston?

CANTERBURY

What else, my lords? For it concerns me near;
The bishopric of Coventry is his.

Enter the QUEEN.

MORTIMER

Madam, whither walks your majesty so fast?

QUEEN

Unto the forest, gentle Mortimer,
To live in grief and baleful discontent,
For now my lord the king regards me not,

50 But dotes upon the love of Gaveston.

He claps his cheeks and hangs about his neck,
Smiles in his face and whispers in his ears,
And when I come he frowns, as who should say,
'Go whither thou wilt, seeing I have Gaveston.'

MORTIMER SENIOR

Is it not strange that he is thus bewitched?

MORTIMER

Madam, return unto the court again.
That sly, inveigling Frenchman we'll exile
Or lose our lives; and yet ere that day come,
The king shall lose his crown, for we have power,

60 And courage too, to be revenged at full.

CANTERBURY

But yet lift not your swords against the king.

LANCASTER

No, but we'll lift Gaveston from hence.

WARWICK

And war must be the means, or he'll stay still.

QUEEN

Then let him stay, for, rather than my lord

Shall be oppressed by civil mutinies,
I will endure a melancholy life,
And let him frolic with his minion.

CANTERBURY

My lords, to ease all this, but hear me speak.
We and the rest that are his counsellors
Will meet and with a general consent

70 Confirm his banishment with our hands and seals.

LANCASTER

What we confirm the king will frustrate.

MORTIMER

Then may we lawfully revolt from him.

WARWICK

But say, my lord, where shall this meeting be?

CANTERBURY At [the New Temple](#).

MORTIMER Content.

CANTERBURY

And in the meantime I'll entreat you all
To cross to [Lambeth](#) and there stay with me.

LANCASTER Come then, let's away.

80 MORTIMER Madam, farewell.

QUEEN

Farewell, sweet Mortimer, and for my sake
Forbear to levy arms against the king.

MORTIMER

Ay, if words will serve; if not, I must.

[*Exeunt.*]

[*Scene 3*]

Enter GAVESTON *and the* EARL OF KENT.

GAVESTON

Edmund, the mighty prince of Lancaster,
That hath more earldoms than an ass can bear,
And both the Mortimers, two goodly men,
With Guy of Warwick, that redoubted knight,
5 Are gone towards Lambeth. There let them remain.

Exeunt.

[Scene 4]

Enter NOBLES [LANCASTER, WARWICK, PEMBROKE, MORTIMER SENIOR, MORTIMER JUNIOR *and the* ARCHBISHOP OF CANTERBURY, *attended by* GUARDS].

LANCASTER [*presenting a document*]

Here is the [form](#) of Gaveston's exile.
May it please your lordship to subscribe your name.

CANTERBURY Give me the paper.

[*He signs the document.*]

LANCASTER

Quick, quick, my lord, I long to write my name.

WARWICK

But I long more to see him banished hence.

MORTIMER

The name of Mortimer shall fright the king,
Unless he be [declined from](#) that base peasant.

Enter the KING *and* GAVESTON [*and* KENT. *The* KING *sits on the throne with* GAVESTON *at his side*].

EDWARD

What? Are you moved that Gaveston [sits here](#)?
It is our pleasure, we will have it so.

LANCASTER

10 Your grace doth well to place him by your side,

For nowhere else the new earl is so safe.

MORTIMER SENIOR

What man of noble birth can brook this sight?

Quam male conveniunt!

See what a scornful look the peasant casts.

PEMBROKE

Can kingly lions fawn on creeping ants?

WARWICK

Ignoble vassal, that like Phaethon

Aspir'st unto the guidance of the sun!

MORTIMER

Their downfall is at hand, their forces down;

We will not thus be faced and overpeered.

EDWARD

20 Lay hands on that traitor Mortimer!

MORTIMER SENIOR

Lay hands on that traitor Gaveston!

[*They seize GAVESTON.*]

KENT

Is this the duty that you owe your king?

WARWICK

We know our duties. Let him know his peers.

EDWARD

Whither will you bear him? Stay, or ye shall die.

MORTIMER SENIOR

We are no traitors; therefore threaten not.

GAVESTON [to *the* KING]

No, threaten not, my lord, but pay them home.

Were I a king –

MORTIMER

Thou villain, wherefore talks thou of a king,
That hardly art a gentleman by birth?

EDWARD

Were he a peasant, being my minion,
30 I'll make the proudest of you stoop to him.

LANCASTER

My lord, you may not thus disparage us.
Away, I say, with hateful Gaveston!

MORTIMER SENIOR

And with the earl of Kent that favours him.

*[Exeunt KENT and
GAVESTON, guarded.]*

EDWARD

Nay, then lay violent hands upon your king.
Here, Mortimer, sit thou in Edward's throne;
Warwick and Lancaster, wear you my crown.
Was ever king thus overruled as I?

LANCASTER

Learn then to rule us better, and the realm.

MORTIMER

40 What we have done, our heart-blood shall maintain.

WARWICK

Think you that we can brook this upstart pride?

EDWARD

Anger and wrathful fury stops my speech.

CANTERBURY

Why are you moved? Be patient, my lord,
And see what we your counsellors have done.

MORTIMER

My lords, now let us all be resolute,
And either have our wills or lose our lives.

EDWARD

Meet you for this, proud overdaring peers?
Ere my sweet Gaveston shall part from me,
This isle shall fleet upon the ocean
50 And wander to the unfrequented Inde.

CANTERBURY

You know that I am [legate to](#) the Pope.
On your allegiance to the See of Rome,
Subscribe as we have done to his exile.

[They present the document to the KING.]

MORTIMER *[to CANTERBURY]*

[Curse](#) him if he refuse, and then may we
Depose him and elect another king.

EDWARD

Ay, there it goes, but yet I will not yield,
Curse me, depose me, do the worst you can.

LANCASTER

Then linger not, my lord, but do it straight.

CANTERBURY

Remember how the bishop was abused.
Either banish him that was the cause thereof,
60 Or I will presently [discharge](#) these lords
Of duty and allegiance due to thee.

EDWARD *[aside]*

It boots me not to threat, I must speak fair.
The legate of the Pope will be obeyed.

[To CANTERBURY]

My lord, you shall be Chancellor of the realm,
Thou, Lancaster, High Admiral of our fleet,
Young Mortimer and his uncle shall be earls,
And you, Lord Warwick, [President of the North](#),

[to PEMBROKE]

And thou of Wales. If this content you not,
Make several kingdoms of this monarchy
70 And share it equally amongst you all,
So I may have some nook or corner left
To frolic with my dearest Gaveston.

CANTERBURY

Nothing shall alter us, we are resolved.

LANCASTER Come, come, subscribe.

MORTIMER

Why should you love him whom the world hates so?

EDWARD

Because he loves me more than all the world.
Ah, none but rude and savage-minded men
Would seek the ruin of my Gaveston.

80 You that be noble born should pity him.

WARWICK

You that are princely born should shake him off.
For shame, subscribe, and let the lown depart.

MORTIMER SENIOR [*to* CANTERBURY]

Urge him, my lord.

CANTERBURY

Are you content to banish him the realm?

EDWARD

I see I must, and therefore am content.
Instead of ink, I'll write it with my tears.

[*He writes.*]

MORTIMER

The king is lovesick for his minion.

EDWARD

'Tis done, and now, accursèd hand, fall off!

LANCASTER [*taking the document*]

Give it me. I'll have it published in the streets.

MORTIMER

90 I'll see him presently dispatched away.

CANTERBURY

Now is my heart at ease.

WARWICK And so is mine.

PEMBROKE

This will be good news to the common sort.

MORTIMER SENIOR

Be it or no, he shall not linger here.

Exeunt NOBLES.

EDWARD

How fast they run to banish him I love!

They would not stir, were it to do me good.

Why should a king be subject to a priest?

[Proud Rome](#), that hatchest such imperial grooms,

For these thy superstitious taper lights,

Wherewith thy antichristian churches blaze,

100 I'll fire thy crazèd buildings and enforce

The papal towers to kiss the lowly ground,

With slaughtered priests [make](#) Tiber's channel swell,

And banks raised higher with their sepulchres.

As for the peers that back the clergy thus,

If I be king, not one of them shall live.

Enter GAVESTON.

GAVESTON

My lord, I hear it whispered everywhere

That I am banished and must fly the land.

EDWARD

'Tis true, sweet Gaveston. O, were it false!

The legate of the Pope will have it so,
And thou must hence or I shall be deposed.

- 110 But I will reign to be revenged of them;
And therefore, sweet friend, take it patiently.
Live where thou wilt, I'll send thee gold enough;
And long thou shalt not stay, or, if thou dost,
I'll come to thee; my love shall ne'er decline.

GAVESTON

Is all my hope turned to this hell of grief?

EDWARD

Rend not my heart with thy too-piercing words;
Thou from this land, I from myself am banished.

GAVESTON

- To go from hence grieves not poor Gaveston,
But to forsake you, in whose gracious looks
120 The blessedness of Gaveston remains,
For nowhere else seeks he felicity.

EDWARD

And only this torments my wretched soul,
That, whether I will or no, thou must depart.
Be governor of Ireland in my stead,
And there abide till fortune call thee home.
Here, take my picture and let me wear thine.

[They exchange pictures.]

O, might I keep thee here as I do this,
Happy were I, but now most miserable.

GAVESTON

- 130 'Tis something to be pitied of a king.

EDWARD

Thou shalt not hence; I'll hide thee, Gaveston.

GAVESTON

I shall be found, and then 't will grieve me more.

EDWARD

Kind words and mutual talk makes our grief greater;
Therefore with dumb embracement let us part.

[*They embrace, GAVESTON starts to leave.*]

Stay, Gaveston, I cannot leave thee thus.

GAVESTON

For every look, my lord, drops down a tear;
Seeing I must go, do not renew my sorrow.

EDWARD

The time is little that thou hast to stay,
And therefore give me leave to look my fill.

140 But come, sweet friend, I'll bear thee on thy way.

GAVESTON The peers will frown.

EDWARD

I pass not for their anger. Come, let's go.
O, that we might as well return as go!

Enter EDMUND [EARL OF KENT] and QUEEN ISABEL.

QUEEN Whither goes my lord?

EDWARD

Fawn not on me, French strumpet; get thee gone.

QUEEN

On whom but on my husband should I fawn?

GAVESTON

On Mortimer, with whom, ungentle queen –
I say no more; judge you the rest, my lord.

QUEEN

In saying this, thou wrong'st me, Gaveston.

150 Is't not enough that thou corrupts my lord And art a bawd to his
affections,

But thou must call mine honour thus in question?

GAVESTON

I mean not so, your grace must pardon me.

EDWARD

Thou art too familiar with that Mortimer,
And by thy means is Gaveston exiled;
But I would wish thee reconcile the lords,
Or thou shalt ne'er be reconciled to me.

QUEEN

Your highness knows it lies not in my power.

EDWARD

Away then, touch me not. Come, Gaveston.

QUEEN [*to GAVESTON*]

160 Villain, 'tis thou that robb'st me of my lord.

GAVESTON

Madam, 'tis you that rob me of my lord.

EDWARD

Speak not unto her, let her droop and pine.

QUEEN

Wherein, my lord, have I deserved these words?
Witness the tears that Isabella sheds,
Witness this heart that, sighing for thee, breaks,
How dear my lord is to poor Isabel.

EDWARD [*pushing her away*]

And witness heaven how dear thou art to me.
There weep, for, till my Gaveston be repealed,
Assure thyself thou com'st not in my sight.

Exeunt EDWARD and
GAVESTON.

QUEEN

O, miserable and distressèd queen!
170 Would when I left sweet France and was embarked,
That charming Circes, walking on the waves,

Had changed my shape, or at the marriage day
The cup of Hymen had been full of poison,
Or with [those arms](#) that twined about my neck
I had been stifled and not lived to see
The king my lord thus to abandon me.
Like [frantic Juno](#) will I fill the earth
With ghastly murmur of my sighs and cries,
For never doted Jove on Ganymede

180 So much as he on cursèd Gaveston.

But that will more exasperate his wrath.
I must entreat him, I must speak him fair,
And be a means to call home Gaveston;
And yet he'll ever dote on Gaveston,
And so am I for ever miserable.

Enter the NOBLES [LANCASTER, WARWICK, PEMBROKE, MORTIMER SENIOR and MORTIMER JUNIOR] to the QUEEN.

LANCASTER

Look where the sister of the King of France
Sits wringing of her hands and beats her breast.

WARWICK

The king, I fear, hath [ill entreated her](#).

PEMBROKE

190 Hard is the heart that injures such a saint.

MORTIMER

I know 'tis [long of](#) Gaveston she weeps.

MORTIMER SENIOR

Why? He is gone.

MORTIMER [*to the QUEEN*]

Madam, how fares
your grace?

QUEEN

Ah, Mortimer! Now breaks the king's hate forth,

And he confesseth that he loves me not.

MORTIMER

[Cry quittance](#), madam, then, and love not him.

QUEEN

No, rather will I die a thousand deaths.

And yet I love in vain; he'll ne'er love me.

LANCASTER

Fear ye not, madam. Now his minion's gone,

His [wanton humour](#) will be quickly left.

QUEEN

200 O never, Lancaster! I am enjoined

To sue unto you all for his repeal;

This wills my lord, and this must I perform,

Or else be banished from his highness' presence.

LANCASTER

For his repeal, madam? He comes not back,

Unless the sea cast up his shipwrack body.

WARWICK

And to behold so sweet a sight as that

There's none here but would run his horse to death.

MORTIMER

But, madam, would you have us call him home?

QUEEN

Ay, Mortimer, for till he be restored

The angry king hath banished me the court;

210 And therefore, as thou lovest and [tend'rest](#) me,

Be thou my advocate unto these peers.

MORTIMER

What, would ye have me plead for Gaveston?

MORTIMER SENIOR

Plead for [him](#) he that will, I am resolved.

LANCASTER

And so am I, my lord. Dissuade the queen.

QUEEN

O Lancaster, let him dissuade the king,
For'tis against my will he should return.

WARWICK

Then speak not for him; let the peasant go.

QUEEN

'Tis for myself I speak, and not for him.

PEMBROKE

220 No speaking will prevail, and therefore cease.

MORTIMER

Fair queen, forbear to angle for the fish
Which, being caught, strikes him that takes it dead –
I mean that vile [torpedo](#), Gaveston,
That now, I hope, [floats](#) on the Irish seas.

QUEEN

Sweet Mortimer, sit down by me a while,
And I will tell thee reasons of such weight
As thou wilt soon subscribe to his repeal.

MORTIMER

It is impossible, but speak your mind.

QUEEN

Then thus, but none shall hear it but ourselves.

[They talk apart.]

LANCASTER

My lords, albeit the queen win Mortimer,
230 Will you be resolute and hold with me?

MORTIMER SENIOR

Not I against my nephew.

PEMBROKE

Fear not, the queen's words cannot alter him.

WARWICK

No? Do but mark how earnestly she pleads.

LANCASTER

And see how coldly his looks make denial.

WARWICK

She smiles. Now, for my life, his mind is changed.

LANCASTER

I'll rather lose his friendship, I, than grant.

MORTIMER [*returning to the NOBLES*]

Well, of necessity it must be so.

My lords, that I abhor base Gaveston,

240 I hope your honours make no question,

And therefore, though I plead for his repeal,

'Tis not for his sake but for our avail –

Nay, for the realm's behoof and for the king's.

LANCASTER

Fie, Mortimer, dishonour not thyself.

Can this be true, 'twas good to banish him,

And is this true, to call him home again?

Such reasons [make white](#) black and dark night day.

MORTIMER

My lord of Lancaster, mark the respect.

LANCASTER

In no respect can contraries be true.

QUEEN

250 Yet, good my lord, hear what he can allege.

WARWICK

All that he speaks is nothing; we are resolved.

MORTIMER

Do you not wish that Gaveston were dead?

PEMBROKE I would he were.

MORTIMER

Why then, my lord, give me but leave to speak.

MORTIMER SENIOR

But, nephew, do not [play the sophister](#).

MORTIMER

This which I urge is of a burning zeal
To mend the king and do our country good.
Know you not Gaveston hath store of gold
Which may in Ireland purchase him such friends
As he will front the mightiest of us all?

260 And [whereas](#) he shall live and be beloved,
'Tis hard for us to work his overthrow.

WARWICK

Mark you but that, my lord of Lancaster.

MORTIMER

But were he here, detested as he is,
How easily might some base slave be suborned
To greet his lordship with a poniard,
And none so much as blame the murderer,
But rather praise him for that brave attempt,
And [in the chronicle](#) enrol his name

270 For purging of the realm of such a plague.

PEMBROKE He saith true.

LANCASTER

Ay, but how chance this was not done before?

MORTIMER

Because, my lords, it was not thought upon.
Nay, more, when he shall know it lies in us
To banish him and then to call him home,
'Twill make him vail the top-flag of his pride,

And fear to offend the meanest nobleman.

MORTIMER SENIOR

But how if he do not, nephew?

MORTIMER

Then may we with some colour rise in arms;
For, howsoever we have borne it out,

280 'Tis treason to be up against the king.

So shall we have the people of our side,
Which for his father's sake lean to the king
But cannot brook a [night-grown mushroom](#),
Such a one as my lord of Cornwall is,
Should bear us down of the nobility.
And when the commons and the nobles join,
'Tis not the king can buckler Gaveston;
We'll pull him from the strongest hold he hath.

290 My lords, if to perform this I be slack,

Think me as base a groom as Gaveston.

LANCASTER

On that condition, Lancaster will grant.

WARWICK

And so will Pembroke and I.

MORTIMER SENIOR And I.

MORTIMER

In this I count me highly gratified,
And Mortimer will rest at your command.

QUEEN

And when this favour Isabel forgets,
Then let her live abandoned and forlorn.
But see, in happy time, my lord the king,
Having brought the earl of Cornwall on his way,

300 Is new returned. This news will glad him much,

Yet not so much as me. I love him more

Than he can Gaveston. Would he loved me
But half so much, then were I treble blest.

*Enter KING EDWARD, mourning [and ATTENDANTS, including
BEAUMONT, Clerk of the Crown].*

EDWARD

He's gone, and for his absence thus I mourn.
Did never sorrow go so near my heart
As doth the want of my sweet Gaveston,
And, could my crown's revenue bring him back,
I would freely give it to his enemies,
And think I gained, having bought so dear a friend.

QUEEN [*to the* NOBLES]

310 Hark, how he harps upon his minion.

EDWARD

My heart is as an anvil unto sorrow,
Which beats upon it like the Cyclops' hammers,
And with the noise turns up my giddy brain
And makes me frantic for my Gaveston.
Ah, had some bloodless Fury rose from hell
And with my kingly sceptre struck me dead,
When I was forced to leave my Gaveston!

LANCASTER

Diablo! What passions call you these?

QUEEN [*to* EDWARD]

My gracious lord, I come to bring you news.

EDWARD

320 That you have parlèd with your Mortimer?

QUEEN

That Gaveston, my lord, shall be repealed.

EDWARD

Repealed! The news is too sweet to be true.

QUEEN

But will you love me if you find it so?

EDWARD

If it be so, what will not Edward do?

QUEEN

For Gaveston, but not for Isabel.

EDWARD

For thee, fair queen, if thou lovest Gaveston,
I'll hang a [golden tongue](#) about thy neck,
Seeing thou hast pleaded with so good success.

QUEEN

No other jewels hang about my neck
Than [these](#), my lord, nor let me have more wealth
330 Than I may fetch from this rich treasury.

[They kiss.]

O, how a kiss revives poor Isabel!

EDWARD

Once more receive my hand, and let this be
A second marriage 'twixt thyself and me.

QUEEN

And may it prove more happy than the first.

[The NOBLES kneel.]

My gentle lord, bespeak these nobles fair,
That wait attendance for a gracious look,
And on their knees salute your majesty.

EDWARD

Courageous Lancaster, embrace thy king,
340 And, as gross vapours perish by the sun,
Even so let hatred with thy [sovereign's](#) smile.
Live thou with me as my companion.

LANCASTER

This salutation over joys my heart.

EDWARD

Warwick shall be my chiefest counsellor;
These silver hairs will more adorn my court
Than gaudy silks or rich embroidery.
Chide me, sweet Warwick, if I go astray.

WARWICK

Slay me, my lord, when I offend your grace.

EDWARD

In solemn triumphs and in public shows
350 Pembroke shall [bear the sword](#) before the king.

PEMBROKE

And with this sword Pembroke will fight for you.

EDWARD

But wherefore walks young Mortimer aside?
Be thou commander of our royal fleet,
Or, if that lofty office like thee not,
I make thee here Lord Marshal of the realm.

MORTIMER

My lord, I'll marshal so your enemies
As England shall be quiet and you safe.

EDWARD

And as for you, Lord Mortimer of [Chirk](#),
Whose great achievements in our foreign war
360 Deserves no common place nor mean reward,
Be you the general of the levied troops
That now are ready to assail the Scots.

MORTIMER SENIOR

In this your grace hath highly honoured me,
For with my nature war doth best agree.

QUEEN

Now is the King of England rich and strong,
Having the love of his renownèd peers.

EDWARD

Ay, Isabel, ne'er was my heart so light.
Clerk of the Crown, direct our warrant forth
For Gaveston to Ireland; Beaumont, fly
370 As fast as Iris or Jove's Mercury.

BEAUMONT

It shall be done, my gracious lord.

[*Exit* BEAUMONT.]

EDWARD

Lord Mortimer, we leave you to your charge.
Now let us in and feast it royally.
Against our friend the earl of Cornwall comes,
We'll have a general tilt and tournament,
And then his marriage shall be solemnized,
For wot you not that I have made him sure
Unto our cousin, the earl of Gloucester's heir?

LANCASTER

Such news we hear, my lord.

EDWARD

That day, if not for him, yet for my sake,
380 Who in the triumph will be challenger,
Spare for no cost; we will requite your love.

WARWICK

In this, or aught, your highness shall command us.

EDWARD

Thanks, gentle Warwick. Come, let's in and revel.

Exeunt; the
MORTIMERS *remain.*

MORTIMER SENIOR

Nephew, I must to Scotland; thou stayest here.
Leave now to oppose thyself against the king.

Thou seest by nature he is mild and calm,
And, seeing his mind so dotes on Gaveston,
Let him without controlment have his will.
The [mightiest kings](#) have had their minions:

390 Great Alexander loved Hephaestion,
The conquering [Hercules](#) for Hylas wept,
And for Patroclus stern Achilles drooped.
And not kings only, but the wisest men:
The Roman Tully loved Octavius,
Grave Socrates, wild Alcibiades.
Then let his grace, whose youth is flexible,
And promiseth as much as we can wish,
Freely enjoy that vain, light-headed earl,
400 For riper years will wean him from such toys.

MORTIMER

Uncle, his wanton humour grieves not me,
But this I scorn, that one so basely born
Should by his sovereign's favour grow so pert
And riot it with the treasure of the realm.
While soldiers mutiny for want of pay,
[He wears](#) a lord's revenue on his back,
And [Midas-like](#) he jets it in the court
With base outlandish cullions at his heels,
Whose proud fantastic liveries make such show

410 As if that Proteus, god of shapes, appeared.
I have not seen a dapper jack so brisk.
He wears a short Italian hooded cloak,
Larded with pearl, and in his Tuscan cap
A jewel of more value than the crown.
Whiles [other](#) walk below, the king and he
From out a window laugh at such as we,
And flout our train, and jest at our attire.
Uncle, 'tis this that makes me impatient.

MORTIMER SENIOR

But, nephew, now you see the king is changed.

MORTIMER

420 Then so am I, and live to do him service.

But whiles I have a sword, a hand, a heart,

I will not yield to any such upstart.

You know my mind. Come, uncle, let's away.

Exeunt.

[Scene 5]

Enter SPENCER [JUNIOR] *and* BALDOCK.

BALDOCK

Spencer,

Seeing that our lord th'earl of Gloucester's dead,

Which of the nobles dost thou mean to serve?

SPENCER

Not Mortimer, nor any of his side,

Because the king and he are enemies.

Baldock, learn this of me: a factious lord

Shall hardly do himself good, much less us,

But he that hath the favour of a king

May with one word advance us while we live.

The liberal earl of Cornwall is the man

10 On whose good fortune Spencer's hope depends.

BALDOCK

What, mean you then to be his follower?

SPENCER

No, his companion, for he loves me well,

And would have once [preferred](#) me to the king.

BALDOCK

But he is banished; there's small hope of him.

SPENCER

Ay, for a while. But, Baldock, mark the end:
A friend of mine told me in secrecy
That he's repealed and sent for back again,
And even now a post came from the court
With letters to [our lady](#) from the king,
20 And as she read, she smiled, which makes me think
It is about her lover Gaveston.

BALDOCK

'Tis like enough, for since he was exiled
She neither walks abroad nor comes in sight.
But I had thought the match had been broke off
And that his banishment had changed her mind.

SPENCER

Our lady's first love is not wavering.
My life for thine, she will have Gaveston.

BALDOCK

Then hope I by her means to be preferred,
30 Having [read unto her](#) since she was a child.

SPENCER

Then, Baldock, you must cast the scholar off
And learn to [court it](#) like a gentleman.
'Tis not a [black coat](#) and a little [band](#),
A velvet-caped cloak faced before with [serge](#),
And smelling to a nosegay all the day,
Or holding of a napkin in your hand,
Or saying a long grace at a table's end,
Or [making low legs](#) to a nobleman,
Or looking downward with your eyelids close,
40 And saying, 'Truly, an't may please your honour',
Can get you any favour with great men;
You must be proud, bold, pleasant, resolute,
And now and then stab as occasion serves.

BALDOCK

Spencer, thou knowest I hate such formal toys,
And use them but of mere hypocrisy.
Mine old lord, while he lived, was so precise
That he would take exceptions at my buttons,
And, being like pins' heads, blame me for the bigness,
Which made me curate-like in mine attire,
50 Though inwardly licentious enough
And apt for any kind of villainy.
I am none of these common pedants, I,
That cannot speak without 'propterea quod'.

SPENCER

But one of those that saith 'quandoquidem'.
And hath a special gift to form a verb.

BALDOCK

Leave off this jesting, here my lady comes.

Enter the LADY [the KING'S NIECE, with letters].

NIECE [*to herself*]

The grief for his exile was not so much
As is the joy of his returning home.
This letter came from my sweet Gaveston.
What need'st thou, love, thus to excuse thyself?

60 I know thou couldst not come and visit me.

[*She reads.*]

'I will not long be from thee, though I die.'
This argues the entire love of my lord.

[*She reads.*]

'When I forsake thee, death seize on my heart.'
But rest thee here where Gaveston shall sleep.

[*She places the letter in her bosom.*]

Now to the letter of my lord the king.

[*She reads from another letter.*]

He wills me to repair unto the court

And meet my Gaveston. Why do I stay,
Seeing that he talks thus of my marriage day?
Who's there? Baldock?

70 See that my coach be ready, I must hence.

BALDOCK It shall be done, madam.

Exit.

NIECE

And meet me at the park pale presently.
Spencer, stay you and bear me company,
For I have joyful news to tell thee of:
My lord of Cornwall is a-coming over
And will be at the court as soon as we.

SPENCER

I knew the king would have him home again.

NIECE

If all things sort out as I hope they will,
80 Thy service, Spencer, shall be thought upon.

SPENCER

I humbly thank your ladyship.

NIECE

Come, lead the way, I long till I am there.

[Exeunt.]

[Scene 6]

Enter EDWARD, *the* QUEEN, LANCASTER, MORTIMER [JUNIOR],
WARWICK, PEMBROKE, KENT, ATTENDANTS.

EDWARD

The wind is good, I wonder why he stays;
I fear me he is wracked upon the sea.

QUEEN [*aside to* LANCASTER]

Look, Lancaster, how passionate he is,
And still his mind runs on his minion.

LANCASTER [*to the KING*] My lord –

EDWARD

How now, what news? Is Gaveston arrived?

MORTIMER

Nothing but ‘Gaveston’! What means your grace?
You have matters of more weight to think upon;
The King of France sets foot in Normandy.

EDWARD

- 10 A trifle. We’ll expel him when we please.
 But tell me, Mortimer, what’s thy [device](#)
 Against the stately triumph we decreed?

MORTIMER

A homely one, my lord, not worth the telling.

EDWARD Prithee let me know it.

MORTIMER

But seeing you are so desirous, thus it is:
A lofty cedar tree, fair flourishing,
On whose top branches kingly eagles perch,
And by the bark a canker creeps me up.
And gets unto the highest bough of all.

- 20 The motto: [Æque tandem](#).

EDWARD

And what is yours, my lord of Lancaster?

LANCASTER

My lord, mine’s more obscure than Mortimer’s.
Pliny reports there is a flying fish
Which all the other fishes deadly hate,
And therefore, being pursued, it takes the air;
No sooner is it up, but there’s a fowl
That seizeth it. This fish, my lord, I bear;

The motto this: *Undique mors est.*

EDWARD

Proud Mortimer! Ungentle Lancaster!
Is this the love you bear your sovereign?

30 Is this the fruit your reconciliation bears?
Can you in words make show of amity,
And in your shields display your rancorous minds?
What call you this but private libelling
Against the earl of Cornwall and *my brother*?

QUEEN

Sweet husband, be content, they all love you.

EDWARD

They love me not that hate my Gaveston.
I am that cedar. Shake me not too much.

[*To the NOBLES*]

And you the eagles, soar ye ne'er so high,
I have the *jesses* that will pull you down,
And *Aeque tandem* shall that canker cry

40 Unto the proudest peer of *Britainy*.

[*To LANCASTER*]

Though thou compar'st him to a flying fish,
And threatenest death whether he rise or fall,
'Tis not the hugest monster of the sea
Nor foulest harpy that shall swallow him.

MORTIMER [*to the NOBLES*]

If in his absence thus he favours him,
What will he do whenas he shall be present?

LANCASTER

That shall we see. Look where his lordship comes.

Enter GAVESTON.

EDWARD

My Gaveston!

50 Welcome to Tynemouth, welcome to thy friend.
Thy absence made me droop and pine away;
For, as the lovers of fair Danaë,
When she was locked up in a brazen tower,
Desired her more and waxed outrageous,
So did it sure with me; and now thy sight
Is sweeter far than was thy parting hence
Bitter and irksome to my sobbing heart.

GAVESTON

Sweet lord and king, your speech preventeth mine,
60 Yet have I words left to express my joy.
The shepherd nipped with biting winter's rage
Frolics not more to see the painted spring
Than I do to behold your majesty.

EDWARD

Will none of you salute my Gaveston?

LANCASTER

Salute him? Yes. Welcome, Lord Chamberlain.

MORTIMER

Welcome is the good earl of Cornwall.

WARWICK

Welcome, Lord Governor of the Isle of Man.

PEMBROKE

Welcome, Master Secretary.

KENT

Brother, do you hear them?

EDWARD

70 Still will these earls and barons use me thus?

GAVESTON

My lord, I cannot brook these injuries.

QUEEN

Ay me, poor soul, when these begin to jar.

EDWARD [*to* GAVESTON]

[Return](#) it to their throats, I'll be thy warrant.

GAVESTON

[Base leaden earls](#), that glory in your birth,
Go sit at home and [eat](#) your tenants' beef,
And come not here to scoff at Gaveston,
Whose mounting thoughts did never creep so low
As to bestow a look on such as you.

LANCASTER

Yet I disdain not to do this for you.

[*He draws his sword*, MORTIMER JUNIOR *and* GAVESTON *also*
draw.]

EDWARD

80 Treason, treason! Where's the traitor?

PEMBROKE [Here, here](#).

EDWARD

Convey hence Gaveston! They'll murder him.

GAVESTON [*to* MORTIMER JUNIOR]

The life of thee shall salve this foul disgrace.

MORTIMER

Villain, thy life, unless I miss mine aim.

[*He wounds* GAVESTON.]

QUEEN

Ah, furious Mortimer, what hast thou done?

MORTIMER

No more than I would answer, were he slain.

[*Exit* GAVESTON,
attended.]

EDWARD

Yes, more than thou canst answer, though he live.
Dear shall you both aby this riotous deed.
Out of my presence! Come not near the court!

MORTIMER

I'll not be barred the court for Gaveston.

90

LANCASTER

We'll hale him by the ears unto the block.

EDWARD

Look to your own heads, his is sure enough.

WARWICK

Look to your own crown, if you back him thus.

KENT

Warwick, these words do ill beseem thy years.

EDWARD

Nay, all of them conspire to cross me thus;
But if I live, I'll tread upon their heads
That think with high looks thus to tread me down.
Come, Edmund, let's away and levy men.
'Tis war that must abate these barons' pride.

*Exeunt the KING [QUEEN, and
KENT, attended.]*

WARWICK

100 Let's to our castles, for the king is moved.

MORTIMER

Moved may he be, and perish in his wrath!

LANCASTER

Cousin, it is no dealing with him now.
He means to make us stoop by force of arms,
And therefore let us jointly here protest
To prosecute that Gaveston to the death.

MORTIMER

By heaven, the abject villain shall not live.

WARWICK

I'll have his blood or die in seeking it.

PEMBROKE

The like oath Pembroke takes.

LANCASTER And so doth Lancaster.

Now send our heralds to defy the king,

110 And make the people swear to put him down.

Enter a POST.

MORTIMER

Letters, from whence?

MESSENGER

From Scotland, my lord.

[MORTIMER JUNIOR *takes the letter.*]

LANCASTER

Why, how now, cousin, how fares all our friends?

MORTIMER

My uncle's taken prisoner by the Scots.

LANCASTER

We'll have him ransomed, man; be of good cheer.

MORTIMER

They rate his ransom at five thousand pound.

Who should defray the money but the king,

Seeing he is taken prisoner in his wars?

I'll to the king.

LANCASTER

Do, cousin, and I'll bear thee company.

120

WARWICK

Meantime, my lord of Pembroke and myself
Will to Newcastle here and [gather head](#).

MORTIMER

About it then, and we will follow you.

LANCASTER

Be resolute and full of secrecy.

WARWICK I warrant you.

[*Exeunt all but* MORTIMER
JUNIOR *and* LANCASTER.]

MORTIMER

Cousin, an if he will not ransom him,
I'll thunder such a peal into his ears
As never subject did unto his king.

LANCASTER Content, I'll bear my part. Holla! Who's there?

[*Enter a* GUARD.]

MORTIMER Ay, marry, such a guard as this doth well.

130

LANCASTER Lead on the way.

GUARD Whither will your lordships?

MORTIMER Whither else but to the king?

GUARD His highness is disposed to be alone.

LANCASTER Why, so he may, but we will speak to him.

GUARD You may not in, my lord.

MORTIMER May we not?

[*Enter the* KING *and* KENT.]

EDWARD

How now, what noise is this?
Who have we there? Is't you?

[*He starts to leave.*]

MORTIMER

Nay, stay, my lord, I come to bring you news:
140 Mine uncle's taken prisoner by the Scots.

EDWARD Then ransom him.

LANCASTER

'Twas in your wars, you should ransom him.

MORTIMER

And you shall ransom him, or else.

KENT

What, Mortimer, you will not threaten him?

EDWARD

Quiet yourself. You shall have [the broad seal](#)
To gather for him throughout the realm.

LANCASTER

Your minion Gaveston hath taught you this.

MORTIMER

My lord, the family of the Mortimers
150 Are not so poor but, would they sell their land,
Would levy men enough to anger you.
We never beg, but use such prayers as these.

[he grasps the hilt of his sword]

EDWARD Shall I still be haunted thus?

MORTIMER

Nay, now you are here alone, I'll speak my mind.

LANCASTER

And so will I, and then, my lord, farewell.

MORTIMER

The idle triumphs, masques, lascivious shows,
And prodigal gifts bestowed on Gaveston
Have drawn thy [treasure](#) dry and made thee weak,
[The murmuring](#) commons overstretchèd hath.

LANCASTER

160 Look for rebellion, look to be deposed.

Thy garrisons are beaten out of France,
And lame and poor lie groaning at the gates.
The wild [O'Neill](#), with swarms of Irish kerns,
Lives uncontrolled within [the English pale](#).
Unto the walls of York the Scots [made road](#),
And, unresisted, drave away rich spoils.

MORTIMER

The haughty Dane commands the [narrow seas](#),
While in the harbour ride thy ships unrigged.

LANCASTER

What foreign prince sends thee ambassadors?

MORTIMER

170 Who loves thee but a sort of flatterers?

LANCASTER

Thy gentle queen, sole sister to [Valois](#),
Complains that thou hast left her all forlorn.

MORTIMER

Thy court is naked, being bereft of those
That makes a king seem glorious to the world:
I mean the peers, whom thou shouldst dearly love.
Libels are cast again thee in the street,
Ballads and rhymes made of thy overthrow.

LANCASTER

The northern borderers, seeing their houses burnt,
Their wives and children slain, run up and down,
180 Cursing the name of thee and Gaveston.

MORTIMER

When wert thou in the field with banner spread?
But once, and then thy soldiers marched like players,
With garish robes, not armour; and thyself,

Bedaubed with gold, rode laughing at the rest,
Nodding and shaking of thy spangled crest,
Where women's favours hung like labels down.

LANCASTER

And thereof came it that the fleering Scots,
To England's high disgrace, have made this jig:
'Maids of England, sore may you mourn,

For your lemans you have lost at Bannocksbourne,

190 With a heave and a ho!

What weeneth the king of England,
So soon to have won Scotland?

With a rumbelow.'

MORTIMER

Wigmore shall fly, to set my uncle free.

LANCASTER

And when 'tis gone, our swords shall purchase more.
If ye be moved, revenge it as you can.
Look next to see us with our ensigns spread.

Exeunt NOBLES [MORTIMER
JUNIOR *and* LANCASTER].

EDWARD

My swelling heart for very anger breaks.
200 How oft have I been baited by these peers,
And dare not be revenged, for their power is great!
Yet shall the crowing of these cockerels
Affright a lion? Edward, unfold thy paws,
And let their lives' blood slake thy fury's hunger.
If I be cruel and grow tyrannous,
Now let them thank themselves, and rue too late.

KENT

My lord, I see your love to Gaveston

Will be the ruin of the realm and you,
For now the wrathful nobles threaten wars,
210 And therefore, brother, banish [him](#) for ever.

EDWARD

Art thou an enemy to my Gaveston?

KENT

Ay, and it grieves me that I favoured him.

EDWARD

Traitor, begone! Whine thou with Mortimer.

KENT

So will I, rather than with Gaveston.

EDWARD

Out of my sight, and trouble me no more.

KENT

No marvel though thou scorn thy noble peers,
When I thy brother am rejected thus.

EDWARD Away!

Exit [RENT].

Poor Gaveston, that hast no friend but me.
220 Do what they can, we'll live in Tynemouth here,
And, so I walk with him about the walls,
What care I though the earls begirt us round?
Here comes she that's cause of all these jars.

Enter the QUEEN, three LADIES [(the KING'S NIECE and two LADIES-IN-WAITING), GAVESTON,] BALDOCK, and SPENCER [JUNIOR].

QUEEN

My lord, 'tis thought the earls are up in [arms](#).

EDWARD

Ay, and 'tis likewise thought you favour him.

QUEEN

Thus do you still suspect me without cause.

NIECE

Sweet uncle, speak more kindly to the queen.

GAVESTON [*aside to* EDWARD]

My lord, dissemble with her, speak her fair.

EDWARD [*to the* QUEEN]

Pardon me, sweet, I forgot myself.

QUEEN

230 Your pardon is quickly got of Isabel.

EDWARD

The younger Mortimer is grown so brave
That to my face he threatens civil wars.

GAVESTON

Why do you not commit him to the Tower?

EDWARD

I dare not, for the people love him well.

GAVESTON

Why then, we'll have him privily made away.

EDWARD

Would Lancaster and he had both caroused
A bowl of poison to each other's health!
But let them go, and tell me what are these.

NIECE

Two of my father's servants whilst he lived.
240 May't please your grace to entertain them now?

EDWARD [*to* BALDOCK]

Tell me, where wast thou born? What is thine arms?

BALDOCK

My name is Baldock, and my [gentry](#).
I fetched from Oxford, not from heraldry.

EDWARD

The fitter art thou, Baldock, for my turn.
Wait on me, and I'll see thou shalt not want.

BALDOCK

I humbly thank your majesty.

EDWARD [*pointing to* SPENCER JUNIOR]

Knowest thou him, Gaveston?

GAVESTON Ay, my lord,

His name is Spencer; he is well allied.

For my sake, let him wait upon your grace;

250 Scarce shall you find a man of more desert.

EDWARD

Then, Spencer, wait upon me; for his sake
I'll grace thee with a higher style ere long.

SPENCER

No greater titles happen unto me
Than to be favoured of your majesty.

EDWARD [*to his* NIECE]

Cousin, this day shall be your marriage feast.
And, Gaveston, think that I love thee well
To wed thee to our niece, the only heir
Unto the earl of Gloucester late deceased.

GAVESTON

I know, my lord, many will stomach me,
260 But I respect neither their love nor hate.

EDWARD

The headstrong barons shall not limit me;
He that I list to favour shall be great.
Come, let's away, and when the marriage ends,
Have at the rebels and their complices.

Exeunt.

[Scene 7]

Enter LANCASTER, MORTIMER [JUNIOR],
WARWICK, PEMBROKE, KENT.

KENT

My lords, of love to this our native land
I come to join with you and leave the king,
And in your quarrel and the realm's behoof
Will be the first that shall adventure life.

LANCASTER

I fear me you are sent [of policy](#),
To undermine us with a show of love.

WARWICK

He is your brother, therefore have we cause
To cast the worst, and doubt of your revolt.

KENT

Mine honour shall be hostage of my truth.
10 If that will not suffice, farewell, my lords.

MORTIMER

Stay, Edmund. Never was Plantagenet
False of his word, and therefore trust we thee.

PEMBROKE

But what's the reason you should leave him now?

KENT

I have informed the earl of Lancaster.

LANCASTER

And it sufficeth. Now, my lords, know this,
That Gaveston is secretly arrived,
And here in Tynemouth frolics with the king.
Let us with these our followers scale the walls
And suddenly surprise them unawares.

MORTIMER

I'll give the onset.

WARWICK And I'll follow thee.

20

MORTIMER

This tattered ensign of my ancestors,
Which swept the desert shore of that Dead Sea
Whereof we got the name of Mortimer,
Will I advance upon this castle walls.
Drums, strike alarum! Raise them from their sport,
And ring aloud the knell of Gaveston.

LANCASTER

None be so hardy as to touch the king,
But neither spare you Gaveston nor his friends.

Exeunt.

[Scene 8]

[Alarums.] *Enter the KING and*
SPENCER [JUNIOR].

EDWARD

O tell me, Spencer, where is Gaveston?

SPENCER

I fear me he is slain, my gracious lord.

EDWARD

No, here he comes. Now let them spoil and kill.

[Enter] to them GAVESTON, [*the QUEEN,*
the KING'S NIECE and LORDS].

Fly, fly, my lords! The earls have got the hold.
Take shipping and away to Scarborough;
Spencer and I will post away by land.

GAVESTON

O stay, my lord. They will not injure you.

EDWARD

I will not trust them, Gaveston. Away!

GAVESTON Farewell, my lord.

10 EDWARD Lady, farewell.

NIECE

Farewell, sweet uncle, till we meet again.

EDWARD

Farewell, sweet Gaveston, and farewell, niece.

QUEEN

No farewell to poor Isabel, thy queen?

EDWARD

Yes, yes, for Mortimer, your lover's sake.

*Exeunt all; ISABELLA
remains.*

QUEEN

Heavens can witness I love none but you.

From my embracements thus he breaks away.

O, that mine arms could close this isle about,

That I might pull him to me where I would,

Or that these tears that drizzle from mine eyes

20 Had power to mollify his stony heart,

That when I had him we might never part!

*Enter the BARONS [LANCASTER,
WARWICK, MORTIMER JUNIOR and others]. Alarums.*

LANCASTER

I wonder how he 'scaped.

MORTIMER Who's this, the queen?

QUEEN

Ay, Mortimer, the miserable queen,

Whose pining heart her inward sighs have blasted,

And body with continual mourning wasted.

These hands are tired with haling of my lord
From Gaveston, from wicked Gaveston,
And all in vain, for when I speak him fair
He turns away and smiles upon his minion.

MORTIMER

30 Cease to lament, and tell us where's the king?

QUEEN

What would you with the king? Is't him you seek?

LANCASTER

No, madam, but that cursèd Gaveston.
Far be it from the thought of Lancaster
To offer violence to his sovereign;
We would but rid the realm of Gaveston.
Tell us where he remains, and he shall die.

QUEEN

He's gone by water unto Scarborough;
Pursue him quickly, and he cannot 'scape.
The king hath left him, and his train is small.

WARWICK

40 Forslow no time, sweet Lancaster, let's march.

MORTIMER

How comes it that the king and he is parted?

QUEEN

That this your army, going several ways,
Might be of lesser force, and, with the power
That he intendeth presently to raise,
Be easily suppressed; and therefore begone.

MORTIMER

Here in the river rides a [Flemish hoy](#).
Let's all aboard and follow him amain.

LANCASTER

The wind that bears him hence will fill our sails.

Come, come, aboard. 'Tis but an hour's sailing.

MORTIMER

50 Madam, stay you within this castle here.

QUEEN

No, Mortimer, I'll to my lord the king.

MORTIMER

Nay, rather sail with us to Scarborough.

QUEEN

You know the king is so suspicious
As, if he hear I have but talked with you,
Mine honour will be called in question,
And therefore, gentle Mortimer, begone.

MORTIMER

Madam, I cannot stay to answer you,
But think of Mortimer as he deserves.

*[Exeunt all; the
QUEEN remains.]*

QUEEN

60 So well hast thou deserved, sweet Mortimer,
As Isabel could live with thee for ever.
In vain I look for love at Edward's hand,
Whose eyes are fixed on none but Gaveston.
Yet once more I'll importune him with prayers.
If he be strange and not regard my words,
My son and I will over into France,
And to the king my brother there complain
How Gaveston hath robbed me of his love;
But yet I hope my sorrows will have end,
And Gaveston this blessed day be slain.

Exit.

[Scene 9]

Enter GAVESTON, pursued.

GAVESTON

Yet, lusty lords, I have escaped your hands,
Your threats, your 'larums, and your hot pursuits;
And though divorcèd from King Edward's eyes,
Yet liveth Piers of Gaveston unsurprised,
Breathing, in hope (*malgrado* all your beards,
That muster rebels thus against your king)
To see his royal sovereign once again.

Enter the NOBLES [WARWICK,
LANCASTER, PEMBROKE, MORTIMER JUNIOR, *with*
SOLDIERS, JAMES, HORSEBOY, *and* ATTENDANTS].

WARWICK

Upon him, soldiers! Take away his weapons.

MORTIMER

Thou proud disturber of thy country's peace,
Corrupter of thy king, cause of these broils,
10 Base flatterer, yield! And were it not for shame,
Shame and dishonour to a soldier's name,
Upon my weapon's point here shouldst thou fall,
And welter in thy gore.

LANCASTER

Monster of men,

That, like the Greekish strumpet, trained to arms
And bloody wars so many valiant knights,
Look for no other fortune, wretch, than death.
Kind Edward is not here to buckler thee.

WARWICK

Lancaster, why talk'st thou to the slave?
Go, soldiers, take him hence, for by my sword,
20 His head shall off. Gaveston, short warning
Shall serve thy turn; it is our country's cause
That here severely we will execute
Upon thy person. Hang him at a bough.

GAVESTON My lord!

WARWICK

Soldiers, have him away.

But, for thou wert the favourite of a king,
Thou shalt have so much honour at our hands.

GAVESTON

I thank you all, my lords. Then I perceive
30 That heading is one, and hanging is the other,
And death is all.

Enter EARL OF ARUNDEL.

LANCASTER

How now, my lord of Arundel?

ARUNDEL

My lords, King Edward greets you all by me.

WARWICK

Arundel, say your message.

ARUNDEL His majesty,

Hearing that you had taken Gaveston,
Entreateth you by me yet but he may
See him before he dies, for why, he says,
And sends you word, he knows that die he shall;
And if you gratify his grace so far,

40 He will be mindful of the courtesy.

WARWICK

How now?

GAVESTON Renownèd Edward, how thy name
Revives poor Gaveston!

WARWICK No, it needeth not.

Arundel, we will gratify the king
In other matters; he must pardon us in this.
Soldiers, away with him.

GAVESTON Why, my lord of Warwick,
Will not these delays beget my hopes?
I know it, lords, it is this life you aim at;
Yet grant King Edward this.

MORTIMER Shalt thou appoint
What we shall grant? Soldiers, away with him.

50 Thus we'll gratify the king:
 We'll send his head by thee. Let him bestow
 His tears on that, for that is all he gets
 Of Gaveston, or else his senseless trunk.

LANCASTER
Not so, my lord, lest he bestow more cost
In burying him than he hath ever earned.

ARUNDEL
My lords, it is his majesty's request,
And, in the honour of a king, he swears
He will but talk with him and send him back.

WARWICK
When, can you tell? Arundel, no.
We wot, he that the care of realm remits
60 And drives his nobles to these exigents
 For Gaveston will, if he seize him once,
 Violate any promise to possess him.

ARUNDEL
Then if you will not trust his grace in keep,
My lords, I will be pledge for his return.

MORTIMER
It is honourable in thee to offer this,
But, for we know thou art a noble gentleman,
We will not wrong thee so
To make away a true man for a thief.

GAVESTON

70 How mean'st thou, Mortimer? That is over-base.

MORTIMER

Away, base groom, robber of king's renown!
[Question](#) with thy companions and thy mates.

PEMBROKE

My lord Mortimer, and you my lords each one,
To gratify the king's request therein
Touching the sending of this Gaveston,
Because his majesty so earnestly
Desires to see the man before his death,
I will upon mine honour undertake
To carry him and bring him back again,

80 Provided this: that you, my lord of Arundel,
Will join with me.

WARWICK Pembroke, what wilt thou do?

Cause yet more bloodshed? Is it not enough
That we have taken him, but must we now
Leave him on '[had-I-wist](#)' and let him go?

PEMBROKE

My lords, I will not [over-woo](#) your honours,
But, if you dare trust Pembroke with the prisoner,
Upon mine oath, I will return him back.

ARUNDEL

My lord of Lancaster, what say you [in this](#)?

LANCASTER

Why, I say let him go on Pembroke's word.

PEMBROKE

90 And you, lord Mortimer?

MORTIMER

How say you, my lord of Warwick?

WARWICK

Nay, do your pleasures. I know how 'twill prove.

PEMBROKE

Then give him me.

GAVESTON Sweet sovereign, yet I come

To see thee ere I die.

WARWICK [*aside*] Yet not, perhaps,

If Warwick's wit and policy prevail.

MORTIMER

My lord of Pembroke, we deliver him you;

Return him on your honour. Sound, away!

Exeunt; PEMBROKE,
ARUNDEL, GAVESTON,
and PEMBROKE'S
MEN, *four* SOLDIERS
remain.

PEMBROKE [*to* ARUNDEL]

My lord, you shall go with me.

My house is not far hence, out of the way

100 A little, but our men shall go along.

We that have pretty wenches to our wives,
Sir, must not come so near and balk their lips.

ARUNDEL

'Tis very kindly spoke, my lord of Pembroke.

Your honour hath an adamant of power

To draw a prince.

PEMBROKE So, my lord. Come hither, James.

I do commit this Gaveston to thee.

Be thou this night his keeper; in the morning
We will discharge thee of thy charge. Begone.

GAVESTON

Unhappy Gaveston, whither goest thou now?

*Exit [GAVESTON] with [JAMES and]
PEMBROKE'S [other] servants.*

HORSEBOY

110 My lord, we'll quickly be at Cobham.

Exeunt.

[Scene 10]

*Enter GAVESTON mourning, and the
EARL OF PEMBROKE'S MEN [with JAMES and four
SOLDIERS].*

GAVESTON

O treacherous Warwick, thus to wrong thy friend!

JAMES

I see it is your life these arms pursue.

GAVESTON

Weaponless must I fall, and die in bands?

O, must this day be period of my life?

Centre of all my bliss! An ye be men,
Speed to the king.

Enter WARWICK and his company.

WARWICK

My lord of Pembroke's men,
Strive you no longer; I will have that Gaveston.

JAMES

Your lordship doth dishonour to yourself
And wrong our lord, your honourable friend.

WARWICK

10 No, James, it is my country's cause I follow.

Go, take the villain. [GAVESTON *is taken.*]

Soldiers, come away.

We'll make quick work.

[To JAMES] Commend me to your
master,
My friend, and tell him that I watched it well.

[To GAVESTON]
Come, let thy shadow parley with King Edward.

GAVESTON
Treacherous earl, shall I not see the king?

WARWICK
The king of heaven perhaps, no other king.
Away!

*Exeunt WARWICK and
his men, with
GAVESTON. JAMES
remains with the
others.*

JAMES
Come, fellows, it booteth not for us to strive.
We will in haste go certify our lord.

Exeunt.

[Scene II]

*Enter KING EDWARD and SPENCER
[JUNIOR and BALDOCK,] with drums and fifes.*

EDWARD
I long to hear an answer from the barons
Touching my friend, my dearest Gaveston.
Ah, Spencer, not the riches of my realm
Can ransom him! Ah, he is marked to die.
I know the malice of the younger Mortimer,
Warwick I know is rough, and Lancaster
Inexorable, and I shall never see
My lovely Piers, my Gaveston again.

The barons overbear me with their pride.

SPENCER

- Were I King Edward, England's sovereign,
10 Son to the lovely Eleanor of Spain,
Great Edward Longshanks' issue, would I bear
These [braves](#), this rage, and suffer uncontrolled
These barons thus to [beard me](#) in my land,
In mine own realm? My lord, pardon my speech.
Did you retain your father's magnanimity,
Did you regard the honour of your name,
You would not suffer thus your majesty
Be counterbuffed of your nobility.
Strike off their heads, and let them [preach on poles](#).
20 No doubt, such lessons they will teach the rest
As, by their preachments, they will profit much
And learn obedience to their lawful king.

EDWARD

Yea, gentle Spencer, we have been too mild,
Too kind to them, but now have drawn our sword,
And if they send me not my Gaveston,
[We'll steel](#) it on their crest and poll their tops.

BALDOCK

- This haught resolve becomes your majesty,
Not to be tied to their [affection](#),
As though your highness were a schoolboy still,
30 And must be awed and governed like a child.

*Enter HUGH SPENCER, an old man,
father to the young SPENCER, with his [truncheon](#),
and SOLDIERS.*

SPENCER SENIOR

Long live my sovereign, the noble Edward,
In peace triumphant, fortunate in wars!

EDWARD

Welcome, old man. Com'st thou in Edward's aid?
Then tell thy prince of whence and what thou art.

SPENCER SENIOR

Lo, with a band of [bowmen](#) and of pikes,
[Brown bills](#) and targeteers, four hundred strong,
Sworn to defend King Edward's royal right,
I come in person to your majesty –
40 Spencer, the father of Hugh Spencer there,
Bound to your highness everlastingly
For favours done [in him](#) unto us all.

EDWARD

Thy father, Spencer?

SPENCER True, [an it](#) like your grace,

That pours, in lieu of all your goodness shown,
His life, my lord, before your princely feet.

EDWARD

Welcome ten thousand times, old man, again.
Spencer, this love, this kindness to thy king
Argues thy noble mind and disposition.
Spencer, I here create thee earl of Wiltshire,
50 And daily will enrich thee with our favour,
That, as the sunshine, shall reflect o'er thee.
Beside, the more to manifest our love,
Because we hear [Lord Bruce](#) doth sell his land,
And that the Mortimers are [in hand withal](#),
Thou shalt have crowns of us t'outbid the barons;
And, Spencer, spare them not, but lay it on.
[Soldiers, a largess](#), and thrice welcome all!

SPENCER

My lord, here comes the queen.

*Enter the QUEEN [with a letter] and
her son [PRINCE EDWARD], and LEVUNE, a
Frenchman.*

EDWARD

Madam, what news?

QUEEN

News of dishonour, lord, and discontent.

- 60 Our friend Levune, faithful and full of trust,
Informeth us, by letters and by words,
That Lord Valois our brother, King of France,
Because your highness hath been slack in homage,
Hath seizèd Normandy into his hands.
These be the letters, this the messenger.
[She shows the letter to EDWARD.]

EDWARD

- Welcome, Levune. Tush, [Sib](#), if this be all,
Valois and I will soon be friends again.
But to my Gaveston: shall I never see,
Never behold thee now? Madam, in this matter
We will employ you and your little son;
70 You shall go parley with the King of France.
Boy, see you bear you bravely to the king,
And do your message with a majesty.

PRINCE

Commit not to my youth things of more weight
Than fits a prince so young as I to bear,
And fear not, lord and father, [heaven's](#) great beams
On Atlas' shoulder shall not lie more safe
Than shall your charge committed to my trust.

QUEEN

- Ah, boy, this [towardness](#) makes thy mother fear
80 Thou art not marked to many days on earth.

EDWARD

Madam, we will that you with speed be shipped,
And this our son; Levune shall follow you
With all the haste we can despatch him hence.
Choose of our lords to bear you company,

And go in peace; leave us in wars at home.

QUEEN

Unnatural wars, where subjects brave their king;
God end them once! My lord, I take my leave
To make my preparation for France.

[*Exeunt the* QUEEN
and PRINCE EDWARD.]

Enter LORD ARUNDEL.

EDWARD

What, Lord Arundel, dost thou come alone?

ARUNDEL

90 Yea, my good lord, for Gaveston is dead.

EDWARD

Ah, traitors! Have they put my friend to death?
Tell me, Arundel, died he ere thou cam'st,
Or didst thou see my friend to take his death?

ARUNDEL

Neither, my lord, for, as he was surprised,
Begirt with weapons and with enemies round,
I did your highness' message to them all,
Demanding him of them – entreating rather –
And said, upon the honour of my name,
That I would undertake to carry him
100 Unto your highness and to bring him back.

EDWARD

And tell me, would the rebels deny me that?

SPENCER

Proud recreants!

EDWARD

Yea, Spencer, traitors all.

ARUNDEL

I found them at the first inexorable.

The earl of Warwick would not bide the hearing,
Mortimer hardly, Pembroke and Lancaster
Spake least; and when they flatly had denied,
Refusing to receive me pledge for him,
The earl of Pembroke mildly thus bespake:
'My lords, because our sovereign sends for him,
110 And promiseth he shall be safe returned,
I will this undertake: to have him hence
And see him re-delivered to your hands.'

EDWARD

Well, and how fortunes that he came not?

SPENCER

Some treason or some villainy was cause.

ARUNDEL

The earl of Warwick seizèd him on his way;
For, being delivered unto Pembroke's men,
Their lord rode home, thinking his prisoner safe,
But ere he came, Warwick in ambush lay
And bare him to his death, and in a trench
120 Strake off his head, and marched unto the camp.

SPENCER

A bloody [part](#), flatly against law of arms.

EDWARD

O, shall I speak, or shall I sigh and die?

SPENCER

My lord, refer your vengeance to the sword
Upon these barons; hearten up your men;
Let them not unrevenged murder your friends.
Advance your standard, Edward, in the field,
And march to [fire](#) them from their starting-holes.

EDWARD *kneels and saith*

EDWARD

By earth, the common mother of us all,
By heaven, and all the [moving orbs](#) thereof,
By this right hand, and by my father's sword,
130 And all the honours 'longing to my crown,
I will have heads and lives for him, as many
As I have manors, castles, towns, and towers.
Treacherous Warwick, traitorous Mortimer!
If I be England's king, in lakes of gore
Your headless trunks, your bodies will I trail,
That you may drink your fill and quaff in blood,
And stain my royal standard with the same,
That so my bloody colours may suggest
Remembrance of revenge immortally

140 On your accursèd traitorous progeny,
You villains that have slain my Gaveston.

[*He rises.*]

And in this place of honour and of trust,
Spencer, sweet Spencer, I adopt thee here,
And [merely](#) of our love we do create thee
Earl of Gloucester and Lord Chamberlain,
Despite of times, despite of enemies.

SPENCER

My lord, here is a messenger from the barons
Desires access unto your majesty.

EDWARD Admit him near.

150 *Enter the HERALD from the BARONS, with his coat of arms.*

HERALD

Long live King Edward, England's lawful lord!

EDWARD

So wish not they, [iwis](#), that sent thee hither.
Thou com'st from Mortimer and his complices.
A ranker rout of rebels never was.
Well, say thy message.

HERALD

The barons up in arms by me salute
Your highness with long life and happiness,
And bid me say, as [plainer](#) to your grace,
That if without effusion of blood

- 160 You will this grief have ease and remedy,
That from your princely person you remove
This Spencer, as a putrefying branch
That [deads](#) the [royal vine](#) whose golden leaves
Impale your princely head, your diadem,
Whose brightness such pernicious upstarts dim,
Say they, and lovingly advise your grace
To cherish virtue and nobility,
And have old servitors in high esteem,
And shake off smooth dissembling flatterers.
- 170 This granted, they, their honours, and their lives
Are to your highness vowed and consecrate.

SPENCER

Ah, traitors, will they still display their pride?

EDWARD

Away! Tarry no answer, but begone.
Rebels, will they appoint their sovereign
His sports, his pleasures, and his company?
Yet ere thou go, see how I do divorce
Spencer from me. (*Embrace* SPENCER.)

Now get thee to thy lords,

And tell them I will come to chastise them
For murdering Gaveston. Hie thee, get thee gone.

- 180 Edward with fire and sword follows at thy heels.

[*Exit the* HERALD.]

My lords, perceive you how these rebels swell?
Soldiers, good hearts, defend your sovereign's right,
For now, even now, we march to make them stoop.

Away!

Exeunt.

[*Scene 12*]

Alarums, excursions, a great fight, and a retreat. Enter the KING, SPENCER the father, SPENCER the son, and the noblemen of the King's side.

EDWARD

Why do we sound retreat? Upon them, lords!
This day I shall pour vengeance with my sword
On those proud rebels that are up in arms
And do confront and countermand their king.

SPENCER

I doubt it not, my lord, right will prevail.

SPENCER SENIOR

'Tis not amiss, my liege, for either part
To breathe a while; our men, with sweat and dust
All choked well near, begin to faint for heat,
And this retire refresheth horse and man.

SPENCER Here come the rebels.

10 *Enter the* BARONS: MORTIMER [JUNIOR], LANCASTER, WARWICK,
PEMBROKE, *with others.*

MORTIMER

Look, Lancaster,
Yonder is Edward among his flatterers.

LANCASTER

And there let him be,
Till he pay dearly for their company.

WARWICK

And shall, or Warwick's sword shall smite in vain.

EDWARD

What, rebels, do you shrink and sound retreat?

MORTIMER

No, Edward, no. Thy flatterers faint and fly.

LANCASTER

Thou'd best betimes forsake them and their trains,
For they'll betray thee, traitors as they are.

SPENCER

20 Traitor on thy face, rebellious Lancaster!

PEMBROKE

Away, base upstart. Brav'st thou nobles thus?

SPENCER SENIOR

A noble attempt and honourable deed
Is it not, throw ye, to assemble aid
And levy arms against your lawful king?

EDWARD

For which ere long their heads shall satisfy,
T'appease the wrath of their offended king.

MORTIMER

Then, Edward, thou wilt fight it to the last,
And rather bathe thy sword in subjects' blood
Than banish that pernicious company?

EDWARD

30 Ay, traitors all, rather than thus be braved,
Make England's civil towns huge heaps of stones,
And ploughs to go about our palace gates.

WARWICK

A desperate and unnatural resolution.
Alarum! To the fight!
Saint George for England and the barons' right!

EDWARD

Saint George for England and King Edward's right!

[*Alarums. Exeunt.*]

[*Scene 13*]

Enter EDWARD[, the SPENCERS, LEVUNE and BALDOCK], *with the* BARONS
[and KENT] *captives.*

EDWARD

Now, lusty lords, now, not by chance of war,
But justice of the quarrel and the cause,
Vailed is your pride. Methinks you hang the heads,
But we'll advance them, traitors. Now 'tis time
To be avenged on you for all your braves
And for the murder of my dearest friend,
To whom right well you knew our soul was knit:
Good Piers of Gaveston, my sweet favourite.
Ah, rebels, recreants, you made him away!

KENT

Brother, in regard of thee and of thy land
10 Did they remove that flatterer from thy throne.

EDWARD

So, sir, you have spoke. Away, avoid our presence.

[*Exit* KENT.]

Accursed wretches, was't in regard of us,
When we had sent our messenger to request
He might be spared to come to speak with us,
And Pembroke undertook for his return,
That thou, proud Warwick, watched the prisoner,
Poor Piers, and headed him against law of arms?
For which thy head shall overlook the rest
20 As much as thou in rage outwent'st the rest.

WARWICK

Tyrant, I scorn thy threats and menaces.

'Tis but temporal that thou canst inflict.

LANCASTER

The worst is death, and better die to live
Than live in infamy under such a king.

EDWARD

Away with them, my lord of Winchester.
These lusty leaders, Warwick and Lancaster,
I charge you roundly: off with both their heads.
Away!

WARWICK

Farewell, vain world.

LANCASTER Sweet Mortimer, farewell.

*[Exeunt WARWICK
and LANCASTER,
guarded, led away
by SPENCER SENIOR.]*

MORTIMER

England, unkind to thy nobility,
30 Groan for this grief! Behold how thou art maimed.

EDWARD

Go take that haughty Mortimer to the Tower.
There see him safe bestowed, and, for the rest,
Do speedy execution on them all.
Begone!

MORTIMER

What, Mortimer, can ragged stony walls
Immure thy virtue that aspires to heaven?
No, Edward, England's scourge, it may not be;
Mortimer's hope surmounts his fortune far.

*[Exit MORTIMER
JUNIOR, guarded.]*

EDWARD

40 Sound drums and trumpets! March with me, my friends.
 Edward this day hath crowned him king anew.

Exit.

[Drums and trumpets sound.] Exeunt;
SPENCER JUNIOR, LEVUNE *and* BALDOCK *remain.*

SPENCER

Levune, the trust that we repose in thee
Begets the quiet of King Edward's land.
Therefore be gone in haste, and with advice
[Bestow](#) that treasure on the lords of France,
That therewith all enchanted, like the guard
That suffered [Jove to](#) pass in showers of gold
To Danaë, all aid may be denied
To Isabel the queen, that now in France
50 Makes friends, to cross the seas with her young son
 And step into his father's regiment.

LEVUNE

That's it these barons and the subtle queen
Long [levelled](#) at.

BALDOCK Yea, but, Levune, thou seest
These barons [lay their heads](#) on blocks together.
What they intend, the hangman frustrates [clean](#).

LEVUNE

Have you no doubts, my lords. I'll [clap so close](#)
Among the lords of France with England's gold
That Isabel shall make her plaints in vain,
And France shall be obdurate with her tears.

SPENCER

Then make for France amain, Levune, away!
60 Proclaim King Edward's wars and victories.

Exeunt.

[Scene 14]

Enter EDMUND [*the* EARL OF KENT].

KENT

Fair blows the wind for France. Blow, gentle gale,
Till Edmund be arrived for England's good.
Nature, yield to my country's cause in this.
A brother, no, a butcher of thy friends,
Proud Edward, dost thou banish me thy presence?
But I'll to France, and cheer the wrongèd queen,
And certify what Edward's looseness is.
Unnatural king, to slaughter noble men
And cherish flatterers!

Mortimer, I stay thy sweet escape;

10 Stand gracious, gloomy night, to his device!

Enter MORTIMER [JUNIOR] *disguised*.

MORTIMER

Holla! Who walketh there? Is't you, my lord?

KENT

Mortimer, 'tis I.

But hath thy potion wrought so happily?

MORTIMER

It hath, my lord. The warders all asleep,
I thank them, gave me leave to pass in peace.
But hath your grace got shipping unto France?

KENT Fear it not.

Exeunt.

[Scene 15]

Enter the QUEEN *and her son* [PRINCE EDWARD].

QUEEN

Ah, boy, our friends do fail us all in France,

The lords are cruel, and the king unkind.
What shall we do?

PRINCE Madam, return to England,
And please my father well, and then [a fig](#)
For all [my uncle's](#) friendship here in France.
I warrant you, I'll win his highness quickly;
['A](#) loves me better than a thousand Spencers.

QUEEN

Ah, boy, thou art deceived, at least in this,
To think that we can yet be [tuned](#) together.
10 No, no, we [jar too far](#). Unkind Valois,
Unhappy Isabel! When France rejects,
Whither, O, whither dost thou bend thy steps?

Enter SIR JOHN OF [HAINAULT](#).

SIR JOHN

Madam, what cheer?

QUEEN Ah, good Sir John of Hainault,
Never so cheerless nor so far distressed.

SIR JOHN

I hear, sweet lady, of the king's unkindness.
But droop not, madam; noble minds contemn
Despair. Will your grace with me to Hainault,
And there stay time's advantage with your son?
How say you, my lord, will you go with your friends
20 And [shake off](#) all our fortunes equally?

PRINCE

So pleaseth the queen my mother, me it likes.
The King of England nor the court of France
Shall have me from my gracious mother's side
Till I be strong enough to break a [staff](#),
And then have at the proudest Spencer's head.
SIR JOHN Well said, my lord.

QUEEN

O, my sweet heart, how do I moan thy wrongs,
Yet triumph in the hope of thee, my joy.
Ah, sweet Sir John, even to the utmost verge
Of Europe, or the shore of Tanaïs,

30 Will we with thee to Hainault, so we will.

The [marquis](#) is a noble gentleman;
His grace, I dare presume, will welcome me.
But who are these?

Enter EDMUND [EARL OF KENT] and MORTIMER [JUNIOR].

KENT Madam, long may you live,
Much happier than your friends in England do.

QUEEN

Lord Edmund and Lord Mortimer alive?
Welcome to France.

[*To MORTIMER*] The news was here, my lord,
That you were dead, or very near your death.

MORTIMER

Lady, the last was truest of the twain,
But Mortimer, reserved for better hap,
40 Hath shaken off the [thralldom](#) of the Tower,

[*to PRINCE EDWARD*]

And lives t'advance your standard, good my lord.

PRINCE

How mean you, an the king my father lives?
No, my lord Mortimer, not I, I trow.

QUEEN

Not, son? Why not? I would it were no worse.
But, gentle lords, friendless we are in France.

MORTIMER

[Monsieur le Grand](#), a noble friend of yours,

Told us at our arrival all the news:
How hard the nobles, how unkind the [king](#)
Hath showed himself. But, madam, [right](#) makes room
50 Where weapons want; and, though a many friends
Are [made away](#) – as Warwick, Lancaster,
And others of our party and faction –
Yet have we friends, assure your grace, in England
Would [cast up caps](#) and clap their hands for joy
To see us there [appointed for](#) our foes.

KENT

Would all were well, and Edward well reclaimed
For England's honour, peace, and quietness!

MORTIMER

But by the sword, my lord, it must be deserved.
60 The king will ne'er forsake his flatterers.

SIR JOHN

My lords of England, sith the ungentle king
Of France refuseth to give aid of arms
To this distressed queen his sister here,
Go you with her to Hainault. Doubt ye not
We will find comfort, money, men, and friends
Ere long [to bid](#) the English king a base.
How say, young prince, what think you of the [match](#)?

PRINCE

I think King Edward will outrun us all.

QUEEN

Nay, son, not so, and you must not discourage
70 Your friends that are so forward in your aid.

KENT

Sir John of Hainault, pardon us, I pray.
These comforts that you give our woeful queen
Bind us in kindness all at your command.

QUEEN

Yea, gentle [brother](#), and the God of heaven
Prosper your happy [motion](#), good Sir John!

MORTIMER

This noble gentleman, [forward in arms](#),
Was born, I see, to be our anchor-hold.
Sir John of Hainault, be it thy renown
That England's queen and nobles in distress
80 Have been by thee restored and comforted.

SIR JOHN

Madam, along, and you, my lord, with me,
That England's peers may Hainault's welcome see.

[*Exeunt.*]

[*Scene 16*]

Enter the KING, ARUNDEL, the TWO SPENCERS, with others.

EDWARD

Thus after many threats of wrathful war
Triumpheth England's Edward with his friends;
And triumph Edward, with his friends uncontrolled.
My lord of Gloucester, do you hear the news?

SPENCER What news, my lord?

EDWARD

Why, man, they say there is great execution
Done through the realm. My lord of Arundel,
You have the [note](#), have you not?

ARUNDEL

From the lieutenant of the Tower, my lord.

EDWARD

I pray let us see it. What have we there?
10 Read it, Spencer.

SPENCER [JUNIOR] *reads their names.*

Why so, they barked apace a month ago;
Now, on my life, they'll neither bark nor bite.
Now, sirs, the news from France. Gloucester, I trow
The lords of France love England's gold so well
As Isabella gets no aid from thence.
What now remains? Have you proclaimed, my lord,
Reward for them can bring in Mortimer?

SPENCER

20 My lord, we have, and if he be in England,
'A will be had ere long, I doubt it not.

EDWARD

'If, dost thou say? Spencer, as true as death,
He is in England's ground. Our port-masters
Are not so careless of their king's command.

Enter a POST [with letters].

How now, what news with thee? From whence come these?

POST

Letters, my lord, and tidings forth of France,
To you, my lord of Gloucester, from Levune.

EDWARD Read.

SPENCER [JUNIOR] *reads the letter.*

SPENCER 'My duty to your honour promised, etc. I have,
according
to instructions in that behalf, dealt with the King of France
30 his lords, and effected that the queen, all
discontented and
discomforted, is gone; whither, if you ask, with Sir John of
Hainault, brother to the marquis, into Flanders. With them
are gone Lord Edmund and the Lord Mortimer, having in
their company divers of your nation and others; and, as
constant report goeth, they intend to give King Edward battle

in England sooner than he can look for them. This is all the news of import.

Your honour's in all service, Levune.'

EDWARD

- Ah, villains, hath that Mortimer escaped?
40 With him is Edmund gone associate?
And will Sir John of Hainault lead the round?
Welcome, a God's name, madam, and your son.
England shall welcome you and all your rout.
Gallop apace, bright Phoebus, through the sky,
And dusky night, in rusty iron car,
Between you both shorten the time, I pray,
That I may see that most desired day
When we may meet these traitors in the field.
Ah, nothing grieves me but my little boy
50 Is thus misled to countenance their ills.
Come, friends, to Bristol, there to make us strong;
And, winds, as equal be to bring them in
As you injurious were to bear them forth.

[*Exeunt.*]

[*Scene 17*]

Enter the QUEEN, *her son* [PRINCE EDWARD], EDMUND [EARL OF KENT], MORTIMER [JUNIOR], *and* SIR JOHN [OF HAINAULT],

QUEEN

Now, lords, our loving friends and countrymen,
Welcome to England all with prosperous winds.
Our kindest friends in Belgia have we left
To cope with friends at home – a heavy case,
When force to force is knit, and sword and glaive
In civil broils makes kin and countrymen
Slaughter themselves in others, and their sides

With their own weapons gored. But what's the help?
Misgoverned kings are cause of all this wrack,
And, Edward, thou art one among them all
10 Whose looseness hath betrayed thy land to spoil
And made the channels overflow with blood.
Of thine own people patron shouldst thou be,
But thou –

MORTIMER Nay, madam, if you be a warrior,
Yet must not grow so passionate in speeches.
Lords, sith that we are by sufferance of heaven
Arrived and armèd in this prince's right,
Here for our country's cause swear we to him
All homage, fealty, and forwardness;
And, for the open wrongs and injuries
20 Edward hath done to us, his queen, and land,
We come in arms to wreck it with the sword,
That England's queen in peace may repossess
Her dignities and honours, and withal
We may remove these flatterers from the king
That [havocs](#) England's wealth and treasury.

SIR JOHN

Sound trumpets, my lord, and forward let us march.
Edward will think we come to flatter him.

KENT

I would he never had been flattered more.

[*Trumpets sound.*
Exeunt.]

[Scene 18]

Enter the KING, BALDOCK, and SPENCER THE SON, [flying about](#) the stage.

SPENCER

Fly, fly, my lord! The queen is over-strong;
Her friends do multiply, and yours do fail.
Shape we our course to Ireland, there to breathe.

EDWARD

What, was I born to fly and run away,
5 And leave the Mortimers conquerors behind?
Give me my horse, and let's [r'enforce](#) our troops,
And in this [bed of honour](#) die with fame.

BALDOCK

O no, my lord, this princely resolution
Fits not the time. Away! We are pursued.

[*Exeunt.*]

[*Scene 19*]

[*Enter*] EDMUND [EARL OF KENT] *alone, with a sword and target.*

KENT

This way he fled, but I am come too late.
Edward, alas, my heart relents for thee.
Proud traitor, Mortimer, why dost thou chase
Thy lawful king, thy sovereign, with thy sword,
Vile wretch, and why hast thou, of all unkind,
Borne arms against thy brother and thy king?
Rain showers of vengeance on my cursèd head,
Thou God, to whom in justice it belongs
To punish this unnatural revolt!
Edward, this Mortimer aims at thy life;
10 O, fly him, then! But, Edmund, calm this rage.
Dissemble or thou diest, for Mortimer
And Isabel do kiss while they conspire;
And yet she bears a face of love, forsooth.
Fie on that love that hatcheth death and hate!
Edmund, away. [Bristol](#) to Longshanks' blood
Is false. [Be](#) not found single for suspect;

Proud Mortimer pries near into thy walks.

Enter the QUEEN, MORTIMER [JUNIOR], *the young* PRINCE
[EDWARD], *and* SIR JOHN OF HAINAULT.

QUEEN

Successful battles gives the God of kings
To them that fight in right and fear his wrath.
20 Since then successfully we have prevailed,
Thanks be heaven's great architect and you.
Ere farther we proceed, my noble lords,
We here create our well-belovèd son,
Of love and care unto his royal person,
Lord Warden of the realm; and sith the Fates
Have made his father so infortunate,
Deal you, my lords, in this, my loving lords,
As to your wisdoms fittest seems in all.

KENT

Madam, without offence if I may ask,
30 How will you deal with Edward in his fall?

PRINCE

Tell me, good uncle, what Edward do you mean?

KENT

Nephew, your father; I dare not call him king.

MORTIMER

My lord of Kent, what needs these questions?
'Tis not in her controlment, nor in ours,
But as the realm and Parliament shall please,
So shall your brother be disposèd of.

[Aside to the QUEEN]

I like not this relenting mood in Edmund.
Madam, 'tis good to look to him betimes.

QUEEN *[to* MORTIMER JUNIOR]

40 My lord, the Mayor of Bristol knows our mind.

MORTIMER

Yea, madam, and they 'scape not easily
That fled the field.

QUEEN Baldock is with the king;

[A goodly chancellor](#), is he not, my lord?

SIR JOHN

So are the Spencers, the father and the son.

KENT [*aside*]

This Edward is the ruin of the realm.

*Enter [RICE ap HOWELL](#) and the MAYOR OF BRISTOL, with SPENCER
THE FATHER [*captive, and GUARDS*].*

RICE ap HOWELL

God save Queen Isabel and her princely son!

Madam, the mayor and citizens of Bristol,

In sign of love and duty to [this presence](#),

Present by me this traitor to the state:

50 Spencer, the father to that wanton Spencer

That like the lawless Catiline of Rome

Revelled in England's wealth and treasury.

QUEEN

We thank you all.

MORTIMER Your loving care in this

Deserveth princely favours and rewards.

But where's the king and the other Spencer fled?

RICE ap HOWELL

Spencer the son, created earl of Gloucester,

Is with that smooth-tongued scholar Baldock gone

And shipped but late for Ireland with the king.

MORTIMER

Some whirlwind fetch them back or sink them all!

60 They shall be [started thence](#), I doubt it not.

PRINCE

Shall I not see the king my father yet?

KENT [*aside*]

Unhappy Edward, chased from England's bounds!

SIR JOHN

Madam, what resteth? Why stand ye [in a muse](#)?

QUEEN

I rue my lord's ill fortune; but alas,
Care of my country called me to this war.

MORTIMER

Madam, have done with care and sad complaint;
Your king hath wronged your country and himself,
And we must seek to right it as we may.
Meanwhile, have hence this rebel to the block.

[*To SPENCER SENIOR*]

70 [Your lordship](#) cannot privilege your head.

SPENCER SENIOR

Rebel is he that fights against his prince;
So fought not they that fought in Edward's right.

MORTIMER

Take him away, he prates, [*SPENCER SENIOR is led away.*]

You, Rice ap Howell,

Shall do good service to her majesty,
[Being of countenance](#) in your country here,
To follow these rebellious runagates.
We in mean while, madam, must take advice
How Baldock, Spencer, and their complices
May in their fall be followed to their end.

Exeunt.

[*Scene 20*]

Enter the ABBOT, MONKS, [KING] EDWARD, SPENCER [JUNIOR], *and*
BALDOCK [*disguised as monks*].

ABBOT

Have you no doubt, my lord, have you no fear.
As silent and as careful will we be
To keep your royal person safe with us,
Free from suspect and fell invasion
Of such as have your majesty in chase,
Yourself – and those your chosen company –
As danger of this stormy time requires.

EDWARD

- Father, thy face should harbour no deceit.
O, hadst thou ever been a king, thy heart,
10 Pierced deeply with sense of my distress,
Could not but take compassion of my state.
Stately and proud, in riches and in train,
Whilom I was, powerful and full of pomp;
But what is he whom rule and empery
Have not in life or death made miserable?
Come, Spencer, come, Baldock, come sit down by me;
Make trial now of that philosophy
That in our famous [nurseries of arts](#)
Thou sucked'st from Plato and from Aristotle.
20 Father, this [life contemplative](#) is heaven.
O, that I might this life in quiet lead!
But we, alas, are chased, and you my friends;
Your lives and my dishonour they pursue.
Yet, gentle monks, for treasure, gold, nor fee
Do you betray us and our company.

MONKS

Your grace may sit secure if none but we
Do wot of your abode.

SPENCER

Not one alive; but shrewdly I suspect
A [gloomy fellow](#) in a mead below.
'A gave a long look after us, my lord,
30 And all the land, I know, is up in arms –
Arms that pursue our lives with deadly hate.

BALDOCK

We were embarked for Ireland, wretched we,
With awkward winds and sore tempests driven,
To [fall on shore](#) and here to pine in fear
Of Mortimer and his confederates.

EDWARD

Mortimer! Who talks of Mortimer?
Who wounds me with the name of Mortimer,
That bloody man? Good father, on thy lap
Lay I this head, laden with mickle care.
40 O, might I never open these eyes again,
Never again lift up this drooping head,
O, never more lift up this dying heart!

SPENCER

Look up, my lord. Baldock, this [drowsiness](#)
Betides no good; here even we are betrayed.

*Enter, with [Welsh hooks](#), [SOLDIERS,]
RICE ap HOWELL, a MOWER, and the EARL OF
LEICESTER.*

MOWER

Upon my life, those be the men ye seek.

RICE ap HOWELL

Fellow, enough. My lord, I pray be short.
A fair commission warrants what we do.

LEICESTER [*aside*]

The queen's commission, urged by Mortimer.
What cannot gallant Mortimer with the queen?

50 Alas, see where he sits and hopes unseen
 T'escape their hands that seek to reave his life.
 Too true it is, *Quem dies vidit veniens superbum,*
 Hunc dies vidit fugiens iacentem.
 But, Leicester, leave to grow so passionate.
 Spencer and Baldock, by no other names
 I arrest you of high treason here.
 Stand not on titles, but obey th'arrest;
 'Tis in the name of Isabel the queen.
60 My lord, why droop you thus?

 EDWARD

O day, the last of all my bliss on earth,
 Centre of all misfortune! O my stars!
 Why do you lour unkindly on a king?
 Comes Leicester, then, in Isabella's name
 To take my life, my company from me?
 Here, man, rip up this panting breast of mine
 And take my heart in rescue of my friends.

 RICE ap HOWELL

 Away with them.

 SPENCER [*to* LEICESTER]

 It may become thee yet

 To let us take our farewell of his grace.

 ABBOT

70 My heart with pity earns to see this sight,
 A king to bear these words and proud commands.

 EDWARD

 Spencer, ah, sweet Spencer, thus then must we part?

 SPENCER

 We must, my lord; so will the angry heavens.

 EDWARD

 Nay, so will hell and cruel Mortimer,

The gentle heavens have not to do in this.

BALDOCK

My lord, it is in vain to grieve or storm.
Here humbly of your grace we take our leaves.
Our lots are cast; I fear me, so is thine.

EDWARD

In heaven we may, in earth never shall we meet.
80 And, Leicester, say, what shall become of us?

LEICESTER

Your majesty must go to [Killingworth](#).

EDWARD

'Must'! 'Tis somewhat hard when kings must go.

LEICESTER

Here is a litter ready for your grace
That waits your pleasure, and the day grows old.

RICE ap HOWELL

[As good](#) be gone as stay and be benighted.

EDWARD

A litter hast thou? Lay me in a hearse,
And to the gates of hell convey me hence;
Let Pluto's bells ring out my fatal knell,
And [hags](#) howl for my death at Charon's shore,
For friends hath Edward none, but [these, and these](#),
90 And these must die under a tyrant's sword.

RICE ap HOWELL

My lord, be going. Care not for these,
For we shall see them shorter by the heads.

EDWARD

Well, that shall be shall be. Part we must,
Sweet Spencer, gentle Baldock, part we must.

[He discards his robes.]

Hence, feignèd weeds! Unfeignèd are my woes.
Father, farewell. Leicester, thou stay'st for me,
And go I must. Life, farewell, with my friends.

Exeunt EDWARD
[*guarded*] and
LEICESTER.

SPENCER

O, is he gone? Is noble Edward gone,
Parted from hence, never to see us more?
100 Rend, sphere of heaven, and fire, forsake thy orb;
Earth melt to air! Gone is my sovereign,
Gone, gone, alas, never to make return.

BALDOCK

Spencer, I see our souls are fled hence;
We are deprived the sunshine of our life.
Make for a new life, man; throw up thy eyes
And heart and hand to heaven's immortal throne;
Pay nature's debt with cheerful countenance.
Reduce we all our lessons unto this:
To die, sweet Spencer, therefore live we all;
110 Spencer, all live to die, and rise to fall.

RICE ap HOWELL Come, come, keep these preachments till
you
come to the place appointed. You, and such as you are, have
made wise work in England. Will your lordships away?

MOWER

Your worship, I trust, will remember me?

RICE ap HOWELL Remember thee, fellow? What else? Follow
me to the town.

[*Exeunt*, with
SPENCER JUNIOR and
BALDOCK *guarded*.]

[Scene 21]

Enter the KING [crowned], LEICESTER, with a BISHOP [OF WINCHESTER, and TRUSSELL] for the crown, [with ATTENDANTS].

LEICESTER

Be patient, good my lord, cease to lament.
Imagine Killingworth Castle were your court,
And that you lay for pleasure here a space,
Not of compulsion or necessity.

EDWARD

- Leicester, if gentle words might comfort me,
Thy speeches long ago had eased my sorrows,
For kind and loving hast thou always been.
The griefs of private men are soon allayed,
But not of kings. The forest deer, being struck,
- 10 Runs to an herb that closeth up the wounds,
But when the imperial lion's flesh is gored,
He rends and tears it with his wrathful paw,
And, highly scorning that the lowly earth
Should drink his blood, mounts up into the air;
And so it fares with me, whose dauntless mind
The ambitious Mortimer would seek to curb,
And that unnatural queen, false Isabel,
That thus hath pent and mewed me in a prison.
For such outrageous passions cloy my soul
- 20 As with the wings of rancour and disdain
Full often am I soaring up to heaven,
To plain me to the gods against them both;
But when I call to mind I am a king,
Methinks I should revenge me of the wrongs
That Mortimer and Isabel have done.
But what are kings, when regiment is gone,
But perfect shadows in a sunshine day?
My nobles rule, I bear the name of king;

I wear the crown but am controlled by them,
By Mortimer and my unconstant queen,
30 Who spots my nuptial bed with infamy,
Whilst I am lodged within this cave of care,
Where sorrow at my elbow still attends
To company my heart with sad laments
That bleeds within me for this strange [exchange](#).
But tell me, must I now resign my crown
To make usurping Mortimer a king?

WINCHESTER

Your grace mistakes, it is for England's good
And princely Edward's right we crave the crown.

EDWARD

No, 'tis for Mortimer, not Edward's head,
40 For he's a lamb encompassèd by wolves
Which in a moment will abridge his life.
But if proud Mortimer do wear [this crown](#),
Heavens turn it to a blaze of quenchless fire,
Or, like the snaky wreath of Tisiphon,
Engirt the temples of his hateful head!
So shall not England's [vine](#) be perishèd,
But Edward's name survives, though Edward dies.

LEICESTER

My lord, why waste you thus the time away?
50 They stay your answer. Will you yield your crown?

EDWARD

Ah, Leicester, weigh how hardly I can brook
To lose my crown and kingdom without cause,
To give ambitious Mortimer my right,
That like a mountain overwhelms my bliss,
In which extreme my mind here murdered is.
But what the heavens appoint, I must obey.

[He removes the crown.]

Here, take my crown, the life of Edward too!
 Two kings in England cannot reign at once.
 But stay a while. Let me be king till night,
 60 That I may gaze upon this glittering crown;
 So shall my eyes receive their last content,
 My head the latest honour due to it,
 And jointly both yield up their wishèd right.
 Continue ever, thou celestial sun;
 Let never silent night possess this clime.
 Stand still, you [watches of the element](#);
 All times and seasons, [rest](#) you at a stay,
 That Edward may be still fair England's king.
 But day's bright beams doth vanish fast away,
 70 And needs I must resign my wishèd crown.
 Inhuman creatures, nursed with [tiger's milk](#),
 Why gape you for your sovereign's overthrow?
 My diadem, I mean, and guiltless life.
[He puts the crown back on.]
 See, monsters, see, I'll wear my crown again.
 What, fear you not the fury of your king?
 But, hapless Edward, thou art fondly led;
 They pass not for thy frowns as late they did,
 But seeks to make a new-elected king,
 Which fills my mind with strange despairing thoughts,
 80 Which thoughts are martyréd with endless torments,
 And in this torment comfort find I none
 But that I feel the crown upon my head,
 And therefore let me wear it yet a while.

TRUSSELL

My lord, the Parliament must have present news,
 And therefore say, will you resign or no?

[The KING rageth.](#)

EDWARD

I'll not resign, but whilst I live –
Traitors, begone, and join you with Mortimer!
Elect, conspire, install, do what you will;
Their blood and yours shall seal these treacheries.

WINCHESTER

This answer we'll return, and so farewell.

90 [WINCHESTER *and* TRUSSELL *move to leave.*]

LEICESTER [*to* EDWARD]

Call them again, my lord, and speak them fair,
For if they go the prince shall lose his right.

EDWARD

Call thou them back. I have no power to speak.

LEICESTER [*to* WINCHESTER]

My lord, the king is willing to resign.

WINCHESTER If he be not, let him choose.

EDWARD

O, would I might! But heavens and earth conspire
To make me miserable. Here, receive my crown.

[*He offers them the crown.*]

Receive it? No, these innocent hands of mine
Shall not be guilty of so foul a crime.

He of you all that most desires my blood,
100 And will be called the murderer of a king,
Take it. What, are you moved? Pity you me?
Then send for unrelenting Mortimer,
And Isabel, whose eyes, being turned to steel,
Will sooner sparkle fire than shed a tear.
Yet stay, for rather than I will look on them,
Here, here. [*He gives up the crown.*]

Now, sweet God of heaven,
Make me despise this transitory pomp

And sit for aye enthronizèd in heaven!
Come, Death, and with thy fingers close my eyes,
110 Or if I live, let me forget myself.

WINCHESTER My lord –

EDWARD

Call me not lord. Away, out of my sight!
Ah, pardon me, grief makes me lunatic.
Let not that Mortimer protect my son;
More safety is there in a tiger's jaws
Than his embracements. Bear this to the queen,
[*he gives a handkerchief*]
Wet with my tears and dried again with sighs;
If with the sight thereof she be not moved,
120 Return it back and dip it in my blood.

Commend me to my son, and bid him rule
Better than I. Yet how have I transgressed,
Unless it be with too much clemency?

TRUSSELL

And thus most humbly do we take our leave.

EDWARD

Farewell.

[*Exeunt* BISHOP OF WINCHESTER *and* TRUSSELL.]

I know the next news that they bring
Will be my death, and welcome shall it be;
To wretched men death is felicity.

Enter BERKELEY [*giving* LEICESTER *a letter*].

LEICESTER

Another post. What news brings he?

[*He reads the letter.*]

EDWARD

Such news as I expect. Come, Berkeley, come,

130 And tell thy message to my naked breast.

BERKELEY

My lord, think not a thought so villainous
Can harbour in a man of noble birth.
To do your highness service and devoir,
And save you from your foes, Berkeley would die.

LEICESTER

My lord, the council of the queen commands
That I resign my charge.

EDWARD

And who must keep me now? Must you, my lord?

BERKELEY

Ay, my most gracious lord, so 'tis decreed.

[He hands the letter to the KING.]

EDWARD

By Mortimer, whose name is written here.

140 Well may I rend his name that rends my heart!

[He tears up the letter.]

This poor revenge hath something eased my mind.
So may his limbs be torn, as is this paper!
Hear me, immortal Jove, and grant it too.

BERKELEY

Your grace must hence with me to Berkeley straight.

EDWARD

Whither you will, all places are alike,
And every earth is fit for burial.

LEICESTER *[to BERKELEY]*

Favour him, my lord, as much as lieth in you.

BERKELEY

Even so betide my soul as I use him.

EDWARD

150 Mine enemy hath pitied my estate,
And that's the cause that I am now removed.

BERKELEY

And thinks your grace that Berkeley will be cruel?

EDWARD

I know not, but of this am I assured:
That death ends all, and I can die but once.
Leicester, farewell.

LEICESTER

Not yet, my lord. I'll bear you on your way.

Exeunt.

[Scene 22]

Enter MORTIMER [JUNIOR] *and* QUEEN ISABEL.

MORTIMER

Fair Isabel, now have we our desire:
The proud corrupters of the light-brained king
Have done their homage to the lofty gallows,
And he himself lies in captivity.
Be ruled by me, and we will rule the realm.
In any case, take heed of childish fear,
For now we hold an old wolf by the ears
That, if he slip, will seize upon us both
And grip the sorer, being gripped himself.

10 Think therefore, madam, that imports us much
To erect your son with all the speed we may
And that I be Protector over him,
For our behoof will bear the greater sway
Whenas a king's name shall be under writ.

QUEEN

Sweet Mortimer, the life of Isabel,

Be thou persuaded that I love thee well;
And therefore, [so](#) the prince my son be safe,
Whom I esteem as dear as these mine eyes,
Conclude against his father what thou wilt
20 And I myself will willingly subscribe.

MORTIMER

First would I hear news that he were deposed,
And then let me alone to handle him.

Enter MESSENGER [with a letter, followed by the BISHOP OF WINCHESTER with the crown].

Letters, from whence?

MESSENGER [*presenting the letter*]

From Killingworth, my lord.

QUEEN

How fares my lord the king?

MESSENGER

In health, madam, but full of pensiveness.

QUEEN

Alas, poor soul, would I could ease his grief.
Thanks, gentle Winchester.

[*To the MESSENGER*] Sirrah, begone.

[*Exit MESSENGER.*]

WINCHESTER

The king hath willingly resigned his crown.

QUEEN

O happy news! Send for the prince my son.

WINCHESTER

30 Further, [or this](#) letter was sealed, Lord Berkeley came,
So that [he](#) now is gone from Killingworth,
And we have heard that Edmund laid a plot
To set his brother free. [No more but so:](#)

The lord of Berkeley is so pitiful
As Leicester that had charge of him before.

QUEEN

Then let some other be his guardian.

MORTIMER

Let me alone. Here is the [privy seal](#).

[*Exit the* BISHOP OF WINCHESTER.]

MORTIMER *calls offstage*.]

Who's there? Call hither Gurney and Matrevis.

[To dash](#) the heavy-headed Edmund's drift,
Berkeley shall be discharged, the king removed,

40 And none but we shall know where he lieth.

QUEEN

But, Mortimer, as long as he survives,
What safety rests for us, or for my son?

MORTIMER

Speak, shall he presently be dispatched and die?

QUEEN

I would he were, so it were not by my means.

Enter MATREVIS *and* GURNEY.

MORTIMER

Enough. Matrevis, write a letter presently
Unto the lord of Berkeley from ourself,
That he [resign](#) the king to thee and Gurney,
And when 'tis done we will subscribe our name.

MATREVIS

It shall be done, my lord.

MORTIMER Gurney.

GURNEY My lord.

50

MORTIMER

As thou intendest to rise by Mortimer,
Who now makes Fortune's wheel turn as he please,
Seek all the means thou canst to make him droop,
And neither give him kind word nor good look.

GURNEY I warrant you, my lord.

MORTIMER

And this above the rest, because we hear
That Edmund casts to work his liberty,
Remove him still from place to place by night
Till at the last he come to Killingworth
60 And then from thence to Berkeley back again;
And by the way, to make him fret the more,
Speak curstly to him, and in any case
Let no man comfort him if he chance to weep,
But amplify his grief with bitter words.

MATREVIS

Fear not, my lord, we'll do as you command.

MORTIMER

So now away. Post thitherwards amain.

QUEEN

Whither goes this letter? To my lord the king?
Commend me humbly to his majesty,
And tell him that I labour all in vain
70 To ease his grief and work his liberty;
And bear him this as witness of my love.

[*She gives MATREVIS a ring.*]

MATREVIS I will, madam.

*Exeunt MATREVIS and
GURNEY.*

ISABEL *and* MORTIMER *remain*. *Enter the young* PRINCE [EDWARD],
and the EARL OF KENT *talking with him*. [MORTIMER *and the* QUEEN

Speak apart.]

MORTIMER

Finely dissembled. Do so still, sweet queen.
Here comes the young prince, with the Earl of Kent.

QUEEN

Something he whispers in his childish ears.

MORTIMER

If he have such access unto the prince,
Our plots and stratagems will soon be dashed.

QUEEN

Use Edmund friendly, as if all were well.

MORTIMER [*aloud to KENT*]

How fares my honourable lord of Kent?

KENT

80 In health, sweet Mortimer. How fares your grace?

QUEEN

Well, if my lord your brother were enlarged.

KENT

I hear of late he hath deposed himself.

QUEEN The more my grief.

MORTIMER And mine.

KENT [*aside*] Ah, they do dissemble.

QUEEN

Sweet son, come hither. I must talk with thee.

[She takes PRINCE EDWARD to one side.]

MORTIMER [*to KENT*]

Thou being his uncle and the next of blood,
Do look to be Protector over the prince.

KENT

90 Not I, my lord. Who should protect the son
But she that gave him life, I mean the queen?

PRINCE

Mother, persuade me not to wear the crown.
Let him be king, I am too young to reign.

QUEEN

But be content, seeing it his highness' pleasure.

PRINCE

Let me but see him first, and then I will.

KENT Ay, do, sweet nephew.

QUEEN Brother, you know it is impossible.

PRINCE Why, is he dead?

QUEEN No, God forbid!

KENT

I would those words proceeded from your heart.

MORTIMER

100 Inconstant Edmund, dost thou favour him,
That wast a cause of his imprisonment?

KENT

The more cause have I now to make amends.

MORTIMER

I tell thee 'tis not meet that one so false
Should come about the person of a prince.

[*To* PRINCE EDWARD]

My lord, he hath betrayed the king his brother,
And therefore trust him not.

PRINCE

But he repents and sorrows for it now.

QUEEN

Come, son, and go with this gentle lord and me.

PRINCE

With you I will, but not with Mortimer.

MORTIMER

110 Why, youngling, 'sdain'st thou so of Mortimer?
[*Seizing him*] Then I will carry thee by force away.

PRINCE

Help, uncle Kent! Mortimer will wrong me.

[*Exit MORTIMER JUNIOR with the PRINCE.*]

QUEEN

Brother Edmund, strive not; we are his friends.

Isabel is nearer than the earl of Kent.

KENT

Sister, Edward is my charge. Redeem him.

QUEEN

Edward is my son, and I will keep him.

[*Exit the QUEEN.*]

KENT

Mortimer shall know that he hath wronged me.

Hence will I haste to Killingworth Castle,

And rescue agèd Edward from his foes,

120 To be revenged on Mortimer and thee.

Exit.

[*Scene 23*]

Enter MATREVIS and GURNEY with the KING [and SOLDIERS, with torches].

MATREVIS

My lord, be not pensive, we are your friends.

Men are ordained to live in misery;

Therefore come. Dalliance dangereth our lives.

EDWARD

Friends, whither must unhappy Edward go?
Will hateful Mortimer appoint no rest?
Must I be vexèd like the [nightly bird](#)
Whose sight is loathsome to all wingèd fowls?
When will the fury of his mind assuage?
When will his heart be satisfied with blood?
If mine will serve, [unbowel](#) straight this breast
10 And give my heart to Isabel and him;
It is the chiefest [mark](#) they level at.

GURNEY

Not so, my liege. The queen hath given this charge
To keep your grace in safety.
Your passions make your dolours to increase.

EDWARD

This usage makes my misery increase.
But can my [air of life](#) continue long
When all my senses are annoyed with stench?
Within a dungeon England's king is kept,
Where I am starved for want of sustenance;
20 My daily diet is heart-breaking sobs
That almost rents the [closet](#) of my heart.
Thus lives old Edward, not relieved by any,
And so must die, though pitièd by many.
O, water, gentle friends, to cool my thirst
And clear my body from foul [excrements](#)!

[Ditch water is brought onstage.]

MATREVIS

Here's [channel water](#), as our charge is given.
[Sit](#) down, for we'll be barbers to your grace.

EDWARD

Traitors, away! What, will you murder me,
30 Or choke your sovereign with puddle water?

GURNEY

No, but wash your face and shave away your beard,
Lest you be known and so be rescued.

MATREVIS

Why strive you thus? Your labour is in vain.

EDWARD

The wren may strive against the lion's strength,
But all in vain, so vainly do I strive
To seek for mercy at a tyrant's hand.

They wash him with puddle water, and shave his beard away.

Immortal powers, that knows the painful cares
That waits upon my poor distressed soul,
O, level all your looks upon these daring men
40 That wrongs their liege and sovereign, England's king.
O Gaveston, it is for thee that I am wronged;
For me, both thou and both the Spencers died,
And for your sakes a thousand wrongs I'll take.
The Spencers' ghosts, wherever they remain,
Wish well to mine. Then, tush, for them I'll die.

MATREVIS

'Twixt theirs and yours shall be no enmity.
Come, come, away. Now put the torches out,
We'll enter in by darkness to Killingworth.

[They put out their torches.]

Enter EDMUND [EARL OF KENT].

GURNEY

How now, who comes there?

[They draw their swords.]

MATREVIS

50 Guard the king sure, it is the earl of Kent.

EDWARD

O gentle brother, help to rescue me!

MATREVIS

Keep them asunder! [Thrust in](#) the king.

KENT

Soldiers, let me but talk to him one word.

GURNEY

Lay hands upon the earl for this assault.

KENT

Lay down your weapons, traitors. Yield the king.

MATREVIS

Edmund, yield thou thyself, or thou shalt die.

[KENT *is seized.*]

KENT

Base villains, wherefore do you grip me thus?

GURNEY [*to the SOLDIERS*]

Bind him and so convey him to the court.

KENT

60 Where is the court but here? Here is the king,
And I will visit him. Why stay you me?

MATREVIS

The court is where Lord Mortimer remains.

Thither shall your honour go, and so farewell.

Exeunt MATREVIS *and* GURNEY *with the* KING.

EDMUND [EARL OF KENT] *and the* SOLDIERS *remain.*

KENT

O, miserable is that commonweal

Where lords keep courts and kings are locked in prison!

SOLDIER

Wherefore stay we? On, sirs, to the court.

KENT

Ay, lead me whither you will, even to my death,
Seeing that my brother cannot be released.

Exeunt [.,KENT guarded].

[Scene 24]

Enter MORTIMER [JUNIOR] *alone* [with a letter].

MORTIMER

The king must die, or Mortimer goes down.
The commons now begin to pity him;
Yet he that is the cause of Edward's death
Is sure to pay for it when his son is of age,
And therefore will I do it cunningly.
This letter, written by a friend of ours,
Contains his death, yet bids them save his life.
'*Edwardum occidere nolite timere, bonum est*',
'Fear not to kill the king, 'tis good he die.'

- 10 But read it thus, and that's another sense:
'*Edwardum occidere nolite, timere bonum est*',
'Kill not the king, 'tis good to fear the worst.'
Unpointed as it is, thus shall it go,
That, *being dead*, if it chance to be found,
Matrevis and the rest may bear the blame
And we be *quit* that caused it to be done.
Within this room is locked the messenger
That shall convey it and perform the rest,
And by a secret token that he bears
20 Shall he be murdered when the deed is done.
Lightborne, come forth.

[*Enter* LIGHTBORNE.]

Art thou as resolute as thou wast?

LIGHTBORNE

What else, my lord? And far more resolute.

MORTIMER

And hast thou cast how to accomplish it?

LIGHTBORNE

Ay, ay, and none shall know which way he died.

MORTIMER

But at his looks, Lightborne, thou wilt relent.

LIGHTBORNE

Relent? Ha, ha! I use much to relent.

MORTIMER

Well, do it bravely and be secret.

LIGHTBORNE

You shall not need to give instructions;

'Tis not the first time I have killed a man.

I learned in Naples how to poison flowers,

30 To strangle with a lawn thrust through the throat,

To pierce the windpipe with a needle's point,

Or, whilst one is asleep, to take a quill

And blow a little powder in his ears,

Or open his mouth and pour quicksilver down;

But yet I have a braver way than these.

MORTIMER What's that?

LIGHTBORNE

Nay, you shall pardon me, none shall know my tricks.

MORTIMER

I care not how it is, so it be not spied.

[*Giving the letter*]

Deliver this to Gurney and Matrevis.

40 At every ten miles' end thou hast a horse.

[*Giving a token*]

Take this. Away, and never see me more.

LIGHTBORNE No?

MORTIMER No,
Unless thou bring me news of Edward's death.

LIGHTBORNE
That will I quickly do. Farewell, my lord.

[Exit LIGHTBORNE.]

MORTIMER
The prince I rule, the queen do I command;
And, with a lowly *congé* to the ground,
The proudest lords salute me as I pass.
I seal, I cancel, I do what I will.
50 Feared am I more than loved. Let me be feared,
And when I frown, make all the court look pale.
I view the prince with Aristarchus' eyes,
Whose looks were as a breeching to a boy.
They thrust upon me the protectorship
And sue to me for that that I desire,
While at the council table, grave enough,
And not unlike a bashful Puritan,
First I complain of imbecility.
60 Saying it is onus quam gravissimum,
Till, being interrupted by my friends,
Suscepi that *provinciam*, as they term it,
And, to conclude, I am Protector now.
Now is all sure. The queen and Mortimer
Shall rule the realm, the king, and none rule us;
Mine enemies will I plague, my friends advance,
And what I list command, who dare control?
Maior *sum quam cui possit fortuna nocere*;
And that this be the coronation day
70 It pleaseth me and Isabel the queen.

[Trumpets sound offstage.]

The trumpets sound. I must go take my place.

Enter the young KING, [ARCH]BISHOP [OF CANTERBURY],

CHAMPION, NOBLES, QUEEN [*and ATTENDANTS*].

CANTERBURY

Long live King Edward, by the grace of God,
King of England and Lord of Ireland!

CHAMPION

If any Christian, Heathen, Turk, or Jew
Dares but affirm that Edward's not true king,
And will avouch his saying with the sword,
I am the champion that will combat him.

MORTIMER None comes. Sound, trumpets!

[*The trumpets sound.*]

EDWARD III Champion, here's to thee.

QUEEN

80 Lord Mortimer, now take him to your charge.

Enter SOLDIERS with the EARL OF KENT prisoner.

MORTIMER

What traitor have we there, with blades and bills?

SOLDIER

Edmund, the earl of Kent.

EDWARD III What hath he done?

SOLDIER

'A would have taken the king away perforce
As we were bringing him to Killingworth.

MORTIMER

Did you attempt his rescue, Edmund? Speak.

KENT

Mortimer, I did; he is our king,
And thou compell'st this prince to wear the crown.

MORTIMER

Strike off his head! He shall have martial law.

KENT

Strike off my head? Base traitor, I defy thee.

EDWARD III [*to* MORTIMER JUNIOR]

90 My lord, he is my uncle and shall live.

MORTIMER

My lord, he is your enemy and shall die.

[*The SOLDIERS seize KENT.*]

KENT Stay, villains!

EDWARD III

Sweet mother, if I cannot pardon him,
Entreat my Lord Protector for his life.

QUEEN

Son, be content. I dare not speak a word.

EDWARD III

Nor I, and yet methinks I should command;
But seeing I cannot, I'll entreat for him.
My lord, if you will let my uncle live,
I will requite it when I come of age.

MORTIMER

100 'Tis for your highness' good, and for the realm's.

[*To SOLDIERS*]

How often shall I bid you bear him hence?

KENT

Art thou king? Must I die at thy command?

MORTIMER

At our command. Once more, away with him.

KENT

Let me but stay and speak; I will not go.
Either my brother or his son is king,
And none of both them thirst for Edmund's blood.

And therefore, soldiers, whither will you hale me?

They hale EDMUND [EARL OF KENT] away, and carry him to be beheaded.

EDWARD III

What safety may I look for at his hands
If that my uncle shall be murdered thus?

QUEEN

110 Fear not, sweet boy, I'll guard thee from thy foes.
Had Edmund lived, he would have sought thy death.
Come, son, we'll ride a-hunting in the park.

EDWARD III

And shall my uncle Edmund ride with us?

QUEEN

He is a traitor. Think not on him. Come.

Exeunt.

[Scene 25]

Enter MATREVIS and GURNEY [with lights. A bed is thrust onstage].

MATREVIS

Gurney, I wonder the king dies not,
Being in a vault up to the knees in water
To which the channels of the castle run,
From whence a damp continually ariseth
That were enough to poison any man –
Much more a king brought up so tenderly.

GURNEY

And so do I, Matrevis. Yesternight
I opened but the door to throw him meat,
And I was almost stifled with the savour.

MATREVIS

10 He hath a body able to endure

More than we can inflict, and therefore now
Let us assail his mind another while.

GURNEY

Send for him out thence, and I will anger him.

MATREVIS

But stay, who's this?

Enter LIGHTBORNE.

LIGHTBORNE [*giving them the letter*]

My Lord Protector greets you.

[MATREVIS *and* GURNEY *read the letter.*]

GURNEY [*aside to* MATREVIS]

What's here? I know not how to construe it.

MATREVIS [*aside to* GURNEY]

Gurney, it was left unpainted for the nonce.

'*Edwardum occidere nolite timere*',

That's his meaning.

LIGHTBORNE [*showing the token*]

Know you this token? I must have the king.

MATREVIS

Ay, stay a while, thou shalt have answer straight.

20 [*Aside to* GURNEY] This villain's sent to make away the king.

GURNEY [*aside to* MATREVIS]

I thought as much.

MATREVIS [*aside to* GURNEY] And when the murder's done,

See how he must be handled for his labour:

'*Pereat iste*.' Let him have the king.

What else?

[*To* LIGHTBORNE] Here is the keys, this is the lake.

[*He points to the door of* EDWARD'S *dungeon.*]

Do as you are commanded by my lord.

LIGHTBORNE

I know what I must do. Get you away.
Yet be not far off, I shall need your help.
See that in the next room I have a fire,

30 And get me a spit, and let it be red hot.

MATREVIS Very well.

GURNEY Need you anything besides?

LIGHTBORNE What else? A table and a [featherbed](#).

GURNEY That's all?

LIGHTBORNE Ay, ay, so; when I call you, bring it in.

MATREVIS Fear not you that.

GURNEY [*giving a light*]

Here's a light to go into the dungeon.

LIGHTBORNE So.

[*Exeunt MATREVIS and GURNEY.*]

Now must I about this gear. Ne'er was there any
40 So finely handled as this king shall be.

[*LIGHTBORNE opens the door to the dungeon.*]

[Foh!](#) Here's a place indeed, [with all my heart](#).

[*Enter KING EDWARD.*]

EDWARD

Who's there? What light is that? Wherefore comes thou?

LIGHTBORNE

To comfort you and bring you joyful news.

EDWARD

Small comfort finds poor Edward in thy looks.
Villain, I know thou com'st to murder me.

LIGHTBORNE

To murder you, my most gracious lord?
Far is it from my heart to do you harm.

The queen sent me to see how you were [used](#),
For she relents at this your misery.

50 And what eyes can refrain from shedding tears
To see a king in this most piteous state?

EDWARD

Weep'st thou already? List a while to me,
And then thy heart, were it as Gurney's is,
Or as Matrevis', hewn from the [Caucasus](#),
Yet will it melt ere I have done my tale.
This dungeon where they keep me is the sink
Wherein the filth of all the castle falls.

LIGHTBORNE O, villains!

EDWARD

And there in mire and puddle have I stood
60 This ten days' space, and, lest that I should sleep,
One plays continually upon a drum.
They give me bread and water, being a king,
So that for want of sleep and sustenance
My mind's distempered and my body's numbed,
And whether I have limbs or no I know not.
O, would my blood dropped out from every vein
As doth this water from my tattered robes!
Tell Isabel the queen I looked not thus,
When for her sake I [ran at tilt](#) in France,
70 And there unhorsed the duke of Cleremont.

LIGHTBORNE

O, speak no more, my lord! This breaks my heart.
Lie on this bed and rest yourself a while.

EDWARD

These looks of thine can harbour nought but death;
I see my tragedy written in thy brows.
Yet stay a while; forbear thy bloody hand,
And let me see the stroke before it comes,

That, even then when I shall lose my life,
My mind may be more steadfast on my God.

LIGHTBORNE

What means your highness to mistrust me thus?

EDWARD

80 What means thou to dissemble with me thus?

LIGHTBORNE

These hands were never stained with innocent blood,
Nor shall they now be tainted with a king's.

EDWARD

Forgive my thought for having such a thought.
One jewel have I left; receive thou this.

[He gives a jewel.]

Still fear I, and I know not what's the cause,
But every joint shakes as I give it thee.
O, if thou harbour'st murder in thy heart,
Let this gift change thy mind and save thy soul.
Know that I am a king. O, at that name
I feel a hell of grief. Where is my crown?

90 Gone, gone, and do I remain alive?

LIGHTBORNE

You're overwatched, my lord. Lie down and rest.

EDWARD

But that grief keeps me waking, I should sleep,
For not these ten days have these eyes' lids closed;
Now as I speak they fall, and yet with fear
Open again. *[LIGHTBORNE sits on the bed.]*

O, wherefore sits thou here?

LIGHTBORNE

If you mistrust me, I'll be gone, my lord.

EDWARD

No, no, for if thou mean'st to murder me
Thou wilt return again, and therefore stay.

100 LIGHTBORNE He sleeps.

EDWARD

O, let me not die yet! Stay, O, stay a while!

LIGHTBORNE How now, my lord?

EDWARD

Something still buzzeth in mine ears
And tells me if I sleep I never wake;
This fear is that which makes me tremble thus.
And therefore tell me: wherefore art thou come?

LIGHTBORNE

To rid thee of thy life. Matrevis, come!

[*Enter MATREVIS and GURNEY.*]

EDWARD

I am too weak and feeble to resist.
Assist me, sweet God, and receive my soul!

110 LIGHTBORNE Run for the table.

EDWARD

O, spare me, or dispatch me in a trice!

[*MATREVIS and GURNEY bring in a table and a red-hot spit.*]

LIGHTBORNE

So, lay the table down, and stamp on it,
But not too hard, lest that you bruise his body.

[*EDWARD dies.*]

MATREVIS

I fear me that this cry will raise the town,
And therefore let us take horse and away.

LIGHTBORNE

Tell me, sirs, was it not bravely done?

GURNEY

Excellent well. Take this for thy reward.

Then GURNEY stabs LIGHTBORNE.

Come, let us cast the body in the moat,
And bear the king's to Mortimer, our lord.

120 Away!

Exeunt [with the bodies].

[Scene 26]

Enter MORTIMER [JUNIOR] and MATREVIS [at different doors].

MORTIMER

Is't done, Matrevis, and the murderer dead?

MATREVIS

Ay, my good lord. I would it were undone.

MORTIMER

Matrevis, if thou now growest penitent,
I'll be thy ghostly father. Therefore choose
Whether thou wilt be secret in this
Or else die by the hand of Mortimer.

MATREVIS

Gurney, my lord, is fled, and will, I fear,
Betray us both; therefore let me fly.

MORTIMER Fly to the savages.

10 MATREVIS I humbly thank your honour.

[Exit MATREVIS.]

MORTIMER

As for myself, I stand as Jove's huge tree,
And others are but shrubs compared to me;
All tremble at my name, and I fear none.
Let's see who dare impeach me for his death?

Enter the QUEEN.

QUEEN

Ah, Mortimer, the king my son hath news
His father's dead, and we have murdered him.

MORTIMER

What if he have? The king is yet a child.

QUEEN

Ay, ay, but he tears his hair, and wrings his hands,
And vows to be revenged upon us both.

20 Into the council chamber he is gone

To crave the aid and succour of his peers.

Ay me! See where he comes, and they with him.

Now, Mortimer, begins our tragedy.

Enter the KING, *with the* LORDS [*and* ATTENDANTS].

FIRST LORD

Fear not, my lord. Know that you are a king.

EDWARD III [*to* MORTIMER JUNIOR]

Villain!

MORTIMER

How now, my lord?

EDWARD III

Think not that I am frightened with thy words.

My father's murdered through thy treachery,

And thou shalt die, and on his mournful hearse

30 Thy hateful and accursèd head shall lie,

To witness to the world that by thy means

His kingly body was too soon interred.

QUEEN

Weep not, sweet son.

EDWARD III

Forbid not me to weep. He was my father,
And, had you loved him half so well as I,
You could not bear his death thus patiently;
But you, I fear, conspired with Mortimer.

FIRST LORD [*to* MORTIMER JUNIOR]

Why speak you not unto my lord the king?

MORTIMER

Because I think scorn to be accused.

40 Who is the man dare say I murdered him?

EDWARD III

Traitor, in me my loving father speaks
And plainly saith 'twas thou that murdered'st him

MORTIMER

But hath your grace no other proof than this?

EDWARD III

Yes, if this be the hand of Mortimer.

[*He shows the letter.*]

MORTIMER [*aside*]

False Gurney hath betrayed me and himself.

QUEEN [*aside*]

I feared as much. Murder cannot be hid.

MORTIMER

'Tis my hand. What gather you by this?

EDWARD III

That thither thou didst send a murderer.

MORTIMER

What murderer? Bring forth the man I sent.

EDWARD III

Ah, Mortimer, thou knowest that he is slain,

50 And so shalt thou be too. Why stays he here?
Bring him unto a [hurdle](#)! Drag him forth,
[Hang him](#), I say, and set his quarters up,
But bring his head back presently to me.

QUEEN

For my sake, sweet son, pity Mortimer.

MORTIMER

Madam, entreat not. I will rather die
Than sue for life unto a paltry boy.

EDWARD III

Hence with the traitor, with the murderer!

MORTIMER

Base Fortune, now I see that in thy wheel
There is a point to which when men aspire
60 They tumble headlong down. That point I touched,
And, seeing there was no place to mount up higher,
Why should I grieve at my declining fall?
Farewell, fair queen. Weep not for Mortimer,
That scorns the world, and as a traveller
Goes to discover countries yet unknown.

EDWARD III [*to his LORDS and ATTENDANTS*]

What, suffer you the traitor to delay?

[*Exit MORTIMER JUNIOR, guarded, with the FIRST LORD.*]

QUEEN

As thou received'st thy life from me,
Spill not the blood of gentle Mortimer.

EDWARD III

70 This argues that you spilt my father's blood,
Else would you not entreat for Mortimer.

QUEEN

I spill his blood? No.

EDWARD III

Ay, madam, you, for so the rumour runs.

QUEEN

That rumour is untrue; for loving thee
Is this report raised on poor Isabel.

EDWARD III [*to his LORDS*]

I do not think her so unnatural.

SECOND LORD

My lord, I fear me it will prove too true.

EDWARD III

Mother, you are suspected for his death,
And therefore we commit you to the Tower
80 Till further [trial](#) may be made thereof.
If you be guilty, though I be your son,
Think not to find me slack or pitiful.

QUEEN

Nay, to my death, for too long have I lived
Whenas my son thinks to abridge my days.

EDWARD III [*weeping*]

Away with her! Her words enforce these tears,
And I shall pity her if she speak again.

QUEEN

Shall I not mourn for my belovèd lord,
And with the rest accompany him to his grave?

SECOND LORD

Thus, madam, 'tis the king's will you shall hence.

QUEEN

90 He hath forgotten me. Stay, I am his mother.

SECOND LORD

That boots not. Therefore, gentle madam, go.

QUEEN

Then come, sweet death, and rid me of this grief.

[*Exit the QUEEN, attended. Enter the FIRST LORD with MORTIMER'S head.*]

FIRST LORD

My lord, here is the head of Mortimer.

EDWARD III

Go fetch my father's hearse, where it shall lie,
And bring my funeral robes. Accursèd head,
Could I have ruled thee then as I do now,
Thou hadst not hatched this monstrous treachery!

[*Enter ATTENDANTS with hearse.*]

Here comes the hearse. Help me to mourn, my lords.
Sweet father, here unto thy murdered ghost
I offer up this wicked traitor's head;

100 And let these tears distilling from mine eyes,
Be witness of my grief and innocence!

[*Exeunt.*]

THE MASSACRE AT PARIS

[Dramatis Personae]

KING CHARLES IX, *King of France*

CATHERINE, *the Queen-Mother of France*

KING OF NAVARRE, *later King Henry IV*

PRINCE OF CONDÉ, *cousin to Navarre*

THE LORD HIGH ADMIRAL

MARGARET, *Catherine's daughter, wife to Navarre*

DUKE OF GUISE

AN APOTHECARY

A SOLDIER

OLD QUEEN OF NAVARRE, *mother of Henry,*
King of Navarre

DUKE OF ANJOU, *Charles IX's brother, later King Henry III*

DUKE DUMAINE

COSSIN

THE ADMIRAL'S MAN

GONZAGO

RETES

MOUNTSORRELL

LOREINE, *a Protestant preacher*

SEROUNE'S WIFE

SEROUNE

RAMUS

TALEUS

TWO SCHOOLMASTERS

TWO LORDS OF POLAND

TWO SOLDIERS

CARDINAL OF LORRAINE
PROTESTANTS
EPERNOUN
PLESHÉ
DUKE JOYEUX
MUGEROUN
A CUTPURSE
DUCHESS OF GUISE
MAID *to the Duchess of Guise*
BARTUS
A MESSENGER
CAPTAIN OF THE GUARD
THREE MURDERERS
THE GUISE'S SON
A FRIAR
A SURGEON
AN ENGLISH AGENT
ATTENDANTS]

[*Scene 1*]

*Enter CHARLES the French King, [CATHERINE] the
QUEEN-MOTHER, the KING OF NAVARRE, the PRINCE OF
CONDÉ, the LORD HIGH ADMIRAL, and [MARGARET] the
QUEEN OF NAVARRE, with others.*

CHARLES

Prince of Navarre, my honourable brother,
Prince Condé, and my good Lord Admiral,
I wish this union and [religious league](#),
Knit in these hands, thus joined in nuptial rites,
May not dissolve till death dissolve our lives,
And that the native sparks of princely love,
That kindled first this motion in our hearts,
May still be [fuelled](#) in our progeny.

NAVARRE

- The many favours which your grace hath shown
From time to time, but specially in this,
10 Shall bind me ever to your highness' will,
In what [queen-mother](#) or your grace commands.

CATHERINE

Thanks, son Navarre, you see we love you well
That link you in marriage with our daughter here;
And, as you know, our difference in religion
Might be a means to cross you in your love.

CHARLES

- Well, madam, let that rest.
And now, my lords, the marriage-rites performed,
We think it good to go and consummate
20 The rest with hearing of a holy mass.

Sister, I think yourself will bear us company.

MARGARET I will, my good lord.

CHARLES

The rest that will not go, my lords, may stay.
Come, mother, let us go to honour this solemnity.

CATHERINE [*aside*]

Which I'll dissolve with blood and cruelty.

*Exeunt the KING [CHARLES], the QUEEN-MOTHER, and
the QUEEN OF NAVARRE [with others]; NAVARRE, the
PRINCE OF CONDÉ, and the LORD HIGH ADMIRAL
remain.*

NAVARRE

- Prince Condé, and my good Lord Admiral,
Now Guise may storm, but do us little hurt,
Having the king, queen-mother on our sides,
To stop the malice of his envious heart
30 That seeks to murder all the protestants.
Have you not heard of late how he decreed
If that the king had given consent thereto,

That all the protestants that are in Paris
Should have been murderèd the other night?

ADMIRAL

My lord, I marvel that th'aspiring Guise
Dares once adventure, without the king's consent,
To meddle or attempt such dangerous things.

CONDÉ

My lord, you need not marvel at the Guise,
For what he doth the Pope will ratify,
40 In murder, mischief, or in tyranny.

NAVARRE

But He that sits and rules above the clouds
Doth hear and see the prayers of the just,
And will revenge the blood of innocents
That Guise hath slain by treason of his heart,
And brought by murder to their timeless ends.

ADMIRAL

My lord, but did you mark the Cardinal,
The Guise's brother, and the Duke Dumaine,
How they did storm at these your nuptial rites,
Because the [house of Bourbon](#) now comes in
50 And joins your lineage to the crown of France?

NAVARRE

And that's the cause that Guise so frowns at us
And [beats his brains](#) to catch us in his trap,
Which he hath [pitched](#) within his deadly toil.
Come, my lords, let's go to the church, and pray
That God may still defend the right of France
And make His Gospel flourish in this land.

Exeunt.

[Scene 2]

Enter the DUKE OF GUISE.

GUISE

If ever [Hymen](#) loured at marriage-rites,
And had his altars decked with dusky lights;
If ever sun stained heaven with bloody clouds,
And made it look with terror on the world;
If ever day were turned to ugly night,
And night made semblance of the hue of hell;
This day, this hour, this fatal night,
Shall fully show the fury of them all.
Apothecary!

Enter the APOTHECARY.

10 APOTHECARY My lord?

GUISE

Now shall I [prove and guerdon](#) to the full
The love thou bear'st unto the house of Guise.
Where are those perfumèd gloves which I sent
To be poisonèd? Hast thou done them? Speak!
Will every savour breed a pang of death?

APOTHECARY

See where they be, my good lord,
And he that smells but to them dies.

GUISE

Then thou remainest resolute?

APOTHECARY

I am, my lord, in what your grace commands,
20 Till death.

GUISE

Thanks, my good friend, I will requite thy love.
Go, then, present them to the Queen Navarre;
For she is that huge blemish in our eye
That makes these upstart heresies in France.
Be gone, my friend, present them to her straight.

Exit APOTHECARY.

Soldier!

Enter a SOLDIER.

SOLDIER My lord?

GUISE

Now come thou forth and play thy tragic part.
Stand in some window opening near the street,

- 30 And when thou see'st the Admiral ride by,
Discharge thy musket and [perform](#) his death,
And then I'll guerdon thee with store of [crowns](#).

SOLDIER I will, my lord.

Exit.

GUISE

Now, Guise, begin those [deep-engendered thoughts](#)
To burst abroad those never-dying flames
Which cannot be extinguished but by blood.
Oft have I [levelled](#), and at last have learned
That [peril](#) is the chiefest way to happiness,
And resolution honour's fairest aim.

- 40 What glory is there in a common good
That [hangs](#) for every peasant to achieve?
That like I best that flies beyond my reach.
Set me to scale the high [pyramides](#),
And thereon set the diadem of France;
I'll either rend it with my nails to naught,
Or mount the top with my aspiring wings,
Although my downfall be the deepest hell.
For this I wake, when others think I sleep,
For this I wait, that scorns [attendance](#) else,
For this, my quenchless thirst whereon I build,
50 Hath often pleaded kindred to the king.
For this, this head, this heart, this hand and sword,
Contrives, imagines, and fully executes
Matters of import aimed at by many,
Yet understood by none.
For this, hath heaven engendered me of earth,

- For this, this earth sustains my body's weight,
 And with this weight I'll counterpoise a crown,
 Or with seditions weary all the world.
 For this, from Spain the stately Catholics
- 60 Sends Indian gold to coin me French *écues*;
 For this, have I a largess from the Pope,
 A pension and a [dispensation](#) too;
[And by](#) that privilege to work upon,
 My policy hath framed religion.
 Religion: *O [Diabole!](#)*
 Fie, I am ashamed, how ever that I seem,
 To think a word of such a simple sound,
 Of so great matter should be made the ground.
 The gentle king, whose pleasure uncontrolled
- 70 Weak'neth his body and will waste his realm,
 If I repair not what he ruins –
 Him, as a child, I daily win with words,
[So that](#) for proof he barely bears the name;
 I execute, and he sustains the blame.
 The mother queen works wonders for my sake,
 And in my love entombs the hope of France,
 Rifling the bowels of her treasury
 To supply my wants and necessity.
- 80 Paris hath full five hundred colleges –
[As](#) monasteries, priories, abbeys, and halls –
 Wherein are thirty thousand able men,
 Besides a thousand sturdy student Catholics;
 And more – [of my knowledge](#), in one cloister keeps
 Five hundred fat Franciscan friars and priests.
 All this, and more, if more may be [comprised](#),
 To bring the will of our desires to end.
 Then, Guise, since thou hast all the cards within thy hands
 To shuffle or cut, take this as surest thing:
- 90 That, right or wrong, thou deal thyself a king.
 Ay, but Navarre, Navarre, 'tis but a nook of France,

Sufficient yet for such a petty king,
That, with a rabblement of his heretics,
Blinds Europe's eyes and troubleth our estate.
Him will we –

Pointing to his sword.

But first let's follow those in France
That hinder our possession to the crown.

As Caesar to his soldiers, so say I:

Those that hate me will I learn to loathe.

100 Give me a look that, when I bend the brows,
Pale death may walk in furrows of my face,
A hand that with a grasp may gripe the world,
An ear to hear what my detractors say,
A royal seat, a sceptre, and a crown;
That those which do behold, they may become
As men that stand and gaze against the sun.
The plot is laid, and things shall come to pass
Where resolution strives for victory.

Exit.

[Scene 3]

*Enter the KING OF NAVARRE and QUEEN [MARGARET],
and his MOTHER QUEEN [the OLD QUEEN], the PRINCE
OF CONDÉ, the ADMIRAL, and the APOTHECARY with the
gloves, and he gives them to the OLD QUEEN.*

APOTHECARY Madam, I beseech your grace to accept this simple gift.

OLD QUEEN Thanks, my good friend. Hold, take thou this reward.

APOTHECARY I humbly thank your majesty.

Exit APOTHECARY.

OLD QUEEN

Methinks the gloves have a very strong perfume,
The scent whereof doth make my head to ache.

NAVARRE

Doth not your grace know the man that gave them you?

OLD QUEEN

Not well, but do remember such a man.

ADMIRAL

- 10 Your grace was ill-advised to take them, then,
Considering of these dangerous times.

OLD QUEEN

Help, son Navarre, I am poisoned!

MARGARET

The heavens forbid your highness such mishap!

NAVARRE

The late suspicion of the duke of Guise
Might well have moved your highness to beware
How you did meddle with such dangerous gifts.

MARGARET

Too late it is, my lord, if that be true,
To blame her highness, but I hope it be
Only some natural passion makes her sick.

OLD QUEEN

- 20 O, no, sweet Margaret, the fatal poison
Works within my head; my brain-pan breaks,
My heart doth faint, I die!
She dies.

NAVARRE

My mother poisoned here before my face!
O gracious God, what times are these?
O grant, sweet God, my days may end with hers,
That I with her may die and live again!

MARGARET

- Let not this heavy chance, my dearest lord,
For whose effects my soul is massacred,
Infect thy gracious breast with fresh supply.
30 To aggravate our sudden misery.

ADMIRAL

Come, my lords, let us bear her body hence,
And see it honoured with just solemnity.

As they are going, the SOLDIER dischargeth his musket at the
LORD ADMIRAL.

CONDÉ

What, are you hurt, my Lord High Admiral?

ADMIRAL

Ay, my good lord, shot through the arm.

NAVARRE We are betrayed! Come, my lords, and let us go tell the king
of this.

ADMIRAL

These are the cursed Guisians that do seek our death.
O, fatal was this marriage to us all.

They bear away the
[OLD] QUEEN *and go*
out.

[Scene 4]

Enter the KING [CHARLES], [CATHERINE *the*] QUEEN-
MOTHER, *the* DUKE OF GUISE, DUKE ANJOU, DUKE
DUMAINE [, COSSIN *and* ATTENDANTS].

CATHERINE

My noble son, and princely duke of Guise,
Now have we got the [fatal](#) straggling deer
Within the compass of a deadly toil,
And as we late decreed we may perform.

CHARLES

Madam, it will be noted through the world
An action bloody and tyrannical –
Chiefly since [under safety](#) of our word
They justly challenge their protection.
Besides, my heart relents that noble men,

- 10 Only corrupted in religion,
Ladies of honour, knights, and gentlemen,
Should for their conscience taste such ruthless ends.

ANJOU

Though gentle minds should pity others' pains,
Yet will the wisest note their proper griefs,
And rather seek to scourge their enemies
Than be themselves base subjects to the whip.

GUISE

Methinks, my lord, Anjou hath well advised
Your highness to consider of the thing,
And rather choose to seek your country's good

- 20 Than pity or relieve these upstart heretics.

CATHERINE

I hope these reasons may serve my princely son
To have some care for fear of enemies.

CHARLES

Well, madam, I refer it to your majesty,
And to my [nephew](#) here, the duke of Guise:
What you determine, I will ratify.

CATHERINE

Thanks to my princely son. Then tell me, Guise,
What order will you set down for the massacre?

GUISE

Thus, madam:

They that shall be actors in this massacre

- 30 Shall wear white crosses on their burgonets,
And tie white linen scarfs about their arms;
He that wants these and is suspect of heresy,
Shall die, be he king or emperor. Then I'll have
A peal of [ordinance](#) shot from the tower,
At which they all shall issue out and [set](#) the streets;
And then, the [watchword](#) being given, a bell shall ring,
Which when they hear, they shall begin to kill,
And never cease until that bell shall cease;

Then breathe a while.

Enter the ADMIRAL'S MAN.

CHARLES

40 How now, fellow, what news?

MAN

An it please your grace, the Lord High Admiral,
Riding the streets, was traitorously shot,
And most humble entreats your majesty
To visit him sick in his bed.

CHARLES

Messenger, tell him I will see him straight.

Exit [ADMIRAL'S
MAN].

What shall we do now with the Admiral?

CATHERINE

Your majesty were best go visit him,
And make a show as if all were well.

CHARLES

Content, I will go visit the Admiral.

GUISE [*aside*]

50 And I will go take order for his death.

Exit.

Enter the ADMIRAL in his bed.

CHARLES

How fares it with my Lord High Admiral?
Hath he been hurt with villains in the street?
I vow and swear, as I am King of France,
To find and to repay the man with death,
With death delayed and torments never used,
That durst presume, for hope of any gain,
To hurt the noble man their sovereign loves.

ADMIRAL

Ah, my good lord, these are the Guisians

That seek to massacre our guiltless lives.

CHARLES

- 60 Assure yourself, my good Lord Admiral,
I deeply sorrow for your treacherous wrong,
And that I am not more secure myself
Than I am careful you should be preserved.
[Cossin](#), take twenty of our strongest guard,
And under your direction see they keep
All treacherous violence from our noble friend,
Repaying all attempts with present death
Upon the cursèd breakers of our peace.
And so be patient, good Lord Admiral,
- 70 And every hour I will visit you.

ADMIRAL

I humbly thank your royal majesty.

Exeunt.

[Scene 5]

Enter GUISE, ANJOU, DUMAINE, GONZAGO, RETES,
MOUNTSORRELL, *and* SOLDIERS *to the massacre.*

GUISE

Anjou, Dumaine, Gonzago, Retes, swear
By the argent crosses in your burgonets
To kill all that you suspect of heresy.

DUMAINE

I swear by this to be unmerciful.

ANJOU

I am disguised and none knows who I am,
And therefore mean to murder all I meet.

GONZAGO

And so will I.

RETES And I.

GUISE

Away, then, break into the Admiral's house.

RETES

Ay, let the Admiral be first dispatched.

GUISE

10 The Admiral,

Chief standard-bearer to the Lutherans,

Shall in the [entrance](#) of this massacre

Be murdered in his bed.

Gonzago, conduct them thither, and then

Beset his house, that not a man may live.

ANJOU

That charge is mine. Switzers, keep you the streets;

And at each corner shall the king's guard stand.

GONZAGO Come, sirs, follow me.

*Exit GONZAGO and
others with him.*

ANJOU

Cossin, the captain of the Admiral's guard,

20 Placed by my brother, will betray his lord.

Now, Guise, shall Catholics flourish once again,

The head being off, the members cannot stand.

RETES

But look, my lord, there's some in [the Admiral's house](#).

*Enter [GONZAGO and others] into the ADMIRAL'S house, and he
in his bed.*

ANJOU

In lucky time; come, let us keep this lane

And slay his servants that shall issue out.

GONZAGO Where is the Admiral?

ADMIRAL O, let me pray before I die!

GONZAGO Then pray unto our Lady; kiss this cross.

Stab him.

ADMIRAL O God, forgive my sins!

[Dies.]

30 GUISE Gonzago, what, is he dead?

GONZAGO Ay, my lord.

GUISE Then throw him down.

[The body of the ADMIRAL is thrown down.]

ANJOU Now, cousin, view him well; it may be it is some other and he escaped.

GUISE

Cousin, 'tis he, I know him by his look.

See where my soldier shot him through the arm;

He [missed him near](#), but we have struck him now.

Ah, base [Shatillian](#) and degenerate,

Chief standard-bearer to the Lutherans,

40 Thus in [despite](#) of thy religion

The duke of Guise stamps on thy lifeless bulk!

ANJOU

Away with him! Cut off his head and hands,

And send them for a present to the Pope;

And when this just revenge is finished,

Unto [Mount Faucon](#) will we drag his corse,

And he that living hated so the cross,

Shall, being dead, be hanged [thereon](#) in chains.

GUISE

Anjou, Gonzago, Retes, if that you three

Will be as resolute as I and Dumaine,

50 There shall not be a Huguenot breathe in France.

ANJOU

I swear by this cross, we'll not be [partial](#),

But slay as many as we can come near.

GUISE

Mountsorrell, go shoot the ordnance off,

That they which have already set the street

May know their watchword, then toll the bell,

And so let's forward to the massacre.

MOUNTSORRELL I will, my lord.

Exit MOUNTSORRELL.

GUISE And now, my lords, let us closely to our business.

ANJOU Anjou will follow thee.

60 DUMAINE And so will Dumaine.

The ordinance being shot off, the bell tolls.

GUISE Come, then, let's away.

Exeunt.

[Scene 6]

The GUISE enters again, with all the rest, with their swords drawn, chasing the PROTESTANTS.

GUISE *Tue, tue, tue!*

Let none escape. Murder the Huguenots.

ANJOU Kill them, kill them!

Exeunt.

[Scene 7]

Enter LOREINE, running; the GUISE and the rest pursuing him.

GUISE

Loreine, Loreine, *follow Loreine!* Sirrah,
Are you a preacher of these heresies?

LOREINE

I am a preacher of the word of God,
And thou a traitor to thy soul and Him.

GUISE

5 *'Dearly beloved brother'* – thus 'tis written.

He stabs him [and LOREINE dies].

ANJOU

Stay, my lord, let me begin the psalm.

GUISE

Come, drag him away, and throw him in a ditch.

Exeunt.

[Scene 8]

Enter MOUNTSORRELL and knocks at SEROUNE'S door.

SEROUNE'S WIFE [*within*] Who is that which knocks there?

MOUNTSORRELL Mountsorrell, from the duke of Guise.

SEROUNE'S WIFE [*within*] Husband, come down, here's one would speak with you from the duke of Guise.

Enter SEROUNE.

SEROUNE To speak with me, from such a man as he?

MOUNTSORRELL Ay, ay, for this, Seroune, and thou shalt [ha't](#).

Showing his dagger.

SEROUNE O, let me pray before I take my [death](#).

MOUNTSORRELL Dispatch then, quickly.

SEROUNE O [Christ](#), my saviour!

- 10 MOUNTSORRELL Christ, villain? Why dar'st thou to presume
to call on Christ, without the intercession of some saint?
[Sanctus Jacobus](#), he was my saint; pray to him.

SEROUNE O, let me pray unto my God.

MOUNTSORRELL Then take this with you.

Stab him. Exit.

[Scene 9]

Enter RAMUS [in his study](#).

RAMUS

What fearful cries comes from the river [Seine](#)
That frights poor Ramus sitting at his book?
I fear the Guisians have passed the bridge,
And mean once more to menace me.

Enter TALEUS.

TALEUS

Fly, Ramus, fly, if thou wilt save thy life.

RAMUS

Tell me, Taleus, wherefore should I fly?

TALEUS

The Guisians are

Hard at thy door, and mean to murder us.

Hark, hark, they come. I'll leap out at the window.

10 RAMUS Sweet Taleus, stay.

Enter GONZAGO and RETES.

GONZAGO Who goes there?

RETES 'Tis Taleus, Ramus' bedfellow.

GONZAGO What art thou?

TALEUS I am as Ramus is – a Christian.

RETES O, let him go, he is a Catholic.

Exit TALEUS.

GONZAGO

Come Ramus, more gold, or thou shalt have the stab.

RAMUS

Alas, I am a scholar, how should I have gold?

All that I have is but my stipend from the king,

Which is no sooner received but it is spent.

Enter the GUISE and ANJOU [with DUMAINE, MOUNT-SORRELL and SOLDIERS].

20 ANJOU Who have you there?

RETES 'Tis Ramus, the king's Professor of Logic.

GUISE Stab him.

RAMUS

O, good my lord, wherein hath Ramus been so officious?

GUISE

Marry, sir, in having a [smack in](#) all,

And yet didst never sound anything to the depth.

Was it not thou that [scoff' dst the Organon](#),

- And said it was a heap of vanities?
He that will be a [flat dichotomist](#),
And [seen in](#) nothing but epitomes,
30 Is in your judgement thought a learnèd man;
And he, forsooth, must go and [preach in Germany](#),
[Excepting](#) against doctors' axioms,
And [ipse dixi](#) with this [quiddity](#),
[Argumentum](#) *testimonii est inartificiale*.
To contradict which, I say: Ramus shall die.
How answer you that? Your [nego argumentum](#)
Cannot serve, sirrah. Kill him.

RAMUS

O, good my lord, let me but speak a word.

ANJOU Well, say on.

RAMUS

- 40 Not for my life do I desire this pause,
But in my latter hour to [purge myself](#),
In that I know the things that I have wrote,
Which, as I hear, one [Scheckius](#) takes it ill,
Because [my places](#), being but three, contains all his.
I knew the *Organon* to be confused,
And I [reduced](#) it into better form;
And this for Aristotle will I say,
That he that despiseth him can ne'er
Be good in logic or philosophy;
50 And that's because the blockish [Sorbonnists](#)
Attribute as much unto their works
As to the service of the eternal God.

GUISE

Why suffer you that peasant to declaim?
Stab him, I say, and send him to his friends in hell.

ANJOU

Ne'er was there [collier's son](#) so full of pride.

Kills him.

GUISE

My lord of Anjou, there are a hundred Protestants
Which we have chased into the river Seine
That swim about and so preserve their lives;
How may we do? I fear me they will live.

DUMAINE

60 Go place some men upon the bridge
With bows and darts to shoot at them they see,
And sink them in the river as they swim.

GUISE

'Tis well advised, Dumaine; go see it straight be done.

[Exit DUMAINE.]

And, in the meantime, my lord, could we devise
To get those pedants from the King Navarre
That are tutors to him and the prince of Condé –

ANJOU

For that, let me alone; cousin, stay you here,
And when you see me in, then follow hard.

*He [ANJOU] knocketh, and enter the KING OF NAVARRE
and [the] PRINCE OF CONDÉ, with their [two] SCHOOL-
MASTERS.*

How now, my lords, how fare you?

NAVARRE

My lord, they say

70 That all the Protestants are massacred.

ANJOU

Ay, so they are, but yet what remedy?
I have done what I could to stay this broil.

NAVARRE

But yet, my lord, the report doth run
That you were one that made this massacre.

ANJOU

Who, I? You are deceived, I rose but now.

Enter [to them] GUISE [with GONZAGO, RETES, MOUNT-SORRELL and SOLDIERS].

GUISE

Murder the Huguenots, take those pedants hence.

NAVARRE

Thou traitor, Guise, lay off thy bloody hands.

CONDÉ Come, let us go tell the king.

Exeunt [CONDÉ and NAVARRE].

GUISE Come sirs,

I'll whip you to death with my poniard's point.

He kills them [the SCHOOLMASTERS].

80 ANJOU Away with them both.

Exit ANJOU [with SOLDIERS carrying the bodies].

GUISE

And now, sirs, for this night let our fury stay.

Yet will we not that the massacre shall end:

Gonzago, post you to Orleans,

Retes to Dieppe, Mountsorrell unto Rouen,

And spare not one that you suspect of heresy.

And now stay that bell, that to the devil's matins rings.

Now every man put off his burgonet,

And so convey him closely to his bed.

Exeunt.

[Scene 10]

Enter ANJOU, with two LORDS OF POLAND.

ANJOU

My lords of Poland, I must needs confess

The offer of your Prince Electors far

Beyond the reach of my deserts;

- For Poland is, as I have been informed,
A martial people, worthy such a king
As hath sufficient counsel in himself
To lighten doubts and frustrate subtle foes;
And such a king whom practice long hath taught
To please himself with manage of the wars,
- 10 The greatest wars within our Christian bounds –
I mean our wars against the [Muscovites](#),
And on the other side against the Turk,
Rich princes both, and mighty emperors.
Yet by my brother Charles, our king of France,
And by his grace's council, it is thought
That if I undertake to wear the crown
Of Poland, it may prejudice their hope
Of my inheritance to the crown of France;
For, if th'almighty take my brother hence,
- 20 By due descent the regal seat is mine.
With Poland, therefore, must I covenant thus:
That if, by death of Charles, the diadem
Of France be cast on me, then with your leaves
I may retire me to my native home.
If your commission serve to warrant this,
I thankfully shall undertake the charge
Of you and yours, and carefully maintain
The wealth and safety of your kingdom's right.

FIRST LORD

- All this and more your highness shall command
- 30 For Poland's crown and kingly diadem.
- ANJOU Then come, my lords, let's go.

Exeunt.

[Scene 11]

Enter two [SOLDIERS] with the ADMIRAL'S body.

FIRST SOLDIER Now, sirrah, what shall we do with the Admiral?

SECOND SOLDIER Why, let us burn him for an heretic.

FIRST SOLDIER O no, [his body](#) will infect the fire, and the fire the air, and so we shall be poisoned with him.

SECOND SOLDIER What shall we do, then?

FIRST SOLDIER Let's throw him into the river.

SECOND SOLDIER O, 'twill corrupt the water, and the water the fish, and by the fish ourselves when we eat them.

10 FIRST SOLDIER Then throw him into the ditch.

SECOND SOLDIER No, no, to decide all doubts, be ruled by me:
let's hang him here upon this tree.

FIRST SOLDIER Agreed.

*They hang him [and
exeunt].*

Enter the DUKE OF GUISE, [*CATHERINE the*] QUEEN-MOTHER, *and the* CARDINAL [*with* ATTENDANTS].

GUISE

Now, madam, how like you our lusty Admiral?

CATHERINE

Believe me, Guise, he becomes the place so well
As I could long ere this have wished him there.
But come, let's walk aside, th'air's not very sweet.

GUISE

No, by my faith, madam.
Sirs, take him away and throw him in some ditch.

*[The ATTENDANTS] carry away
the dead body.*

20 And now, madam, as I understand,
There are a hundred Huguenots and more
Which in the woods do hold their [synagogue](#),
And daily meet about this time of day,
And thither will I to put them to the sword.

CATHERINE

Do so, sweet Guise, let us delay no time,

For if these stragglers [gather head again](#),
And disperse themselves throughout the realm of France,
It will be hard for us to work their deaths.
Be gone, delay no time, sweet Guise.

GUISE Madam,

30 I go as whirlwinds rage before a storm.

Exit.

CATHERINE

My lord of Lorraine, have you marked of late
How Charles, our son, begins for to lament
For the late night's work which my lord of Guise
Did make in Paris amongst the Huguenots?

CARDINAL

Madam, I have heard him solemnly vow
With the rebellious King of Navarre
For to revenge their deaths upon us all.

CATHERINE

Ay, but my lord, [let me alone for that](#),
For Catherine must have her will in France.

40 As I do live, so surely shall he die,
And Henry then shall wear the diadem;
And if he grudge or cross his mother's will,
I'll disinherit him and all the rest;
For I'll rule France, but they shall wear the crown,
And, if they [storm](#), I then may pull them down.
Come, my lord, let us go.

Exeunt.

[Scene 12]

*Enter five or six PROTESTANTS with books, and kneel together.
Enter also the GUISE and [others].*

GUISE

Down with the Huguenots! Murder them!

FIRST PROTESTANT

O monsieur de Guise, hear me but speak!

GUISE

No, villain, that tongue of thine

That hath blasphemed the holy Church of Rome,

5 Shall drive no complaints into the Guise's ears

To make the justice of my heart relent.

Tue, tue, tue! Let none escape.

Kill them.

So, drag them away.

Exeunt.

[Scene 13]

Enter the KING OF FRANCE, NAVARRE and EPERNOUN

staying him; enter [CATHERINE the] QUEEN-MOTHER and

the CARDINAL[, PLESHÉ and ATTENDANTS].

CHARLES

O, let me stay and rest me here a while,

A gripping pain hath seized upon my heart;

A sudden pang, the messenger of death.

CATHERINE

O say not so, thou kill'st thy mother's heart.

CHARLES

I must say so; pain forceth me complain.

NAVARRE

Comfort yourself, my lord, and have no doubt

But God will sure restore you to your health.

CHARLES

O no, my loving brother of Navarre!

I have deserved a scourge, I must confess;

Yet is their patience of another sort

10 Than to misdo the welfare of their king:

God grant my nearest friends may prove no worse!
O hold me up, my sight begins to fail,
My sinews shrink, my brains turn upside down,
My heart doth break, I faint and die.

He dies.

CATHERINE

What, art thou dead? Sweet son, speak to thy mother!
O no, his soul is fled from out his breast,
And he nor hears nor sees us what we do.
My lords, what resteth there now for to be done,

- 20 But that we presently dispatch ambassadors
To Poland to call Henry back again
To wear his brother's crown and dignity?
Epernoun, go see it presently be done,
And bid him come without delay to us.

EPERNOUN Madam, I will.

Exit.

CATHERINE

And now, my lords, after these funerals be done,
We will, with all the speed we can, provide
For Henry's coronation from [Polony](#).
Come, let us take his body hence.

All go out but NAVARRE and

PLESHÉ.

NAVARRE

- And now, Navarre, whilst that these broils do last,
30 My opportunity may serve me fit
To steal from France and hie me to my home,
For here's no safety in the realm for me;
And now that Henry is called from Poland,
It is my due, by just succession;
And therefore, as speedily as I can perform,
I'll muster up an army secretly,

For fear that Guise, joined with the King of Spain,
Might seem to cross me in mine enterprise.

- 40 But God that always doth defend the right
Will show His mercy and preserve us still.

PLESHÉ

The virtues of our true religion
Cannot but [march with](#) many graces more,
Whose army shall discomfort all your foes,
And, at the length, in Pampelonia crown,
([In spite](#) of Spain and all the popish power
That holds it from your highness wrongfully)
Your majesty her rightful lord and sovereign.

NAVARRE

- Truth, Pleshé; and God so prosper me in all
50 As I intend to labour for the truth
And true profession of His holy word!
Come, Pleshé, let's away whilst time doth serve.

Exeunt.

[Scene 14]

*Sound trumpets within, and then all cry ‘[vive le roi](#)’ two or
three times. Enter HENRY [ANJOU] crowned; [CATHERINE
the] QUEEN[-MOTHER], CARDINAL, DUKE OF GUISE,
EPERNOUN, the King's [Minions](#) [JOYEUX and
MUGEROUN], with others, and the CUTPURSE.*

ALL *Vive le roi, vive le roi!*

(Sound trumpets.)

CATHERINE

Welcome from Poland, Henry, once again,
Welcome to France, thy father's royal seat.
Here hast thou a country void of fears,
A warlike people to maintain thy right,

A watchful senate for ordaining laws,
A loving mother to preserve thy state,
And all things that a king may wish besides;
All this and more hath Henry with his crown.

CARDINAL

10 And long may Henry enjoy all this, and more!

ALL *Vive le roi, vive le roi!*

(Sound trumpets.)

HENRY

Thanks to you all. The guider of all crowns
Grant that our deeds may well deserve your loves!
And so they shall, if fortune speed my will,
[And yield](#) your thoughts to height of my deserts.
What says our minions? Think they Henry's heart
Will not both harbour love and majesty?
Put off that fear, they are already joined.

No person, place, or time, or circumstance,
20 Shall slack my love's affection from [his bent](#).
As now you are, so shall you still persist,
Removeless from the favours of your king.

MUGEROUN

We know that noble minds change not their thoughts
For wearing of a crown, in that your grace
Hath worn the Poland diadem before
You were invested in the crown of France.

HENRY

I tell thee, Mugeroun, we will be friends,
And fellows too, whatever storms arise.

MUGEROUN

Then may it please your majesty to give me leave
30 To punish those that do profane this holy feast.
[He cuts](#) off the CUTPURSE'S ear, for cutting of the gold buttons off
his cloak.

HENRY How mean'st thou that?

CUTPURSE O lord, mine ear!

MUGEROUN

Come, sir, give me my buttons, and here's your ear.

GUISE [*to an ATTENDANT*] Sirrah, take him away.

HENRY [*to MUGEROUN*]

Hands off, good fellow; I will be his bail

For this offence. [*To CUTPURSE*] Go, sirrah, work no more

Till this our coronation-day be past.

And now, our solemn rites of coronation done,

What now remains but for a while to feast

40 And spend some days in [barriers](#), [tourney](#), [tilt](#),

And like disports, such as do fit the court?

Let's go, my lords, our dinner stays for us.

Go out all but [CATHERINE] *the* QUEEN[-MOTHER] *and the*
CARDINAL.

CATHERINE

My Lord Cardinal of Lorraine, tell me,

How likes your grace my son's pleasantness?

His mind, you see, runs on his minions,

And all his heaven is to delight himself;

And whilst he sleeps securely thus in ease,

Thy brother Guise and we may now provide

To plant ourselves with such authority

50 As not a man may live without our leaves.

Then shall the Catholic faith of Rome

Flourish in France, and none deny the same.

CARDINAL

Madam, as in secrecy I was told,

My brother Guise hath gathered a [power](#) of men,

Which [are](#), he saith, to kill the Puritans;

But 'tis the [house of Bourbon](#) that he means.

Now, madam, must you insinuate with the king,

And tell him that 'tis for his country's good,

And common profit of religion.

CATHERINE

- 60 Tush, man, let me alone with him,
To work the way to bring this thing to pass;
And if he do deny what I do say,
[I'll dispatch](#) him with his brother presently,
And then shall monsieur wear the diadem,
Tush, all shall die unless I have my will,
For, while she lives, Catherine will be queen.
Come, my [lord](#), let us go seek the Guise
And then determine of this enterprise.

Exeunt.

[*Scene 15*]

Enter the DUCHESS OF GUISE and her MAID.

DUCHESS

Go fetch me pen and ink.

MAID

I will, madam.

Exit MAID.

DUCHESS

That I may write unto my dearest lord.
Sweet [Mugeroun](#), 'tis he that hath my heart,
And Guise usurps it 'cause I am his wife.
Fain would I find some means to speak with him,
But cannot, and therefore am enforced to write
That he may come and meet me in some place
Where we may one enjoy the other's sight.

Enter the MAID, with [pen,] ink, and paper.

So, set it down and leave me to myself.

[*Exit MAID.*]

She writes.

- O would to God this quill that here doth write
10 Had late been plucked from out fair Cupid's wing,

That it might print these lines within his heart!

Enter the GUISE.

GUISE

What, all alone, my love, and writing too?

I prithee, say to whom thou writes?

DUCHESS

To such a one, my lord, as when she reads my lines

Will laugh, I fear me, at their [good array](#).

GUISE

I pray thee, let me see.

DUCHESS

O no, my lord, a woman only must

Partake the secrets of my heart.

GUISE

20 But, madam, I must see.

Are these your secrets that no man must know?

DUCHESS

O pardon me, my lord!

GUISE

Thou [trothless and unjust](#), what lines are these?

Am I grown old, or is thy lust grown young,

[Or hath](#) my love been so obscured in thee,

That others needs to comment on my text?

Is all my love forgot which held thee dear,

Ay, dearer than the apple of mine eye?

Is Guise's glory but a cloudy mist,

30 In sight and judgement of thy lustful eye?

[Mort dieu! Were't not](#) the fruit within thy womb,

Of whose increase I set some longing hope,

This wrathful hand should strike thee to the heart!

Hence, strumpet, hide thy head for shame,

And fly my presence, if thou look to live.

Exit [DUCHESS].

O wicked sex, perjurèd and unjust,
Now do I see that from the very first
Her eyes and looks sowed seeds of perjury.
But, villain, he to whom these lines should go
40 Shall buy her love even with his dearest blood.

Exit.

[Scene 16]

*Enter the KING OF NAVARRE, PLESHÉ and BARTUS, and their train,
with drums and trumpets.*

NAVARRE

My lords, sith in a quarrel just and right
We undertake to manage these our wars
Against the proud disturbers of the faith,
I mean the Guise, the Pope, and King of Spain,
Who set themselves to tread us under foot,
And rent our true religion from this land;
But for you know our quarrel is no more
But to [defend](#) their strange inventions,
Which they will put us to with sword and fire;
10 We must with resolute minds resolve to fight,
In honour of our God and country's good.
Spain is the council-chamber of the Pope,
Spain is the place where he makes peace and war:
And Guise for Spain hath now incensed the king
To send his power to meet us in the field.

BARTUS

Then in this bloody [brunt](#) they may behold
The sole endeavour of your princely care,
To plant the true succession of the faith
In spite of [Spain](#) and all his heresies.

NAVARRE

20 [The power](#) of vengeance now encamps itself

Upon the haughty mountains of my breast,
Plays with her gory colours of revenge,
Whom I respect as leaves of boasting green
That change their colour when the winter comes,
When I shall vaunt as victor in revenge.

Enter a MESSENGER.

How now, sirrah, what news?

MESSENGER

My lord, as by our scouts we understand,
A mighty army comes from France with speed,
Which are already mustered in the land,

30 And means to meet your highness in the field.

NAVARRE

In God's name, let them come!
This is the Guise that hath incensed the king
To levy arms and make these civil broils.
But canst thou tell who is their general?

MESSENGER

Not yet, my lord, for [thereon do they stay](#);
But, as report doth go, the duke of Joyeux
Hath made great suit unto the king therefore.

NAVARRE

It will not [countervail](#) his pains, I hope.
I would the Guise in his stead might have come,

40 But he doth lurk within his drowsy couch

[And makes](#) his footstool on security;
So he be safe, he cares not what becomes
Of king or country – no, not for them both.
But come, my lords, let us away with speed
And place ourselves in order for the fight.

Exeunt.

[*Scene 17*]

Enter the KING OF FRANCE, DUKE OF GUISE, EPERNOUN *and* DUKE JOYEUX.

HENRY

My sweet Joyeux, I make thee general
Of all my army, now in readiness
To march against the rebellious King Navarre.
At thy request I am content thou go,
Although my love to thee can hardly suffer't,
Regarding still the danger of thy life.

JOYEUX

Thanks to your majesty, and so I take my leave.
Farewell to my lord of Guise and Epernoun.

GUISE

Health and hearty farewell to my lord Joyeux.

Exit JOYEUX.

HENRY

- 10 So kindly, cousin of Guise, you and your wife
Do both salute our lovely minions.
Remember you the letter, gentle sir,
Which your wife writ to my dear minion
And her chosen friend?

He makes horns at the GUISE.

GUISE

- How now, my lord? Faith, this is more than need.
Am I thus to be jested at and scorned?
'Tis more than kingly or imperious;
And sure, if all the proudest kings in Christendom
Should bear me such derision, they should
- 20 Know how I scorned them and their mocks.
I love your minions? Dote on them yourself!
I know none else but holds them in disgrace.
And here by all the saints in heaven I swear,
That villain for whom I bear this deep disgrace –

Even for your words that have incensed me so –
Shall buy that strumpet's favour with his blood,
Whether he have dishonoured me or no!
Par la mort Dieu, il mourra!

Exit.

HENRY

Believe me, this jest bites sore.

EPERNOUN

- 30 My lord, 'twere good to make them friends,
For his oaths are seldom spent in vain.

Enter MUGEROUN.

HENRY How now, Mugeroun? Met'st thou not the Guise at the door?

MUGEROUN Not I, my lord; what if I had?

HENRY

Marry, if thou hadst, thou mightst have had the stab,
For he hath solemnly sworn thy death.

MUGEROUN

I may be stabbed and live till he be dead.
But wherefore bears he me such deadly hate?

HENRY

Because his wife bears thee such kindly love.

MUGEROUN

- 40 If that be all, the next time that I meet her
I'll make her shake off love with her heels.
But which way is he gone? I'll go make a walk
On purpose from the court to meet with him.

Exit.

HENRY

I like not this. Come, Epernoun,
Let's go seek the duke and make them friends.

Exeunt.

[*Scene 18*]

*Alarums, within. [The DUKE JOYEUX slain](#). Enter the KING
OF NAVARRE, [with BARTUS,] and his train.*

NAVARRE

The duke is slain and all his power dispersed,
And we are graced with wreaths of victory.
Thus God, we see, doth ever guide the right
To make his glory great upon the earth.

BARTUS

The terror of this happy victory,
I hope will make the king surcease his hate,
And either never manage army more,
Or else employ them in some better cause.

NAVARRE

How many noble men have lost their lives
10 In prosecution of these cruel arms,
Is ruth and almost death to call to mind.
But God, we know, will always put them down
That lift themselves against the perfect truth,
Which I'll maintain so long as life doth last,
And with the Queen of England join my force
To beat the papal monarch from our lands,
And keep those [relics](#) from our countries' coasts.
Come, my lords, now that this storm is overpast,
Let us away with triumph to our tents.

Exeunt.

[Scene 19]

Enter a SOLDIER [with a musket]

SOLDIER Sir, to you, sir, that dares make the duke a cuckold,
and use a [counterfeit](#) key to his privy-chamber door; and
although you take out nothing but your own, yet you put in
that which displeaseth him, and so [forestall](#) his market and
set up your standing where you should not; and whereas he

is your [landlord](#), you will take upon you to be his, and till the ground that he himself should [occupy](#), which is his own free land – if it be not too free, there's the question. And though I come not to take possession (as I would I might), yet I mean to keep you out, which I will, if this [gear](#) hold. What, are ye
10 come so soon? Have at ye, sir!

Enter MUGEROUN. He shoots at him and kills him. Enter the GUISE [and ATTENDANTS].

GUISE

Hold thee, tall soldier, take thee [this](#) and fly.

Exit SOLDIER.

Lie there, the king's delight and Guise's scorn.
Revenge it, Henry, as thou list or dare,
I did it only in despite of thee.

[ATTENDANTS] *take
him away.*

Enter the KING [HENRY] and EPERNOUN.

HENRY

My lord of Guise, we understand that you
Have gathered a power of men:
What your intent is yet we cannot learn,
But we presume it is not for our good.

GUISE

20 Why, I am no traitor to the crown of France;
 What I have done, 'tis for the Gospel sake.

EPERNOUN

Nay, for the Pope's sake, and thine own benefit.
What peer in France but thou, aspiring Guise,
Durst be in arms without the king's consent?
I challenge thee for treason [in the cause](#).

GUISE

Ah, base Epernoun, were not his highness here,
Thou shouldst perceive the duke of Guise is moved.

HENRY

Be patient, Guise, and threat not Epernoun,
Lest thou perceive the King of France be moved.

GUISE

- 30 Why, [I am](#) a prince of the Valois' line,
Therefore an enemy to the [Bourbonites](#);
I am a [juror](#) in the Holy League,
And therefore hated of the Protestants.
What should I do but stand upon my guard?
And, being [able](#), I'll keep a host in pay.

EPERNOUN

Thou able to maintain a host in pay,
That livest by [foreign exhibition](#)!
The Pope and King of Spain are thy good friends,
Else all France knows how poor a duke thou art.

HENRY

- 40 Ay, those are they that feed him with their gold,
To countermand our will and check our friends.

GUISE

My lord, to speak more plainly, thus it is:
Being animated by religious zeal,
I mean to muster all the power I can,
To overthrow those [sectionous](#) Puritans.
And know, my lord, the Pope will sell his triple crown,
Ay, and the catholic Philip, King of Spain,
Ere I shall want, will cause his Indians
To rip the golden bowels of America.

- 50 Navarre, that cloaks [them](#) underneath his wings,
Shall feel the house of Lorraine is his foe.
Your highness needs not fear mine army's force;
'Tis for your safety, and your enemies' wrack.

HENRY

Guise, wear our crown, and be thou King of France,
And as [dictator](#) make or war or peace,

Whilst I cry '[placet](#)' like a senator.
I cannot brook thy haughty insolence:
Dismiss thy camp, or else by our edict
Be thou proclaimed a traitor throughout France.

GUISE [*aside*]

60 The choice is hard, I must dissemble.

[*To KING HENRY*]

My lord, in token of my true humility,
And [simple meaning](#) to your majesty,
I kiss your grace's hand and take my leave,
Intending to dislodge my camp with speed.

HENRY

Then farewell, Guise, the king and thou are friends.

Exit GUISE.

EPERNOUN

But trust him not, my lord, for had your highness
Seen with what a pomp he entered Paris,
And how the citizens with gifts and shows
Did entertain him,

70 And promised to be at his command –

Nay, they feared not to speak in the streets
That the Guise durst stand in arms against the king
For not effecting of [His Holiness](#)' will.

HENRY

Did they of Paris entertain him so?
Then means he present treason to our state.
Well, let me alone. Who's within there?

Enter one with a pen and ink.

Make a discharge of all my council straight,
And I'll subscribe my name and seal it straight.
My head shall be my council, they are false;

80 And, Epernoun, I will be ruled by thee.

EPERNOUN

My lord, I think for safety of your royal person,
It would be good the Guise were made away,
And so to quite your grace of all suspect.

HENRY

First, let us set our hand and seal to this,
And then I'll tell thee what I mean to do.

He writes.

So, convey this to the council presently;

Exit one.

And Epernoun, though I seem mild and calm,
Think not but I am tragical within.
I'll secretly convey me unto Blois;

90 For, now that Paris takes the Guise's part,
Here is no staying for the King of France,
Unless he mean to be betrayed and die.
But, as I live, so sure the Guise shall die.

Exeunt.

[Scene 20]

Enter the KING OF NAVARRE, reading of a letter, and BARTUS.

NAVARRE

My lord, I am advertised from France
That the Guise hath taken arms against the king,
And that Paris is revolted from his grace.

BARTUS

Then hath your grace fit opportunity
To show your love unto the King of France,
Offering him aid against his enemies,
Which cannot but be thankfully received.

NAVARRE

Bartus, it shall be so; post then to France,
And there salute his highness in our name;

10 Assure him all the aid we can provide
 Against the Guisians and their complices.
 Bartus, be gone; commend me to his grace,
 And tell him, ere it be long, I'll visit him.

BARTUS

I will, my lord.

Exit.

NAVARRE [*calling out*]

Pleshé!

Enter PLESHÉ.

PLESHÉ My lord.

NAVARRE

Pleshé, go muster up our men with speed,
And let them march away to France amain,
For we must aid the king against the Guise.
Be gone, I say, 'tis time that we were there.

PLESHÉ I go, my lord.

[*Exit PLESHÉ.*]

NAVARRE

20 That wicked Guise, I fear me much, will be
 The ruin of that famous realm of France,
 For his aspiring thoughts aim at the crown,
 And takes his vantage on religion
 To plant the Pope and popelings in the realm
 And bind it wholly to the see of Rome.
 But if that God do prosper mine attempts,
 And send us safely to arrive in France,
 We'll beat him back and drive him to his death
 That basely seeks the ruin of his realm.

Exit.

[*Scene 21*]

Enter the CAPTAIN OF THE GUARD, *and three* MURDERERS.

CAPTAIN

Come on, sirs. What, are you resolutely bent,

Hating the life and honour of the Guise?

What, will you not fear, when you see him come?

FIRST MURDERER Fear him, said you? Tush, were he here, we would kill him presently.

SECOND MURDERER O that his heart were leaping in my hand!

THIRD MURDERER But when will he come, that we may murder him?

CAPTAIN Well, then, I see you are resolute.

10 FIRST MURDERER Let us alone, I warrant you.

CAPTAIN Then, sirs, take your standings within this chamber, for anon the Guise will come.

ALL THREE MURDERERS You will give us our money?

CAPTAIN

Ay, ay, fear not. Stand close. So, be resolute.

[*The MURDERERS hide.*]

Now falls the star whose influence governs France,

Whose light was deadly to the Protestants.

Now must he fall and perish in his height.

Enter the KING [HENRY] *and* EPERNOUN.

HENRY Now, captain of my guard, are these murderers ready?

CAPTAIN They be, my good lord.

HENRY

20 But are they resolute and armed to kill,

Hating the life and honour of the Guise?

CAPTAIN I warrant ye, my lord.

HENRY

Then come, proud Guise, and here disgorge thy breast

Surcharged with surfeit of ambitious thoughts;

Breathe out that life wherein my death was hid,

And end thy endless treasons with thy death.

Enter the GUISE [*within*] *and knocketh.*

GUISE

Holà, varlet, hé! [EPERNOUN *goes to the door.*]

Epernoun, where is the king?

EPERNOUN

Mounted his royal cabinet.

GUISE [*within*]

I prithee tell him that the Guise is here.

EPERNOUN

- 30 An please your grace, the duke of Guise doth crave
Access unto your highness.

HENRY Let him come in.

[*Aside*]

Come, Guise, and see thy traitorous guile outreached,
And perish in the pit thou mad'st for me.

The GUISE comes to the KING.

GUISE

Good morrow to your majesty.

HENRY

Good morrow to my loving cousin of Guise.
How fares it this morning with your excellence?

GUISE

I heard your majesty was scarcely pleased
That in the court I bare so great a train.

HENRY

- 40 They were to blame that said I was displeased,
And you, good cousin, to imagine it.
'Twere hard with me if I should doubt my kin,
Or be suspicious of my dearest friends.
Cousin, assure you I am resolute –
Whatsoever any whisper in mine ears –
Not to suspect disloyalty in thee,
And so, sweet coz, farewell.

Exit KING [*with* EPERNOUN *and*
CAPTAIN OF THE GUARD].

GUISE

So, now sues the king for favour to the Guise,
And all his minions stoop when I command.
Why, this 'tis to have an army in the field.

50 Now by the holy sacrament I swear,
As ancient Romans over their captive lords,
So will I triumph over this wanton king
And he shall follow my proud chariot's wheels.
Now do I but begin to look about,
And all my former time was spent in vain.
Hold, sword, for in thee is the duke of Guise's hope.

Enter one of the MURDERERS.

Villain, why dost thou look so ghastly? Speak!

THIRD MURDERER O pardon me, my lord of Guise!

GUISE Pardon thee? Why, what hast thou done?

60 THIRD MURDERER O my lord, I am one of them that is set to murder
you.

GUISE To murder me, villain?

THIRD MURDERER Ay, my lord; the rest have ta'en their standings in the
next room; therefore, good my lord, go not forth.

GUISE

Yet Caesar shall go forth.

Let mean conceits and baser men fear death:
Tut, they are peasants, I am duke of Guise;
And princes with their looks engender fear.

[*Enter two* MURDERERS.]

FIRST MURDERER [*within*] Stand close, he is coming; I know
70 him by his voice.

GUISE As pale as ashes! Nay, then 'tis time to look about.

ALL Down with him, down with him!

They stab him.

GUISE O, I have my death's wound! Give me leave to speak.

SECOND MURDERER Then pray to God, and ask forgiveness of the king.

GUISE

Trouble me not, I ne'er offended him,
Nor will I ask forgiveness of the king.
O, that I have not power to stay my life,
Nor immortality to be revenged!

80 To die by peasants, what a grief is this!

Ah, Sixtus, be revenged upon the king;
Philip and Parma, I am slain for you.
Pope, excommunicate, Philip, depose
The wicked branch of cursed Valois his line.
Vive la messe! Perish Huguenots!
Thus Caesar did go forth, and thus he died.

He dies.

Enter CAPTAIN OF THE GUARD.

CAPTAIN What, have you done? Then stay a while, and I'll go call the king. But see where he comes.

[*Enter the* KING, EPERNOUN, *and* ATTENDANTS.]

My lord, see where the Guise is slain.

HENRY

90 Ah, this sweet sight is physic to my soul.

Go fetch his son for to behold his death.

[*Exit an* ATTENDANT.]

Surcharged with guilt of thousand massacres,
Monsieur of Lorraine, sink away to hell!
And in remembrance of those bloody broils
To which thou didst allure me, being alive,
And here in presence of you all, I swear
I ne'er was King of France until this hour.
This is the traitor that hath spent my gold
In making foreign wars and civil broils.

100 Did he not draw a sort of English priests
From [Douai](#) to the seminary at Rheims
To hatch forth treason 'gainst their natural queen?
Did he not cause the King of [Spain's huge fleet](#)
To threaten England and to menace me?
Did he not injure [monsieur that's deceased](#)?
Hath he not made me in the Pope's defence
To spend the treasure that should strength my land
In civil broils between Navarre and me?
Tush, to be short, he meant to [make me monk](#),

110 Or else to murder me, and so be king.
Let Christian princes that shall hear of this
(As all the world shall know our Guise is dead)
Rest satisfied with this: that here I swear,
Ne'er was there king of France so [yoked](#) as I.

EPERNOUN

My lord, here is his son.

Enter the GUISE'S SON.

HENRY

Boy, look where your father lies.

GUISE'S SON

My father slain! Who hath done this deed?

HENRY

Sirrah, 'twas I [that](#) slew him, and will slay
Thee too an thou prove such a traitor.

GUISE'S SON

120 Art thou king and hast done this bloody deed?
I'll be revenged!

He offereth to throw his dagger.

HENRY

Away to prison with him! I'll clip his wings
Or e'er he pass my hands. Away with him!

Exit BOY [guarded].

But what availeth that this traitor's dead,
When Duke Dumaine, his brother, is alive,
And that young cardinal that is grown so proud?

[*To the* CAPTAIN OF THE GUARD]

Go to the Governor of Orleans,
And will him, in my name, to kill the duke.

[*Exit* CAPTAIN OF THE
GUARD.]

[*To the* MURDERERS]

Get you away, and strangle the Cardinal.

[*Exeunt the*
MURDERERS.]

130 These two will make one entire duke of Guise,
Especially with our old mother's help.

EPERNOUN

My lord, see where she comes, as if she drooped
To hear these news.

Enter [CATHERINE *the*] QUEEN-MOTHER.

HENRY

And let her droop, my heart is light enough.
Mother, how like you this device of mine?
I slew the Guise because I would be king.

CATHERINE

King? Why, so thou wert before;
Pray God thou be a king now this is done!

HENRY

Nay, he was king and countermanded me,
140 But now I will be king and rule myself
And make the Guisians stoop that are alive.

CATHERINE

I cannot speak for grief. When thou wast born,
I would that I had murdered thee, my son!

My son? Thou art a [changeling](#), not my son.
I curse thee and [exclaim thee miscreant](#),
Traitor to God and to the realm of France!

HENRY

Cry out, exclaim, howl till thy throat be hoarse.
The Guise is slain and I rejoice therefore!
And now will I to arms; come, Epernoun,
150 And let her grieve her heart out, if she will.

Exeunt the KING and
EPERNOUN.

CATHERINE Away, leave me alone to meditate.

[Exeunt ATTENDANTS with the
body of the GUISE.]

Sweet Guise, would he had died, so thou wert here!
To whom shall I bewray my secrets now,
Or who will help to build religion?
The Protestants will glory and [insult](#),
Wicked Navarre will get the crown of France,
The popedom cannot stand, all goes to wrack,
And [all for thee](#), my Guise! What may I do?
But sorrow seize upon my toiling soul,
160 For since the Guise is dead, I will not live.

Exit.

[Scene 22]

Enter two [MURDERERS] dragging in the CARDINAL.

CARDINAL Murder me not, I am a cardinal.

FIRST MURDERER Wert thou the Pope, thou mightst not 'scape from us.

CARDINAL What, will you file your hands with churchmen's blood?

SECOND MURDERER Shed your blood? O lord, no, for we intend to strangle you.

CARDINAL Then there is no remedy but I must die?

FIRST MURDERER No remedy, therefore prepare yourself.

CARDINAL

- 10 Yet lives my brother Duke Dumaine, and many moe
To revenge our deaths upon that cursed king,
Upon whose heart may all the Furies gripe,
And with their paws [drench](#) his black soul in hell!

FIRST MURDERER Yours, my Lord Cardinal, you should have said.

Now they strangle him.

So, [pluck amain](#); he is hard-hearted, therefore pull with violence.
Come, take him away.

*Exeunt [with the
body].*

[Scene 23]

Enter DUKE DUMAINE, reading of a letter, with others.

DUMAINE

- My noble brother murdered by the king!
O, what may I do for to revenge thy death?
[The king's alone](#), it cannot satisfy.
Sweet duke of Guise, our prop to lean upon,
Now thou art dead, here is no [stay](#) for us.
I am thy brother, and I'll revenge thy death,
And root Valois his line from forth of France,
And beat proud Bourbon to his native home,
That basely seeks to join with such a king,
10 Whose murderous thoughts will be his overthrow.
He willed the Governor of Orleans, in his name,
That I with speed should have been put to death;
[But that's](#) prevented, for to end his life,
And all those traitors to the Church of Rome
That [durst](#) attempt to murder noble Guise.

Enter the FRIAR.

FRIAR My lord, I come to bring you news that your brother, the Cardinal of Lorraine, by the king's consent is lately strangled unto death.

DUMAINE

My brother Cardinal slain, and I alive?

20 O words of power to kill a thousand men!

Come, let us away and levy men;

'Tis war that must assuage this tyrant's pride.

FRIAR My lord, hear me but speak. I am a friar of the order of the Jacobins, that for my conscience sake will kill the king.

DUMAINE But what doth move thee above the rest to do the deed?

FRIAR O my lord, I have been a great sinner in my days, and the deed is meritorious.

DUMAINE But how wilt thou get opportunity?

30 FRIAR Tush, my lord, let me alone for that.

DUMAINE Friar, come with me, we will go talk more of this within.

Exeunt.

[Scene 24]

*Sound drum and trumpets, and enter the KING OF FRANCE,
and NAVARRE, EPERNOUN, BARTUS, PLESHÉ [and
ATTENDANTS] and SOLDIERS.*

HENRY

Brother of Navarre, I sorrow much
That ever I was proved your enemy,
And that the sweet and princely mind you bear
Was ever troubled with injurious wars.
I vow, as I am lawful King of France,
To recompense your reconcilèd love
With all the honours and affections
That ever I vouchsafed my dearest friends.

NAVARRE

It is enough if that Navarre may be

10 Esteemèd faithful to the King of France,
Whose service he may still command till death.

HENRY

Thanks to my kingly brother of Navarre.
Then here we'll lie before Lutetia walls,
Girting this strumpet city with our siege,
Till, surfeiting with our afflicting arms,
She cast her hateful stomach to the earth.

Enter a MESSENGER.

MESSENGER An it please your majesty, here is a friar of the order of the Jacobins sent from the President of Paris, that craves access unto your grace.

HENRY

20 Let him come in.

[*Exit* MESSENGER.]

Enter FRIAR, with a letter.

EPERNOUN [*aside to* KING HENRY]

I like not this friar's look,
'Twere not amiss, my lord, if he were searched.

HENRY

Sweet Epernoun, our friars are holy men
And will not offer violence to their king
For all the wealth and treasure of the world.
Friar, thou dost acknowledge me thy king?

FRIAR

Ay, my good lord, and will die therein.

HENRY

Then come thou near, and tell what news thou bring'st.

FRIAR My lord, the President of Paris greets your grace, and
30 sends his duty by these speedy lines, humbly craving your
gracious reply.

[*Gives letter.*]

HENRY

I'll read them, friar, and then I'll answer thee.

FRIAR Sancte Jacobus, now have mercy upon me!

He stabs the KING with a knife as he readeth the letter, and then the KING getteth the knife and kills him.

EPERNOUN O my lord, let him live a while!

HENRY

No, let the villain die, and feel in hell
Just torments for his treachery.

NAVARRE What, is your highness hurt?

HENRY

Yes, Navarre, but not to death I hope.

NAVARRE

God shield your grace from such a sudden death!

40 Go call a surgeon hither straight.

[Exit an ATTENDANT.]

HENRY

What irreligious pagans' parts be these
Of such as hold them of the holy church?
Take hence that damnèd villain from my sight.

[SOLDIERS *remove*
the FRIAR'S body.]

EPERNOUN

Ah, had your highness let him live,
We might have punished him to his deserts!

HENRY

Sweet Epernoun, all rebels under heaven
Shall take example by his punishment
How they bear arms against their sovereign.
Go call the English agent hither straight.

[Exit SOLDIER.]

50 I'll send my sister England news of this,
And give her warning of her treacherous foes.

[Enter a SURGEON.]

NAVARRE

Pleaseth your grace to let the surgeon [search](#) your wound?

HENRY

The wound, I warrant ye, is deep, my lord.
Search, surgeon, and resolve me what thou see'st.

The SURGEON searcheth [the wound].

Enter the ENGLISH AGENT.

Agent for England, send thy mistress word
What this detested Jacobin hath done.
Tell her, for all this, that I hope to live;
Which if I do, the papal monarch goes
To wrack and antichristian kingdom falls.

- 60 [These bloody hands](#) shall tear his triple crown,
And fire accursèd Rome about his ears.
I'll fire his [crazèd](#) buildings and incense
The papal towers to kiss the holy earth.
Navarre, give me thy hand: I here do swear
To ruinate that wicked church of Rome
That hatcheth up such bloody [practices](#),
And here protest eternal love to thee,
And to the Queen of England specially,
Whom God hath blessed for hating papistry.

NAVARRE

- 70 These words revive my thoughts, and comforts me
To see your highness in this virtuous mind.

HENRY Tell me, surgeon, shall I live?

SURGEON

Alas, my lord, the wound is dangerous,
For you are stricken with a poisoned knife.

HENRY

A poisoned knife! What, shall the French king die
Wounded and poisoned both at once?

EPERNOUN

O that that damned villain were alive again,

That we might torture him with some [new-found death](#)!

BARTUS He died a death too good; the devil of hell torture his

80 wicked soul!

HENRY

Ah, curse him not sith he is dead.

O, the fatal poison works within my breast.

Tell me, surgeon, and flatter not, may I live?

SURGEON

Alas, my lord, your highness cannot live.

NAVARRÉ

Surgeon, why say'st thou so? The king may live.

HENRY

O no, Navarre, thou must be King of France.

NAVARRÉ

Long may you live, and still be King of France.

EPERNOUN Or else die Epernoun.

HENRY

Sweet Epernoun, thy king must die.

90 My lords, fight in the quarrel of this valiant prince,

For he is your lawful king and my next heir;

Valois' line ends in my tragedy.

Now let the house of Bourbon wear the crown,

And may it never end in blood, as mine hath done!

Weep not, sweet Navarre, but revenge my death.

Ah, Epernoun, is this thy love to me?

Henry thy king wipes off these childish tears,

And bids thee [whet](#) thy sword on Sixtus' bones,

That it may keenly slice the Catholics.

100 He loves me not that sheds most tears,

But he that makes most lavish of his blood.

Fire Paris, where these treacherous rebels lurk.

I die, Navarre, come bear me to my sepulchre.

Salute the Queen of England in my name,
And tell her, Henry dies her faithful friend.

He dies.

NAVARRE

Come, lords, take up the body of the king,
That we may see it honourably interred.
And then I vow for to revenge his death
[As Rome](#) and all those popish prelates there
110 Shall curse the time that e'er Navarre was king,
And ruled in France by Henry's fatal death!

*They march out, with
the body of the
KING lying on*

*dead march,
four men's shoulders, with a
drawing weapons on
the ground.*

Appendix: *The Massacre at Paris*, Scene 19 (Folger MS.J.b.8)

Enter A souldier wth a Muskett

Now ser to you y^t dares make a dvke a Cuckolde
and vse a Counterfeyt key to his privye Chamber

SOULDIER

thoughe you take out none but yo^r owne treasure
yett you putt in y^t displeases him / And fill vp his rome y^t
he shold occupie. Herein ser you forestalle the markt
and sett vpe yo^r standinge where you shold not: But you will
saye you leave him rome enoughe besides: thats no answe
hes to have the Choyce of his owne freeland / yf it be
not to free theres the questione / now ser where he is
your landlorde. you take vpon you to be his / and will needs
enter by defaulte / whatt thoughe you were once in possession
yett Comminge vpon you once vnawares he frayde you
out againe. therefore your entrie is mere Intrvsione
this is againste the lawe ser: And thoughe I Come not
to keep possessione as I wold I mighte yet I come to
keepe you out ser. yow are wellcome ser have at you

Enter minion

He Kills him

MINION

Trayterouse guise ah thow hast mvrthered me

Enter guise

GUISE

Hold thee tale soldier take the this and flye

Exit

thus fall Imperfett exhalatione

w^{ch} our great sonn of fraunce Cold not effecte

a fyery meteor in the fermament
lye there the Kinges delyght and guises scorne
revenge it henry yf thou liste or darst
I did it onely in dispight of thee
fondlie hast thou in Censte the guises sowle
y^t of it self was hote enoughe to worke

GUISE

thy lust degestione wt extreamest shame
the armye I have gathered now shall ayme
more at thie end then exterpatione
and when thou thinkst I have foregotten this
and y^t thou most reposest one my faythe
then will I wake thee from thie folishe dreame
and lett thee see thie self my prysoner

Exeunt

Notes

ABBREVIATIONS

A A-text (*Doctor Faustus*, 1604)

A2, second quarto (*Doctor Faustus*, 1609)

B B-text (*Doctor Faustus*, 1616)

G Glossary

N List of Mythological, Historical and Geographical Names

O octavo

OED Oxford English Dictionary

Q quarto

Q2 second quarto (*Edward the Second*, 1598)

SD stage direction

SP speech prefix

Tilley M. P. Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor, Michigan, 1950)

Biblical references are to the Geneva Bible (1560), except when the Latin text of the Vulgate is cited. Translations are by Frank Romany unless otherwise stated. Bibliographic references are by author/date where full details are given in the Further Reading.

DIDO, QUEEN OF CARTHAGE

Usually dated 1585–6, *Dido* was first published in a quarto of 1594 which provides the copy-text for this edition. Its title-page tells us the play was performed by the Children of the Chapel, and its style and dramaturgy match the conventions of other plays for boys' companies: sophisticated, ironic and faintly scandalous. Staging, too, probably reflected the style of the private theatres: scholars have conjectured that different locales were indicated by 'houses' or even full sets, between which, for instance, Venus

walks as she descends from Olympus to the shores of Carthage in the first scene. The play requires a 'discovery-space', whose curtains open at the beginning of the action, and elaborate props, including a statue of Priam (2.1). More problematically, the title-page also claims that the play was co-written with Thomas Nashe. Some traces of Nashe's vocabulary have been found in the play (though there are more of Marlowe's), but no one has yet succeeded in dividing the text between them.

Dido is closely modelled on Virgil's *Aeneid*, Acts 1 and 2 deriving, respectively, from Books I and II of the poem, Acts 3–5 from Book IV. But Marlowe's imitation of Virgil is a curiously irreverent act of cultural piety. Although the famous incidents of the epic recur in the play, they are transformed by Marlowe's compressions, transpositions and additions. In Virgil, the love of Dido and Aeneas is a tragic episode in tension with the larger narrative of the founding of Rome – one which importantly qualifies the poem's celebration of Aeneas. It is the origin of the long enmity of Rome and Carthage. Events are numinous, presided over by gods who are the agents of a complex historical fate. Marlowe's ironic love-tragedy is more narrowly focused, and its gods, from the first, invented scene between Jupiter and Ganymede, are debased, spiteful and petty. Marlowe's Jupiter is more interested in Ganymede than in the fate of the Trojan exiles; Juno's jealousy is manifested in clouting Ganymede round the head and plotting to murder another child, the sleeping Ascanius, later in the play. The most important god is Cupid. In Virgil, he is substituted for Ascanius for one night; Marlowe leaves him in Carthage, where his continued presence suggests the dependence of human fates on irresponsible, childlike divinities.

With Love thus literally at the centre of the action, it is appropriate that there are more lovers: Marlowe expands the role of Iarbas to make him a sometimes comic rival to Aeneas, and has Anna hopelessly in love with him. The infatuated nurse is also invented. Marlowe shows much more of the principals' interaction than does Virgil. Dido veers between giving operatically excessive expression to her passion and being tonguetied. Aeneas is at first dumbly insensitive, later perfidious and unreliable (perhaps a reflection of the medieval tradition of Aeneas' treachery). Unlike Virgil's, Marlowe's Aeneas swears to stay with Dido, and then changes his mind. (Marlowe delays the *appearance* of Mercury so that Aeneas' decision

to abandon Dido looks more sudden and vacillating.) When she catches him out, he lies to her, but is quickly won over by her ever-more extravagant gifts. Just to be sure, Dido takes the supposed Ascanius hostage and disables Aeneas' fleet by reclaiming the luxury ship's fittings she has given him. After Mercury's embassy (it takes two visitations to drive Marlowe's Aeneas away), the lovers' parting is shifted more climactically towards the end of the action, and Aeneas skulks away from her in silence. In Virgil, Dido dies by the sword on the burnt reminders, including the bed, of their affair; Marlowe has her burn to death on a pyre of love-tokens – uttering, nonetheless, her most solemn Virgilian lines as she does so – and has Iarbas and Anna commit suicide with perhaps comically indecent haste.

The prominence of the bonfire of love-tokens is in keeping with the rest of the play. Itself a luxury object, encrusted with verbal riches, *Dido* is also full of expensive material objects, many of them love-gifts: Juno's jewellery given to Ganymede, the robes, sails and crown Dido showers on Aeneas. No doubt this reflects the high production values of the Chapel Children. But it also bespeaks an imaginative materialism in the play. In Virgil, when Venus appears to Aeneas, she is suddenly *there*; in Marlowe, she steps out of a bush. When his companions fail at first to notice Virgil's Aeneas, it is because he is invisible, not, as here, because he is too wretchedly dressed to be recognized. In these moments, and in the play as a whole, staging the supernatural epic exposes it to laughter.

ACT 1

Scene 1

0.1 SD *the curtains draw*: The curtains belong either to a concealed discovery-space at the back of the stage or (if the staging followed the conventions of court performance) to one of the 'mansions' or 'houses' constructed on the stage. See Smith 1977.

0.2 SD *dandling*: Bouncing a child up and down on one's knee, but with connotations of erotic play.

SD *MERCURY*: (N) The messenger-god is sometimes given his Greek name, Hermes.

5–8 *Today... mine ears*: Ganymede supplanted Hebe, the daughter of Juno, as Jupiter's cup-bearer.

- 6 pleasance: (i) Fine linen, (ii) joy, pleasure.
- 10 By Saturn's soul: Jupiter swears by his father's soul (N), and by his own *hair* (amended from Q's *aire*, in the light of line 11: see Ovid, *Metamorphoses* 1, 179–80).
- 13–14 To hang her... cords: Cf. the punishment of Hera (the Greek Juno) in *Iliad* XV.
- 17 Helen's brother: Like Ganymede, Castor and Pollux were originally mortals, to whom the gods granted an immortality which alternated between them. The association of one of them here with their sister, Helen of Troy, perhaps adds to the frivolity of Ganymede's laughter.
- 20 walled-in... wings: Ganymede was taken to Mount Olympus by Jupiter's eagle, or by the god himself in that guise.
- 23 wag: A term of endearment (normally applied to a mischievous boy).
- 25 exhaled: Inflamed. Ganymede's look acts on Jupiter like the sun turning a substance to a fiery vapour or 'exhalation', such as a meteor. There is a pun on 'haled' (27) = dragged.
- 26 driven back... night: Perhaps the 'meteoric' Jupiter has lit up the night. The phrasing recalls Ovid, *Amores* I.xiii.40 (*lente currite noctis equi*), which famously reappears in *Doctor Faustus* 14.71.
- 28 thy content: Whatever you please.
- 32 Vulcan: He was lame.
- 33 nine daughters: The Muses.
- 34 Juno's bird: The peacock.
- 50–108 Ay, this is it... attempts: Closely modelled on *Aeneid* I, 223–301. Oliver 1968 notes, however, that 'Marlowe's Venus addresses Jupiter in a tone of greater scorn and anger than Virgil considered appropriate'.
- 54–61 Juno... all his train: See (N). Juno asks the god of the winds (Aeolus) for a storm.
- 63 Aeolia: Aeolus' floating island home.

64–73 Poor Troy... Astraeus' tents: See (N). The storm at sea replicates the destruction of Troy.

65 envious: Malicious.

66–7 Epeus' horse... walls: The rocks of Mount Etna threaten to smash the ships' hulls, taking the place of the wooden horse constructed by Epeus which was used to breach the walls of Troy.

68 sounds: Commands (like a trumpet sounding an order).

70–73 See how... Astraeus' tents: See (N). The night overtakes the day like Ulysses capturing the Trojan spy Dolon. (Having learned the password from his captive, Ulysses entered the Trojan camp and stole away the horses of Rhesus in order to avert a prophecy which said that Troy would not fall if the horses fed or drank in Trojan territory.) The stars appear suddenly, like the horses, as though snatched from the tent of their father Astraeus.

75 our crystal world: I.e. the bright (crystalline) heavens, now menaced by the waves below.

85 fair walls: The walls of Aeneas' future city.

86 in blood... bud: Blood can be used as a fertilizer.

87 Turnus' town: Ardea. Turnus (N) led his people, the Italian race of the Rutuli ('Rutiles', line 89), against the Trojan exiles in Latium until Aeneas killed him.

88 her: I.e. Fortune.

96–103 bright Ascanius... fame: Ascanius will reign in heaven, even having his name engraved on its gates.

104 Hector's race: The Trojan royal line.

106 princess-priest: I.e. Rhea Silvia (also called Ilia), the Vestal Virgin and daughter of Numitor, king of Alba Longa, who became pregnant by Mars, bearing Romulus and Remus, the twin founders of Rome.

108 eternise... attempts: Preserve the eternal fame of Troy by their exploits.

111–12 Phoebus... Tyrrhene main: In the stormy dark, the sun seems to be avoiding the Mediterranean as it avoids the waters of the underworld ('Stygian pools').

112 taint his tresses: Dirty his hair, i.e. Phoebus refuses to shine upon.

115 Whereas: Where.

wind-god... fate: Aeolus (singular subject of a plural verb) is defying the will of fate in attacking Aeneas.

116 offspring... kingly loins: Aeneas, a descendant of Dardanus, son of Jupiter and Electra.

125 conceived with: Heavy, pregnant, with.

128–9 issued from... froth: Venus was born of the foam of the sea.

130 Triton... with Troy: The merman Triton commanded the waves and winds by blowing through a conch; the line seems to associate Triton's trumpet with that of Fame, and to mean that he has made the Trojans' suffering well known.

132 Thetis... Cymodoce: See (N). 'Cymodoce' is emended from Q's *Cimodoae*.

146–7 barking Scylla... Ceraunia's seat: The locations of famous dangers for epic voyagers. See (N).

Cyclops' shelves: The shores of Sicily, home of the Cyclopes.

151 Pergama did vaunt: Troy boasted of.

153 virtues... annoy: Powers... suffering, injury.

154 coming: For Q's *cunning*.

158 rest the map: Are still the very picture.

159 hair: For Q's *aire*. Cf. lines 10, 111–12.

169 See... finds out: Proverbial (Tilley N61, P527).

170 How near... art thou driven: Into what straits, what extremities, you are forced.

179 society's supports: The necessities of a community.

193 the sun's bright sister: The moon-goddess Diana (or Phoebe, sister of Phoebus).

196 lighten our extremes: Alleviate the extremity we are suffering.

202 milk-white: The colour of the most highly prized sacrificial animals.

203 affect: (i) Aspire to, (ii) delight in.

204 Tyrian: (For Q's *Turen*) the Carthaginians came from Tyre in Phoenicia.

206 suit... in purple: Tyre was famed for the production of red-purple dye.

for the nonce: Specifically for the purpose.

210 Punic kingdom: Carthage.

213 Sidonian: Of Sidon, another city in Phoenicia.

220 Phrygian: Trojan (from Phrygia in Asia Minor).

224 tilts: Pitches, slops; moves unsteadily up and down.

233 A' God's name on: Carry on, in the name of God.

244 in these shades: In such deceptive shapes as this (of the huntress).

248 discursive: (i) Articulated in words, (ii) protracted.

Scene 2

4 envièd: (Accented on second syllable) hated, loathed.

11 household lares: The Lares were the Roman (and hence Trojan) hearth-gods, tutelary spirits of the household.

15 weal, of victory forsook: State, having no hope of victory.

22 fertile... wealth: Rich in corn; for Ceres, see (N).

23 of his name: Italia supposedly derived its name from the Arcadian Italus whose tribe, the Oenotrians, once lived there.

25 Thither made we: An imitation of a Virgilian half-line.

26 Orion: The winter constellation associated with storms.

- 28 brackish: (i) Partly fresh, partly salt (usually of water), (ii) wet.
- 33 knows: Knows how.
- 34 barbarous sort: The multitude, commoners.
- 37 first earth interdict our feet: Forbid us to land on the shore.
- 41 Baucis' house: Despite being disguised, Jupiter and Mercury were kindly entertained in the humble ('silly') house of Baucis and Philemon, who therefore became bywords for hospitality. Q's *Vausis* is nonsense.
- 47 As shall surpass... speech: 'As it will be beyond our power to describe in words' (Oliver 1968).

ACT 2

Scene 1

- 1–9 Where am I... I die: Aeneas is 'amazed' (line 2) at a statue (in Virgil, a painting) of Priam. Niobe (N) is perhaps remembered because, like the king, she lost many children, or because, in her grief, she was turned to stone.
- 7–8 Ida's hill... Xanthus' stream: Mount Ida near Troy, from which the river Xanthus flowed down to the Hellespont.
- 10 humour: Mood, disposition.
- 13–14 saving air; / Is nothing here: There is nothing here but air.
- 38.1 SD Enter CLOANTHUS... others: The Trojans do not recognize each other because Ilioneus' party is dressed in rich Carthaginian clothes, and Aeneas' in rags. (In Virgil, Aeneas is invisible.)
- 40 vouchsafe of ruth: Grant out of pity.
- 51 names: For Q's *meanes*.
- 79–85 base robes... Irus ware: The emphasis on clothes is Marlowe's. It is probably ironic that Aeneas, as badly dressed as the beggarly suitor of faithful Penelope, is offered the garment of Dido's former husband. See (N).
- 87 wait: Stand in attendance.

99–100 your grace... thou: Aeneas uses the deferential plural form ('your grace'); Dido insists on the more intimate 'thou'.

110–11 Antenor... Sinon: See (N). Virgil's version, repeated later in this scene, held Sinon responsible; medieval tradition blamed the treachery of Antenor (and sometimes of Aeneas).

114–288 A woeful tale... sacrificed: Adapted from Aeneas' narrative in *Aeneid* II.

115 stony mace: Cf. John Milton, *Paradise Lost* (X.294): 'Death with his mace petrific'.

121–3 Achilles' tongue... Myrmidons' harsh ears: Aeneas needs the strength of Achilles to tell his story; his hearers will need the legendary hardheartedness of Achilles' companions, the Myrmidons, to listen to it.

129 Atrides: The Greek commander, Agamemnon, son of Atreus.

134 Gave up their voices: Shouted their decision.

135 Tenedos: An island off the Trojan coast, but here apparently treated as part of the mainland.

145–6 Hermes' pipe... sleep: To reach Io, Hermes lulled asleep the hundred-eyed guard, Argus, who had been set to watch over her, and killed him.

162 him: Priam.

165 his: The wooden horse's.

187 pride of Asia: I.e. Troy.

188 camp: I.e. army.

193–9 Young infants... brains: The atrocities are not in Virgil.

198 a Greekish lad: I.e. Pyrrhus (but 'dashed' [199] seems to need a plural subject).

215 Priam's youngest son: The death of Polites is mentioned in Virgil, but not the mutilation of his body.

217 balls of wildfire: Handheld fire-bombs.

221 jealous of: Protective of, anxious for.

- 222 crooked: (i) Shaped, curved, (ii) underhand, crafty.
- 230 Megaera: One of the Furies (N), she is a personification of violence and revenge (Pyrrhus was avenging the death of his father).
- 235 turned: Altered.
- 244–54 the frantic queen... fell down: Not in Virgil. Hecuba's 'howling' (248) may be an anticipation of her eventual transformation into a dog.
- 254 wind: The received emendation of Q's *wound* emphasizes Priam's frailty.
- 264 Ilion: The Greek form of Ilium (N).
- 274–5 Cassandra... Ajax: See (N); Virgil mentions the attempted rescue, but not the rape, of Priam's daughter.
- 275 Diana's fane: Diana's temple (Q's *Fawne* may be merely a variant spelling).
- 281–8 Polyxena... sacrificed: Marlowe took Pyrrhus' murder of Polyxena, another of Priam and Hecuba's children, from Ovid (*Metamorphoses* XIII, 441–80) rather than Virgil.
- 289 leave: Cease.
- 298 Alexander: An alternative name for Paris.
- 322 Cytherea's: For Q's *Citheidas*.
- 334 nephew: Grandson.

ACT 3

Scene 1

- 2 thy brother's: Aeneas' (like Cupid, Venus' son).
- 50 feed... my love: Indulge my beloved's whim *or* indulge in my own passion.
- 57 love: Q's *love* (Jove) may be correct, especially in the light of 'shrined', but is probably only an example of 'foul case', an 'I' having been mistakenly dropped into the case of 'I' type.
- 73 gross eye-beams: Since the eye was believed to emit a beam, it was conceivable that one could be tainted by being looked at by

common eyes.

81 dull-conceited: Unimaginative, slow-witted.

96 Achates... your lord: Dido pretends not to have noticed Aeneas.

106 oars: Apparently disyllabic, as also at line 117.

108 stern: (Here) rudder.

116 odoriferous trees: The scent of the spice-trees would be communicated to the tackle.

122 pyramides: (Four syllables) obelisks.

123 wrought: (Here) embroidered.

127 manly: Q's *meanly* could be correct if used ironically, but the sense is strained.

131 Thetis... Apollo's neck: See (N). 'The comparison is with the glories of the sun (Apollo) setting in the sea' (Oliver 1968).

132 So that: Provided that.

146 disputed: Took part in an academic disputation.

154–64 This was an orator... The rest: Dido's suitors are free inventions on figures of classical myth.

Scene 2

1–20 Here lies... Rhamnus town: Juno's opening speech (a Marlovian invention) is notable for a number of textual cruces, see notes to lines 3, 11 and 16 below.

3 Fame... Fates: Q reads *furie... the face*.

4 imp: Child (sometimes used pejoratively: an imp could be the offspring of the devil).

7 raze: Erase. Juno intends to alter the book of fate which has decreed Ascanius' future glory.

11 let-out life: The life-blood she will let out (for Q's *left-out*).

12–13 Paris... Ascanius die: Juno intends the murder of Ascanius as revenge for Venus' triumph over her in the Judgement of Paris. The prize (an apple) was inscribed 'for the most beautiful'.

14–15 O no... down told: Spoken ironically: ‘I am so helpless that I can neither wait for the proper time for action nor immediately do two good deeds in return for one’ (Oliver 1968). *double fee*: Twice the stake.

16 mind: For Q’s *made*.

18 adulterous child: Venus, famously unfaithful to Vulcan.

20 Juno... Rhamnus town: Juno identifies herself with Nemesis, the goddess of vengeance, who was worshipped in her temple at Rhamnus in Greece.

21 doves: See 2.1.320.

22 prest at hand: (i) Close at hand (of the danger), (ii) readily (of the doves).

57 to a sceptre: As an emblem of his new association with Juno, the queen of the gods.

58 Fancy and modesty: I.e. the eroticism of Venus and the matronly decorum of Juno.

60 desire is thine: Whatever you desire is yours (because Venus *is* desire).

68 motion: (Here) proposal.

76 casualty of sea: An accident at sea (Juno disavows her part in raising the storm).

84 Darts forth her light... shore: Looks forward to the shore of Lavinium (where Lavinia, his future wife, awaits). The soul was usually thought of as feminine, and vision was supposed to involve light being directed from the eye to its object.

85 divorce: Dissolve, put an end to (as a divorce ends a marriage).

86 weary... thoughts: As the following lines suggest, Juno intends to wear out Aeneas’ thoughts of Lavinia and his promised kingdom as his body is tired by the hunt and by love-making.

91 Silvanus’ dwellings: The forests (home of the wood-god).

96 savour of: Have some of the characteristics of, ‘have a smack of’.

97 have it: Absent from Q, 'it' seems necessary to grammar and metre.

99 Ida: (Here, apparently) Venus' groves near Idalium in Cyprus.

100 Adonis' purple down: Probably a bed of the purple anemones which sprang from the blood of Adonis.

Scene 3

4 Diana's shrouds: Hunting clothes.

5 All fellows: All equals (proverbial, Tilley F182–3).

24 otherwhile... out of joint: He is sometimes not his normal self.

26 man of men: Any man, however great.

29 given... in gage: Wagered, i.e. risked.

30 pitch... toils: Set snares.

45 And dead... brought me up: (Perhaps) and dead to the honour on which my life has been based.

59 a winter's tale: An adventure story suitable for long winter evenings.

61 soil: Marshy area where wild animals wallow.

64 forfeit to: For Q's *far fet to*.

77 very: Mere.

79 fancy's shapes: Objects of desire.

84 That resteth... pain: Which my rival presently enjoys, in contrast with my pain.

Scene 4

0.1 SD The storm: Probably the occasion for spectacular sound-effects, see 4.1.1–13.

0.1–0.2 SD at several times: I.e. they enter separately.

4 in a net: Vulcan caught Venus and Mars in a net as they made love. *where*: Whereas.

19 butts his beams: Casts his rays.

20–21 Prometheus... burning arms: Dido's burning passion is so intense that it is as though the fire-bringer Prometheus (N) had disguised himself as the god of love. There is an echo of the myth of Semele, who was consumed in the flames when she requested that her lover, Jupiter, should appear before her in his true form.

35 Whose... content: Who, being both royal and desirable, could match my desire and royalty.

37 for me: Instead of me.

38 to Sirens' eyes: Aeneas prefers to be at sea, where he can be admired by the alluring but dangerous Sirens (N); 'to' is omitted in Q.

45 Paphos: A town in Cyprus, the home of Aeneas' mother Venus.

51 Delian: From Delos, the birthplace of Apollo, the god of music.

55 made disdain... fancy's lap: Made coldness turn (for childlike comfort, or adult love) to love's own lap.

ACT 4

Scene 1

11 Apollo's axle-tree: The axis on which the sphere carrying the sun was thought to revolve *or* the axle of the sun-god's chariot.

12 Atlas'... out of joint: Such an injury to Atlas (N) would shake the heavens.

19 Typhoeus' den: Mount Etna in Sicily, under which Typhoeus was imprisoned. Q's *Tiphous* may be a compositor's error for Marlowe's usual spelling Typhon (N).

24 sporting: (Here) copulating.

35 cares: Oliver 1968 justifies Q's *eares* as a reference to Iarbas' eavesdropping. But Iarbas has not known Dido's whereabouts.

Scene 2

1–22 Come... eyes: Modelled on Iarbas' reaction in Virgil to the rumour of Dido's liaison with Aeneas (*Aeneid* IV, 198–218). Marlowe adds the sacrificial ritual (compare 5.1) and the dialogue with Anna.

2–3 gloomy Jove... ills: Iarbas supposes that Jupiter is punishing him for neglecting to worship him.

10 Eliza: Dido was also called Elissa. The spelling here may indicate a compliment to Queen Elizabeth, but the reminiscence which some detect here to Spenser's *Epithalamion* (composed for his wedding on 11 June 1594, more than a year after Marlowe's death) is chronologically impossible unless the line is post-Marlovian.

13 hide of ground: When Dido arrived in Africa, Iarbas offered her as much land as could be covered by an ox-hide. She cut a hide into strips and marked out the boundary for a city which became Carthage. A 'hide' was also an Old English measure (approximately one hundred acres) of land.

27 partake: Share, hence impart, communicate.

32 coloured: (Here) specious.

39 numbers: (i) Quantity, (ii) songs (cf. line 45).

44 In this... pensiveness: 'Luxuriating in this swooning ['dying'] self-pity' (Oliver 1968).

56 dishevelled hair: (Q's spelling *discheveld* is etymological) emblematic of emotional disturbance.

Scene 3

6 my Phoenissa: Dido (the Virgilian epithet *Phoenissa* means 'Phoenician').

8 clogged: Burdened, weighted down.

9–11 immortal house... glassy fields: Fame and honour are given allegorical dwellings, the sea is thought of as land to be worked.

18 realms: For Q's *beames*.

22–4 slice the sea... the deep: The black ('sable') ships will move so fast that the winds will follow after them like servants.

31 Banish... your mouth: Achates reacts punningly to the erotic extravagance of line 29.

32 follow... stars: Navigate by the stars in which your future is written.

50 accustom: Customarily do.

55 dure this female drudgery: Endure this enslavement to a woman, or stand these laborious female contrivances (tears, kisses, etc.).

Scene 4

6 drift: Purpose, with a pun on the ships' motion.

11 Circe: See (N). The suggestion of an association between the enchantress and Dido's late husband seems to be Marlowe's invention.

13 how might I... chide?: What can I do to chide them?

19 How haps... not: How happens Achates not to bid me...

29–30 Hath not... leave him here: Either Aeneas was prepared to abandon Ascanius, or this is bare-faced bluff.

50 clouds... thou fled'st: Various myths describe Aeneas being hidden by a cloud sent by a god, but not his fleeing in one.

fled'st: Q's *fleest* may be merely a variant form of the past tense.

57 Destinies: Fates.

62 Moors: Dido's north African subjects.

64 make experience of: Test, demonstrate.

68 my guard: Probably a guard of honour, but the hint of preventing another attempted escape is not uncharacteristic of the play.

92 fire proud Lacedaemon: Burn Sparta (in revenge for the burning of Troy).

104 prevent: Forestall, act first.

105 take young Ascanius: Dido's plan to keep Ascanius (here, of course, Cupid) hostage is Marlowe's invention.

127 Packed: (i) Conspired, compacted, (ii) hoisted full sail.

151 not... base tackling: Nothing, not even so humble a thing as these ropes.

157 to chastise shipboys: The knotted ropes (155) could serve as whips.

159 favours: Ribbons given as love-tokens (and useless as sails).

Scene 5

This comic scene, with his first pastiche of ‘The Passionate Shepherd to his Love’, is entirely Marlowe’s invention.

5 services: (Here) a type of pear.

6 Dewberries: Blackberries or gooseberries.

20 twigger: (Affectionately) a good breeder, a rake.

28 our: Emended from Q’s *your*, but her pronouns are becoming confused in her excitement.

36–7 Well... say him nay: The Nurse remembers a rejected suitor, who would succeed (‘speed’) better now.

ACT 5

Scene 1

11 –15 The sun... her fumes: Like bees bearing the sweet honey of Hybla (N), the sun’s beams will carry the perfumes of the east, and shed them on the new town. ‘Wherewith’ (12) is syntactically ambiguous.

38–9 Ascanius’ prophecy... thousand years: ‘The prophecy was that Ascanius would found Alba Longa, and that he and his descendants (Iulus was the son of Ascanius, born in Lavinium) would rule the empire for centuries to come’ (Gill 1977). Virgil treats Iulus and Ascanius as identical, using both names to refer to the son of Aeneas. Cf. 1.1.96–108.

89 road: Roadstead, sheltered water just beyond the harbour.

106 use to quit: Make a practice of leaving.

110 ‘Let me go... hence’: Q gives this line to Aeneas, but Dido is echoing his words, as in line 124.

114 chained: Q’s *chaungd* is possible but weak.

116 for grief of thee: Caused by my grieving over you.

117 thy: For Q’s *my*.

136–8 Si bene... mentem: ‘If I have deserved anything from you, or anything about me has been dear to you, take pity on a falling house;

and I beg this – if there is still [*adhuc* for Q's *ad haec*] any place for prayers – abandon this purpose', *Aeneid* IV, 317–19.

139–40 *Desine... sequor*: 'Stop inflaming both of us with your laments. Against my will, I must go to Italy', *Aeneid* IV, 360–61.

156–9 *Thy mother... gave thee suck*: Close to *Aeneid* IV, 365–7. The mountains of the Caucasus were famed for their harshness, as were the tigers of Hercynia in Persia for their ferocious cruelty.

162 *fisher swain*: Poor fisherman.

165–8 *O serpent... thee*: An elaboration on the almost proverbial dangers of nurturing a serpent in one's bosom.

171 *at large*: Fully.

201 *mermaid's eye*: Mermaids allured sailors with their looks, as sirens did with their voices.

202 *Aulis' gulf*: Where the Greek fleet assembled before it sailed for Troy.

215 *fairies*: Fairies were said to spirit away human children, and replace them with changelings (which, like Cupid, might then disappear).

234 *heart's of adamant*: (Aeneas') heart is made of impenetrable stone (Q's *heart* leaves the sentence without a main verb).

247 *Triton's niece*: Marlowe confuses the sea-monster Scylla (N), a relative of Triton (N), with Scylla the daughter of King Nisus, who swam after her lover Minos' boat.

248 *Arion's harp*: The musician Arion (N) was robbed and thrown overboard by pirates, but rescued by a dolphin which had been charmed by his music (Q's *Orions* is a confusion with the mythological hunter and his constellation).

268 *my*: For Q's *thy*.

271 *straight*: Straightaway, very soon.

274–7 *Not far... relics*: In *Aeneid* IV, 478–502, Dido's invented sorceress is an Ethiopian priestess of the Hesperides (N).

275 *arts*: Magical skills.

- 277 tinging relics: The love-tokens Aeneas has left behind.
- 306 a conqueror: I.e. Hannibal, the Carthaginian general who invaded Italy and nearly defeated Rome in the Second Punic War, imagined as a phoenix rising from Dido's ashes.
- 308 his: Aeneas'.
- 310–11 Litora... nepotes: 'I pray that coasts may fight opposing coasts, waves fight waves, arms fight arms; may they and their descendants go on fighting', *Aeneid* IV, 628–9.
- 313 Sic... umbras: 'Thus, thus I rejoice to go down into the shadows', *Aeneid* IV, 660.
- 314–28 O help... to thee: Marlowe's addition to Virgil.
- 317 tires upon: Feeds on, consumes.
- 319 prevail: (Here) avail.

TAMBURLAINE THE GREAT

Marlowe did not invent Tamburlaine. The historical Timur (1336–1405) was widely known in the West as the conqueror of Baghdad (1401) and Damascus (1403); his defeat and capture of Beyazit I (Marlowe's Bajazeth) in 1402 at the battle of Angora (modern Ankara) made him especially famous as the humbler of the proudest of monarchs, and – since this victory relieved for a time the Ottoman pressure on Christendom – led to the belief that he was the scourge of God. Marlowe draws particularly on the accounts of the Spaniard Pedro Mexía's *Silva de Varia Leci6n* (1542), as translated both in Thomas Fortescue's *The Forest or Collection of Histories* (1571) and in George Whetstone's *The English Mirror* (1586); and of Petrus Perondinus, *Magni Tamerlanis Scythiarum Imperatoris Vita* (1553), which he seems to have read in Latin. Nonetheless, when Part One, *The Conquests of Tamburlaine the Scythian Shepherd*, was first staged in 1587 by the Lord Admiral's Men, it was a startlingly innovatory play, an aggressively learned celebration of power radically different from the normal repertoire of the popular theatre. There were other plays about eastern conquerors, but their protagonists were usually assimilated to familiar Elizabethan paradigms: Thomas Preston's *Cambises* (c. 1561) is a Morality play whose 'hero' exemplifies the evils and suffers the fate of a tyrant; the anonymous *Wars of Cyrus* (late 1580s) transforms the king of Persia into a model of romance

chivalry and magnanimity, 'A prince... most mild and merciful' (sig. F^r). Tamburlaine is different – so different that he seems to stand outside merely human categories:

Some powers divine, or else infernal, mixed
Their angry seeds at his conception;
For he was never sprung of human race. (2.6.9–11)

The excitement the play originally caused can be difficult to recapture today. In performance, however, it can still be exhilarating.

Like its hero, its poetry tends to disrupt familiar categorizations. Tamburlaine's first appearance is a surprise (1.2). We have been led to expect a brigand (Scythia was virtually synonymous with barbarism); instead, he is an Errol Flynn swashbuckler who, however, overwhelms Zenocrate not with erotic charisma but with 'high astounding terms' (Prologue, 5):

With milk-white harts upon an ivory sled
Thou shalt be drawn amidst the frozen pools
And scale the icy mountains' lofty tops,
Which with thy beauty will be soon resolved. (1.2.98–101)

Everything is in the future tense ('For "will" and "shall" best fitteth Tamburlaine', 3.3.41), as indefinite as the strange journey he envisages through high, cold places. The ivory sled drawn through the snow by white harts is literally dazzling. At one level, it evokes a delight in material riches, revelling in the luxury of being drawn along, as in the triumphs to which the play frequently returns. But this is also a fantasy of being transported in another, more transcendent sense: the imagined wealth is fabulous, it shades into the exoticism of romance, as, later, will Dr Faustus' dream of spirits 'Like Almain rutters with their horsemen's staves, / Or Lapland giants, trotting by our sides' (1.127–8). Zenocrate too is both an invaluable prize ('more worth to Tamburlaine / Than the possession of the Persian crown', 1.2.90–91) and a more-than-mortal being whose radiant beauty can melt ('resolve', 101) the snow.

There is a comparably exalted materialism in Tamburlaine's lines when he seizes the crown (2.6). One reason the speech compels attention is that, like much of the play's most memorable poetry, it is the hero's own

articulation of his complex, almost superhuman ambition. Another is that the lines condense and draw into themselves many of the verbal motifs we have already heard, and so seem naturally climactic. The defeated Cosroe had earlier supposed Tamburlaine's rebellion to be against the hierarchy of nature, 'With such a giantly presumption' (2.6.2.) like that of the Titans against Jupiter. But here Tamburlaine propounds a new cosmology: ambition is a bodily need, 'The thirst of reign' only to be satisfied by the 'sweetness of a crown' (52); and it is a drive that permeates the universe from Jupiter down through the warring elements that make up the body and the rest of 'The wondrous architecture of the world' (62) and crosses the divide between matter and spirit to enter our 'aspiring minds' (60). The world teaches, wills us to aspire. 'Our souls' become grammatically confused with the 'wand'ring planet[s]' and 'restless spheres' they contemplate, all borne along by the perpetually continuing present participles 'climbing', 'moving' (61–5). Some readers have felt that the object of all this aspiring, 'The sweet fruition of an earthly crown' (69), is oddly anti-climactic. But the whole speech centres on the crown Tamburlaine holds in his hand, and is designed to confound the usual hierarchy of spirit and matter: Jupiter's mother, the goddess of earthly wealth whose name in Latin means 'riches', is here called 'heavenly Ops' (53), and 'th'empyrean heaven' (55) turns the empyrean into an empire. Like a great aria, the speech returns in its last line to its opening theme of sensual pleasure, the 'fruition', enjoyment almost sexually fruity, of the crown's earthly sweetness.

Tamburlaine's poetry is dominated by excess, by hyperbole and insistent comparatives and superlatives. Like the play's hero, it strives to outdo, to overgo. At its peaks, it turns its own rhetorical power back on itself, declaring that it cannot express its inexpressibility. Thus, when Tamburlaine ponders Zenocrate's beauty (5.1), his words dwell on their own inadequacy ('Fair is too foul an epithet for thee', 136) and climax in the claim that even a super-poem on beauty distilled from all the poets would leave something unsaid:

Yet should there hover in their restless heads,
One thought, one grace, one wonder at the least,
Which into words no virtue can digest. (171–3)

The verse enacts this unspeakable beauty in its own huge, almost unspeakable sentences, and confounds together the subject and its expression in imagery that fuses Zenocrate's face with the metaphors that describe it:

...thy shining face

Where Beauty, mother to the Muses, sits
And comments volumes with her ivory pen,
Taking instructions from thy flowing eyes –
Eyes, when that Ebena steps to heaven
In silence of thy solemn evening's walk,
Making the mantle of the richest night,
The moon, the planets, and the meteors, light. (143–50)

But *Tamburlaine's* words are not separable from its theatrical action. Words are weapons to be 'manage[d]' (3.3.131) in verbal duels, part of the play's expression of power. The action itself combines static, symmetrical tableaux with relentless forward movement, as though enacting the tension between the end-stopped single line and the larger verse-paragraph. Tamburlaine is constantly breaking the rules, defying conventions, yet he turns his defiance into ceremonies, rituals, of conflict. The effect is to render the audience's reactions excitedly uncertain. Marlowe tightens the dramatic structure by interweaving the siege of Damascus with the tormenting of Bajazeth, and both with the reactions of Zenocrate (whose part is almost entirely an invention). Tamburlaine's victories are both glamorous and repellant.

The Second Part of the Bloody Conquests of Mighty Tamburlaine (1588) is a sequel, and is generally felt to be a weaker play. Marlowe had used up most of the historical materials in Part One and had little interest in the real Timur's comfortable old age in Samarkand. Part Two was therefore assembled from a variety of sources, and tellingly little of the new material directly concerns Tamburlaine himself. The hero is no longer so securely at the centre of things; he is slightly displaced by all the new characters and is caught in a wider history just as he moves in a wider geography (taken from the 1570 atlas of Abraham Ortelius). The perfidy and subsequent defeat of the Christians is an adaptation of the events leading up to the later battle of Varna (1444), as reported, for instance, in Antonius Bonifinius, *Rerum*

Ungaricarum Decades (1543). Olympia's ruse to escape the attentions of Theridamas is borrowed from Canto 2.9 of Ariosto's *Orlando Furioso* (1516). (Other, smaller borrowings are recorded in the Notes.) The little Olympia sub-plot has certain obvious resonances with the main action: Olympia's devotion to her dead husband is like and unlike Tamburlaine's to the dead Zenocrate, as her murder of her son is like and unlike Tamburlaine's murder of Calyphas. When she contrives to be stabbed in the throat, her death is oddly reminiscent of Tamburlaine stabbing his arm. Yet the action remains disconnected from the main plot. The play has greater thematic coherence than dramatic unity.

Its organizing theme is death, and its distinctive poetry is funereal. Zenocrate's death reverses the language of Part One ('Black is the beauty of the brightest day', 2.4.1), and Tamburlaine's finest words are his great lament, with its solemn refrain:

Now walk the angels on the walls of heaven,
As sentinels to warn th'immortal souls
To entertain divine Zenocrate. (15–17)

Tamburlaine can still rise to hymning himself, even recalling (4.1) the earlier speech on the aspiring mind in Part One, but he does so as he kills his own son. And we recognize the play's distinctive leitmotif of mortality when it returns in his captains' choric threnody for Tamburlaine himself at the beginning of the play's last scene.

The dramatic rhythm is slow, gradually arraying the forces of Tamburlaine against those of his enemies, cataloguing the armies and the vast distance of their marches, and finally harnessing them to its central dramatic symbol, Tamburlaine's chariot. In the opening dumb show of George Gascoigne and Francis Kinwelmarsh's *Jocasta* (1566),

there came in upon the stage a king with an imperial crown upon his head,
very richly appparelled... sitting in a chariot very richly furnished, drawn in
by four kings in their doublets and hosen, with crowns also upon their
heads, representing unto us Ambition, by the history of Sesostris, king of
Egypt.

In *Tamburlaine*, the emblem of ambition is staged in all its grim cruelty, an extraordinary realization of the persistent language of triumph. Yet it is as though, without knowing it, Tamburlaine is also taking part in the greater triumph of Death. The historical Timur did return to Samarkand, as Tamburlaine here plans to; but ‘death cuts off the progress of his pomp / And murd’rous Fates throws all his triumphs down’ (Prologue, 4–5). The chariot becomes the symbol of his limitation as well as of his triumph.

Part Two is a more ideologically self-conscious play. Tamburlaine seems now to be caught inside a more traditional representation of the smallness of human ambition in the face of death. Traditionally, mortal thoughts led to a sober contemplation of religion, normally Christianity. But Marlowe withholds any unambiguous reassurances from his audience: Orcanes attributes his victory over the Christians to divine punishment, but his henchman is sceptical: ‘’Tis but the fortune of the wars, my lord, / Whose power is often proved a miracle’ (2.3.31–2). It is also disturbing that Tamburlaine is so ready to excuse his atrocities by embracing the description of him as ‘the scourge of God’ which had traditionally been used to explain him away.

Both Parts of *Tamburlaine* were published together in an anonymous octavo edition of 1590 (the basis for the text printed here); and their popularity is attested by further quarto editions of 1592 and 1605. They were much imitated.

TAMBURLAINE THE GREAT, PART ONE
TO THE GENTLEMEN READERS AND
OTHERS THAT TAKE PLEASURE IN
READING HISTORIES

- 9 fond... jestures: Foolish... comic action.
- 14 graced: Favoured (by popular audiences).
- 24 degree: Rank.
- 26 R.J.: Richard Jones, the publisher responsible for both parts of *Tamburlaine*.

PROLOGUE

- 1 jigging veins: The doggerel styles of the comic ‘jigs’ which were performed after plays.

rhyming: Unlike *Tamburlaine*'s heroic blank verse.

mother-wits: Mere natural wits. The opening line makes two contemptuous references to Elizabethan popular theatre.

2 such conceits... pay: Either the kind of wit that earns a living from clowning, *or* such tricks as pay the clowns' wages.

7 glass: Mirror.

ACT 1

Scene 1

11 freezing... cold: Snow and ice.

meteors: Meteorological phenomena.

13–15 At whose birthday... brain: Mycetes was born under the conjunction of the changeable Moon (Cynthia) and dull Saturn, and without the benign influences of Jupiter (greatness), the Sun (majesty) and Mercury (wisdom, eloquence).

15 their: For O's *his*, a mistaken anticipation of the use of the pronoun later in the line.

19 through your planets: Mycetes understands Cosroe's astrological lore.

33 pull my plumes: Like his 'flocks' of travellers (32), Mycetes will be easy pickings (like domestic fowl for a fox).

36–8 Scythian thief... Isles: From Scythia (a traditionally barbarous region in central Asia, north of the Black Sea), Tamburlaine intercepts the overland trade route from the capital of Persia to Britain and Ireland. *Trading* (38) is the reading of the second octavo; other early texts read *Treading*.

39 confines: Borders, hence territories.

41 dreaming prophecies: Prophetic dreams, or perhaps prophecies as meaningless as dreams.

45 vagrant ensign: Nomadic banner.

50 Damon: A byword for friendship. See (N).

- 63 gall: Bile, rancour. The antecedent of 'Whose' is unclear; the line perhaps conflates the horses with their riders, but they are an odd subject for 'Have sworn' (64).
- 66 the Grecian dame: Helen of Troy.
- 67–8 Time... today: Like the rhyme, the proverbs (Tilley T323, 327) are banal.
- 69 borrowed: From the sun.
- 87 task: Necessary to metre and sense, but missing from all early texts.
- 89 Assyria: This emendation of O's *Affrica* seems necessary to both geography and metre. Cf. line 164. Babylon once formed part of the Assyrian empire.
- 98 kiss it: One would sometimes kiss an object (e.g. the Bible) on which one swore an oath. Cosroe may also be punning on 'seat' (=arse) in response to Mycetes's reference to his throne (97).
- 99 Embossed: Richly decorated.
- 107 mated: (Here) daunted.
- 109 pass: (Here) care.
- 111 Median: From Media, the north-eastern part of the Persian empire.
- 118 resolve: Melt, dissolve.
- 119 equinoctial line: The equator (apparently indicating people from much farther west; or perhaps an error for the northern tropic).
- 130 Cyrus: Cyrus the Great of Persia (N) overran the Ionian Greek cities of Asia Minor. Though the armies of his son Darius I invaded Greece, only *his* son Xerxes led his own forces into Europe in 480 BC.
- 131–2 forces... Christendom: Perhaps referring to the Byzantine empire.
- 135.1 SD CENEUS: O's *Conerus* is a phantom character, produced by a misreading of this name.
- 137 states: (Here) peers, noblemen.

153–4 Macedonians... host: Alexander the Great of Macedon (N) defeated Darius III in 333 and 331 BC.

159 them shall malice: Those who will resent.

166 late-discovered isles: The West Indies or islands in the eastern oceans.

182 too exasperate: So exasperated as.

Scene 2

8 mean: Low-born.

10 silly: (Here) defenceless.

15 privy signet: Document of authorization, with the royal seal.
hand: Signature.

16 thorough Africa: I.e. to Egypt. In some medieval traditions, 'Africa' designated the Turkish empire. See Seaton 1924:20.

18 the puissant Cham: The Great Khan, ruler of Mongolia and Tartary.

28 prizes... precinct: Treasure out of my hands.

29 For... my state: I.e. he needs booty to feed his infant power.

33 for... import: I.e. he acts like a lord.

41 Lie... weeds: His change of clothes marks symbolically his transition from shepherd to conqueror.

45 success... unvaluèd: Outcome and incalculable loss.

50–51 exhalations... earth: Earthquakes were attributed to winds trying to escape from beneath the earth's surface.

tilt: Joust, battle.

57 Spurning: (i) Kicking, (ii) treating disdainfully.

61 our estimates: The reputations we give ourselves.

64 conceit: (Here) imagination.

88 Rhodope: For O's *Rhodolfe*. See (N). The Thracian mountain, famous for its silver mines, may be recalled because it was supposedly named after a queen of Thrace who claimed to be lovelier than Juno.

- 103 *fifty-headed Volga*: The river Volga with its fifty tributaries.
- 104 *Shall all we offer*: All of these we shall offer.
- 118 *Such hope... horse*: The Persian horsemen hope so too, but they will themselves be captured.
- 129 *play the orator*: Tamburlaine mocks the tradition of big speeches before battles. His enemies' wealth will be an adequate stimulus for his troops.
- 133 *top*: The quarto's reading, correcting O's *foot* in the light of line 135.
- 134 *alarm*: Alarum, battle-cry.
- 144 *possession*: (Four syllables) winnings.
- 147 *chain*: Chain of office.
- 160 *Avernus' darksome vaults*: Hell (N).
- 161 *triple-headed dog*: Cerberus (N). (One of the labours of Hercules was to drag him up from the underworld.)
- 163 *outward habit judge*: Appearance (or clothing) reveals.
- 169 *characters graven... brows*: Signs indelibly written in your face ('characters' is accented on the second syllable).
- 170 *stout aspect*: Valiant appearance ('aspect' is accented on the second syllable).
- 187 *portly*: (Here) stately.
- 189 *conduct*: Guidance (accented on the second syllable).
- 194 *merchants*: Merchant ships.
- stems*: Timber prows.
- 199–200 *Love... heavens*: Because Jupiter usurped the throne of heaven and, coincidentally, sometimes disguised himself ('maskèd') as a shepherd, Tamburlaine takes him as a precedent for his own aspirations. There may also be the suggestion that the gods began as human beings.
- 215 *Should... state*: Should offer to aggrandize us with dukedoms right now.

- 216 *We think... exchange*: We would think that a poor exchange.
- 225 *resolvèd noble Scythians*: Theridamas is surprised to find barbarians with these qualities.
- 243 *Pylades and Orestes*: See (N). When captured by the Taurians of Scythia, who wished to make a human sacrifice, the friends offered to die in each other's place.
- 250 *Shall want... pierced*: I.e. I would gladly have my heart pierced.
- 258 *For you... doubt*: Tamburlaine is sure that Zenocrate too must have been won over.

ACT 2

Scene 1

- 1 *Thus far*: Cosroe has heard of Theridamas's and Tamburlaine's alliance (35–9) and is advancing to meet them at the 'river Araris' (63 and note).
- 8 *lift*: Lifted.
- 12 *A pearl*: I.e. his head.
- 15–17 *fiery circles... throne*: His eyes are like the heavenly spheres and bear the stars propitious to his fortune.
- 21 *in folds... figure*: When furrowed... prefigure.
- 27 *sinewy*: O's *snowy* is probably an error for *sinowy*, a variant spelling.
- 29–30 *the man / Should*: The man who is destined to.
- 31 *terms of life*: Lively terms.
- 33 *Nature... his stars*: His natural gifts, his fortune and the influence of his stars all compete.
- 42 *strait... port*: Narrow... gate. Cf. Matthew 7:14: 'Strait is the gate and narrow is the way which leadeth unto life.'
- 43 *palace*: The image seems to be dictated by the topographical metaphor (and alliteration) of lines 40–44.
- 44 *Proud... if*: He will be very lucky if.

63 river Araris: Probably a mistake for the river Araxes in Persia, caused by an apparent reference to a river Araris in Virgil, *Eclogue* I, 61–2.

Scene 2

3–4 On... of: Both mean ‘because of’.

10 Aurora: See (N). Mycetes threatens quick vengeance, at first light.

27 false: (Here) betray.

31 Albania: In Ortelius’s atlas, a province to the west of the Caspian Sea.

40 champan: Variant form of ‘champaign’, flat open country.

42 Which: I.e. the observers on horseback.

47–8 cruel brothers... dragons: In Greek mythology, when Cadmus sowed the earth with dragon’s teeth, armed warriors sprang up and then started to fight each other.

59–71 to entrap... Persia: A device recommended by sixteenth-century strategists. Cf. Tamburlaine’s use of his gold in 1.2.

Scene 3

2 approved: Proven (by experience).

5 I take... satisfaction: I am satisfied by your judgement.

7 oracles of heaven: Early texts omit *of*.

11–12 sway... in: Exercise some command over.

15–16 The host of Xerxes... Araris: The huge armies of Xerxes (see (N) and 1.1.13on) drank rivers, including the Araxes, dry. See Herodotus, *Histories* VII.21.

21 Cyclopien wars: The Cyclopes (N) who forged Jupiter’s thunder bolts are confused with the giants or Titans, both of whom made war on the Olympian gods.

25 working: (i) Moving, (ii) effective.

26 top: In all early texts, *stop* is nonsense.

- 33 and: The reading of the quarto, against O's *not*.
 37 she: Nemesis, the personification of divine vengeance for human presumption, whose temple was located at Rhamnus in Attica.
 57 wings: I.e. the cross-piece of the cutlass ('curtle-axe', 55).
 59–60 sure... assure: Apparently a disyllable and a trisyllable.

Scene 4

- 0.2 SD offering: Attempting
 3 those were: Those who were.
 9 the pin: It held the clout in place; to 'cleave' it was to hit the bull's-eye.
 11 close: Secretly.
 12 far from: Uncharacteristic of.
 18 give the lie: I.e. accuse me of lying.
 22 witty: Wise.
 25 when I see my time: When the occasion arises. Mycetes is trying to sound 'witty' (22).
 41.1 SD Sound... battle: Give the signal to resume the battle.

Scene 5

- 0.4 SD presenting... crown: Having refused to take Mycetes's crown in the previous scene, Tamburlaine now apparently presents it to Cosroe, who already has the one he acquired in 1.1.
 20 embassage: A message by ambassador.
 27 take Meander's course: Do as Meander has done, i.e. change sides.
 30 gratify... good: Repay your service.
 33 And sought... deserved: And sought to honour your rank as it deserved.
 37 Better replies: I.e. better rewards than mere words.
 42 witless brother... lost: Cf. 1.1.119–21.

- 43 with fame and usury: For our glory and profit.
- 51 brave: Grand, glorious.
- 73 in greatest novelty: ‘No matter how new and rare’ (Jump 1967).
- 74 rest attemptless: Not make the attempt.
- 83 they: I.e. Techelles and Usumcasane.
- 85–6 the Turk... apace: The submission of the Sultan of the Turkish empire, the Pope (who presides over Western Christendom), the Sultan of Egypt (who rules Africa) and the Byzantine Emperor would, in effect, give Tamburlaine world domination.
- 89 before his room be hot: Before he has warmed up his throne.
- 92 purchase: (i) Undertaking, (ii) cost, (iii) advantage gained, plunder.
- 96 lose more labour: Cost us more labour.
- 100 turn him: For O’s *turn his*.
- 103 more warriors: The opportunity to gather more troops.
- 105 for me: As far as I am concerned.

Scene 6

- 2–6 giantly presumption... jaws: After the giants’ unsuccessful war against the gods, during which they piled mountains on top of one another in an attempt to reach the heavens, Jupiter imprisoned one of them (Enceladus or Typhon (N)) under Mount Etna (whence, supposedly, its volcanic fires).
- 13 doubtlessly resolve of: Fearlessly resolve to.
- 14 by profession: (i) Avowedly, (ii) as a vocation.
- 15 What: Whatsoever.
- 17 mould: (i) Earth, (ii) mould.
- mettle: (i) Substance, (ii) metal.
- 19 Let us... minds: Let us adopt fit attitudes to encounter him.
- 25 sucked: Breathed (but like a baby suckling).

26–7 same proportion... Resolve: I.e. when we die, we will melt into the four elements whence we first came.

36–7 make... life: Determine the hateful end of my life.

40.2 SD Enter [the armies]: Some editors begin a new scene here, but the action is continuous. O's *Enter* indicates that Cosroe and his forces leave the stage to fight the battle, and he returns in defeat with his conqueror.

52–69 The thirst... earthly crown: For a discussion of this speech see Headnote.

53 son of... Ops: Jupiter. Ops (N), his mother, was the goddess of *earthly* riches.

55 empyreal: (i) Empyrean (the highest heaven), (ii) imperial.

57 precedent: Perhaps with a pun on *president* (O's spelling), one who presides, sits on the throne.

65 restless spheres: The constantly moving carriers of the heavenly bodies in Ptolemaic astronomy.

69 fruition: Enjoyment.

71 *he*: Anyone.

77 Neptune and Dis: Jupiter's brothers. See (N).

82–90 bloodless body... life: According to ancient physiology, the removal of blood (heat and moisture) would cause a devastating imbalance of the bodily humours, leaving only cold and dryness.

90 tires on: Tears at (in falconry), alluding to the talons of the harpy (N).

ACT 3

Scene 1

0.1 SD BAJAZETH: Based on Beyazit I.

1 Barbary: The north coast of Africa, ruled by the 'bassoes' (pashas or bashaws) of Fez, Morocco and Algiers.

4 Presume a bickering with: Dare to attack.

10 ocean... Terrene: Atlantic... Mediterranean.

11–12 the moon... horns: I.e. at the full moon, when the tides are high.

13–14 Yet would... yield: Though confident that he could defeat them, Bajazeth is unwilling to engage an external enemy who would distract him from the siege of Constantinople.

25 coal-black sea: The Black Sea.

29 colours: Banners.

38–9 take... reclaimed: If the basso has not returned by the dawn of the fourth day, Bajazeth will take this as a sign of determined revolt by Tamburlaine.

46 stir your siege: (i) Lift the siege you are conducting, (ii) disturb your throne.

60 Carnon: Not identified. Perhaps ‘a confusion of the famous aqueduct of Constantinople with its equally famous Golden Horn, seeing that Carnon represents adequately the Turkish for horn’ (Seaton 1924).

63 countermand: (i) Control, (ii) forbid (the approach by sea).

65 Orcus’ gulf: Hell.

Scene 2

6 rape: Seizure.

11 queen of heaven: I.e. Juno.

13 since: Since then.

15 dyes... as they are: Gives me this lifeless pallor.

16 if... events: If my worst imaginings came true.

19 all... eye: ‘All that the moon beholds’ (Jump 1967).

27 despite: (Here) defiance.

30 but for necessity: Beyond a necessary pretence.

31 So: Provided that.

35 Agydas: The name is missing from all early texts.

40 fancy: Love.

45 facts: Deeds, crimes.

50–51 Muses' song... Pierides: The Muses (goddesses of poetry and music) sang their finest song when challenged to a contest by the Pierides (N).

52 Minerva... Neptune: Athene (Minerva, goddess of wisdom) and Poseidon (Neptune, god of the sea) competed in their gifts to Attica to become the patron gods of the Athenians. Athene won and gave her name to the city. This contest is linked to that of the Muses with the Pierides in Ovid, *Metamorphoses* V, 302ff.

53 estimate: Sense of my own worth.

57 the young Arabian: Alcidamus, the King of Arabia, to whom Zenocrate was previously betrothed.

74 comets: Regarded as portents of impending doom.

76–87 As when... overthrow: An imitation of an epic simile.

77 Cimmerian: Black (the Cimmerians, in classical legend, lived in perpetual darkness in the far north).

80 enforcing thunderclaps: Thunder was sometimes attributed to the clashing of the winds.

82 sounds the main: Measures the depth of the ocean.

87.1 SD naked: Unsheathed.

99 stay: Await.

101 prolongèd fates: Longer life.

Scene 3

1 by this: By now.

2 Bithynia: See (N). Tamburlaine takes his stand in Asia Minor to await Bajazeth's arrival from Constantinople.

3 See... comes: Spoken ironically. Tamburlaine contrasts Bajazeth's 'brags' (3) with the non-appearance of his army.

5 He... hence: Does he think he can fight me and rescue you?

15 janizaries: An élite division of the Turkish infantry, but here imagined as cavalry.

- 16 [*Mauritanian*](#): The province in north-west Africa was renowned for its horses.
- 20 [*expedition*](#): ‘Speedy waging’ (Jump 1967).
- 38 [*rouse him... Europe*](#): Drive Bajazeth out of Europe.
- 44 [*scourge... of God*](#): Tamburlaine proleptically assumes the title he won for defeating the Turks. Note that it is associated with divine punishment for the Turks’ cruelties to Christians.
- 55 [*pirates of Argier*](#): The cruelty of the Turks to their galley slaves causes them to be identified with the Barbary pirates who terrorized the Mediterranean.
- 58 [*make quick havoc*](#): (i) Quickly devastate, (ii) make carnage of the living (‘quick’) bodies.
- 76 [*Alcoran*](#): The Koran (al-Qur’ān).
- 104–5 [*Hercules... serpents*](#): The infant Hercules first displayed his strength by strangling the serpents sent by Juno to kill him in the cradle.
- 109 [*y-sprung*](#): The Middle English prefix to this past participle is rare in Marlowe. Cf. *Tamburlaine*, Part Two, 4.3.119 (a borrowing from Spenser).
- 119 [*paragon*](#): (i) Paramour, consort, (ii) equal.
- 142 [*they*](#): Bajazeth’s soldiers.
- 148 [*marshal*](#): Direct (Marlowe may be comparing the swords to a marshal’s rod of office).
- 154 [*Pharsalia*](#): The climactic battle of Pharsalus (48 BC) in which Pompey the Great was defeated by Julius Caesar. Marlowe’s spelling recalls the title of Lucan’s poem on the war, the first book of which he translated.
- 158 [*air*](#): O’s *lure* seems impossible, but the emendation is awkward. Perhaps *wound[ing] the senseless air*, usually an emblem of futility, is here an index of Tamburlaine’s extraordinary powers. Some editors also emend *our* to *your*.
- 160–61 [*Victory... tent*](#): Victory flies to Tamburlaine’s colours.

175 advocates: Attracted into the plural by association with Bajazeth and Zabina.

188.1 SD They sound... stay: I.e. trumpets sound offstage for the start of the battle, and then stop.

194 issue conqueror: Come out the winner.

213 soil: Ground on which the battle was fought. O's *foile* is a misreading of long 's'.

215 strew: Are strewn over.

222 gat the best: Have got the upper hand.

229 terms: (i) Names, (ii) statuary busts mounted on pillars.

236 miscreants: The 'infidels' of Christian Europe.

248 pilling brigantines: Pirate ships used in plundering.

251–59 Asant... British shore: For the geographical details see (N).

While the Turkish fleet waits at Zacynthus ('Asant') in the Mediterranean, the Persian fleet will circumnavigate the globe. Joining forces at Gibraltar, they will dominate the Adantic seaboard of Europe.

273 Triumph: (i) Rejoice, (ii) hold a triumphal procession (see Introduction, pp. xvii–xviii).

ACT 4

Scene 1

1–3 Awake... down: The Sultan imagines that the sounds of the siege of Damascus which Tamburlaine is now conducting in Syria should be audible in Memphis in Egypt.

4 rogue of Volga: Tamburlaine, here identified with the area north and west of the Caspian Sea.

18 monstrous: Trisyllabic.

Gorgon: See (N); 'prince of hell' suggests this is not merely one of the classical gorgons (such as Medusa), but the devil Demogorgon (cf. *Doctor Faustus*, 3.19).

26–7 Environing... wood: The weapons of the men surrounding their banner ('standard') create the appearance of a thicket bristling with thorns.

51 spangled white: Decorated with silver spangles (?). We are asked to imagine an intenser flash of *snowy white*.

61 jetty: Jet-black.

68 See: See to it that.

71 fresh warning... us: Renewed notice to join us in war.

Scene 2

3–4 sacrificing... blood: Perhaps a misunderstanding of Shi'ite Muslim penitential practices commemorating the murder of al-Hussein, grandson of the prophet, by the oppressive rulers of his day. Seaton (1929) found a possible source in François de Belleforest, *Cosmographie Universelle* (1575), II, 597.

5–6 every fixèd star... fens: The sun and stars were thought to draw up infectious vapours from bogs and fenland.

7 glorious: Boastful.

8–9 God... lamps: God, the prime mover, sets in motion the *primum mobile*, which in turn imparts its motion to the other heavenly spheres (see Aristotle, *Metaphysics* 12.6), including here specifically that of the fixed stars.

27 god of hell: Pluto.

30 triple region of the air: The air was traditionally divided into three parts: the highest region heated by the sphere of fire and the movement of the heavenly spheres, the middle region cold, the lowest region heated by the reflection of the sun's rays against the earth. Tamburlaine asks for all three to be translucent.

37 aspect: (i) Appearance, (ii) position and influence (of a heavenly body).

38 meridian line: The highest point of noon.

43–6 As when... earth: The traditional explanation of lightning.

49 *Clymene's brainsick son*: The story ('fame') of Phaethon (N), son of Apollo and Clymene, is Tamburlaine's climactic instance of fire in heaven.

50 *brent*: Burnt.

the axletree of heaven: The axis which was supposed to run through the centre of the earth and around which the heavenly bodies revolved.

52 *fiery meteors*: The weapons whizzing through the air will become blazing comets (portents of impending doom).

82 *in again*: Back into the cage.

96 *Plato's wondrous year*: Plato's *Timaeus* (39d) predicts a time when the planets will return to their original positions, and the present phase of the world will end.

103–4 *Like... Memphian fields*: I.e. like copies ('shadows') of the obelisks ('Pyramides': four syllables) of Memphis.

105 *statue*: A legendary golden statue of an eagle in Damascus (mentioned in the medieval romance *Bevis of Hampton*), or perhaps of the ibis, the sacred bird of Egypt (cf. 4.3.37).

108 *mask*: (Here) dress (richly, as in a masque).

120 *their*: The streamers'.

Scene 3

1–6 *Methinks... Aonian fields*: See (N). The Sultan compares his march against Tamburlaine with the feats of classical hunters. Meleager, with help from the warriors of the Argolid in Greece, slew the monstrous Calydonian boar (but himself died as a consequence); Cephalus hunted the uncatchable Teumessian fox (rather than 'wolf'), sent by Themis to punish the Thebans ('Aonian' = Greek) for the death of the Sphinx.

22 *brave*: (Here) defy.

37 *Ibis*: Sacred bird of the Egyptians, perhaps linked to 4.2.105. A mistake for Isis?

49 *partial*: Biased (in his favour).

Scene 4

0.2 SD all in scarlet: Philip Henslowe records payments for 'Tamerlane's breeches of crimson velvet' (Henslowe's *Diary*, ed.

R. A. Foakes and R. T. Rickert (Cambridge, 1961), p. 322).

10 stomach: (i) Hunger, (ii) anger.

17–22 Ye Furies... dish: See (N). Bajazeth asks the goddesses of vengeance for a poison from Hell ('Avernus' pool'), or for the venom of the snakes from the Lernean swamp.

17 mask: (Here) hide.

24 Procne: She fed her son to her husband. See (N).

31 proper: Own.

44 brawns... carbonadoes: Muscles... grilled strips of meat.

59 while: Until.

63–4 consort of music: (i) Musical harmony, (ii) group of musicians.

79 triple region: I.e. Africa, Asia and Europe.

80 trace: (i) Travel, traverse, (ii) chart.

81 pen: I.e. sword.

reduce them to: (i) Transform them into, (ii) subjugate them.

85 the perpendicular: In the old 'T-in-O' maps – so called because their division of the world into three regions (Asia in the upper part of the circle, Africa in the lower left-hand part, and Europe in the lower right) formed a 'T' inside an 'O' – the T's downstroke passed through Jerusalem, the centre of the world. Or 'perpendicular' = first meridian of longitude.

88 still: Forever.

91 friends: Kinsmen.

98 bloody humours: Traditional physiology maintained that health depended on the balance of the four bodily fluids, or 'humours' (blood, phlegm, choler, bile). Here, Bajazeth's need for food is so severe that

his stomach feeds on his own blood; paradoxically, the body's attempt to preserve itself actually hastens death.

102–3 looking... enlarge us: Hoping some kindly force will pity us and set us free.

107 Soft: Stay, wait.

108 surfeit: Become ill from over-eating.

110.1 SD second course of crowns: Either real crowns, or sweetmeats in the shape of them.

127–9 As far... torrid zone: From the frozen north to the far east, and then to the tropics.

127 plage: Region (emended from O's *place*: cf. Part Two 1.1.68).

128 bower: O reads *hower*, corrected in later octavos and quarto.

131 valour: Emending O's *value*.

134 they... she investeth: Those are worthy whom she (virtue or honour) makes.

135 so well vouchsafed: So graciously granted (them).

137 states: Ranks.

142 underneath our feet: In the southern hemisphere.

ACT 5

Scene 1

0.2 SD branches of laurel: The 'signs of victory' of line 55.

13 Lfear... sword: I fear that his personal practice in war.

14 parcel: An essential part.

20 unspotted: Virginal.

21 blubbered... hearty: Tear-stained... heart-felt.

25–6 tears... and hearts: I.e. the Virgins wept tears of blood in their earlier petitions to the Governor. Cf. line 85.

27 made: I.e. being.

- 30 only danger: The threat (as distinct from the present certainty) of disaster.
- 31 warrants: Assurances (referring to the black banners).
- 40 in that: Considering that.
- 45 overweighing: Overruling (continuing the imagery of the 'balance', lines 41–42).
- 46 qualify: Mitigate, moderate.
- 49 holy patrons: Divine protectors.
- 54 Convey events... heart: Suggest to him the idea of a merciful resolution.
- 55 signs of victory: I.e. the laurel branches they are holding.
- 58 shadow: Conceal.
- 64 turtles: Turtle-doves.
- 65 be first: Be the first who.
- 68–70 when first... eyes: A main verb must be understood, e.g. 'when first my milk-white flags *appeared*'.
- 77 the holy Graces: Deities of gracious kindness.
- 87 Whose... with conceit: Whose cheeks and hearts, so pained by the thought. In the extraordinarily suspended syntax of this speech, the 'cheeks and hearts' govern 'wax' (91).
- 88 never-stayèd arm: To stay one's arm = to spare.
- 89–90 prevent... bear: Deprive their souls of heavens of comfort which they might still enjoy in old age.
- 100 prostrate service: Offer of service, delivered in a state of prostration (perhaps literally prostrating themselves).
- 102 of rule: In a position of authority.
- 103–5 And wished... diadem: And wished that they might have the opportunity, as worthy subjects, to invest you with the crown of Egypt.
- 111–12 For... slicing edge: Death has jurisdiction (like a judge on his 'circuit') wherever Tamburlaine swings his sword.

- 115 fleshless body: Death is usually represented as a skeleton.
- 117 charge: Charge at, with a cruel pun on ‘charge’ = order (116).
- 118 scarlet: (i) The robes of a judge, (ii) blood.
- 122 observations: Observances, rituals.
- 123 Gihon: The river Gihon, in Eden (Genesis 2:13), identified with the Nile. Its ‘golden waves’ (also mentioned by Spenser, *Faerie Queene* I.vii.43) perhaps arise from confusion with the gold of the river Pison (Genesis 2:11–12).
- 125 god of arms: Mars, Venus’ lover.
- 127 peremptory: (Stressed on the first and third syllables) absolute.
- 133 Thessalian: Thessaly was renowned as a place of magic and drugs. *mithridate*: An antidote; here used in the sense of ‘poison’.
- 135–90 Ah, fair Zenocrate... nobility: On the language of this speech, see Headnote, pp. 579–80.
- 137 passion: (Here) sorrow, compassion.
- 142 resolved pearl: I.e. the dew.
- 144–5 Beauty... ivory pen: I.e. Zenocrate is so beautiful that Beauty herself (here substituted for Memory as the origin of poetry) is reduced to the role of commentator on the poem of her face.
- 146–50 Taking instructions... light: I.e. Zenocrate’s eyes illuminate the night skies (but the construction is very loose).
- 147 Ebena: Night (literally, ‘the ebony one’), Marlowe’s coinage.
- 151–9 There angels... Zenocrate: Tamburlaine is tempted to spare his victims by the angelic beauty of Zenocrate, whose power to defeat him he fears more than any of his earlier enemies.
- 158 conceit of foil: The thought of defeat.
- 160 What is beauty... then?: My suffering demands, ‘What is beauty (that it can cause such suffering)?’
- 162 fed the feeling: Described precisely (?). Writing about one’s emotion increases the feeling it describes (perhaps with a pun on the ‘feeding’ of a pen with ink).

- 165 still: Distil.
- 169 period: (i) Sentence, (ii) end, goal.
- 173 Which... can digest: Which no power can reduce to words.
- 179 whose instinct: The instinct for which.
- 182 beat on his conceits: Hammer on his thoughts.
- 183 conceiving and subduing, both: Both experiencing and resisting these thoughts.
- 184–90 That which... nobility: Love has caused the gods to become shepherds, and though Tamburlaine feels it, he is determined by overcoming it to show that though born a shepherd he possesses a higher nobility.
- 184 stopped the tempest: Some editors emend to *stooped the topmost*.
- 187 strewèd weeds: Herbs and rushes scattered on the floor.
- 201 no way but one: The proverbial phrase (Tilley W148) implies, ‘nothing but disaster’, but Tamburlaine (202) turns the phrase to his own account: If there can be only one outcome, let us be the winners.
- 218 Furies... Cocytus: See (N). Cf. 4.4.17–18.
- 226 proper rooms: Natural places.
- 234 Cimmerian Styx: An oath by the Styx, the principal river of Hades, bound even the gods.
- 236–7 aye / Gripping: Constantly clawing: the ‘thoughts’ are imagined as curled talons. The sentence lacks a main verb.
- 240 fiend: Infernal spirit to whom we might pray for help.
- 241 infamous: Stressed on the second syllable. Cf. lines 391 and 404.
- 244 Erebus: Usually, the darkness of Hell; here associated with the river Styx (see next note).
- 246 ferryman: Charon, who conveyed the souls of the dead across the river Styx to the underworld, which included the Elysian fields (247)

- 249 build up nests: Build false hopes.
- 256 noisome parbreak: Offensive vomit.
- 257 standing: Stagnant.
- 259 engines: I.e. eyes.
- 270–74 Accursed Bajazéth... break: Bajazeth would wish to condole with Zabina, but hunger gnaws at the source of his feelings.
- 277 date: I.e. life.
- 282 expressless, banned inflictions: The inexpressible, cursed things inflicted on.
- 300 resolved... air: Melted into transparent, bright air. *air*: O's *ay* is nonsense.
- 311 wildfire: Inflammable substance used as a weapon of war.
- 332 charged: (Here) levelled.
- 333 check: Stamp, paw.
- 337 Whose: The Virgins'.
- 347 entrails: Perhaps trisyllabic.
- 349 Shake... grief: Zenocrate calls for an earthquake to mark their deaths.
- 358 in conduct: Under the guidance.
- 365 Of... pity: 'For the inevitable turn of Fortune's wheel and for considerations of pity' (Bevington and Rasmussen 1995).
- 368 In: As in the case of (or, on account of?).
- 380 Turnus... Aeneas: See (N). Aeneas killed his rival for the hand of Lavinia. Cf. lines 392–4.
- 387 racked: Tormented, pulled apart (by her divided loyalties).
- 390 change I use: My inconstancy.
- 393 Prevented: Deprived.
- 394 fatally: (i) By decree of fate, (ii) disastrously (to Turnus).

395–9 So... my hope: Similarly, to end my sorrows and reconcile my nation with my beloved, Tamburlaine must, through the irresistible power of the gods, grant honourable terms to the losers.

397 by... powers: Referring to ‘the gods’ (392).

400–402 Then... fair Arabia: Zenocrate prays that the King of Arabia may be saved, as well as her father.

412 for such love: For one so unworthy of that love.

414 Whose fortunes... griefs: Whose good fortune has never overcome her sorrow.

424–5 sweet accidents... merits: Happy events such as you deserve which have befallen you.

438 had ere this: Would by now have.

449 confirmed: Established firmly, or was confirmed by.

454 the Fatal Sisters: The three Fates (N); see 1.2.174.

459–62 swelling clouds... drinks: Tamburlaine has killed so many people that their blood, drawn up by the sun, has fallen like a portentous rain on the earth.

466 foughten fields: Battle fields (an archaic poetic formula).

474 of power to: Able to.

487 record: Call to witness.

488 find... time: Wait no longer.

497 her love: Your love for her.

504 work us rest: Cause us to stop the work of conquest.

510–11 the giants... Jove: On Zeus’ triumph over the giants, see 2.3.21 and 2.6.5–6.

512 shadowing: (i) Depicting, (ii) bearing.

514 Latona’s daughter: Diana, whom Marlowe here seems to conflate with Minerva (Athena); she played a prominent role in the war of the gods against the giants.

528 Alcides' post: The door-post of the temple of Hercules, or the Pillars of Hercules, which marked the end of the known world.

TAMBURLAINE THE GREAT, PART TWO

PROLOGUE

8 *sad*: For O's *said*.

ACT 1

Scene 1

2 Placed by the issue: Appointed by (or to a place close to) the offspring (his son Callapine).

6–10 Now... a truce: They have marched from Anatolia to the Danube, where Christian and Muslim worlds met.

17 Guyron: Marlowe seems to give the name of this town on the upper Euphrates, north-east of Aleppo, to a river.

20 Besides: Apparently hypermetrical (i.e. the line has six feet instead of the pentameter's five).

22 Slavonians: Slavs.

Almains, rutters: German cavalry.

Muffs: An abusive name for the Swiss or Germans.

24 hazard that: Endanger what.

25 SP ORCANES: Omitted in all early texts.

25 shortest northern parallel: The most northerly (and shortest) line of latitude.

26–8 Vast Gruntland... Polypheme: Greenland was legendarily populated by giants, here compared to the Cyclops of the *Odyssey*. See (N).

29 cut the Arctic line: Cross the Arctic Circle.

32 champion mead: Open plain.

33–41 Danubius' stream... argosies: Marlowe 'sees the waters of the Danube sweeping from the river mouths in two strong currents, one racing across the Black Sea to Trebizond, the other swirling southward to the Bosphorus, and so onward to the Hellespont and the Aegean.

Both currents bear the slaughtered bodies of Christian soldiers, the one to bring proof of victory to the great Turkish town, the other to strike terror to the Italian merchants cruising round the Isles of Greece' (Seaton 1924:33).

42 [Europe... bull](#): The continent is identified with Europa, abducted by Jupiter in the form of a bull.

55–6 [My realm... overthrown](#): 'Natolia' is larger than modern Anatolia, occupying most of Asia Minor.

59 [Fear not... Tamburlaine](#): [They] do not frighten me, but great Tamburlaine does.

61 [Albanese](#): Albanians.

62 [Sicilians](#): O's *Cicilians* may be an error for Cilicians, from Anatolia.

63 [Sorians](#): Syrians (in Part Two, Soria is treated as distinct from Egypt). Alternatively, the name may designate inhabitants of Zor, i.e. Tyre.

68 [oriental plague](#): Eastern region.

73–5 [Even from... Archipelago](#): All of Africa, from the northern Tropic of Cancer to Amazonia (near the southern Tropic of Capricorn in Marlowe's maps), and as far north as the islands of the Aegean archipelago.

81 [as the Romans used](#): As was the custom of the Romans.

88 [the continent](#): (Here) the ground.

90 [axletree of heaven](#): See Part One, 4.2.50 Orcanes compares the force of his cannon to earthquakes which shake the globe on its axis.

92 [powdered shot... steel](#): Gunshot and arrows.

93 [blink-eyed burghers](#): Citizens shutting their eyes in fear, wincing.

94 [County Palatine](#): Count enjoying territorial autonomy under the Holy Roman Emperor.

95 [Austrie](#): Austrian.

100 [princely fowl](#): The eagle, emblem of the Holy Roman Empire.

- 122 *So prest are we*: We too are ready for action.
123 *stand not upon terms*: Does not insist on unreasonable conditions.
161 *chief*: Most.
163 *stay*: Await.

Scene 2

- 3 *the western world*: The Turkish Empire, from an oriental point of view. Orcanes's ambitions may also stretch to the rest of Europe.
12–18 *Not for... of this*: Almeda's jokey prose, with its puns on 'move' and 'run', perhaps gives a hint of the kind of comedy cut by the printer.
12 *move*: Urge.
20 *Darote's streams*: Ortelius's atlas shows a town of this name (pronounced with three syllables) in the Nile delta.
33 *Straits*: Straits of Gibraltar.
44 *cloth of arras*: Rich tapestry (originally manufactured in Arras, France).
48 *goest*: Take a walk.
50–52 *fair veil... Antipodes*: The veil of starlight, after the sun has set.
71 *haughty*: Lofty.
77 *Even straight*: Immediately.

Scene 3

- 23 *Water... in one*: The combination of the moist cold phlegmatic humour (associated with water) with the moist hot humour of blood (associated with air).
39 *Trotting the ring*: Riding around a circular enclosure for training horses.
41 *reined... curvet*: Raising the forelegs of a horse and exercising a leap with the back ones alone.
44 *Armour of proof*: Armour tested for strength.

- 46 *harmless*: Unharméd.
- 79 *superficies*: Surface (for O's *superfluities*).
- 80 *purple*: (Blood-) red.
- 103 *channel*: Throat, or perhaps shoulder (channel-bone = collar-bone).
- 133–4 *From Azamor... unpeopled*: The people of North Africa ('Barbary'), from Azimur in Morocco as far east as Tunis, have all been conscripted.
- 143 *infernal Jove*: Pluto.
- 144 *thee... these*: For O's *them... this*.
- 152 *Makes me... joy*: Overjoys me at the thought of future delight.
- 165 *lavish*: Profligate spilling.
- 166 *his wingèd messenger*: Mercury.
- 169 *Thetis*: I.e. the sea's (N).
- 170 *Boötes*: Bootes (N), a ploughman, drove oxen.
- 174–215 *My lord... th'inhabitants*: The journeys of Tamburlaine's henchmen are all derived from Ortelius. See (N).
- 176 *lain in leaguer*: Encamped for besieging.
- 182 *recreate*: Rest, spend time in recreation.
- 188 *John the Great*: Prester John, the legendary Christian priest-king who ruled Abyssinia.
- 189 *triple mitre*: Papal tiara.
- 192 *Amazonians*: Amazons.
- 193 *vouchsafed a league*: Granted an alliance.
- 194 *Zanzibar*: Not the island, but part of the mainland.
- 196 *Ethiopian sea*: (Apparently) the southern Atlantic.
- 198–201 *Therefore... to Cubar*: See (N). Techelles travelled up through west Africa.

202 Nubia: An area between the Red Sea and the Nile, with its capital at 'Borno' (203).

209–15 Tyros... Mare Maggiore: 'The river Tyros (the Dniester) acts as a southern boundary of the province of Podalia; Stoko is on it, and Codemia lies to the north-east on another stream. Partly separating Codemia from Olbia, and thus perhaps suggesting an otherwise unnecessary sea-journey, is the thick, green, hollow square of Nigra Silva [see next note]' (Seaton 1924:29).

212 Nigra Silva... devils dance: The 'Black Forest' designates the Hercynian wilderness, legendarily populated by evil spirits.

215 Mare Maggiore: (The greater sea) the Black Sea.

216 period: (Here) stop.

221 Lachryma Christi: (Christ's tears) a sweet wine from southern Italy.

224 orient: Lustrous (for O's *orienta II*).

225 the whiles: Until then.

ACT 2

Scene 1

2 motion: (Here) impulse, purpose.

8 Varna: The city in north-east Bulgaria, apparently mistaken for a region.

16 Natolia: I.e. Orcanes.

18–20 Cutheia... Caesaria: See (N). The towns are in Anatolia, Mount Horminius in Bithynia.

21 Soria: See 1.1.63n.

31 should: Would.

32 profession: Oath.

35 those accomplishments: Fulfilments of oaths.

37–9 But as... ourselves: Just as no rules of statecraft bind us to put our trust in the oath ('faith') they make in their own profane religion.

47 consummate: Consummated, fulfilled (for O's *consinuate*).

50 dispensive faith: An oath which can be put aside by special Church dispensation (or simply dispensed with).

54 Saul: Cf. I Samuel 15, where Saul spared Agag, and so failed to enact God's command to destroy the Amalekites. Balaam: Cf. Numbers 22–3, where Balaam *obeyed* God's instruction that the children of Israel should not be cursed.

Scene 2

11 by scores... arms: Challenge him twenty at a time.

41 Jove: Euphemism for 'God'.

45 these papers: The 'scroll' of 1.1.144.

47 shining veil of Cynthia: The moonlit sky (cf. 1.2.50–52n).

50 in one... circwnscriptible: Is bound to one locality.

51 continent: (i) Space, (ii) land-mass.

Scene 3

8 wherein... I die: With which (death) my sins end.

18 Tartarian: Of Hell (Tartarus).

20–23 That Zoacum... fiends: In the Koran (37:60–64), the Zaqqūm-tree stands in the nethermost region of Hell, bearing fruits shaped like devil's heads which are eaten by those who are perpetually damned.

32 Whose power... miracle: I.e. the fortunes of war often seem like miracles.

38 We will... trunk: We decree that a guard keep watch over his body.

40 give it... charge: Give the order to do it immediately.

43 brother: Fellow monarch.

47 his angry fate: The vengeance that has fallen on Sigismond.

Scene 4

0.1 SD The arras is drawn: The curtain in front of the discovery-space, drawn to reveal a bedridden Zenocrate.

0.3 SD tempering: Mixing, blending.

- 9 ivory bowers: Eye-sockets, or eye-lids.
- 10 tempered... heat: Tamburlaine attributes to Zenocrate's eyes the sun's power to balance the humoral *temperature* (= mixture) of living bodies.
- 12 jealousy... mate: The heavens are too jealous to share the heavenly Zenocrate with a human husband.
- 13 latest: Last.
- 14 dazzled: Blinded (usually by excessive light).
- 17 entertain: Welcome.
- 24 tried: Refined, purified.
- 52–4 As when... train: I.e. as during a lunar eclipse (occurring at points in the celestial map at which the moon's orbit intersects with the ecliptic, known as the serpent's head and tail).
- 58–60 And sooner... majesty: Zenocrate would rather that the sphere of fire (the *elementum ignis*) be put out to make room for Tamburlaine's glory than see it obscured in the grave.
- 61 suspect... by mine: (i) Suspect that you might die for grief at my death, (ii) suspect, from the evidence of my death, that you too are mortal.
- 68 second life: Afterlife.
- 74 latest memory: Recollection as I die.
- 81 spheres: Her eyes, like heavenly spheres.
- 87–8 Helen... a thousand ships: Cf. *Doctor Faustus*, 13.90–92.
- 90 Her: Zenocrate's.
- 99 the Fatal Sisters: The Fates (N).
- 100 triple moat of hell: The rivers Lethe, Styx and Phlegethon.
- 114 Janus' temple doors: Opened in time of war. See (N).
- 129 thou: Zenocrate's body.
- 131 lapped in lead: Placed in a lead coffin.

140 stature: Statue (the spelling may represent the common variant 'statua').

ACT 3

Scene 1

1 Callapinus... Cybelius: The names (or possibly titles) are taken from Lonicerus (Seaton 1929:388).

19–20 blot our dignities... infamies: Remove our exalted names from the book of lowly shame.

27–32 We shall... encounter: Callapine is confident that Fortune, despite her favours to Tamburlaine, will revert to her usual inconstancy, and favour the Turks in the coming battle.

40–42 Some that... sufficient: Some who, having overcome the superior numbers of Sigismond's army, think they are sufficient.

46 Scalonia's: For O's *Scalonians*, the inhabitants of Ascalon.

49 neighbour: Next.

50–53 from Trebizond... towns: 'For the king of Trebizond, Marlowe's finger traces from west to east the northern seaboard of Asia Minor: Chia, Famastro, Riso, Sanfina' (Seaton 1924:30).

52 Mare-Major sea: The Black Sea.

59–60 Aleppo.... Damasco: 'For the king of Soria, [Marlowe] passes from Aleppo south-westward to the sea-coast near Cyprus, and chooses Soldino and Tripoli, and so inland again to Damasco' (Seaton 1924:30).

64 battle: Forces (whose disposition is described in the following lines).

Scene 2

0.4 SD the town: Larissa.

3 exhalations: Fiery vapours.

6 zenith: Highest point of the sun's, or any star's, course and influence. Tamburlaine wishes a comet ('blazing star'), traditionally a portent of disaster, to predominate over his fortunes.

15–18 *This pillar... again*: In Marlowe's loose rhetorical grammar, 'this pillar' seems to govern 'forbids'.

20 *Wrought*: Embroidered.

29–33 *the stars... Zenocrate*: The stars of the southern hemisphere ('arc'), usually invisible above the equator ('the centre's latitude'), will travel, like pilgrims, into the northern hemisphere to gaze on Zenocrate's beauty.

34 *Thou*: Zenocrate's likeness. Tamburlaine appears to change his mind about hanging her picture on the pillar.

39 *Those*: O's *Whose* is possible but grammatically strained.

58 *thirst*: For O's *cold*.

61 *caper*: Dance, leap (because they have been blown up).

62–90 *Then next... place*: The display of military technique is taken from Paul Ive's *Practise of Fortification* (1589); see Paul Kocher, 'Marlowe's Art of War', *Studies in Philology* 39 (1942), pp. 207–25

65–7 *the corners... desperate*: The arrangement of the fortifications in the shape of a star or pentagon ('quinque-angle', 64) is not suitable for flat open ('champion', 63) country, but for uneven ground, where its stronger and weaker sections can be disposed at the points of greater and less vulnerability. For other military terms in this passage, see (G).

74 *secret issuings*: Small doorways which allowed defensive sallies.

75 *covered ways*: Protected passages.

79 *ordnance*: (Here) ammunition.

80 *scour*: (Here) rake with gun-shot.

81 *Dismount... part*: Dislodge the enemy's cannon.

85 *mount*: Rise (through the use of dams).

98 *peal of ordnance*: Cannonshot.

99 *A ring... horse*: A ring of soldiers with pikes supported by infantrymen and cavalry.

101 *sunny motes*: Dust particles in the sunlight.

107–8 Filling... blood: Digested wine supposedly replenished lost blood.

124 the Afric potentate: Bajazeth.

126 search: A technical term for the probing of a wound.

136 bravely: Well.

153 at a bay: At bay (like hunted animals).

158 puissance: Power, might (here, three syllables).

Scene 3

3 Balsera: Probably Marlowe's misreading of Ortelius's Passera, a town close to the Natolian border.

hold: Stronghold.

7 Filling... breach: Rubble from the breach in the enemy's walls will be used to fill in their defensive ditches.

11 drum: Addressed to a drummer.

14.2 SD above: They enter on the gallery over the stage.

26 his ruin: The falling rubble.

33 any: Omitted in all early texts.

39 that can: That you can.

53 full point-blank: With direct aim; all the way.

54 see: See to.

56 gabions: Defensive emplacements made of earth held together by a cylinder of stakes (for O's *Galions*).

62 alarum: Sound the attack.

Scene 4

9 orifex: Orifice; the wound to his liver and veins.

21 the wheel: An instrument of torture; victims were pinned to it and their limbs broken.

33.1 SD burns the bodies: Necessary in the light of lines 36 and 71–2.

48–50 from... Cynthia sits: I.e. from the circle of fire at the edge of the universe (the empyrean), which forms the under-surface of heaven, down to the sphere of the moon.

51 Like lovely Thetis: The moon in her sphere is associated with a nymph of the sea (N).

57 Rhamnusia: Nemesis (N).

64–5 straight line... heaven: I.e. the axletree of heaven.

75 frame: Framing, making.

79 No remedy: (There is) no alternative.

81 fatal: Fated.

Scene 5

3 Here at Aleppo: Callapine and his army appear not in fact to be in Syria (indicated by its capital city), but in southern Natolia.

6 Ida's forest: Mount Ida, near Troy, is imagined with a royal forest in which the sultan of Turkey hunts.

8 Natolia's: I.e. the king's.

14 play the men: Act like men.

34 showed: Displayed before.

36 metropolis: Babylon, rebuilt by Semiramis (N).

40 Asia the Less: Asia Minor.

46 from Halla is repaired: Have come from Halla (a town south-east of Aleppo).

58 knot: Cluster.

65–8 Hector... his fame: This chivalric incident comes not from the *Iliad*, but from the post-Homeric tradition, retold, for example, in John Lydgate's *Troy Book* (fifteenth century). The scene is largely concerned with honour and chivalry.

74 my glove: The gauntlet thrown down as a challenge to combat.

75–6 Now... person fight: Now that you doubt your army's power, you seek victory through single combat.

80–82 Heaven... world: Tamburlaine's birth, though humble, was favoured by a conjunction of stars uniquely propitious to a conqueror and never to be repeated.

87 That villain: Almeda.

95 his ancient trade: Robbery.

100–101 clog...for: A heavy weight... to prevent.

115 journey you: Drive you hard (like horses).

137 make up... dozen: Tamburlaine is scornful of the number of petty kings Callapine has crowned.

138 give arms: (i) Display a coat of arms, (ii) fight.

ACT 4

Scene 1

26 flesh our taintless swords: Give our unstained swords their first taste of blood.

32 house: Family, race.

34 toward: (i) Promising, (ii) willing.

39 lay: I.e. lay dead.

51.1 SD run in: Amyras and Celebinus leave the stage for the battle, not to the tent; Calyphas remains on stage.

68 taratantaras: Trumpet calls.

69 net of gold: Fine veil of gold thread.

and: And who.

76 stoops: Humiliate. 'Children' is treated as singular.

87 fresh supplies: I.e. new enemies.

95 may: Which may.

100 argument of arms: Code of military conduct.

104 jealousy: Zeal, ardour.

108 Jaertis' stream: The river Jaxartes, here supposed to flow through, or around, Samarkand.

112–15 A form... consists: Calyphas's soul ('form') is unworthy of its living connection with Tamburlaine's flesh, which is animated by a spirit like that of Jove himself. (The Aristotelian categories of matter and spirit are confused.)

117 thy: Jove's.

12.3 massy dregs: Densest and least valued parts (the metaphor continued in the next line is from the fermentation of wine).

12.8 he: An unspecified Titan.

129 the burden: I.e. the heavens.

131 for being seen: To avoid being seen.

132 cankered curs: Worm-ridden dogs.

137 Approve: (i) Demonstrate, (ii) experience.

157 resist in: For O's *resisting*.

188 Cimbrian: The Cimbri were a Teutonic tribe who, in the second century BC, overpowered several Roman armies. Marlowe is imitating Spenser, *Faerie Queene* I.viii.11: 'As great a noyse, as when in Cymbrian plaine / An heard of Bulles, whom kindly rage doth sting, / Do for the milkie mothers want complaine'.

189 the females' miss: For the loss of their females.

190 their following: Following them.

198 For hot... pride: For the burning of his country's cities and palaces (193–4).

Scene 2

0.1 SD: Olympia may emerge from a tent, like that of Calyphas in the previous scene.

11 Contagious smells... infect: Foul air was considered the source of infectious disease.

13 invention: (Here) scheme, device.

30 Cynthia's... wilderness: The moon's effect on the tides of the sea.

55 And, will you: And if you will.

61–3 *simplest extracts... metaphysical*: Olympia claims that the alchemist has distilled the pure essence (the hardness) of marble, worked into an ointment by supernatural ('metaphysical') knowledge.

86 *theoria of*: Contemplation, survey of (only instance in *OED*).

Scene 3

1 *jades*: Horses (contemptuous). Marlowe borrows from Golding's Ovid (IX, 238): 'pampered jades of Thrace'.

5 *Asphaltis*: See (N); the bituminous lake near Babylon is now retrospectively identified as the site of Orcanes's defeat.

10 *governor*: Apollo, who drove the horses of the sun.

12–15 *headstrong jades... divine*: The flesh-eating horses belonged to Diomedes of Thrace. Marlowe perhaps confused their owner with King Augeas, whose stables Hercules ('Alcides') had to clean in one of his labours.

21 *racking clouds*: Clouds driven before the wind.

24 *right*: Indeed.

25 *figure*: Emblem (perhaps his whip).

32–42 *O thou... hell!*: An invocation of Pluto (N).

41 *once*: Once and for all.

46 *hedges*: I.e. their teeth. 'Hedge of teeth' is, perhaps coincidentally, a formulaic phrase in Homer.

49 *their kicking colts*: Their unruly tongues.

61–2 *Raise me... heaven*: Classical heroes were frequently stellified when they died, as Tamburlaine imagines he may be raised to join 'Aldebaran' (N) in the constellation Taurus.

threefold astracism: A cluster of three stars also in Taurus, or the tripartite division of the universe into earth, planets and stars.

63 *triple world*: Europe, Asia and Africa.

65 *prefer*: Promote (ironic).

70–71 *queens... queens*: Punning on 'queans' (= whores).

- 73 let... your turns: I.e. take turns raping them.
- 75 Brawl not... lechery: Tamburlaine warns the soldiers against fighting over the concubines.
- 86 'Twere but time: It's a bit late for that (spoken ironically).
- 89 jesting pageants: Laughable spectacles.
- 104 Sinus Arabicus: The Red Sea (*sinus* = gulf).
- 119–24 Like... is blown: Adapted from Spenser's *Faerie Queene*, I.vii.32. For details of the Sicilian place-names, see (N).
- 125 Saturn's royal son: Jupiter.
- 126 Mounted: Mounted on.
- 127 the path: The Milky Way, as in line 132.

ACT 5

Scene 1

- 0.1 SD upon the walls: In the gallery over the stage.
- 14 As... conceit: As anything you esteem valuable.
- 15 for all: Despite.
- 17–19 famous lake... stream: The bituminous lake (seemingly identified with the 'Asphaltis' of 4.3.5) petrifies anything that falls into it, making fresh defences.
- 33 Will: Who will (the omission of the pronoun makes the verb emphatic).
- 34 environèd: Surrounded (like a city under siege).
- 54 I turn... throat: I return the word 'traitor' back down your own throat.
- 64–5 lofty pillars... the deep: In reality Babylon was 100 miles from the sea.
- 66 Being carried thither: Blown all the way to Limnasphaltis.
- 69 Belus, Ninus... Alexander: For Tamburlaine's predecessors in Babylon, see (N).
- 72 Drawn with: Drawn by.

- 75 trod the measures: Danced.
- 87–90 the region... earth: Exhalations were believed to catch fire in the region below the circle of fire, and, as comets, to shed disastrous influences from their tails ('trains').
- 93 quailed: Made to quail.
- 98 black Jove: Pluto.
- 104 the anger... Highest: I.e. the scourge of God.
- 126 something quail: Be somewhat daunted.
- 158 like Baghdad's governor: As beseems the governor of Baghdad (here identified with Babylon): explained in lines 159–60.
- 165 Assyria: For O's *Affrica* (cf. Part One 1.1.89n).
- 196 abstracts: Summaries, digests (i.e. the Koran).
- 214 be removed the walls: From the walls.
- 217 distempered: Unwell.

Scene 2

- 9 full from Babylon: I.e. back to full strength after the siege (cf. 58).
- 19 record: (Here) remember.
- 58 Or that: Before.

Scene 3

- 19 retain... holiness: Still deserve to be worshipped.
- 22 Bear... burden: Do not join in the chorus ('burden' = refrain).
- 34 they think... out: The devils think their allotted time of suffering is over.
- 38 note: Mark, sign.
- 41.1–3 SD This entrance could instead be placed at the beginning of the scene.
- 44 a man: A mere mortal.
- 58 charge: Level.

- his: Atlas’.
- 62 Apollo: Here as god of healing.
- 82 hypostasis: Sediment (for O’s *Hipostates*).
- 84 accidental: Abnormal.
- 86 humidum... calor: Moisture... natural heat.
- 91 critical: Astrologically unfavourable (but also linked to ‘crisis’ (92): the day of the turning-point of an illness).
- 96 organons: Organs (or fluids: the ‘animal spirits’) acting as instruments of the soul.
- 97 by argument of art: According to medical diagnosis.
- 111 endure: Harden, strengthen.
- 116 vanished: Dispelled.
- 125 all my wants: All the conquests I leave incomplete.
- 145–9 Look here... Antipodes: Tamburlaine imagines conquering the western hemisphere, from the point (near the Canary Islands) where the Greenwich meridian intersects the Tropic of Cancer, to the far east, where the sun rises on the other side of the world.
- 149 Antipodes: Those who live on the other side of the globe.
- 151 here: I.e. in the Americas.
- 154–5 from th’Antarctic... descried: The still-undiscovered Australasia (*terra incognita* in the maps).
- 164–5 your soul... flesh: Your soul animates our bodies, whose substance is derived from your flesh. Cf. 4.1.112–15.
- 168 this subject: This substance (my body).
- 170 Must part... impressions: Must depart, leaving behind its traces.
- 185–90 With what... dignity!: How hard-hearted I would have to be to enjoy the burden of my life, and if my body, all made up of pain, could still put into action the feelings of a heart that felt joy at a worldly honour!

195–8 How should... sovereignty?: How could I stir against the promptings of my heart, living only with the wish to die, and with only an unwelcome crown to cite as an argument?

203 steelled stomachs: Tough spirits.

207 damnèd: Doomed, wretched.

208 send: May heaven send to.

211 my fatal chair: The throne in which I am fated to die, *or* the chariot.

216–17 The monarch... monster: Death.

225 And when... sight: And when my soul enjoys its spiritual sight.

237 Phyteus: Apollo, the sun (continuing the thought of lines 230–33 and picked up in lines 242–4).

238–41 The nature... clifts: Combining the proverb ‘Take occasion (or time) by the forelock’ (Tilley T311) with the fate of Hippolytus (N), the anger of whose great father Theseus caused his chariot to be dragged on to rocks where he was torn apart.

250 earth... fruit: Earth has exhausted the finest thing she has borne.

252 timeless: Untimely.

THE JEW OF MALTA

The play dates from *c.* 1590: Machevil’s prologue alludes to the death of the duke of Guise (23 December 1588), and the play’s first recorded performance was on 26 February 1592 by Lord Strange’s Men, at the Rose. It was immensely popular: thirty-six performances are recorded by June 1596; its title-role was one of Edward Alleyn’s great parts; and its influence on Ben Jonson (*Volpone*) and Shakespeare (*The Merchant of Venice*, *Othello*) was profound. It was further revived in 1601 and, at an uncertain date, for Caroline audiences at court and at the Cockpit theatre. No text survives earlier than a quarto edition of 1633. This has a dedication, prologue and epilogue by Thomas Heywood, but there seems little reason to think that he interfered with the text, and it forms the basis for the present edition.

The play's action has a teasingly uncertain relation to historical fact. No narrative source has been found for its plot, and its events are apparently fictional. Yet it is persuasively set in the Mediterranean world of the later sixteenth century, and, in a way, Fernand Braudel's great history *The Mediterranean and the Mediterranean World in the Age of Philip II* (1949, tr. 1972–3) is the best guide to the complex and ambiguous relations between races, nations and cultures the play evokes. Malta was repeatedly besieged by the Turks, most notably in 1565, though its Christian occupiers, the Knights of the Order of St John, never in fact compounded with their Ottoman enemies. There were historical Jews whose lives may have provided prototypes for the career of Barabas. The favourite candidate is Joseph Mendez Nassi (also known in his native Portugal as Joao Miques), who led an exodus from Christian persecution to Constantinople in 1547. A fabulously wealthy merchant and 'diplomat', he rose to become an adviser to Siileyman the Magnificent's son Selim. Created duke of Naxos on Selim's succession in 1566, he was reputed to have persuaded the Sultan to attack Venetian-held Cyprus in 1570, and was treated as a notorious enemy by European chroniclers and diplomatic agents.

But Barabas is not copied from a specific historical person. He is, rather, derived from the collective fantasy of 'the Jew' – the focus not only of continuing medieval anti-Semitism, but also, by the sixteenth century, the object of a more specific fear: the few, converted, Jews living in western Europe were commonly suspected of being covert allies of 'the Turk', a fifth column whose conversion to Christianity and commitment to the security of Christendom were merely nominal, not to be trusted. (It is hard to say whether this was fear or paranoia: disquietingly, the converted Jews living in London were, apparently, much involved in conspiracies against the Elizabethan regime. See David S. Katz, *The Jews in the History of England 1485–1850* (Oxford, 1994), ch. 2, 'The Jewish Conspirators of Elizabethan England'.) It would, however, be dull-witted to complain about our uncertainty over the play's links with reality, since such uncertainties are exactly what *The Jew of Malta* is about.

The uncertainties begin with its vertiginously ironic prologue. Machevil speaks like the Presenter of a Morality play, but instead of instruction he offers the beginnings of a 'lecture' (29) (almost, at this date, a sermon) on atheism. Seemingly an immortal soul, he 'count[s] religion but a childish

toy' (14). One of the Presenter's functions was to gain a hospitable reception for the players – an essentially reciprocal entertainment (cf. 34) – and Machevil too comes to 'frolic with his friends' (4). If we react with horror to his amorality, we are caught in his paradoxical trap:

To some perhaps my name is odious,
But such as love me guard me from their tongues,

...

Admired I am of those that hate me most. (5–6,9)

Critics have debated how far the play reflects first-hand knowledge of Machiavelli's writings, how far the common stereotype of 'the murderous Machiavel'. The answer appears to be, 'Both.' Barabas may be a poisoner, but he is conspicuously less Machiavellian than the canny and unscrupulous Christians.

His first appearance leads us to expect a Morality about the evils of avarice, but the 'desire of gold' (3.5.4) is a universal in the play, and Barabas himself is soon less interested in riches than in revenge. His name associates him with the thief who was released instead of Christ, but it is the Christians who steal Barabas's wealth in 1.2. Ferneze's opportune production of 'the articles of our decrees' (67) and the appearance of the soldiers who have already seized Barabas's goods suggest that he is the victim of a preconceived trick. When he makes the point – 'Is theft the ground of your religion?' – he is answered:

No, Jew, we take particularly thine
To save the ruin of a multitude;
And better one want for a common good

Than many perish for a private man. (96, 97–100)

Ferneze's words are uncomfortably close to the sentiments of Caiaphas plotting the death of Christ (John 11:50). G. K. Hunter (1964) argues that the persistent biblical allusions imply the play's conformity with traditional theological anti-Semitism. They seem rather to highlight the gap between reality and 'counterfeit profession' (291).

Similarly, Barabas casts himself as Job later in the scene, only to reveal that he has provided a further hoard against such a calamity (under a board mockingly marked with a cross). Like the Morality-play Vice, he is protean and unpredictable. Audiences delight in his ambiguities, which frequently occur on the fault line between the material and the spiritual, traditionally the distinction between Judaism and Christianity:

LODOWICK

This is thy diamond. Tell me, shall I have it?

BARABAS

Win it and wear it. It is yet unfoiled.

O, but I know your lordship would disdain

To marry with the daughter of a Jew;

And yet I'll give her many a golden cross,

With Christian posies round about the ring. (2.3.295–300)

The crosses here are pointedly secular, stamped onto the coins of the dowry, and the posies fit equally the mottoes on coins and wedding-rings. And, of course, the promise is false. Barabas is a deceiver, and neither characters nor audience can be sure what can be taken for granted, what is stereotypical 'Jewish' custom and what malicious improvisation (Barabas turning into the air, Abigail's 'modesty').

Structurally, the play is built out of the double deceits Barabas calls 'crossbiting' (4.3.13). He sets Lodowick against Mathias, Friar Jacomo against Friar Barnadine, just as the Knights try to play Spain off against the Turks. Barabas poisons the nuns with what looks like a charitable offering, killing his own daughter with a biblically ambivalent mess of pottage (for which Esau sold his birthright to the deceiver Jacob, Genesis 25). He deceives Ithamore with the promise of making him his heir ('I'll pay thee with a vengeance, Ithamore', 3.4.117); Ithamore turns against him, gulled in his turn by Bellamira and Pilia-Borza. Barabas poisons them all with flowers, and then, in a crowning deception, fakes his own death. The discrepancy between the frenzied intrigue and the strange, unsettling reflections it implies about Christianity and its inheritance from Judaism is

marked. In the end Barabas is caught in his own trap, caught out by the subtler ‘policy’ of the Christians.

DRAMATIS PERSONAE

BARABAS (accented on the first syllable) In the New Testament, Barabbas was a murderer (Mark 15:7, Luke 2.3:19), and a thief (John 18:40) who was released by Pilate instead of Jesus.

ABIGALL In the Geneva Bible, the catalogue of proper names translates Abigail as ‘the father’s joy’, but the spelling here hints at the way her actions gall her father. Hunter 1964 argues that the Old Testament Abigail (I Samuel 25) was regarded as an archetype of a Jew who converted to Christianity.

ITHAMORE Perhaps recalling Ithamar, the son of Aaron (Exodus 6:23).

FERNEZE Grand Master of the Knights of Malta, perhaps recalling the aristocratic Italian Farnese family.

CALYMATH Also called Selim Calymath, probably in allusion to Selim, the son of Süleyman the Magnificent (ruled 1520–66) who was Sultan of Turkey during the siege of Malta in 1565.

PILIA-BORZA From the Italian *pigliaborza*, ‘pick-purse’.

THE DEDICATORY EPISTLE

0.1 [*Thomas Hammon*](#): Probably the Thomas Hammon who was born c. 1592, and matriculated at Christ’s College, Cambridge, in 1608; he entered Gray’s Inn in 1611, to become a barrister in 1617. Thomas Heywood had previously dedicated two of his own plays, *The Fair Maid of the West* (part two, 1631) and *The Iron Age* (part one, 1632), to him.

3 [*Master Alleyn*](#): Edward Alleyn (1566–1626), the famous tragedian who also played the parts of Tamburlaine, Faustus and Barabas.

5 [*Cock-pit*](#): The private Drury Lane theatre, also known as ‘The Phoenix’.

19 [*Tuissimus*](#): Latin, your very own.

THE PROLOGUE SPOKEN AT COURT

8 a sound Machevill: A true Machiavel.

THE PROLOGUE TO THE STAGE, AT THE COCK-PIT

5 Hero and Leander: Marlowe's narrative poem, which was published with a continuation by George Chapman in 1598.

12 Perkins: Richard Perkins (d. 1650), the Jacobean and Caroline actor who played Barabas for the play's revival.

14 condition: (i) Temperament, (ii) status, birth.

PROLOGUE

1 SP MACHEVIL: I.e. Machiavelli, but so spelt as almost to turn him into a Morality character. He was popularly depicted by Elizabethans as an unscrupulous atheist.

3 the Guise: Henri de Lorraine, the third duke of Guise, who oversaw the slaughter of French Protestants (Huguenots) at the Massacre of St Bartholomew in 1572. He was killed on 23 December 1588 by order of the French king, Henri III. The villain of *The Massacre at Paris*.

4 this land: I.e. England.

6 guard me from... tongues: I.e. don't refer to me openly. In the Morality-play *Respublica* (1.1.12–15), Avarice remarks on his followers' reluctance to acknowledge him by name.

8 weigh: (Here) esteem.

12 Peter's chair: I.e. the papacy.

16 Birds... murders past: Possibly an allusion to the Greek poet Ibycus, whose murder was revealed by a flight of cranes. Machevil scoffs at the notion that murders cannot remain hidden.

19 Caesar: Machiavelli contended that Julius Caesar was a tyrant because he acquired power by violence rather than by legal right (*Discourses* 1.29).

21 the Draco's: The laws of Draco (for Q's *Drancus*) were notoriously severe. See (N).

22 citadel: Machiavelli expressed divers views regarding the use of citadels: in *The Art of War* (VII) he gave instructions on building

them; in *The Prince* (XX), he maintained that citadels provided limited protection for a ruler when confronted with civil disobedience, but are inadequate against foreign intruders; in *Discourses* (II.24) their use is categorically denounced. Bawcutt 1978 notes, however, that the anti-Machiavellian tradition treats them as a standard device of the Machiavellian tyrant.

24–6 Phalaris... envy: The Sicilian tyrant Phalaris' reputation for a love of literature depended on the false attribution to him of a book of letters. He was overthrown not, as Machevil implies, through 'great ones' envy', but in a popular rising at Agrigentum, and was burned alive in the bronze bull which he had used to dispatch his own victims – a fate which perhaps anticipates Barabas's (N).

26 Qf: Because of.

petty wights: Common people.

27 Let... pitièd: Proverbial. 'It is better to be envied than pitied' (Tilley E177).

29 Britainy: This common Elizabethan variant spelling is metrically preferable to Q's *Britaine*.

33 grace: Honour, favour.

35 favours: (i) Resembles, (ii) takes my part, is on my side. Proverbially paired with 'grace'.

ACT 1

Scene 1

0.1–0.2 SD It is likely that Barabas's counting-house occupies a discovery-space, concealed by a curtain which is drawn by Machevil as he leaves the stage.

1–3 So that... satisfied: Barabas takes great satisfaction in the huge profits from his most recent financial venture.

3 summed and satisfied: Tallied up and settled.

4 Samnites: Emended from Q's *Samintes*. Mentioning the Samnites (N), an ancient central Italian tribe, in the same line as the biblical 'men of Uz' (N), emphasizes the extent of Barabas's commercial empire.

8 Well fare: May they fare well.

11 Tell: Count.

13 Would make... coin: Would think such a sum of money miraculous.

21–32 The wealthy... captivity: The delight in precious stones may be a traditional feature of the caricature stage Jew, as in the late-medieval Croxton *Play of the Sacrament*.

21 eastern rocks: The mountains of India, famed for their precious minerals.

29 indifferently rated: Impartially valued.

34–5 frame... from: Arrange in a way which is distinct from.

36–7 enclose... little room: Perhaps a parody of the traditional conception of Christ within the womb of the Virgin.

39 peers: Points.

halcyon's bill: Stuffed halcyons (a species of kingfisher) were used as weathervanes.

49 riding... road: Riding at anchor in the roadstead.

- 52 custom them: Pay the customs duties.
- 57 as I: As if I.
- 62 The very custom barely: ‘Even the customs duties alone’ (Bawcutt 1978).
- 68 there’s somewhat come: ‘At least something has arrived safely’ (Bawcutt 1978).
- 74 Where Nilus... main: Where the Nile flows into (contributes its waters to) the sea.
- 79 crazèd: (Here) unseaworthy.
- 80 they are wise: They think they know best.
- 82 loading: Bill of lading.
- 90–91 they coasted... businesses: They sailed by Crete (‘Candy’) for oils and other goods.
- 93 Without... conduct: I.e. without an escort (which protected against pirates).
- 94 wafted: Escorted.
- 103–4 the blessings... happiness: An allusion to the covenant between God and Abraham (Genesis 17:1–22). See also Exodus 6:1–8 and Galatians 3:16.
- 109 substance: Wealth (cargo).
successful blasts: Propitious winds.
- 110 happiness: Good fortune.
- 114 fruits... faith: The fruits of faith are a New Testament commonplace, e.g. Matthew 7:16–20.
- 116 profession: Professed religion.
- 117 Haply: Perhaps.
hapless: (i) Unfortunate, (ii) poor.
- 119 scattered nation: The diaspora was seen as a consequence of the curse in Deuteronomy 28:25.

120 scambled up: (i) Competed fiercely, (ii) sought money rapaciously.

122 Kirriah Jairim: The name of an Old Testament city (I Chronicles 2:50–53), here given to a person.

123 Obed: The name of the son of Boaz and Ruth (Ruth 4:17–22).

Bairseth: An unclear reference; possibly a variation of Baaseiah (I Chronicles 6:40) (Bawcutt 1978).

Nones: Probably alluding to Hector Nuñez (1521–91), the Portuguese physician, merchant and head of the Marrano (Jewish convert) community in London.

134 charge: Expenses.

138 of policy: As a matter of expediency.

146 they: I.e. the Maltese governors.

162 With whom: Against whom.

attempted: Launched attacks.

169 Provide him: Prepare himself.

fashion: Fashion's.

170 state: Condition.

174 Zaareth... Temainte: Possibly reminiscent of Zophar the Naamathite, and Eliphaz the Temanite, two of Job's comforters (Job 2:11).

187 Ego... proximus: I am always closest to myself (adapted from Terence, *Andria* 4.1.12).

Scene 2

0.1 SD Governor: Q's reading, *Governors* (also at lines 10, 17, 27, 32 and 129), is most likely attributable to compositorial error, but may indicate that Marlowe did not originally give Ferneze the prominence he has later in the play.

0.2 SD BASHAWS: Pashas, or Turkish army officers. The form *Basso[es]* is used interchangeably.

- 2 *Knights of Malta*: The Knights of St John of Jerusalem who were based in Malta from 1530 onward.
- 9 *consider*: Show consideration for.
- 11 *my father's cause*: I.e. the Sultan of Turkey's business.
- 13 *leave*: Permission (to talk privately amongst themselves).
- 15 *send*: Give orders.
- 22 *That's more... commission*: That is more than we are authorized to do.
- 23 *Callapine*: The Bashaw appears to share the name of Bajazeth's son in *Tamburlaine* Part Two.
- 25–6 *'tis more... constraint*: Proverbial. 'It is better to obtain by love than force' (Tilley L487).
- 45 *there's more... so*: There's more to it than that.
- 47 *cast*: Calculated.
- cannot compass it*: Cannot manage it.
- 64 *Who... heaven*: Christian anti-Semitism was based on the belief that the Jews had accepted responsibility for the death of Christ and in consequence were an accursed race (cf. Matthew 27:25).
- 91 *Corpo di Dio!*: Italian, body of God!
- 97–8 *particularly thine... multitude*: An echo of John 11:50: 'it is expedient for us, that one man die for the people, and that the whole nation perish not' (Geneva Bible).
- 105 *Of naught... made*: Proverbial (Tilley N285).
- 108 *your first curse*: See line 64n. above.
- 117 *The man... live*: Cf. Proverbs 10:2 and 12:28.
- 121 *profession*: (i) Barabas's Jewish faith, (ii) his commercial activities.
- 136 *other*: Other Jews.
- 137 *take order... residue*: Make arrangements about the rest.

- 152 And therefore... wrong: And so don't try to make fine distinctions between equally evil acts.
- 159 if... day: If we fail to pay the tribute on time.
- 160 simple policy: The strategy of a simpleton.
- 161 policy: Trickery (playing on the previous line).
- 162 simplicity: Honesty (picking up on 'simple' in line 160).
- 163 plagues of Egypt: Cf. Exodus 7–12.
- 165 Primus Motor: Latin, Prime Mover, God.
- 182–6 I wot... She-asses: Cf. Job 1:3: 'His substance also was seven thousand sheep, and three thousand camels, and five hundred yoke of oxen, and five hundred she asses' (Geneva Bible).
- 187 indifferent rate: Fair price.
- 193–6 Thy fatal... eyes: Cf. Job 3:1–10, 'Afterward Job opened his mouth, and cursed his day. And Job cried out, and said, Let the day perish, wherein I was born, and the night when it was said, There is a man-child conceived. Let that day be darkness, let not God regard it from above, neither let the light shine upon it, but let darkness, and the shadow of death stain it, let the cloud remain upon it, and let them make it fearful as a bitter day... Because it shut not up the doors of my mother's womb: nor hid sorrow from mine eyes' (Geneva Bible).
- 197–9 For only... me: Cf. Job 7:3: 'So have I had as an inheritance the months of vanity, and painful nights have been appointed unto me' (Geneva Bible).
- 208 'Tis in... I speak: Cf. Job, 7:11: 'Therefore I will not spare my mouth, but will speak in the trouble of my spirit, and muse in the bitterness of my mind' (Geneva Bible).
- 216 for: Because.
- 220 mould: (i) Mould, (ii) earth, clay.
- 222 A reaching thought: I.e. one who has foresight.
- 223 cast: Forecast.
- 237–8 things past recovery... exclamations: Proverbial (Tilley C921).

- 239 sufferance breeds ease: Proverbial (Tilley S955).
- 240–41 And time... turn: ‘And time, which cannot help us in this sudden crisis, may give us an opportunity to do something later on’ (Bawcutt 1978).
- 267 put me... shifts: Leave me to my own devices.
- 283 precise: Strict in religious observance.
- 285 Entreat ’em fair: Be civil to them.
- 289–90 As good... dissemble it: It makes no difference whether you dissemble from the start or only later when you have lost your faith.
- 291–2 A counterfeit... hypocrisy: I.e. a Jew’s false profession of Christianity is better than the secret hypocrisy of Christians. Barabas does not entertain the possibility that any religious faith could be sincere.
- 309 waters: Water supply; perhaps Barabas’s house has ponds and fountains.
- 312 you, happy virgins’ guide: Although the text does not specify, Abigail perhaps addresses the First Friar, who is guiding the nuns.
- 315 The hopeless daughter... Jew: Cf. Kyd, *The Spanish Tragedy*: ‘The hopeless father of a hapless son’ (4.4.84).
- 324 labouring: Troubled, distraught.
- 325 proceedeth... spirit: Comes about through the agency of the Holy Ghost.
- 326 moving spirit: The friar puns on the previous line, implying that Abigail is sexually alluring.
- 333 profit: In both spiritual and economic senses.
- 336 What mak’st thou: What are you doing?
- 339 mortified herself: Become dead to worldly values.
- 347 ,353 markèd thus: The obelus (†) printed in Q after ‘thus’ indicates that Barabas ironically makes a gesture resembling the sign of the cross.

Scene 3

- 9 in a dump: Despondent, depressed.
- 16 metamorphized nun: Turned into a nun.
- 21 countermured: Fortified with a double wall. The emendation of Q's *countermin'd* is supported by the 'walls of brass'. Cf. 5.3.8n.
- 27 or it shall go hard: Unless really bad luck prevents me.

ACT 2

Scene 1

- 0.1 SD with a light: Indicating a nocturnal scene.
- 1 presaging raven: Ravens were believed to be omens of death.
- 2 passport: Permit allowing one to pass from life to death.
- 12–13 O Thou... shades: Cf. Exodus 13:21–2.
- 19.1 SD above: I.e. on the balcony.
- 25 wealth: Days of prosperity.
 winter's tales: Fantastic tales.
- 31 Now that: Now would that.
- 39 Bueno... no era: Spanish, my gain was not good for everybody.
- 47–54 O my girl... bliss: Cf. the report of Shylock's passion over the loss of his gold and his daughter in *The Merchant of Venice* (2.8.15–22).
- 53 practise thy enlargement: Devise your freedom.
- 61 for: In place of.
- 64 Hermoso... dineros: Spanish, beautiful pleasure of money.

Scene 2

- 7 Catholic king: The King of Spain.
- 11 Turkish: Q's *Spanish* is clearly erroneous.
- 14 luffed and tacked: Del Bosco's ship outmanoeuvred the Turkish galleys by sailing against the wind ('luffed') and zig-zagging

(‘tacked’). Dyce’s emendation makes nautical sense of Q’s *left, and tooke*.

15 *fired*: Destroyed by fire.

23 *tributary league*: A truce requiring the payment of tribute.

27 *he*: The Turk.

31–2 *The Christian... here*: The Knights of St John were removed from Rhodes in 1522 by Süleyman the Magnificent, but later settled in Malta in 1530 by order of Charles V.

38 *them*: Q’s *you* makes a threat of Del Bosco’s reassurance.

Scene 3

6 *present money*: Ready cash.

16 *Ferneze’s hand*: Perhaps Barabas has either a written assurance from Ferneze or one confirmed by a handshake.

18 *the tribe of Levi*: Marlowe is probably recalling Joshua 20–21, where the Lévités held jurisdiction over the cities of refuge.

23 *Florence*: The home of Machiavelli.

25 *duck*: Bow.

26 *stall*: Shop benches used to display goods were often used by vagrants at night as places to sleep.

27 *be gathered for*: Have a collection taken for them.

33 *insinuate*: Ingratiate myself.

36–7 *show myself... dove*: I.e. be more cunning than innocent (taken from Matthew 10:16).

41 *his father too*: (Perhaps) Barabas wishes that Lodowick’s future son will also become Governor.

42–3 *hog’s cheek new singed*: I.e. Lodowick has just shaved.

45–7 *custom... purge ourselves*: Not a Jewish custom, but a parodie allusion to the anti-Semitic myth that Jews had a distinct smell (the *foetor Judaicus*).

- 48 the promise: God's promise (cf. 1.1.103–4n.).
- 53 I'll sacrifice... wood: This echoes Genesis 22, where Abraham is prepared to sacrifice his son, Isaac, as a burnt offering to God.
- 54 poison of the city: This is not convincingly explained.
- 55 white leprosy: White scales on the skin are a symptom of leprosy.
- 56 a foil: 'A thin leaf of some metal placed under a precious stone to increase its brilliancy' (*OED* 5).
- 57 foiled: I.e. set by a jeweller.
- 58 foiled: Defiled, dishonoured (punning on the previous line).
- 60 pointed: Referring to how the diamond was cut.
- 61 Pointed: Appointed (punning on the previous line).
it: (i) The diamond, (ii) Abigail, (iii) Barabas's vengeance.
- 74 in catechizing sort: In the manner of the catechism.
- 84–5 doing... fruit: The *fruit* Barabas has in mind are the offspring of nuns' and friars' illicit sexual activity.
- 87 glance not at: Don't make slighting remarks about.
- 91 have a saying to: Have something to say to.
- 93 no price... part: (i) We won't quarrel over the price, (ii) you won't get out alive.
- 103 new trick... purse: New method of stealing a purse.
- 105–6 So... the gallows: If he is bought, he could steal the city's seal, and issue pardons for himself under it.
- 107–8 The sessions... purged: To thieves, the day of the trial is like the day of crisis in a disease – fatal for most of them.
being purged: (Metaphorically) executed.
- 113–14 philosopher's stone: In alchemy, a stone that would turn base metals to gold.
- 116 shaver: (i) Chap, fellow, (ii) swindler, trickster.

- 118 youth... Lady Vanity: Two characters from the Morality-play tradition.
- 121 colour: Pretence.
- 125–6 an't be: If it be.
- 133 for my turn: For my purposes.
- 135 mark: Brand.
- 136 mark: Observe.
- 157 comment on... Maccabees: The two apocryphal books of Maccabees which recount the emancipation of the Jewish people from the Syrians in the second century BC. No Renaissance commentary on them is known.
- 167 condition: Status.
- 171 teach thee that: Q omits *thee*.
- 176 your nose: Barabas may have worn a large false nose.
- 179 poison wells: Jews were often caricatured as well-poisoners.
- 180–83 cherish... my door: I.e. Barabas lets Christian thieves steal from him for the pleasure of seeing them punished.
- 187 in ure: In practice.
- 190–91 wars... Charles the Fifth: Alluding to the conflict between Francis I of France and the Holy Roman Emperor, Charles V, which was initiated in 1519 and continued until 1558.
- 194 forfeiting: 'Exacting a fine or forfeit because a borrower of money has been unable to fulfil his obligations' (Bawcutt 1978).
- 195 brokery: Financial broking; here, commercial malpractice is implied.
- 197 And with... hospitals: And supplied the almshouses with orphans.
- 198 moon: Month (the moon was thought to produce lunacy).
- 199 one hang: I.e. caused one to hang.
- 201 with interest: I.e. interest charged at usurious rates.

- 214 a-good: Heartily.
- 223 walk in with me: Barabas and Ithamore have arrived at Barabas's house in the course of their conversation.
- 231 Philistine: Biblical adversaries of the Jews.
- 239 made sure: Betrothed.
- 243 factor's hand: Agent's handwriting.
- 245 The account is made: I.e. settled, reckoned (with pun on the previous line).
- 251 manna: The food which fell upon the Jews from heaven (cf. Exodus 16).
- 272 rouse: Drive out (like an animal from hiding).
- 293 hold my mind: Conceal my thoughts and feelings.
- 299 golden cross: Gold coin stamped with a cross.
- 300 Christian posies: Pious maxims engraved onto contemporary coins and rings.
- 304 offspring of Cain: I.e. Lodowick is a wicked descendant of Cain, the first person to commit murder in the Old Testament.
- Jebusite: The tribe of Canaanites who were expelled from Jerusalem by King David in II Samuel 5.
- 305 Passover: The Jewish observance which celebrates the liberation of the Jews from Egypt in Exodus 12.
- 306 Canaan: The land promised to the Jews as part of their covenant with God in Genesis 17:8.
- 307 Messias: Messiah.
- 308 gentle: Punning on 'gentile'. 'Gentle' was also the common name for a maggot.
- 338 made thee sure to: Assured you of your engagement to.
- 365 put her in: Make her enter the house.
- 385 spirit: Demon, devil.

ACT 3

Scene 1

- 3 ducats: Venetian gold coins.
8 liberal: (i) Well-educated, (ii) generous.
16 go hard: See 1.3.27n
21 hooks: Gear used by thieves to snatch valuables from windows, or to scale walls.
28 by her attire: I.e. by the red taffeta dress commonly worn by prostitutes.

Scene 2

- 2.1 SD reading: Lodowick is reading the challenge from Mathias delivered to him by Ithamore. This is inconsistent with 2.3.72–86 and 3.3.19–21.
5 home: Mortally.
7 tall: Brave (said sardonically).
18 lively: Life-giving.
34 reveal: Supplied to correct the absence of a verb in Q.

Scene 3

- 3 held in hand: Tricked.
flatly: Completely.
10 bottle-nosed: Big-nosed.
to: For.
20 imprimis: Latin, first of all (a comic misuse by Ithamore).
22–3 And then... days: The archaic-sounding couplet parodies the ending of an old ‘story’.
22 and: Omitted in Q.
31 Saint Jacques: I.e. the Dominican friars, who had their headquarters in the Church of St Jacques, Paris. Cf. 3.4.76n.

- 35 feeling: Earnest (punning on the idea of sexual groping).
Sport: I.e. sexual intercourse.
- 37 sirrah sauce: Impudent (saucy) fellow.
- 43 sire: For Q's *sinne*.
- 53 Virgo, salve!: Latin, Greetings, maiden!
- 54 When, duck you?: Perhaps Ithamore expresses surprise at Abigail's reverence to the friar.
- 68 Son: Son of God, with a pun on 'sun'.
- 74 heavy: Grievous.

Scene 4

- 6 Spurcal: Latin, filthy!
- pretendeth: Portends.
- 15 self: Q's *life* is probably a corruption from the previous line.
- 31 within my gates: Cf. Exodus 20:10, and Deuteronomy 14:21.
- 33 Like Cain by Adam: Barabas adapts Genesis 4 (where Cain was, in fact, cursed by God, and not Adam, for murdering his brother) to his own situation.
- 37 'less: Unless.
- 51 hold: Bet.
- 55 husht: Shush.
- 59–60 the proverb... spoon: Cf. Tilley S771.
- 65–6 mess of rice porridge: Recalls Genesis 25 in which Esau sells his birthright for a mess of pottage (mess = helping).
- 70 an Italian: The Elizabethans considered Italians accomplished poisoners.
- 71 bind: Cause constipation.
- 76 This even they use: The custom on this evening is. This observance of a vigil for the saint's day (2.5 July) seems to be invented. The Elizabethan liturgy for the day following St James's

includes a reference to ‘a boiling pot’ from Jeremiah 1:13, which may be relevant both to the pot of porridge and to the cauldron in which Barabas dies (5.5). One tradition recalled that the besieged Knights of Malta expected relief (which did not come) on St James’s day (Bonnie Blackburn and Leofranc Holford-Strevens, *The Oxford Companion to the Year* (1999), p. 306). In *The Massacre at Paris*, ‘a friar of the order of the Jacobins’ (23.23–4) invokes the saint as he murders King Henry (24.33).

85 pot: For Q’s plot.

92 ’tis better... spared: It’s better to do this than to spare (them).

93 by the eye: ‘In unlimited quantity’ (*OED* 4b).

98 great Alexander... died: According to Plutarch, Alexander the Great was poisoned.

99 Borgia’s wine: It was commonly thought that Pope Alexander VI was poisoned by his son, Cesare Borgia, in 1503.

101 In few: In short.

103 Stygian pool: The Styx, one of the rivers of the underworld.

104 fiery kingdom: I.e. hell.

112–13 Flanders mares: Belgian horses; also, a euphemism for promiscuous women, which Ithamore directs at the nuns. *with a powder*: Quickly, at once (punning on the poisoned powder).

114 horse-pestilence: (?) A horse disease.

Scene 5

11 shalt: Thou shalt.

32 profitably: (i) For a good cause, (ii) for financial gain.

Scene 6

5 fair Maria: A ‘ghost’ character whose introduction hints at the friars’ lasciviousness.

12 ghostly father: Spiritual confessor.

- 18 desperate: I.e. have no hope of salvation.
- 22 contract: Betroth.
- 29 Set down at large: Written down in full.
- 31 work my peace: Obtain absolution.
- 35 degraded: Defrocked.
- 36 sent to the fire: The prospect of being burnt alive for transgressing canon law is an elaboration invented by Marlowe (Bawcutt 1978).
- 42 exclaim on: Denounce.
- 49 crucified a child: An example of the anti-Semitic myth that Jews crucified Christian children as part of a ceremony which derided the crucifixion.
- 50 in shrift: In confession.

ACT 4

Scene 1

- 1 to: Compared with.
- 6 swell: I.e. become pregnant.
- 14 royal: Splendid.
- 21 Cazzo, diavole: Two Italian oaths, meaning 'penis' and 'devil'.
- 22–3 caterpillars: I.e. parasites.
- 25 God-a-mercy, nose!: Ithamore is ironically impressed by Barabas's sense of smell.
- 30–46 Barabas... Lodowick: Barabas keeps interrupting the friars until they hint at the murder of Mathias and Lodowick.
- 58 A hundred... ta'en: I.e. I have charged 100 per cent interest on a loan.
- 61 lost: Damned.
- 78 banco: I.e. bank. The Italian form suggests the institution was still exotic.

99 rogue: Q's *goe* is plausible, but the emendation seems necessary in light of the next line.

115 the Turk: I.e. Ithamore.

123 turned: Converted.

138 order: Religious practice.

144 see him... heels: I.e. see him hanged.

146 girdle: A friar's rope belt.

150 Confess... hanged: Tilley C587.

152 have: For Q's *save*.

155 print: Marking (caused by the noose).

165 proceed: Prosper.

182 on;'s: Of his.

208 particular: Detail.

Scene 2

7 man of another world: Ghost.

14 critical aspect: Malign influence, as of a star.

16 freehold: I.e. pitch (where Pilia-Borza picks pockets).

17 conning: Memorizing.

neck-verse: One could escape hanging by claiming 'benefit of clergy', which involved the reading of a verse from the Vulgate Bible (usually Psalm 51).

17–18 friar's execution: I.e. Jacomo's.

18 hempen: Alluding to the hangman's noose.

19 Hodie... tuihi: Latin, today your turn, tomorrow mine.

20 exercise: Act of devotion, at the execution.

23–4 hempen tippet: An ironic allusion to the priest's stole, i.e. the rope.

25 cure: Parish.

- 39 Turk of tenpence: A poor Turk (apparently Marlowe's coinage).
- 44 family: Household.
- stand or fall: Here used with sexual innuendo.
- 47 fouly: Punning on the sense 'dirty', not 'clean'.
- 59 partridges... eggs: Cf. Pliny, *Historia Naturalis* X, 100.
- 8 3 use him in his kind: Treat him according to his nature; also meaning, 'to treat harshly', from the proverb, to 'use someone like a Jew' (Tilley J52).
- 91–101 Content... *my love*: A parodie invitation to love, ending with a quotation of Marlowe's own lyric, 'The Passionate Shepherd to his Love'.
- 94 painted carpets: Bright flowers (the metaphor is comically literalized).
- 108 beard: Q's *sterd* looks like a corruption from *stared*, line 107.
- 118 grey groat: Small silver coin worth about fourpence.
- 119 ream: Approximately 500 sheets of paper (punning on 'realm, kingdom').
- 133 runs division of: I.e. Bellamira is well practised in kissing; here, 'division' refers to the exquisite musical variations created by dividing the long notes into short ones.

Scene 3

- 5 coupe de gorge: French; i.e. I'll cut his throat.
- 12 catzerie: Cheating, trickery (apparently Marlowe's coinage from *cazzo*: cf. 4.1.21n).
- 14 husband: I.e. a pimp.
- 19 want'st... thy tale?: Is anything missing from the sum you demanded?
- 28 what... for you: I.e. the 100 crowns that Ithamore has demanded
- (4.2.123) for the bearer of the letter.

- 31 make... away: Kill him.
- 51 as unknown: As befits one to whom I have not been introduced (ironic politeness).
- 63 demand: Not in Q.

Scene 4

- 1 pledge thee: Drink to you.
- 4 *Of*: On.
- 5 Nay... none: Q ascribes the line to Pilia-Borza.
- 10 Rivo Castiliano!: Italian, River of Castile!; possibly used here as a drinker's cry, calling out for Spanish wine.
- A man's a man: Proverbial (Tilley M243)
- 23 snickle hand too fast: Since a snickle is a snare or noose, this difficult phrase seems to mean 'with the quick hand of a poacher (or hangman)'.
- 30 Love... long: Proverbial (Tilley L559).
- 31 incony: Fine, delicate, sweet (with a bawdy pun on 'cunny' = female genitalia).
- 40 A vôtre commandement: French, at your command.
- 46 cat's guts: Lute strings.
- 48 Pardonnez-moi: French, pardon me.
- 49 now all be in: All the strings are now in tune.
- 54 fingers very well: Plays the lute with skill (punning on 'filching').
- 56 runs: Plays a rapid sweep of notes.
- 73–4 the elder... hanged himself: Judas reputedly hanged himself from an elder tree.
- 75–6 Great Cham: The Great Khan, the title applied both to the ruler of the Tartars and Mongols, and to the emperor of China.
- 77 masty: (?) Fattened on mast (pig food).

87 The meaning... meaning: Ithamore is drunkenly knowing.

ACT 5

Scene 1

4 hovered here: I.e. Calymath's ships are anchored offshore.

20 cannot out-run... constable: Proverbial (Tilley C615).

29 he: Not in Q.

41 I'll: Q reads *I*, which fails to emphasize Barabas's continuing defiance.

49 passed: Passed judgement.

61 Well fare, sleepy drink: Barabas gives thanks to the effectiveness of the sleeping potion.

80 poppy... mandrake: Soporific drugs (cf. Shakespeare, *Othello* 3.3.334–7)

86 luice: The island's drainage sewers; Q's *truce* is clearly incorrect.

91 vault: I.e. the underground drainage system.

Scene 2

0.1 SD Alarms: Sounds of battle, trumpet calls.

22 entrance: The first step.

33 Whenas: Seeing that.

40–42 ass... thistle tops: Not from the *Fables* of Aesop (N), but from the emblem tradition, where it symbolizes the rich man who does not benefit from his riches.

42 snap: Feed.

44 Occasion's bald behind: In Renaissance iconography, Occasion or Opportunity was depicted as a bald-headed woman with a long forelock of hair which one had to seize as she passed by.

63 for me: As far as I am concerned.

- 68 got my goods: Acquired my wealth.
73 remediless: In a hopeless state (qualifying 'Malta').
81 outhouse... city: Building outside the city walls.
84 pretendest: Intend, offer.
cast it: I.e. formulate a plan.
106 Ottoman: Turkey.
107 about this coin: Undertake to collect this money.
121 My policy... prevention: 'I hate to have my cunning plots revealed in advance' (Bawcutt 1978).

Scene 3

- 8 countermured: For Q's *countermin'd*. Cf. 1.3.21.
9 toward Calabria... Sicily: I.e., Sicily protects the eastern approach to Malta.
10 Where: For Q's *When*.
Dionysius: (N) Here recalled as another island tyrant.
11 Two lofty turrets: Probably the forts of St Angelo and St Elmo which stood at the entrance of the harbour of Valletta.
16 great Ottoman: The Sultan.

Scene 4

- 3–4 culverin... kindled thus: The Governor lights the taper ('linstock') which will fire the signal cannon ('culverin').
9 adventure: Risk.

Scene 5

- 3 levelled... mind: (i) Designed to achieve my purpose, (ii) smoothly finished to my specifications.
9 die: This may be a simple curse urging the carpenters to drink themselves to death; or Barabas may have poisoned the wine.

- 10 so: Provided that.
- 38 blithely set: Cheerfully seated.
- 39 warning-piece: A gun fired as a signal.
- 49 Now tell me, worldlings: Barabas adopts the guise of the medieval stage-villain and Morality Vice, directly addressing the audience and appealing to their own sense of mischief.
- 62 charge: Trumpet-call to signal an attack.
- 62.1–2 SD The Governor cuts the rope securing the trapdoor from the gallery and Barabas falls into the hot cauldron which is simultaneously revealed in the discovery-space.
- 77 breathe forth... fate: ‘Breathe out the last moments of life allotted to you by fate’ (Bawcutt 1978).
- 90 train: Trap.
- 98 all’s one: It would make no difference.
- 115 meditate: ‘to arrange by thought and discussion’ (Bawcutt 1978).
- 118 come all the world: I.e., if you summon all the world.

EPILOGUE SPOKEN AT COURT

- 1 dread sovereign: Charles I.
- 4 Thus low dejected: I.e. bowing.

EPILOGUE

- 4 outgo: Surpass.
- 5 prize was played: Match was contested (a fencing term).

DOCTOR FAUSTUS

Many of the questions we ask about *Doctor Faustus* – questions of date, text and interpretation – cannot be answered with certainty. The play can be variously dated 1588–9 and 1591–2. Two early versions of it (known as the A- and B-texts) survive, but there is general agreement that neither text

represents exactly what was first performed. Both show signs of theatrical adaptation. Many have suspected that someone else (Thomas Nashe?) wrote at least some of the clowning scenes. So complex are the textual problems that they are discussed in a separate note below. The text of this edition is based on the A-text.

Nor is there agreement about the interpretation of the play, which seems unquestionably orthodox to some and questioningly heterodox to others. For some it is learned and theologically subtle, for others a populist, even subversive, barnstormer. No interpretation which positively excludes any of these possibilities can hope to be complete. The play's dramatic mode lurches from solemn terror to proverbial, folksy comedy from scene to scene, even from line to line, as when Lucifer tells Faustus, 'Thou shouldst not think of God. Think of the devil, / And of his dame, too' (7.92–3). The disconcerting mixture of register is quintessentially Marlovian.

Quintessentially, but not exclusively. Legends of the magician Johann Faust who sold his soul to the devil developed in sixteenth-century Germany, and were collected and published by Johann Spies in the German Faustbook of 1587. Marlowe's play depends for its detail on an English translation (by one 'P. F.'), *The Historie of the Damnable Life and Deserved Death of Doctor John Faustus*. The earliest extant edition of this book dates from 1592., which might seem to make the case for the later dating of the play, but there are grounds for thinking that Marlowe knew an earlier, now lost, printing: the arguments are intricately discussed in J. H. Jones's critical edition, *The English Faust Book* (1994). As well as supplying the incidents, the Faustbook also probably contributed its 'solemnly edifying and crudely jocular' (Levin 1954) tone to the play – a tone also found in such influential sixteenth-century books on magic as Agrippa's *De Occulta Philosophia*. But there are differences. Despite its geographical expansiveness, the world of the Faustbook is domestic, *biirgerlich*. Faust is a trickster who shares a homely thieves' kitchen with Wagner his servant and a 'familiar' Mephistophiles 'that ever was diligent at Faustus' command, going about the house, clothed like a friar, with a little bell in his hand, seen of none but Faustus' (Jones 1994:100–101); Helen of Troy lives with him for a year and bears him a son. Marlowe sharpens the focus on Faustus' academic environment, and winnows out many of the more trivial everyday bits of sorcery. The play occupies the less naturalistically defined, more abstract

world of the Morality play: in the Faustbook, the old man is simply a concerned neighbour who invites the magician in for dinner and edification; in the play, his appearances are as abrupt and unexplained as those of the Good Angel, whose role, indeed, he seems to take over. By the same token, Faustus himself is sometimes (especially in soliloquy) a distinctive, credible personality, at other times merely an exemplary figure. His habit of talking about himself in the third person may reflect an acute self-consciousness – or a Morality-actor's tendency to name himself for the convenience of his audience. His subjectivity fades in and out.

Marlowe's focus on learning is much sharper. The Faustbook deals cursorily with its protagonist's education in its first chapter:

But Doctor Faustus within short time after he had obtained his degree, fell into such fantasies and deep cogitations that he was marked of many, and of the most part of the students was called the Speculator; and sometimes he would throw the Scriptures from him as though he had no care of his former profession: so that he began a very ungodly life... (Jones 1994:92)

The author is suspicious of learning in general, and he can explain Faustus' interest in magic only as the product of 'a naughty mind'. By contrast, the play's opening scene takes us inside Faustus' thoughts, and we sense the tedium of the study, the dissatisfaction of knowledge. And Marlowe's Faustus actually cites his texts. 'The play itself is almost macaronic in its frequent scholarly lapses into Latinity' (Levin 1954:137). (Macaronic texts are learned games which mingle Latin with the vernacular – a nice parallel to the play.) But how good was the Latin of its first audiences? And if they understood the words, did they also spot Faustus' mistakes, his mis-citations and partial quotes? Or is the language of learning (standing out in italic type in the early black-letter quartos) a blind – verbal pyrotechnics to match the fireworks onstage? The Latin formula to summon the devil with which Marlowe furnishes Faustus sounds worryingly like the real thing; and Mephistopheles responds with scholastic precision: 'That was the cause, but yet *per accidens*' (3.47). At a performance one feels that something dangerous is happening.

Both the doctor and the devil are more precisely defined than in the Faustbook. There, Faustus is reluctant to give the devil the soul he demands; here, he offers it in exchange for twenty-four years of life. He

seems driven by a terrible curiosity, yet he learns nothing new. Mephistopheles hides nothing, but he is playing a cat-and-mouse game: in the *Faustbook*, Faustus melts for himself the congealed blood which Mephistopheles here brings fire from hell to unclot, and his asides ('O, what will not I do to obtain his soul?', 5.73) are a glimpse into that unseen abyss. Somewhat later in the *Faustbook*, the devil torments the already damned Faustus with the thought of hell. Marlowe's Mephistopheles is himself tormented by his own knowledge of hell, the only knowledge he has to offer. Faustus hopes that forbidden knowledge will bring him power ('All things that move between the quiet poles / Shall be at my command', 1.58–9), and imagines that power in terms of unlimited spatial extension ('his dominion that exceeds in this / Stretcheth as far as doth the mind of man', 1.62–3). Instead he finds himself on the brink of an unthinkable infinity: 'Why, this is hell, nor am I out of it' (3.78). 'Hell hath no limits, nor is circumscribed / In one self place, for where we are is hell, / And where hell is must we ever be' (5.123–5). In these scenes, the small space of the stage seems to open onto the depths. They are the most darkly compelling in Elizabethan drama.

The play's middle scenes are disappointing, a loose concatenation of episodes. Hell, significantly, is much less frequently mentioned. At one level, this structural weakness is thoroughly appropriate: Faustus' adventures are crude and demeaning because he is wasting the powers, and the time, he has secured. The Knight's insulting observation rings true: 'I'faith, he looks much like a conjurer' (10.11). The comedy of the clowns' scenes, too, though their authenticity is doubtful, may also be functional, parodying the mindlessness of Faustus' own actions. Still, it seems unlikely that Marlowe was wholly responsible for their execution, and what relevance and coherence they have is thematic rather than theatrical. They treat as comic the very fears that haunt the main plot.

Those fears return in the closing scenes, and with them the intensity of the writing. No other play so deftly exploits the audience's consciousness of the approaching end. Faustus' end (the word pervades the play) is predictable, inevitable; he has bargained for it; yet the mind reels trying to comprehend exactly what is happening: 'no end is limited to damned souls' (14.101). Faustus' pleasures become more extreme, more sensual and more desperate as he attempts to 'extinguish' (13.85) the thought of damnation.

But he cannot escape the knowledge that he is literally a *lost* soul: 'Where art thou, Faustus? Wretch, what hast thou done? / Damned art thou, Faustus, damned! Despair and die!' (13.47–8). We are acutely aware at this point of the overdetermination of the play's theology and its action. Faustus' despair is both a psychological condition and a divine punishment, at once the cause and the consequence of his damnation, and in the play's closing sequence supernatural intervention is indistinguishable from the working of his own mind. 'Hell strives with grace for conquest in my breast' (13.64): space bends in the line, as does time in the running hour of his final soliloquy. (The *Faustbook* provided the merest hint: 'Time ran away with Faustus as the hour-glass', Jones 1994:174.) Watching his 'hellish fall', we are enjoined '[o]nly to wonder' (Epilogue, 4, 6).

Doctor Faustus was highly successful, mutating but remaining in the repertoire even after the Restoration. A persistent early tradition associated performances of the play with the appearance of real devils. It is a testimony to its black theatrical magic.

The A- and B-Texts

The A-text first appeared in print in a black-letter quarto of 1604 (having been entered in the Stationers' Register in 1601), with subsequent editions in 1609 and 1611. This is not a perfect text: it is short for a Renaissance play; the comic scenes in particular seem sketchy; and scene 6 is apparently misplaced. Scholars once thought that it was a memorial reconstruction, but modern opinion tends to the view that the text was set from the authorial 'foul papers' of Marlowe and the collaborator to whom the central scenes of the play were entrusted.

The B-text was first printed in a quarto of 1616, and reprinted six times between 1619 and 1663. This lacks some 36 lines of the A-text, but adds 676 lines of new material, and makes in addition thousands of smaller verbal changes (a few of these offer better readings than the A-text, and have been adopted in this edition). The additional scenes are probably those for which Philip Henslowe paid William Birde and Samuel Rowley £4 in 1602. They augment the action of the A-text with new incidents, and amplify the supernatural spectacle and anti-Catholic sentiment. In Rome, Faustus becomes involved with an anti-pope whom he spirits away to the imperial court. Here he comes into conflict with Benvolio (based on the A-text's anonymous Knight) and eventually tricks him with a false head

(apparently drawing on the use of the false leg in A). The plot against the Horse-Courser is expanded to provide further comic action for the A-text's Clowns. It is apparent that the new scenes develop and interweave materials from the A-text. Possibly the most significant changes come at the end of the play, where now the action occurs under the gaze of the devils who remain above in the gallery (a stage space not used in the A-text); and Faustus is dismembered in view of the audience. The B-text thus tends to display literally what is only menacingly suggested in A.

Ultimately a preference for one text over the other cannot be based solely on bibliographical evidence, but rests on an understanding of what the two versions of the play are. Older scholarship viewed the A-text as a mangled version of the fuller B-text. Like most modern editors, we regard the B-text as an interesting theatrical adaptation and the A-text as the more authentic version of the play.

PROLOGUE

0.1 SD The Chorus, apparently for the first time on the English stage, is a single speaker.

1–2 The Carthaginians defeated the Romans near Lake Trasimeno in 217 BC; but since 'mate' must mean 'overcome', Marlowe seems to attribute the victory to the Romans and their god of war. Some gloss 'mate' as 'side with, ally himself with' (*OED* 4); but since its primary sense refers to sexual coupling, it could also be the equivalent to 'screw'. Such ambiguities are frequent in this speech.

6 muse: Poet.

vaunt: B's reading. A's *daunt* looks like a compositor's error ('d' and 'V' are easily confused in black-letter), and both sense and alliteration are against it.

9 To patient... plaud: We appeal (the case of) our applause to patient 'judgements' (with a pun), as to a higher court.

13 Wittenberg: For A's *Wertenberg*. The university of Luther and of the Faustbook's Faustus is probably meant; the more theologically radical university of Tübingen in Württemberg is possible but less likely.

15–17 So soon... name: Faustus' studies in theology, the fertile ground of sanctified ('graced') learning, led quickly to his being graced (a technical academic term) with the title of Doctor.

21–2 waxen wings... overthrow: An allusion to the flight and fall of Icarus. See (N).

Scene 1

0.1 SD The study may have been represented by filling the discovery-space at the back of the stage with books, which were then used as props.

2 profess: (i) Claim expertise in, (ii) teach.

3 commenced: (i) Begun, (ii) taken a degree (as at Cambridge).

7 Bene disserere... logices: (Translated from Latin in line 8) not from Aristotle's treatises on logic, the *Prior* and *Posterior Analytics* (A's *Analutikes* (6) follows the Greek pronunciation), but the opening definition of the *Dialectic* of Ramus (N).

logices: Greek genitive, for A's *logicis*.

12 On kai me on: Greek, 'being and non-being', a topic in metaphysics.

13 ubi... medicus: Where the philosopher leaves off, there the doctor begins. Not from Galen (N), but from Aristotle, *On Sense and Sense-Perception*, 1.436a.

16 Summum... sanitas: (Translated in line 17) adapted from Aristotle, *Nicomachean Ethics* 1094a8.

19 aphorisms: Principles of medicine, like the *Aphorisms* attributed to Hippocrates.

28–9 Si una... rei: If one and the same thing be left to two people, one (is entitled to) the thing, the other to the value of the thing (*legatur* for A's *legatus*). Very loosely based on Justinian (N), *Institutes* II.XX.8.

31 Exhaereditare... nisi: A father cannot disinherit (*exhaereditare* for A's *ex haereditari*) his son unless... Reminiscent of Justinian, *Institutes* II.xiii.

33 law: A's *Church* could be defended since Justinian's *Institutes* were central to Canon Law, but B's *law* gives them their rightful place in the *corpus juris* ('body of the law') and makes better sense.

34 His: Of this.

36 Too servile: B's reading; A's *The devill* is nonsense.

38 Jerome's Bible: St Jerome (N), here pronounced with three syllables, was responsible for the standard Latin translation of the Bible, the Vulgate.

39 Stipendium... est: Romans 6:23 (translated in line 41). Neither this nor lines 42–3 are quotations from the Vulgate text.

42–3 Sipeccasse... veritas: 1 John 1:8 (translated in lines 44–5).

49 Che serà, serà: Italian proverb, translated in line 50.

53 Lines... characters: The illustrations of line 52's 'necromantic books'.

schemes: Accepted emendation of A's *sceanes*: diagrams.

characters: Symbols.

58 quiet poles: Motionless poles of the (Ptolemaic) universe.

78 Love: Classicizing euphemism for God.

80 glutted with conceit: (i) Filled with hungry longing by the thought, (ii) filled only with imagined anticipation.

92 public schools: Universities.

silk: For A's *skill*.

95 the Prince of Parma: Spanish governor-general of the Netherlands, 1579–92.

98 fiery keel... bridge: Parma's bridge over the Scheldt at Antwerp was destroyed by a Dutch fire-ship on 4 April 1585.

114–15 with... syllogisms / Gravelled: Confounded with succinct logical arguments.

117 problems: Questions posed for scholastic disputation.

- 119 Agrippa: (N) was famed for raising the phantoms ('shadows', 120) of the dead.
- 124 subjects: Servants, spirits taking material form. B's *spirits* is the easier reading.
- 127 Almain rutters: German cavalry.
- 131 Queen of Love: Venus.
- 133–4 from America... treasury: The American gold which supplied the wealth of Philip II of Spain is compared to the Golden Fleece carried to Greece by Jason in the Argo.
- 140 in: Supplied from A2.
- 141 tongues: Languages.
well seen: Well versed.
- 145 the Delphian oracle: The oracle of Apollo at Delphi. A's *Dolphian* is corrected from A2.
- 157 Hebrew Psalter... New Testament: The Psalms and the opening of St John's Gospel were used in conjuring.

Scene 2

- 2 sic probo: Thus I prove it (to cap an argument).
- 11–12 That follows... upon't: Graduates ('licentiate[s]') like you shouldn't fall into such a *non sequitur*. Wagner parodies the style of scholastic disputation, punning on the physical and logical senses of 'follows' and 'stand upon'.
- 17 Ask... a thief: I.e. your witness is as unreliable as one thief's testimony in support of another.
- 20–21 corpus naturale... mobile: A natural body... capable of movement.
- 22–5 But that... execution: Wagner claims that only his good nature makes it safe for them to approach so dangerous a place (or perhaps that they can't get near his standard of wit), then adds that he expects to see them hanged soon anyway.

28–32 Truly... dear brethren: A parody of the verbal style, as well as the pious expression, of a puritan (‘precisian’).

37 Rector: Head of the university.

Scene 3

1–4 gloomy shadow... breath: Night, the shadow of the earth in Ptolemaic cosmology, rises into the sky from the south towards the constellation of Orion, the winter rising of which was associated with cloud and rain (Virgil’s *nimbosus Orion*, *Aeneid* 1, 535).

9 anagrammatized: B’s reading; A has *and Agramathist*.

10 breviated: The *abbreviated* form puns on the breviary, the Catholic office-book, which included readings from the lives of the saints.

11–12 Figures... stars: Representations of everything pertaining to the skies, and symbols of the signs of the Zodiac and the planets.

16–23 Sint... Mephistopheles: May the gods of Acheron (Hell) be propitious to me; let the threefold godhead of Jehovah be gone (*or* be powerful); hail, spirits of fire, air and water [*aquatici* for A’s *Aquatani*]; prince of the east, Beelzebub, monarch of burning Hell, and Demogorgon, we ask your favour, that Mephistopheles may appear [*appareat* for A’s *apariat*] and rise. Why do you delay [*quid tumoraris* for A’s *quod tumeraris*]? By Jehovah, Hell, the consecrated water which I now scatter, by the sign of the cross which I now make, and by our prayers, may Mephistopheles himself now rise to us on our commands [*dicatis* for A’s *dicaetis*].

35 Quin redis... imagine!: Why don’t you return, Mephistopheles, in the guise of a friar!

47 per accidens: As a secondary cause (Mephistopheles too speaks the language of scholarship). A’s *accident* may indicate Anglicization, or student argot.

61 confounds hell... Elysium: Faustus refuses to distinguish Hell from the pagan Elysian fields.

89 these: B's reading; A's *those* is probably a corruption from line 88.

109–10 I'll join... Spain: Faustus imagines closing the Straits of Gibraltar.

115 speculation: Contemplation, study.

Scene 4

3 pickedevants: Pointed beards (French *pic à devant*).

quotha: Indeed, forsooth (used sarcastically).

4 comings in: Income, with a bawdy quibble.

5 goings out: (i) Expenditure, (ii) holes in clothes. There are similar 'misunderstandings' throughout the clown's lines.

else: If you don't believe me.

15 Qui mihi discipulus: '[You] who [are] my pupil', the opening of William Lily's *Carmen de Moribus*, a didactic poem used as a school textbook.

17 beaten silk... stavesacre: Embroidered silk and delousing powder (with puns on the ache of a servant beaten with staves and (18) acres of land).

33 Gridirons: Robin's misunderstanding of 'guilders' (32). The association of gridirons with torture by fire may suggest the pains of hell.

34–6 French crowns... English counters: The clown implies that French *écus* are as worthless as 'counterfeit' English coins. 'French crowns' were associated with the baldness caused by syphilis ('the French disease'), and 'counter' may pun on 'cunt'.

46 Balioll and Belcher: (N) The devils are summoned with comic variants on their names.

49–51 Do ye... over: The clown imagines himself with the costume ('the round slop' (G)) and reputation of a daredevil.

50 tall: Brave.

- 51 *Kill devil*: Perhaps also the name of a strong drink.
- 55–6 *horns... clefts*: (i) The horns and cloven feet of devils, (ii) the penis (or cuckold's horns) and vulva.
- 59 *Banios*: Punning on *bagno* (Italian) = brothel.
- 66 *plackets*: Slits in petticoats; hence, in the bodies beneath.
- 72–3 *quasi... insistere*: As though to follow in our (= my) footprints (the irregular Latin in A may reflect Wagner's ignorance).
- 74 *fustian*: Originally a cloth; hence, 'nonsense' (cf. 'bombast').
- 75 *that's flat*: That's for sure.

Scene 5

- 29 *Veni... Mephistophile!*: Come, come, Mephistopheles!
- 31 *he lives*: B's reading gives better sense than A's *I live*.
- 35 *a deed of gift*: Mephistopheles insists on a legally binding document.
- 42 *Solamen... doloris*: It is a comfort to the miserable to have had companions in sorrow.
- 74 *Consummatum est*: It is finished (Christ's last words on the cross, in the Latin of the Vulgate, John 19:30).
- 77 *Homo fugel*: Flee, man! (1 Timothy 6:11).
- 105 *by these presents*: Not 'gifts', but 'documents' (a legal formula).
- 153 *think no more*: The 'no' is supplied from A2.

Scene 6

This scene is inserted at this point by modern editors. In A, the action is continuous from the end of Scene 5 to the start of Scene 7.

- 3 *circles*: (i) Magic circles, (ii) vaginas.
- 8 *chafing*: (i) Quarrel, (ii) rubbing.

16 he for... study: He will wear the cuckold's horns; her 'private study' hints at her 'privates'.

17 to bear with: (i) Put up with, (ii) support my weight (during intercourse), (iii) bear my child.

27 turn... wind her: (Like meat on a spit.) Both verbs sometimes have sexual connotations.

32 of free cost: For nothing.

Scene 7

27 Alexander: I.e. Paris, who deserted Oenone (N) for Helen.

28 he... Thebes: The walls of Thebes were magically raised by the music of Amphion.

35–43 Tell me... erring stars: Faustus asks how many spheres there are above that of the moon (though 'heavens' crosses from cosmology to divinity), and/or whether the heavenly bodies all form a single sphere, with the earth at the centre. Mephistopheles replies that, like the four elements (arranged in concentric spheres of earth, water, air and fire), the spheres too are concentrically arranged round a single great axis, the farthest point of which ('terminine') is the pole of the universe. Each of the planets has its own sphere. The questions are provocative, the replies orthodox.

44–5 both situ... tempore: Both in position and in time. Faustus asks whether the spheres all move in the same direction and complete their rotations of the earth at the same intervals.

51–7 Who knows... intelligentia: Faustus demonstrates his familiarity with the rotations of the planets relative to the background stars (the figures are approximations, sometimes inaccurate). The planetary spheres were traditionally under the guidance of angelic 'intelligences' (*intelligentiae*). 'Dominion' (celestial influence) may here be confused with 'domination', one of the hierarchies of angels.

61 empyreal: Both 'imperial' and 'empyrean' (the fiery heaven).

63 conjunctions... aspects: Stars in conjunction appear close together; in opposition, to be opposite each other in the heavens;

aspects are their relative positions.

65 Per... totius: Through unequal motion (of the planets) in respect to the whole.

92–3 the devil... his dame: The devil and his dam (mother) were a proverbial comic pairing.

111 Ovid's fleg: The subject of the pseudo-Ovidian erotic *Elegia de Pulice*. The joke is repeated from 4.64–6.

115 cloth of arras: Luxurious tapestry from Arras in Flanders.

118 leathern bag: A money-bag.

130–31 chimney-sweeper... oyster-wife: Emblematic of dirt and poverty.

139 the devil a penny: Not a damned penny.

pension: Payment for a child's board and lodging (hence payment of any kind).

144 Martlemas-beef: Beef killed on St Martin's day (11 November) and salted.

147 March-beer: Strong beer brewed in March.

progeny: (Here) parentage, progenitors.

159–60 I am... stockfish: Lechery prefers an inch of 'raw mutton' (slang for 'food for lust': cf. 4.10–11) to a lot (an ell = 45 inches) of dried cod ('stockfish').

160–61 ell... letter... Lechery: Lechery puns on the name and sound of the letter, presumably to make lewd gestures with her tongue in pronouncing it.

Chorus 2

6 yoky: Yoked (B's reading).

7 to prove cosmography: To test the accuracy of the geographers' maps.

Scene 8

12 Quarters... equivalents: Divide the town into four equal parts.

13–15 Maro's... tomb... space: Virgil was buried outside Naples, where he was reputed to have created a long tunnel by magic. The phrasing is very close to that of the Faustbook.

17 sumptuous temple: Presumably St Mark's in Venice.

27–8 be bold... cheer: Make free with his hospitality.

31–43 this city... Africa: The local detail (including the inaccurate positioning of the Castel Sant'Angelo on the bridge) is from the Faustbook.

33–4 Just through... parts: Supplied from B.

42 pyramides: (Four syllables) obelisks from Egypt.

51 And take... feast: And play a part in the feast ('meal' and 'feast-day') of St Peter.

52 bald-pate: Tonsured.

53 summum bonum: Highest good (scholastic term for the goodness of God).

73–4 ghost... pardon: The sale of papal indulgences for the souls of the dead in Purgatory had provoked the start of the Reformation.

75 dirge: Mass for the dead; from its Latin key word, *dirige* = 'direct (my soul, O Lord)'.

82–3 cursed... candle: Excommunicated in a ritual in which the bell is rung, the book (the Bible) closed, and the candle put out. As in the Faustbook, the rite is here confused with that of exorcism.

90 Maledicat Dominus: May the Lord curse (him).

99 Et omnes sancti: And all the saints.

Scene 9

2 Ecce signum!: Behold the sign! (a reminiscence of the mass).

2–3 a simple... horse-keepers: An impressive haul for two stable-boys.

3 eat no hay: Be unusually well fed.

11 etc.: *Et cetera* may be a euphemism, or Latin bombast, or a signal to the actor to improvise. The grooms pass the cup between them as they are frisked.

20 scour you: Knock you about (punning on scouring, polishing a drinking-vessel).

26–8 Sanctobulorum... Mephistopheles!: Robin's invocation sounds like bits of Latin and Greek, but is nonsense. Yet Mephistopheles comes (perhaps at the mention of his name).

tickle: (Used ironically) thump.

28.1 SD–35 *Enter MEPHISTOPHELES... enterprise*: Since Mephistopheles dismisses the grooms again in lines 45–7, and there threatens different transformations, these lines are sometimes treated as an undeleted first version of the end of the scene, and omitted. But the Vintner may be included in the first curse, but then left out of the second, because Mephistopheles spares him (he could exit at line 35.1). And the grooms' initial failure to be transformed seems consistent with their sauciness.

29–32, *O, nomine... nobis!*: The scraps of Latin (*nomine Domine* (for *Domini*): 'name of the Lord'; *Peccatum peccatorum*: 'sin of sins'; *Misericordia pro nobis*: 'pity for us') recall phrases from the Catholic liturgy (*in nomine Domini*: 'in the name of the Lord'; *in remissionem peccatorum*: 'for the remission of sins'; *miserere nobis*: 'have mercy on us').

Chorus 3

3 stayed his course: Ended his journey.

Scene 10

11 conjurer: I.e. one who does ordinary magic tricks.

28 Chief... pre-eminence: Most admired of those who have been pre-eminent in the world.

31 motion: Mention.

36 his beauteous paramour: Probably Alexander's Persian wife, Rox-ana; or perhaps the courtesan Thais.

45 if it like your grace: If your grace pleases. Faustus' polite formulation disguises his anxiety that the Emperor might be displeased by his inability to bring on the 'true substantial bodies' (46).

50 lively resemble: Imitate to the life.

59 Actaeon: For his presumption Actaeon (N) was transformed into a stag and killed by his own hounds. Faustus' reply puns on the cuckold's horns, which are literalized later in the scene.

64–5 this lady... neck: This legend has not been traced.

81 no haste but good: Proverbial. 'No haste but good (speed)' (Tilley H199).

Scene 11

There is no break in the action at the end of Scene 10; leaving the Emperor's court, Faustus and Mephistopheles walk into a new episode.

0.1 SD HORSE-COURSER: Horse-dealers were proverbially disreputable. Faustus cons this one with a device beyond the usual tricks of the trade.

2 Fustian: (G) The slip identifies Faustus as one who deceives with verbal trickery.

Mass: By the mass; a Catholic oath surviving in Elizabethan English.

10–12 I pray... child: Spoken ironically; the Horse-courser spends a lot ('has a great charge'), even without the expense of a family.

15 water: Water traditionally dispels enchantment.

16 will he... waters?: 'Isn't he ready for anything?' (Proverbial: R. W. Dent, *Shakespeare's Proverbial Language: An Index* (Berkeley, 1981): W131.11).

21 forty: I.e. 'dollars'.

22 hey, ding, ding: A song-refrain, often a euphemism for sexual intercourse. If the horse were not a gelding, the Horse-courser might 'make a brave living' from stud-fees (his slick buttock was a sign of potency).

25 water: Urine.

33–4 Christ... in conceit: Faustus comforts himself with the prime example of a sinner being saved at the last minute, and promptly falls asleep as a sign of his complacency. Christ promised salvation to the repentant thief crucified with him (Luke 23:40–43).

34.2 SD crying: Lamenting loudly, but perhaps also weeping.

36–7 Doctor Lopus... purgation: Doctor Faustus' medicine (the 'purgation') is even worse than that of Lopus, the notorious doctor-poisoner (N). Since he was executed in 1594 (i.e. after Marlowe's death) the line is probably not Marlovian and may cast doubt on the authenticity of the scene.

36 H'as: He has, like modern 'he's'.

46–7 O, yonder... master: Mistaking Mephistopheles for a servant, the Horse-courser addresses him contemptuously (*snipper-snapper*: whipper-snapper; *hey-pass*: a magician's catch-phrase (cf. 'hey presto'), hence a trickster).

63 So-ho: A hunter's cry.

83 niggard... cunning: Miser with my skills.

Scene 12

0.1 SD: A'S stage-directions here are slightly inconsistent with those at the end of Scene 11. The action is probably still continuous, but a scene may be missing.

5 great-bellied: Pregnant.

21–4 the year... East: Faustus confuses seasonal differences between northern and southern hemispheres with climatic variation between western and eastern countries. 'Saba' (biblical Sheba) is modern Yemen.

30 let us in: Let us go in.

34 beholding: Beholden.

Scene 13

1–8 These lines are sometimes printed as a separate Chorus; but, though Wagner's function is choric, his speech is assimilated to the action of the scene.

24.1 SD passeth over the stage: The formula indicates a processional entrance and exit.

39–46 Break heart... guilt: The Old Man talks of Faustus' spiritual state in terms of bodily suffering; and he can be saved only by Christ's blood.

40 heaviness: Sadness.

50.1 SD dagger: The dagger is a temptation to suicide, and Faustus seems about to kill himself in line 51.

75 age: Old man.

91 topless: Immeasurably high.

93–4 Her lips... again: The soul was believed to rise to the mouth in a kiss (in line 94, Faustus asks for a second). Succubi took human souls through sexual contact.

95 be: Probably just a variant for 'is' but perhaps optative ('Let heaven be...').

105–8 Brighter... azured arms: Semele's disastrous request to Jupiter to appear in his full divine form was well known (N). The nymph Arethusa was pursued by the river-god Alpheus, and was transformed into a fountain to escape him. Some commentators described him as a descendant of Apollo, but 'monarch of the sky' suggests the sun-god himself. See (N) and Introduction, pp. xiii–xiv.

112.1 SD Enter the DEVILS: They come to torment the old man's flesh.

113 sift: Make trial of, as in Luke 22:31: 'Satan hath earnestly desired to sift you as wheat' (Bishops' Bible).

Scene 14

10 surfeit: A disease of over-eating.

48 save: Supplied from B.

71 O *lente... equi*: Oh, run slowly, slowly, horses of the night! Slightly adapted from Ovid, *Amores* I.xiii.40 (which Marlowe translated), where it is a call to prolong the night for love.

81–2 *Mountains... God*: Recalling Hosea 10:8: ‘and they shall say to the mountains, “Cover us,” and to the hills, “Fall on us” ‘, and Revelation 6:16, ‘And said to the mountains and rocks, “Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the Lamb.” ‘

86–92 *You stars... heaven*: Faustus asks the stars which predominated at his birth, and whose ‘influence’ (astrological power) has determined his fate, to draw him up, like moisture, into a thundercloud, and destroy his body when its lightning erupts, so long as his soul may go on up to heaven. In Renaissance meteorology, lightning was produced by the pressure of exhalations on their enclosing clouds.

92.1 SD *The watch*: The ‘clock’ of 6I.2SD.

104 *Pythagoras’ metempsychosis*: The doctrine of the transmigration of souls, attributed to Pythagoras (N). Though A’s *metem su cossis* suggests a compositor’s confusion, it seems also to preserve a learned Greek pronunciation.

120 *I’ll burn my books*: A traditional gesture of renouncing magic.

EPILOGUE

2 *Apollo’s laurel bough*: An emblem of poetic, and other intellectual, achievement.

9 *Terminat... opus*: ‘The hour ends the day, the author ends his work.’ Not apparently part of the foregoing speech, this line, for which no source has been found, and which may be a printer’s addition, reads like a motto on the whole play. It occurs also at the end of the manuscript play *Charlemagne* in BL MS Egerton 1994.

EDWARD THE SECOND

The play was probably completed in 1592 and was first performed by Pembroke’s Men. Its first printing was in a quarto-size octavo of 1594, which forms the basis of this edition. Later quartos of 1598, 1612 and 1622 (which refers on its title-page to a revival of the play by Queen Anne’s Men at the Red Bull) attest its continuing popularity.

Like other Elizabethan history-plays, *Edward the Second* is about the conflict between a king and his nobles, and shows the clear influence of Shakespeare's treatment of the theme in his *Henry VI* plays. But it differs from them in a number of ways: its characters are unconcerned with dynastic issues and show little interest in the larger shape of history; there is no trace of a providential design and no sense of the sanctity of monarchy (all are important issues in Shakespeare's other comparable play, *Richard II*). *Edward the Second* is a play about power, pure and simple. 'Essentially,' writes J. B. Altman, 'the conflict remains one between willful, mean-minded peers determined to preserve their own ancient prerogatives and a willful king jealous of his right to feed his fantasies, at whatever cost to others' (*The Tudor Play of Mind: Rhetorical Inquiry and the Development of Elizabethan Drama* (Berkeley, 1978), pp. 363–4).

With the exception of a few details from the chronicles of Richard Grafton (1569) and John Stow (1580), events are drawn from Holinshed's *Chronicles* (probably from its second edition, 1587). But they are drastically reshaped. Holinshed's narrative of Edward's twenty-year reign is a long annalistic account cluttered with the detailed circumstances of the conflict with the barons, interwoven with full descriptions of Edward's equally disastrous relations with Scotland, Ireland and France. Marlowe leaves out the complexities and aggregates events together so that the play is dominated by the intense desires and fierce hostilities of its protagonists, especially Gaveston and Mortimer. He personalizes the action. Gaveston's relationship with the king is virtually the only issue between Edward and the barons. Marlowe eroticizes their love much more explicitly than does Holinshed, and extends Gaveston's life to keep him at the centre of contention. The younger Spencer, who had, historically, little connection with Gaveston, becomes first his dependant and later his substitute in the king's affections. Marlowe, and some members of his early audiences, would have known of at least two contemporary kings whose homosexuality supposedly made them susceptible to the influence of favourites (or minions) – Henri III of France, who figures in *The Massacre at Paris*, and James VI of Scotland, the future king of England. Gaveston's sexual behaviour, in the play, matters less than his opportunism and casual cruelty, the exultation he feels when he first arrives and its rapid development into his vengeful humiliation of the bishop of Coventry. Mortimer too is given greater prominence. In the chronicles he scarcely

figures until the end of the reign, but here he is present from the first as an antagonist of Gaveston and ally of the queen, later becoming her lover (as Holinshed only belatedly hints) and sole deviser of the plot to murder the king. Unlike the heroes of Marlowe's other plays, who dominate the action, Edward is thus surrounded by personalities more powerful than himself.

A further consequence of the aggregation of events is a remarkable tightening of the chain of historical causation. *Edward the Second* is Marlowe's best-constructed play. Actions lead directly to their consequences, as when Edward's ill-timed and provocative exaltation of Gaveston goads the barons to switch tactics from legally banishing to kidnapping him (scene 4: this edition preserves the octavo's fluid division into scenes only, rather than adopting the five act divisions favoured by some modern editors). Many of the causal linkages are made to feel like pointedly ironic reversals: Gaveston's murder leads to Edward's one victory in avenging it; his cruelty in exploiting his success provokes Kent's desertion and leads to Mortimer's fatal alliance with Isabella against the king. These reversals complicate the play's characterization: proud Mortimer starts out like Hotspur and ends up a Machiavellian, while Isabella changes from wronged wife to practised hypocrite. Are these inconsistently used stereotypes or subtly ironic modulations? When Isabella sounds formulaic and insincere, she may be meant to – to sound as though she is half-consciously using a false language.

The question is linked to the problem of the play's verbal style. Its language is generally bare and tense. Big speeches are frequently punctured by colloquially plain counterstatements. Single lines are heavy with hidden meaning. Apparently polite formulae are used as insults (compare the taunting heraldic devices in scene 6); Edward's murder is ordered in one ambiguous sentence. The language keeps checking itself, its switches of idiom reflecting the larger reversals of the action.

All these reversals are framed by Edward's own 'strange exchange' (21.35), his decline from kingship to abjection. Structural and verbal patterns converge in the closing scenes, where Edward's laments are juxtaposed with the callous double-talk of Mortimer and Isabella. Details of the king's torment emphasize the reversal: the shaving in sewer-water is taken from Stow (see note on 23.36.1–SD below) and 'rhymed' with the treatment of the bishop of Coventry in scene 1; and in the murder itself

there surfaces a ghastly fusion of cruelty and sexuality long latent in the play. The idiom remains grimly ironic: one of the horrors of Marlowe's invented murderer Lightborne is that he sounds so menacingly comforting.

Scene 1

7 France: Gaveston had been banished to his native Gascony by Edward I.

14 die: (i) Swoon, (ii) reach orgasm.

16–17 What... night: Since Gaveston enjoys the king's sun-like favour, he has no need for the goodwill of lesser lights, such as the nobles, and least of all for the 'sparks' (20) of the common people.

22 Tanti!: Italian, so much for that! fawn: For Q's *fanne*.

25 your worship's service: To serve your worship.

31 lies: Travellers'tales.

33 against the Scot: In Edward I's military campaign against Robert Bruce.

39 porcupine: It was believed that porcupines would shoot their quills in self-defence, on the authority of Pliny's *Historia Naturalis* (VIII.xxxv).

54 masques: Extravagant court entertainments of Italian origin, sometimes involving the use of lavish costumes and sets, were popular in Tudor and early-Stuart England.

56–71 And in... lord: As the speech unfolds, it becomes apparent that Gaveston plans to stage the myth of Diana and Actaeon (N).

57 sylvan nymphs: Wood-nymphs.

89 Mort Dieu!: God's death! (punning on Mortimer's name).

94 these knees... stiff: I.e. too stiff to kneel.

107 to the proof: Irrefutably.

110 Mowbray: Q's spelling *Mowberie* suggests the name is trisyllabic.

117 Preach upon poles: Traitors' heads were placed upon poles and mounted above the gates of city walls as a warning to others.

126 Wiltshire: Because the Mortimers had no historical connections with Wiltshire, Roma Gill argues strongly against Q's reading, maintaining that the compositor may well have misread 'Welshrye', i.e. the people of Wales, the power-base of the family. See 'Mortimer's Men', *N&Q*, n.s. 27 (1980), p. 159.

127–8 All Warwickshire... many friends: Both lines are spoken ironically.

132 minion: (i) Favourite, (ii) darling boy (from French *mignon*). The nobles perhaps use the word in the latter sense as a term of homophobic contempt.

142 Thy friend, thy self: Proverbial (Tilley F696).

149 high-minded: Proud, arrogant.

155 King and Lord of Man: The lords of the Isle of Man were also known as kings because of the sovereign rights they possessed.

There may also be a sexual quibbles.

167 seal: If this is the Great Seal of the realm, Edward confers near-regal power on Gaveston.

185 Saving your reverence: Polite formula, used derisively, with a pun on 'Sir reverence', a euphemism for faeces, which might well be found in a 'channel' (= sewer: 187).

197 Tower... Fleet: The Tower of London and the debtors' prison.

200 True, true: A rueful comment on the aptness of 'Convey' (= steal: 199)

206 prison... holiness: A prison would suit the austere life of a priest (imprisonment was one of the sufferings of the early Christians).

Scene 2

6 timeless sepulchre: Early grave.

11 villain: Villain, with a pun on 'villein', serf.

75 the New Temple: Home of the Knights Templar, and later part of the Inns of Court.

78 Lambeth: Site of the Archbishop of Canterbury's official residence.

Scene 3

The shortness of this scene has led to suspicions of textual corruption. But it further establishes Gaveston's brusque confidence, despite his knowledge of the forces ranged against him.

Scene 4

0.1 SD NOBLES: Q is sometimes unspecific about which nobles are required.

1 form: Formal articles.

7 declined from: Less inclined towards.

8 sits here: Edward grants Gaveston the Queen's place next to himself, probably on a throne.

13 Quam male conveniunt!: How badly they suit each other! (based on Ovid, *Metamorphoses* II, 846–7: 'Majesty and love do not suit each other, and do not remain long in one seat').

19 faced and overpeered: Insolently outfaced and looked down on (with a pun on 'peer').

26 pay them home: I.e. punish them fully for their treason.

51 legate to: Representative of.

54 Curse: Excommunicate.

61–2 discharge... allegiance: Pope Pius V excommunicated Elizabeth I in 1570, thus supposedly absolving her subjects of obedience to her.

68 President of the North: Cf. John Cowell, *The Interpreter* (1607), 'President... is used in common law for the king's lieutenant in any province or function, as: President of Wales, of York, of Berwick' (Gill 1967).

97–105 *Proud Rome... live*: Such vehement anti-papalism might well appeal to Elizabethan Protestants; but Edward's obvious pique and murderousness might be more disturbing.

102 *make*: For Q's *may*.

168 *repealed*: Recalled from exile.

175 *those arms*: I.e. Edward's arms (embracing Isabella).

178 *frantic Juno*: From Ovid, *Metamorphoses* X, 155–61.

189 *ill entreated her*: Treated her badly.

191 *long of*: Because of.

195 *Cry quittance*: (i) Get even, (ii) quit him, (iii) give up the marriage bond, declare yourself free of marital obligations.

199 *wanton humour*: Amorous mood (Forker 1994).

211 *tend'rest*: Care for.

216 *him*: I.e. Mortimer Senior.

223 *torpedo*: The electric ray, which can deliver a numbing shock.

224 *floats*: Sails, but with the implication of a drowned corpse floating.

247 *make white... day*: Proverbial (Tilley B440).

255 *play the sophister*: I.e. deceive by false arguments.

261 *whereas*: While.

269 *in the chronicle*: In the year-by-year annals of the reign. Mortimer is thinking of how history will judge Gaveston's hypothetical killer.

284 *night-grown mushroom*: Because mushrooms grow overnight, this metaphor was proverbially used to describe the unprecedented rise of an upstart (cf. Tilley M1319).

318 *Diablo!*: Italian, devil!

327 *golden tongue*: There is some evidence of medieval jewels in the form of metal tongues.

330 *these*: Edward's arms.

- 341 sovereign's: For Q's *soveraigne*.
- 350 bear the sword: The sword was a symbol of state power, usually carried before the monarch during processions.
- 358 Chirk: Mortimer Senior's estate which bordered Shropshire and Wales.
- 374 Against: In preparation for the time when.
- 377 made him sure: Betrothed.
- 378 Gloucester's heir: I.e. Lady Margaret de Clare.
- 381 triumph: I.e. the jousting tournament (cf. 375).
- 390–96 mightiest kings... Alcibiades: Mortimer Senior tries to placate his nephew by citing classical examples of homoerotic love. See (N).
- 392 Hercules: Q's *Hector* mangles the myth.
- 406 He wears... his back: Proverbial (Tilley L452).
- 407–8 Midas-like... heels: He struts around in court decked in gold, with a train of low-born foreign rascals (literally, 'testicles').
- 415 other: Others.

Scene 5

- 14 preferred... to: (i) Put me forward for promotion, (ii) liked me more than.
- 20 our lady: Margaret de Clare.
- 30 read unto her: Tutored her.
- 32 court it: Behave like a courtier.
- 33–4 black coat... serge: Baldock wears the modest, and cheap, clothes of a scholar.
- band: collar.
- Serge: A cheap material.
- 38 making low legs: Bowing obsequiously.
- 44 formal toys: Trivial politenesses.

- 53 propterea quod: Because. Baldock satirizes the Latinate rhetoric of scholarship.
- 54 quandoquidem: Because. The joke is unclear.
- 55 form: Conjugate.
- 71 coach: Coaches were not widely used in England until the 1560s.

Scene 6

- 11 device: An emblematic painting and motto which decorated a shield.
- 20 Aeque tandem: Equal at last.
- 28 Undique mors est: Death is on all sides.
- 35 my brother: I.e. Gaveston.
- 40 jesses: For Q's gresses.
- 42 Britainy: Britain.
- 62 painted: Decorated with flowers.
- 73 Return... throats: Defy them.
- 74 Base leaden earls: 'Spurious nobles (like coin of alloy rather than of true metal)' (Forker 1994).
- 75 eat... beef: I.e. the nobles are beef-witted (stupid) and parasitic.
- 81 Here, here: Pembroke points at Gaveston.
- 12.2 gather head: Raise an army.
- 146 the broad seal: Letters patent under the Great Seal, which gave the bearer the right to collect money for a special purpose without fear of being prosecuted for begging.
- 158 treasure: Treasury.
- 159 The murmuring... hath: And has overtaxed the discontented common people.
- 163 O'Neill: Irish clan-leader during Edward II's reign.
- 164 the English pale: English settlement around Dublin.

- 165 made road: Made raid.
167 narrow seas: English Channel.
171 Valois: Philip of Valois, King of France.
186 women's favours: Love-tokens given to knights and often worn in combat.
189–94 Maids... rumbelow: From Robert Fabyan's *Chronicle* (1559).
190 Bannocksbourn: Edward's forces were famously crushed by the Scots at the Battle of Bannockburn (24 June 1314).
194 rumbelow: A meaningless refrain.
195 Wigmore shall fly: I.e. Mortimer Junior's Herefordshire estate, Wigmore Castle, shall be sold.
202–3 cockerels... lion: Traditionally, lions feared the cock's crowing.
225 him: I.e. Mortimer Junior.
241 arms: Coat of arms.
242–3 gentry... Oxford: An MA degree conferred gentlemanly status.
248 well allied: Of good stock.
264 Have at: (Imperative) let us attack.

Scene 7

- 5 of policy: As an act of politic deception.
20 give the onset: Begin the attack.
23 the name of Mortimer: Historically, the family took its name from Mortemer in Normandy, but Mortimer prefers the association with the Dead Sea (*Mortuum Mare*) and the Crusades.

Scene 8

- 4 hold: Fortress.
46 Flemish hoy: Small fishing vessels used in the North Sea by the Flemish.

Scene 9

- 4 unsurprised: Uncaptured.
- 5 malgrado: Italian, in spite of.
- 14 welter in thy gore: Be soaked in your own blood.
- 15 the Greekish strumpet: Helen of Troy.
- 27–8 But... our hands: Gaveston is to be beheaded, a privileged form of execution reserved for the nobility.
- 62–3 seize... possess: Get hold of... keep.
- 64 in keep: In custody.
- 67 for: Because.
- 69 To make... thief: To kill a man of honour who has stood hostage for a dishonest man.
- 72 Question... thy mates: Bandy arguments with your equals.
- 84 had-I-wist: (Literally) had I known (proverbial; Tilley H8). Warwick is reluctant to let Gaveston escape, only to repent of it later.
- 85 over-woo: Plead excessively to.
- 88 in this: In this matter.

Scene 10

- 1 wrong thy friend: I.e. betray Pembroke.
- 5 Centre... bliss: ? Applied to the king.
- 13 watched it well: I.e. kept a vigilant guard over Gaveston.
- 14 shadow: Ghost.

Scene 11

- 13 braves: Insults.
- 14 beard me: Pluck my beard (i.e. defy me).
- 20 preach on poles: Cf. 1.117n.

- 27 We'll steel... tops: We'll sharpen our swords against their helmets and cut off ('poll') their heads.
- 29 affection: Desire.
- 31.2 SD truncheon: A staff which symbolized authority.
- 36 bowmen... pikes: Lances with sharp metal tips at both ends were driven into the ground just in front of the archers to protect them in battle (Wiggins and Lindsey 1997).
- 37 Brown bills: Soldiers carrying halberds (covered in bronze to prevent rusting).
- 42 in him: In his person, to the advantage of his family.
- 43–4 an it... pours: If it please your grace, one who pours...
- 53 Lord Bruce... land: Holinshed reports that when William de Bruce offered to sell some of his land in the Welsh Marches to the Mortimers to pay his debts, they were outbid, with the king's help, by Spencer Junior.
- 54 in hand withal: Are negotiating for it.
- 57 Soldiers, a largess: Edward promises the soldiers a generous gift of money for their loyalty.
- 66 Sib: Kinswoman (i.e. wife), or a contraction of her name.
- 76–7 heaven's... shoulder: Atlas (N) is here imagined supporting the roof-beams of the heavens.
- 79 towardness: Boldness.
- 87 once: Once and for all.
- 121 part: Action.
- 127 fire... starting-holes: Smoke them out of their lairs (like animals).
- 129 moving orbs: The heavenly spheres which, according to Ptolemaic cosmology, moved in their concentric orbits around the earth.
- 145 merely: Purely.
- 152 iwis: I know.

158 plainer: Complainant (who brings an allegation).

163 deads: Deadens.

royal vine: Edward's crown was in fact adorned with strawberry leaves, but the association of the vine with royalty was traditional.

Scene 12

0.1 SD excursions: Soldiers rush across the stage, emulating the confusion of battle.

9 retire: Retreat.

18 Thou'd best... them... trains: You had better quickly abandon them and their intrigues. Q reads *Th'ad... thee*.

20 on thy face: Apparently a variant of the more usual riposte 'in thy face'.

23 throw ye: Think you.

35 Saint George: Established as the patron saint of England during Edward III's reign.

Scene 13

3 hang the heads: As in French, Elizabethan English could use the definite article where modern English uses a possessive.

4 advance: Raise their heads on poles (punning on 'advance' = to promote).

22 but temporal: I.e. Edward can only inflict physical torment, and not spiritual suffering.

25 my lord of Winchester: Spencer Senior, earl of Wiltshire.

45 Bestow... France: Spencer Junior employs Levune to bribe the French lords, and thus prevent Isabella from receiving aid in France.

47–8 Jove to... Danaë: The shower of gold in which Jupiter reached Danaë (N) was sometimes interpreted as a bribe.

53 levelled: For Q's *levied*.

- 54 lay their heads: Punning on the sense ‘conspire’.
- 55 clean: Absolutely.
- 56 clap so close: (For Q’s *claps close*) shake hands (to strike a deal) in secret.

Scene 14

- 10 stay: Await.
- 11 Stand... device: Kent calls upon the darkness of night to assist Mortimer Junior’s escape.
- 14 But... so happily?: Did your sleeping potion work successfully on the warders?

Scene 15

- 1–2 Ah, boy... unkind: Levune’s mission has been successful.
- 4 a fig: An obscene gesture involving the thumb being thrust between two fingers.
- 5 my uncle’s: Kent’s.
- 7 ‘A: He (unstressed form).
- 9–10 tuned... jar: The metaphors are from music.
- 10 jar too far: (i) Quarrel too much, (ii) have become out of tune.
- 13 Hainault: A Flemish county in the Low Countries adjacent to France.
- 20 shake off: Cast off. The emendation *share of is* attractive.
- 24 staff: Quarter-staff used in combat.
- 32 marquis: William, Count of Hainault, brother to Sir John.
- 41 thraldom: (Here) captivity, bondage.
- 47 Monsieur le Grand: A fictional character invented by Marlowe.
- 49 king: I.e. the King of France.
- 50–51 right... weapons want: Mortimer means that right can find an opportunity even without weapons, but his words can also mean that

right must cede place if it lacks power.

52 *made away*: Murdered.

55 *cast up caps*: Throw caps into the air with joy.

56 *appointed for*: Armed for battle.

66 *to bid... base*: Alluding to the children's game in which players could be caught by opponents when running between two bases.

67 *match*: Game.

74 *brother*: I.e. brother-in-law.

75 *motion*: Proposal.

76 *forward in arms*: Eager to fight.

Scene 16

8 *note*: Official list.

11.1 SD *SPENCER reads their names*: Q does not provide details of those nobles who were executed. However, the following passage (from Holinshed, *Chronicles of England, Scotland, and Ireland* (1587), vol. 3, p. 331) could be adapted for performance purposes:

the lord William Tuchet, the lord William Fitz William, the lord Warren de L'Isle, the lord Henry Bradbourne, and the lord William Chenie barons, with John Page an esquire, were drawn and hanged at Pomfret aforesaid, and then shortly after, Roger lord Clifford, John lord Mowbraie, and sir Gosein d'Eevill barons, were drawn and hanged at York. At Bristow in the like manner were executed sir Henrie de Willington, and sir Henrie Montfort baronets; and at Gloucester, the lord John Gifford, and sir William Elmebridge knight; and at London, the lord Henry Teies baron; at Winchelsea, sir Thomas Culpepper knight; at Windsor, the lord Francis de Aldham baron; and at Canterbury, the lord Bartholomew de Badelis-mere, and the lord Bartholomew de Ashbornham, barons. Also at Cardiff in Wales, sir William Fleming knight was executed: divers were executed in their countries, as sir Thomas Mandit and others...

12 *barked apace*: (i) Barked rapidly like dogs, (ii) embarked swiftly (upon their treasons) (Forker 1994).

- 20 'A will be had: He will be caught.
- 28 promised: Levune begins formulaically with a reminder of the dutiful promises he has made. Many editors emend to 'premised'.
- 38 Your honour's... service: At your honour's disposal for anything you want to do.
- 41 lead the round: Lead the dance.
- 42 a': In.
- 43 roul: Band of followers.
- 52 equal: Able.

Scene 17

- 3 Belgia: The Netherlands.
- 4 cope with: (i) Engage with, (ii) embrace. Lines 3–9 all reflect this ambiguity.
- 26 havocs: Causes havoc in (i.e. plunders). Havocking was the indiscriminate slaughter of game.

Scene 18

- 0.1–0.2 SD flying about: Cf. the 'fly' of line I.
- 6 r'enforce: Once more encourage.
- 7 bed of honour: The ground on which the soldiers will die honourably, and be buried.

Scene 19

- 16–17 Bristol... false: I.e. the Mayor of Bristol has betrayed Edward I's son.
- 17 Be... suspect: Don't be found alone for it arouses suspicion.
- 43 A goodly chancellor. This is spoken sarcastically.
- 45.1 SD RICE ap HOWELL: A Welshman (Rice = Rhys) employed to arrest Edward.

- 48 this presence: The royal presence (with a pun in the next line).
 60 started thence: Driven from their place of refuge.
 63 in a muse: Perplexed.
 70 Your lordship... head: Your recently acquired status may save you from hanging, but not beheading.
 75 Being of countenance: Having authority.

Scene 20

- 18 nurseries of arts: I.e. universities.
 20 life contemplative: The *vita contemplativa*, the monks' life of religious devotion.
 29 gloomy fellow: The Mower who appears at line 45.
 35 fall on shore: Run aground.
 44–5 drowsiness... no good: Sleepiness was sometimes considered an evil omen.
 45.1 SD Welsh hooks: Long-handled hedging bills resembling a scythe.
 53–4 Quem... iacentem: 'He whom the coming day [dawn] saw in his pride, the passing day [dusk] has seen laid low' (from Seneca's *Thyestes*, 613–14).
 56 by no other names: Leicester denies the titles which Edward has conferred upon Spencer Junior and Baldock.
 58 Stand not on titles: Do not depend upon the privileges of noble status.
 61–2 O day... stars: A recollection of Gaveston's lament, 10.4–5.
 67 in rescue of: As payment for the release from custody of.
 81 Killingworth: A common variant of 'Kenilworth', but the associations of the name darken as the play proceeds.
 85 As good... benighted: I.e. it would be best to leave for Killingworth before nightfall (Wiggins and Lindsey 1997).
 89 hags: Hellish spirits.

90 these, and these: Edward probably indicates the monks of Neath Abbey, Spencer Junior and Baldock.

96 feignèd weeds: False clothes (i.e. the disguises they are wearing).

98 Life... friends: Now that his friends have been sent to their deaths, his life has become meaningless.

101 Rend, sphere... orb: Let heaven be torn apart, and let the fire burst from its sphere (which surrounded the world in Ptolemaic cosmology).

113 the place appointed: I.e. the gallows.

115 remember me: I.e. remunerate me.

Scene 21

3 lay... a space: Resided a while here for pleasure.

9–10 forest deer... herb... wounds: It was believed that the herb dittany could heal wounds. Cf. Pliny, *Historia Naturalis* VII.xli.97. being struck: I.e. shot with an arrow.

13 And: Missing from all early texts.

18 pent and mewed: Penned and caged (like a bird in a ‘mew’ or cage).

27 perfect: Mere (Rowland 1994).

35 exchange: Change of circumstances.

43–4 this crown... fire: Medea gave Creusa (for whom Jason had left her) a crown which burst into flames when it was worn.

47 vine: An emblem of royal lineage. See also 11.163n.

66 watches of the element: I.e. stars and planets.

67 rest... stay: Remain motionless.

71 tiger’s milk: Tigers were emblematic of cruelty.

85.1 SD The KING rageth: In the Coventry *Pageant of the Shearmen and Taylors* (Late fourteenth-century mystery play), ‘Erode [Herod] ragis in the pagond and in the strete also’ (783–4).

- 88 install: Invest (a person) to a position of authority.
 109 for aye: For ever.
 115 protect: Be Lord Protector to.
 130 to... breast: Edward offers 'himself as to a murderer's dagger' (Gill 1967).
 149 estate: Condition.
 153 L... once: Proverbial (Tilley M219).

Scene 22

- 2 light-brained: Frivolous.
 8 slip: Escape.
 9 And grip... himself: And bite more fiercely for having been captured himself. 'Grip' is not clearly distinguished at this date from *gripe* (Q's reading), used of an animal seizing its prey (cf. 23.57).
 10 that imports us much: That (it) is most important for us. *us*: For Q's *as*.
 11 erect: Establish on the throne.
 13–14 For... under writ: I.e. Mortimer Junior and Isabella will enjoy greater power when they can act in the name of the new king.
 17 so: Provided that.
 30 or this... sealed: Before ('or') Edward's letter of abdication was sealed.
 31 he: Edward.
 33 no more but so: Without more ado (Forker 1994).
 37 privy seal: Royal seal.
 39 To dash... drift: To frustrate the stupid Edmund's plan.
 48 resign: Hand over.
 57 casts... liberty: Is contriving to free him.
 110 'sdain'st thou so: Are you so disdainful?

114 nearer: Closer in blood to Prince Edward.

115 charge: Responsibility.

Redeem him: Give him back.

Scene 23

6–7 nightly bird... fowls: The owl, which other birds will mob if it appears in daylight. Because it was thought to foul its own nest, it was traditionally a dirty bird, which may explain Edward's identification with it.

10 unbowel: Open up.

12 mark: Target.

17 air of life: Breath.

22 closet: Chamber.

26 excrements: (Here) faeces.

27 channel water: Sewer-water.

28 Sit... your grace: Matrevis plays upon the alternative sense of 'excrements' (26), which could also mean 'hairs'.

36.1–2 SD They wash... away: The incident is taken from John Stow's *Chronicles of England* (1580).

52 Thrust in: I.e. into Killingworth Castle. Marlowe is thinking of the doors at the back of the stage; cf. *Jew of Malta* 2.3.365.

Scene 24

8 ,11 Edwardum... est: The two interpretations of the Latin are given in the succeeding lines.

13 Unpointed: Unpunctuated.

14 being dead: I.e. when Edward is dead.

16 quit: Exonerated.

21 Lightborne: An anglicization of 'Lucifer' (= light-bearer), this is also the name of a devil in the late fifteenth-century Chester cycle of

mystery plays.

26 use much: Am much accustomed.

31 lawn: Strip of linen, here stuffed down a victim's throat to cause suffocation.

41 At every... horse: Fresh horses have been stationed for him at intervals of ten miles.

42 Take this: I.e. the secret token used at 25.19.

50 seal: Authorize with the royal seal.

51 Feared... feared: Reminiscent of Machiavelli, *The Prince*, ch. 17: 'because hardly can [love and fear] subsist both together, it is much safer to be feared, than to be loved' (trans. Edward Dacres (1640), p. 130).

53–4 Aristarchus' eyes... boy: I.e. the prince fears Mortimer as much as his pupils feared the Greek scholar Aristarchus (N), whose very looks were like a whipping ('breeching').

59 imbecility: (Here) incapacity, weakness.

60 onus quam gravissimum: A very heavy burden. Like the tag in line 62, part of the legal formula for the installation of a Roman governor.

62 Suscepi... provinciam: I have undertaken that office.

68 Maior... nocere: I am greater than one Fortune can harm (i.e. too great for Fortune to harm me), from Ovid, *Metamorphoses* VI, 195.

71.2 SD CHAMPION: One who, in a formal coronation ceremony, offers to fight any who challenge the claim of the new king to his crown.

79 here's to thee: The king customarily drank the champion's health from a silver-gilt cup, which was then presented to him as his fee.

81 blades and bills: Swords and halberds.

106 none of both them: I.e. neither of them (Q2's reading; Q has *none of both, then*).

Scene 25

9 savour: Stench.

16 for the nonce: Purposely.

24 Pereat iste: Let this man perish. The instruction may be included in the unpunctuated letter or inscribed on the token. It is in Latin so that Lightborne cannot understand it.

25 lake: (Here) dungeon, cell.

33 featherbed: Feather mattress.

41 Foh: An expression of disgust at a bad smell.

with all my heart: 'I must say' (Bevington and Rasmussen 1995).

41.1 SD Enter KING EDWARD: Because Q provides no stage directions, Edward's entrance is unclear. He may enter from beneath the stage via a trap door, or he could be 'discovered' (i.e. revealed) from behind a curtain drawn by Lightborne.

48 used: I.e. being treated.

54 Caucasus: See (N). The mountains were a byword for hardness.

69 ran at tilt: Jousted.

77 That, even: Q's *That, and even* is just possible but strained and hypermetrical.

92 You're overwatched: You are exhausted (from having little sleep), perhaps punning on the sense, 'under my eye'.

113.1 SD EDWARD dies: Q is unspecific about the murder, but the details were notorious. In Holinshed's words:

they came suddenly one night into the chamber where he lay in bed fast asleep, and with heavy featherbeds or a table (as some write) being cast upon him, they kept him down and withall put into his fundament an horn, and through the same they thrust up into his body an hot spit, or (as other have) through the pipe of a trumpet a plumber's instrument of iron made very hot, the which passing up into his entrails, and being rolled to and fro,

burnt the same, but so as no appearance of any wound or hurt outwardly might be once perceived. His cry did move many within the castle and town of Berkeley to compassion...

(*Chronicles of England, Scotland, and Ireland* (1587), vol. 3, p. 341)

Scene 26

4 ghostly father: Priest (administering the last rites to one about to die), i.e. here a murderer.

9 Fly... savages: Take flight beyond civilization.

11 Jove's huge tree: The oak.

24 SP FIRST LORD: Though Q attributes speeches in this scene to a collectivity of LORDS, it is likely that they were apportioned to individuals in performance (as at 93).

52 hurdle: The frame or sledge used to drag criminals through the streets on the way to the place of execution.

53 Hang him... quarters up: Mortimer Junior is to be hanged, drawn and quartered – the traditional punishment for treason.

80 trial: Investigation.

101 distilling: Falling.

THE MASSACRE AT PARIS

The Massacre at Paris probably dates from 1592. It must post-date the assassination of Henri III (2 August 1589), and is generally supposed to have been the play whose first performance, under the title 'The Tragedy of the Guise', by Lord Strange's Men at the Rose in January 1593, is recorded in Philip Henslowe's Diary. That play was a great success, and continued in the repertoire. But the only early publication of *The Massacre* was in an undated octavo usually assigned on bibliographical evidence to 1602, and from the difficulties presented by this text (the basis of this edition) spring most of the problems which beset the understanding of the play. It seems to have been assembled from the memories of actors, and perhaps as much as half the play Marlowe wrote is missing. A single manuscript leaf, now in the Folger Shakespeare Library in Washington, DC, preserves a

significantly fuller version of the opening of scene 19, and hints tantalizingly at the original verbal texture of the play (see Appendix).

The action of the first half of the play, dealing with the St Bartholomew's Day Massacre (1572), derives from François Hotman's *De Furoribus Gallicis*, published under the pseudonym 'Ernest Varumund', translated in 1573 as *A True and Plain Report of the Furious Outrages in France* and reprinted in 1574 without acknowledgement as Book 10 of Jean de Serres, *The Three Parts of the Commentaries... of the Civil Wars in France*. Some details of the planning of the massacre may be taken from Simon Goulart's collection of *Mémoires de l'état de France* (1576–7). The killing of Ramus comes from the anonymous *Tocsin contre les massacreurs* (1579). This clearly touched a chord for Marlowe: Guise, impugning Ramus's scholarship for 'never sound[ing] anything to the depth' (9.25), recalls (or anticipates) Faustus' resolution to 'sound the depth' of his 'profess[ion]' (1.2). Sources for the latter half of the play, which treats events of seventeen years with distorting compression, cannot be so clearly determined. There are innumerable hostile accounts of the reign of Henri III (his interests in magic and *mignons* were especially execrated in Guisard polemics); and Marlowe need not have been confined to written sources of information: events were within living memory, English soldiers were fighting in France in the early 1590s, and Marlowe may have been there twice in person.

One of the play's nineteenth-century editors thought it beneath criticism:

the language seldom rises above mediocrity, the characters are drawn with the indistinct faintness of shadows, and the plot is contemptible: events in themselves full of horror and such as should strike the soul with awe, become ludicrous in the extreme by injudicious management; The whole is in fact not so much a tragedy as a burlesque upon tragedy...

(William Oxberry, quoted in
Oliver 1968:1)

Its stock has risen since then (Judith Weil argues that its concerns are central to the understanding of all Marlowe's work), but the key issues remain the play's historical accuracy and the interpretation of its black humour. Earlier scholars thought its historical vision corrupted by the Protestant propaganda of its sources. More recently, its bloodthirsty comedy has been seen to reflect the vicious sacrilegious humour which

characterized the atrocities of the French wars of religion, 'the rites of violence'. However, the anthropologically minded historian who coined the term (Natalie Zemon Davis, in *Society and Culture in Early Modern France*, 1975) was explicitly concerned with *popular* violence. Marlowe's is a sixteenth-century 'Machiavellian' interpretation of the massacre as a conspiracy engineered by the Catholic nobility. He gives far greater prominence than his sources to his villainous duke of Guise, and, as Guise's big soliloquy (2.34ff.) makes clear, his motivation is not religion but the distinctly Marlovian ambition for a crown, 'the diadem of France' (44). 'For this,' the speech insists, are all his actions shaped, including a hypocritical show of religion:

For this, have I a largess from the Pope,
A pension and a dispensation too;
And by that privilege to work upon,
My policy hath framed religion.
Religion: O *Diabole!*
Fie, I am ashamed, how ever that I seem,
To think a word of such a simple sound,
Of so great matter should be made the ground. (2.62–69)

As in Shakespeare's early histories, *Henry VI, Parts Two and Three* (1591–2), with which the play shares a number of lines, popular violence is the tool of aristocratic ambition.

In the fast-moving second half, as in the Shakespeare histories, civil war is treated as a revenge-drama played out by the nobility (the conspirators speak of the Massacre itself as a bloody piece of theatre). The Guise is caught up in a lethal court intrigue, and the massacre he engineers in the first half is ironically recalled in the slaughter of the second. The text is full of ironic symmetries, though we cannot be quite sure of their import: are Queen Catherine's casually murderous speeches about her two royal sons in scenes 11 and 14 so similar because they depict the terrible repetitive mechanism of civil war (as in *Henry VI*), or because the reporter mixed up the original speeches? Similarly, is Anjou apparently so different once he becomes Henry III because ideological confusion in Marlowe's treatment of him makes the character 'wellnigh unintelligible' (Kocher 1941), or because Marlowe intended to disconcert his audiences, or, as Potter suggests,

because the historical king really was so enigmatic? The problem is acute in the final scene, when the dying king has an unexpected attack of pro-Elizabethan sentiment and violent anti-Catholicism (especially since his anti-papal speech seems to have got tangled up with Edward II's equally uncharacteristic outburst on the same theme). Can the lines in which Henry gives the Protestant Navarre his blessing be Marlowe's? If so, was Marlowe being serious? And what would the lines have meant to audiences who saw the play after the new king, Henri IV, converted to Catholicism in 1593?

Scene 1

- 1 brother: Brother-in-law (he has just married Charles's sister Margaret).
- 3 religious league: Between the Catholics and Protestants.
- 8 fuelled: Perpetuated, continuing the imagery of lines 6–7.
- 12 queen-mother: Catherine de' Medici, who retained many of the powers of a regent.
- 49 house of Bourbon: The Bourbon family, rulers of Navarre, now allied to the royal family of Valois.
- 52 beats his brains: Racks his brains.
- 53 pitched... toil: Set... snare.

Scene 2

- 1–2 Hymen... lights: The frown of the god of marriage and the dim candles on his altars would be unpropitious to the wedding-day.
- 11 prove and guerdon: Test and reward.
- 31 perform: Bring about, execute (with a suggestion of his 'tragic part' (28)).
- 32 crowns: Coins (the French 'écues' of 61).
- 34–5 deep-engendered thoughts... flames: Plans conceived in secret to reveal themselves in all their violence.
- 37 levelled: Guessed, speculated ('level at' = take aim at).

- 38 peril... happiness: Proverbial (Tilley D28, 35).
- 41 hangs: Like easily picked fruit.
- 43 pyramides: (Four syllables) pyramids, high spires or obelisks.
- 49 attendance: 'Waiting the leisure, convenience, or decision of a superior' (*OED* 4).
- 63 dispensation: A licence to break ecclesiastical law without punishment.
- 64–5 And by... religion: And with that privilege (the dispensation) to work with, I have shaped religion to suit political expediency. Proverbial: Tilley R63.
- 66 Diabole: (Mixed French and Italian) the Devil.
- 74 So that... name: So that in effect he is king in name only.
- 81 As: Such as.
- 84 of my knowledge... keeps: To my knowledge in one monastery there live...
- 86 comprised: (i) Contained, (ii) comprehended, imagined.
- 98 As Caesar: Guise likens himself to Julius Caesar throughout the play, especially because of his unscrupulous acquisition of power (see *The Jew of Malta*, Prologue 19).
- 106 against: I.e. into.

Scene 3

- 13 late suspicion of: Recent suspicions entertained about.
- 18 passion: (Here) malady, affliction.
- 28 fresh supply: I.e. of grief.

Scene 4

- 2 fatal: Fated, doomed. The Huguenots are spoken of as trapped animals.

7–8 under safety... protection: Apparently the king has given the Huguenot nobles his personal assurance of their safety ('challenge' = claim).

24 nephew: Kinsman.

34 ordnance: Artillery (a metrically more suitable form of *ordnance*).

35 set: Beset (as with a net).

36 watchword: Signal.

50.2. SD Enter: Presumably Charles's walk upstage to the discovery-space to find the Admiral indicated a change of location.

64 Cossin: Emended from O's *Cosin* to distinguish the name of the captain of the guard (cf. 5.19) from 'cousin' applied generically to a kinsman.

Scene 5

12 entrance: First part, beginning.

23.1 SD the ADMIRAL'S house: Line 32 indicates that the murder of the Admiral occurs in the stage gallery.

37 missed him near: Just failed to kill him.

38 Shatillian: Châtillon, one of Admiral Coligny's titles.

40 despite: Contempt.

45 Mount Faucon: Montfaucon, where hanged corpses were left to decompose.

47 thereon: I.e. on the cross of a gibbet.

51 partial: (i) Unfair, (ii) incomplete (in massacring the Huguenots).

Scene 6

1 Tue, tue, tue: Kill, kill, kill.

Scene 7

1 follow Loreine: Punning on ‘follow Lorraine’, the war-cry of the Guise faction.

5 ‘Dearly beloved brother’: Guise mimics the words of a Protestant preacher.

6 Stay... psalm: Anjou continues Guise’s joke, mocking the singing of psalms at Protestant services.

Scene 8

6 ha’t: Have it (O’s *hate* may indicate its pronunciation).

7 O... death: The line is identical with Shakespeare, 3 *Henry VI*, 1.3.35.

10–11 Christ... saint: Protestants objected to the Catholic practice of prayer to the saints. Mountsorrell parodically refuses to let Seroune pray to God.

12 Sanctus Jacobus: Saint James. Cf. 24.33 and *The Jew of Malta* 3.4.76n.

Scene 9

0.1 SD in his study: Probably the discovery-space, filled with books.

1 Seine: For O’s *Rene*, as at line 57.

24 smack in: Smattering of.

26 scoff’ dst the Organon: Scoffed at Aristotle’s dissertations on logic, collectively known as the *Organon* (= instrument).

28 flat dichotomist: Outright dichotomizer. In logic, dichotomy was a method (rejected by Aristotle) for dividing a class or genus into two component classes or genera.

29 seen in... epitomes: Well versed only in abridgements. (Ramus shortened and simplified Aristotelian logic.)

31 preach in Germany: Apparently a reference to the distrust of traditional scholastic logic (upon which much Catholic orthodoxy was founded) in the doctrinal expositions of Lutheran preachers.

32 Excepting... axioms: Raising objections to the axioms (for O's actions) of the Doctors of the Church.

33 ipse dixi: I myself have said, i.e. citing oneself as an authority for an argument.

quiddity: Quibble (from *quidditas*, the scholastic term for the essence of a thing).

34 Argumentum... inartificiale: An argument from testimony is inadequate, i.e. an argument is not proven by the authority of the person who makes it. Guise ironically disproves this argument in the next lines.

36 nego argumentum: I deny the argument.

41 purge myself: Clear myself (of an imputation).

43 Scheckius: O's *Shekins* highlights the obscurity of Ramus's opponent. See (N).

44 my places... his: Ramus claimed to have successfully reduced the *loci* or 'topics' ('places') of Aristotelian logic to three categories.

46 reduced: Compressed, 'digested'.

50 Sorbonnists: (For O's *thorbonest*) scholars from the Sorbonne, the theology faculty of the University of Paris.

55 collier's son: Despite aristocratic descent, Ramus's father made money by producing and selling charcoal.

65 pedants: Schoolmasters.

72 stay this broil: Stop this violence.

75 rose: Got up (from bed).

79 whip you: Like a schoolmaster whipping his pupils.

86 the devil's matins: Since the massacre began at dawn, the bell which signalled its beginning was like a diabolical parody of the bell which sounded to morning service.

88 convey him closely: Steal secretly.

Scene 10

This scene inserts into the action events that occurred a year later, probably for the sake of ironic juxtaposition.

2 Prince Electors: Princes who possessed the right to elect a monarch.

11 Muscovites: The forces of Muscovy in Russia, led by Ivan the Terrible.

Scene 11

4–5 his body... him: Infectious diseases were believed to be communicated by foul air.

22 synagogue: Hebrew terminology was sometimes applied (sardonically, by their enemies) to the Puritans.

26 gather head again: Regroup their forces.

38 let me alone for that: Leave that to me.

45 storm... doun: Complain... overthrow them.

Scene 13

Charles died in 1574 (by poison, Marlowe's sources suggested); the Queen-Mother's conduct here, coming after her last speech in scene 11, hints strongly at her responsibility for his death.

2 gripping: (Here) agonizing.

9–12 I have... no worse: Admitting that he has deserved divine vengeance ('a scourge') for his complicity in the massacre of the Huguenots, Charles nonetheless exonerates them in their patient suffering ('patience') of any part in his death, and prays that his 'nearest friends' are similarly innocent.

28 Polony: Poland (from Latin *Polonia*, which may be the pronunciation here).

35 It... just succession: Navarre is next in line to the French throne (ignoring Anjou's historical younger brother: cf. 14.63–4 and 21.105).

43 march with: (i) Be associated with, (ii) be joined to the host of.

46–7 In spite... wrongfully: Parenthetically inserted into the promise to crown him king in Pamplona, the capital of Navarre.

Scene 14

0.1 SD vive le roi: May the king live.

0.4 SD Minions: (i) Favourites, (ii) homosexual lovers.

15 And yield... deserts: And grant that your intentions towards me are as good as I deserve.

20 his bent: Its natural inclination (Oliver 1968); ‘slack’ suggests a metaphorical application of the stringing of a bow in archery.

30.1–2 SD He cuts... his cloak: No historical source for this incident is known.

40 barriers: Combats between two men on foot armed with short swords, conducted inside barriers or ‘lists’.

tourney: Tournaments fought in groups.

tilt: Combat on horseback with lance or spear.

54 power: Force.

55 are: For O’s *as*.

56 house of Bourbon: I.e. the royal house of Navarre.

63–4 I’ll dispatch... diadem: I’ll send him the way of his elder brother, and then his younger brother (known as ‘monsieur’) will be king.

67 lord: O’s *Lords* must be wrong in the light of 42.1–2SD.

Scene 15

3 Mugeroun: His role is conflated with that of the duchess’s historical lover Saint-Mégrin.

16 good array: I.e. bad handwriting (ironically, and to stop Guise looking).

23 trothless and unjust: Disloyal and false.

25–6 Or hath... text?: Is my love for you so inadequate that it needs to be supplemented by others, as an obscure text demands the attentions of commentators?

31 Mort dieu! Were't not: God's death! Were it not for.

Scene 16

8 defend... inventions: Defend ourselves against their plots.

16 brunt: (Here) conflict.

19 Spain: I.e. the king of Spain.

20–25 The power... revenge: Obscure, perhaps because of faulty reporting. Navarre seems to be saying that his breast is now occupied with bloody thoughts, as by an army ('power') with its menacing red banners; but that his desire for revenge will be altered (to a more benign disposition), like leaves changing colour, once he has defeated his enemies. Alternatively, though he is currently compelled to meet violence with violence, he does not expect his enemies to live up to their menacing show once he has defeated them.

35 thereon do they stay: They are waiting for the appointment of a general.

38 countervail: (Here) repay, be worth.

41 And makes... security: And takes his ease in his over-confidence of safety.

Scene 17

5 suffer't: (For O's *suffer*) endure it. 14.1 SD *makes horns*: The sign of the cuckold.

28 Par... mourral: By God's death, he shall die!

37 may... dead: I.e. He will not be the man to kill me.

41 shake off... heels: (i) Stop her loving me, but (ii) while heels are raised in lovemaking.

Scene 18

0.1 SD The DUKE JOYEUX slain: Oliver 1968 treats this as an offstage cry, rather than an indication of stage-action.

17 relics: A jibe at Catholic reverence for the relics of saints and martyrs.

Scene 19

For the fuller version of the opening of this scene preserved in a manuscript in the Folger Shakespeare Library, see Appendix.

2 counterfeit... door: A bawdy reference to the affair between Mugeroun and the duchess of Guise.

4–5 forestall... should not: I.e. he steals the Guise's trade ('market') and sets up a stall ('standing', with a pun on 'erection') in a forbidden place (the duchess).

6–8 landlord... land: Mugeroun exercises rights of ownership over the duchess.

7 occupy: With the sense of sexual 'possession'.

10 gear: (i) Plan, (ii) weapon.

12 this: Money.

25 in the cause: In the matter.

30 I am... Valois' line: Guise claims alliance with the French royal family.

31 Bourbonites: Navarre's lineage.

32 juror... Holy League: One who has sworn allegiance to the Holy Christian League (established in 1576 to promote the interests of the Catholic Church in France).

35 able: (Here) sufficiently wealthy.

37 foreign exhibition: A pension from abroad.

45 sectious: Sectarian, factious (for O's *sexious*).

50 them: The 'Puritans' (45).

55–6 –dictator... senator: In times of crisis, the Roman republic elected a single leader (*dictator*) to exercise the powers usually vested in the Senate.

placet: Latin, it pleases (me), a form of giving assent in an assembly.

62 simple meaning: Innocent intentions.

73 His Holiness: The Pope's.

83 And so... suspect: 'And in such a way as to clear you from all suspicion' (Oliver 1968) or, and so rid you of any further anxiety (about Guise).

88 tragic: Disposed to create a tragedy.

Scene 20

23 vantage: Vantage-ground (a military term).

Scene 21

1 bent: Determined.

27 Holà, varlet, hé: Guise calls for a page (French *varlet*).

28 Mounted... cabinet: Gone up into his private apartments.

65 Yet Caesar... forth: Julius Caesar ignored portents of his impending murder. This line recurs in Shakespeare's *Julius Caesar* (2.2.28).

71 As pale as ashes: Possibly Guise inspects his 'looks' (68) in a mirror, or the phrase may refer to an intensification of the third murderer's 'ghastly' look (57).

look about: Be on one's guard.

81 Sixtus: Pope Sixtus V. See (N).

82 Philip and Parma: King Philip II of Spain and his general (N). Cf. *Doctor Faustus* 1.95n.

85 Vive la messe!: Long live the mass!

101 Douai... Rheims: Under the patronage of the duke of Guise, a number of students who had been expelled from the seminary at Douai

were resettled at Rheims. The Elizabethan authorities were deeply fearful of the seminary at Rheims which was often used to harbour Catholic converts from England (see Introduction, p. xi).

103 *Spain's huge fleet*: I.e. the Spanish Armada.

105 *monsieur that's deceased*: The duke of Alençon, whose death in 1584 left Navarre the heir to the throne. Cf. 14.63–4n

109 *make me monk*: Subject me to a life of monastic austerity.

114 *yoked*: Restrained (as by a yoke).

126 *that... cardinal*: The Cardinal of Lorraine, whom Marlowe has already made partly responsible for the massacre of 1572.

130 *These two... Guise*: Together these two are as dangerous as one duke of Guise.

144 *changeling*: Unnatural children were sometimes supposed to be substitutes left by fairies who stole the real child from its cradle.

145 *exclaim thee miscreant*: Proclaim you an evildoer (infidel).

155 *insult*: Exult (over the Catholics).

158 *all for thee*: All as a result of your death.

Scene 22

13 *drench*: Drown.

16 *pluck amain*: Pull with full force.

Scene 23

3 *The king's alone... satisfy*: The King's death alone is not enough (to avenge the death of my brother).

5 *stay*: Support.

11 *He*: I.e. King Henry.

13–14 *But that's... Rome*: Syntax and punctuation are unclear (and O repeats *His life* at the beginning of line 14). Dumaine can forestall ('prevent') the plot against him by killing the king and the other enemies of the Church.

15 durst: Dared.

23–4, 27–8 I am... meritorious: Religious orders were regarded with deep suspicion by Protestants in England, who believed that the Catholic Church sanctioned the murder of Protestant monarchs (such as Elizabeth).

24 Jacobins: Dominicans (from the church of St Jacques in Paris).

Scene 24

13 lie before Lutetia walls: Besiege Paris, here given its Latin name (for O's *Lucrecia*).

14 strumpet: Disloyal (Paris supported the Guisards).

16 cast: (i) Vomit up, (ii) throw down.

stomach: (i) Stomach-contents, (ii) courage.

18 President of Paris: The chief officer of the *parlement* (local assembly) of Paris.

30 speedy: Hastily written.

33 Sancte Jacobus: Inconsistently inflected Latin vocatives.

41 pagans' parts: Unchristian actions.

42 . hold them of: Claim to belong to.

47 his: Emended from O's *their*.

52 search: Examine with probe.

60–63 These bloody hands... holy earth: These lines are a mangled recollection of *Edward the Second*, 4.99–101.

62 crazèd: Unsound.

66 practices: Plots.

78 new-found death: Newly devised method of killing.

98 whet... Sixtus' bones: Sharpen your sword on the Pope's bones (i.e. if Sixtus V is, as he was at the time of Henri III's murder in 1589, still alive, kill him).

109–10 [*As Rome... king*](#): For the unintended historical irony, see headnote to this play.

Glossary

(M) = Marlowe's coinage; *n* noun, *v* verb, *adj* adjective, *adv* adverb, *imp* imperative.

abject (<i>v</i>) lower, degrade	annoy (<i>n</i>) injury, (<i>v</i>) injure
abortive useless, imperfect; as produced by abortion	anon soon
abstract epitome	antic hay grotesque rustic dance
aby pay for	arbitrament control, judgement
accidental abnormal	argent silvery-white
accomplishment fulfilment of vows	argin earthwork to protect infantry
adamant magnet, proverbially hard stone	argosy large trading vessel
admire wonder, marvel at	armado warship
adventure risk	arras cloth curtain
advertised informed	artier artery
affect (<i>n</i> , <i>v</i>) love, desire	artisan practitioner
affecter lover	assafoetida strong smelling resinous gum, used in medicine
affection emotion	asseize possess by force
against in preparation for	astonied astounded
airy (i) thin, light, (ii) lofty, ethereal	astracism stars (? bright stars near Aldebaran)
alarm, alarum call to arms	attemptless without attempting (M)
Alcoran the Koran	
Almain German	avail (<i>n</i>) advantage
alongst parallel to	avaunt (<i>imp</i>) begone
amain at full speed or power	avouch prove
ambergris an aromatic	aware (<i>v</i>) beware

an if	aweful awe-inspiring
anagrammatized made into	axletree axis
anagrams	
balk neglect	dressed, (v) (i) challenge, (ii)
balsamum medicinal balm	flout
ban curse	brawn muscle
bands bonds	breeching beating
bandy exchange blows (from tennis)	brent burnt
	brigantine pirate ship
bane poison	broil battle
banquet (i) banquet, meal of many dishes, (ii) snacks	brook tolerate
	brown bill foot soldier with bronzed spear
bark boat	
barrier armed combat	brunt attack
basilisk (i) fabulous serpent whose breath or looks could kill, (ii) large cannon	buckled grappled, fought
	buckler shield
	bug bugbear
bastone cudgel	bulk trunk, body
batten grow fat	bulwark projecting earthwork at right angles to fort
beard confront	
beaten embroidered	burgonet light, visored helmet
behoof benefit	buzz murmur
belike in all likelihood, perhaps	by'r Lady by our Lady (the Virgin Mary)
benighted overtaken by darkness	
beseem become, accord with one's position	cabinet study, private room
betimes in good time, quickly	calor natural heat

bever snack

bewray reveal

bickering skirmish, fight

bill (i) prescription, advertisement, (ii) weapon, a halberd, (iii) deed

bind gird

bolt fetter

bombard a kind of cannon which fired large stones

boot give advantage, help

bootless useless

boss fat woman

bottle bundle

bottle-nosed big-nosed

brain-pan skull

brake (*n*) thicket, bush

brave (*adj*) excellent, splendidly

centric central

certify inform

chafer portable grate

challenge (*v*) claim

champion level, open

changeling fairy child

channel (i) gutter, sewer, (ii) neck, throat

camp army

canker parasitic worm (hence, corruption)

canvass discuss, consider

carbonado cooked strip of meat

case (i) a pair, (ii) vagina

casemate underground chamber

cassia fragrant shrub

cast (*v*) (i) conjecture, plan, (ii) vomit

cates exotic food

cavaliero high earthwork forming fortification for cannon

cazzo diavole (Italian) vulgar oath of contempt (cock devil)

censure criticism, judgement

conceit imagination, intellect, thought, conception

conceive register in the mind

concoct digest

conduct (i) leadership, (ii) escort

conference conversation

congé (French) deferential bow

conster construe

chaplet garland

characters (i) writing, description,
(ii) magic symbols

charge (v) command

charming spell-casting

chary carefully

chitterlings pig's intestines, used for sausages

chop jowl

circuit judicial circuit

clang sound, note

clap pat, stroke

clean completely

cleft (i) vulva, (ii) cloven foot

clift cliff

clog heavy weight that impedes motion

close (*adj*) secret

closet chamber

clout centre of a target in archery

coil tumult, fuss

coll embrace, hug

consummate (*adj*) (i) perfect, (ii) continued without cessation

contemn despise

content agreed

continent (*n*) space, ground, (*adj*) connected, bordering

control (i) challenge, (ii) rebuke, (iii) govern

controlment rebuke

corpo di dio (Italian) God's body

corse corpse, body

counterbuff rebuff

counterfeit (*n*) imitation

counterfort brace strengthening wall from within

countermand revoke by a contrary command

countermine (i) deep underground tunnel, (ii) counterplot

countermure make impregnable by wall within fortification

colour (i) pretext, (ii) military
banner

comfit sweet

commence graduate

compact (v) made, composed

compass (n) range, (v) reach, achieve, win

competitor partner

complice confederate

comprise comprehend

concave cavity

concealed occult

crownlet bracelet

cull pick, select

cullion rascal

culverin long cannon

curious exquisitely
embellished

curse excommunicate

curst virulent, harsh

curtain wall
fortifications

curtle-axe cutlass

cutpurse pick-pocket

dalliance idle delay, sexual play

damp mist, vapour

counterscarp wall of fortification
ditch

countervail equal

coz kinsman

cozen cheat, deceive

crazed cracked, rotten

crest helmet

crisis critical day of an illness

cross (n) coin with a cross on it, (v)
obstruct, thwart

crossbiting swindling

distained dishonoured

distempered troubled, disturbed

dollar large silver coin

dolour misery

doom (n) judgement, (v) judge,
sentence

doubt (v) fear

doubtful perplexing, ambiguous

drave drove

drench (n) dose, draught, (v) drown

drift purpose

droop be miserable

ducat Venetian gold coin

dumps melancholy thoughts

date period of time	dusky dim, obscure
dated having a predetermined end	Dutch fustian gibberish
daunt control	
dazzle blind	earn grieve
declined turned away	ebon black
defy formally renounce allegiance	ecstasy frenzy
descried charted	écu French crown coin
despite scorn, contempt	effect meaning, gist
device handiwork	egregious distinguished
devoir duty	ell 45 inches
diadem crown	emboss decorate
diametrically diametrically	empale encircle
digested endured, got over	emperey empire, rule
dirge mass for the dead	empyrean empyrean
discomfit defeat, rout	enamelled richly painted
discursive protracted, ranging	enched adorned
	engine (i) instrument, (ii) siege weapon
dismissed redeployed	
dismount throw down from a gun-carriage	engineer maker of military hardware
dispensive subject to dispensation (M?)	English counter worthless coin, token
disport pastime, entertainment	enlarge free
disposition planetary situation	enow enough
disquiet (<i>adj</i>) unquiet, restless	entertain receive, take into service, welcome
dissever shatter, blow up	
distain stain	enthral enslave
entreat persuade	flagitious wicked
entreated treated	fleur jeer

envy (*n*) hatred, malice, (*v*) hate

epitome summary

erect elevate (to the throne)

erst before, formerly

essay try, attempt

estate rank, station

eternize immortalize

events outcomes

exclaim (*n*) exclamation

excruciate torment

exequies funerals

exhaled turned into a fiery vapour

exhibition stipend

exigent exigency, extremity

expedition speed

expert experienced

exquisite excruciating

faced (i) outfaced, derided, (ii) trimmed

fact action, crime

faction seditious

factor agent

faggot bundle of wood

faint faint-hearted

falchion sword

falconet small cannon

false (*v*) betray, violate

fleet drift, float

flout mock

foil (*n*) metal placed behind a jewel to accentuate its brilliance, (*v*) (i) defile, (ii) defeat

follower servant, retainer

fond foolish

forslow waste

forward (*adj*) eager, precocious

fraught freight, cargo

fray (*v*) frighten

French crown (i) coin of the reign of Henri III, (ii) the pox

frolic (*v*) play, (*adj*) frolicsome

front confront

fruition enjoyment

full restored to full strength

furniture armour, weapons

furtherer helper, abetter

fustian (i) flax cloth, (ii) nonsense

gat got

gear business

gentry rank of gentleman

glaive broadsword

glass mirror

glass-windows spectacles

familiar evil spirit, attendant

fancy (v) love

fatal fated, fateful

favour (i) face, (ii) love-token

favourless without beauty

fear (v) frighten

feeling (*adj*) (i) sincere, (ii) sensual

fell cruel

fence (v) protect, defend

field-piece field-gun

figure likeness, image

file defile

gull trick

gum aromatic resin (in perfume and sacrifice)

halberd long-handled weapon

halcyon kingfisher

hale drag, draw

hap fortune

hapless unfortunate

haply perhaps

happy fortunate

haught haughty, lofty

haughty high-minded, heroic

headed beheaded

heavy sad

hebon ebony, the juice of which was considered poisonous

glorious boastful

gloze flatter, dissimulate

gramercy thank you

gratulate salute, welcome

gravel perplex, confound

graving sculpture

grief pain, suffering

gripe seize tenaciously

groat coin of small value (4d)

groom menial, servant

guerdon reward

guilder Dutch coin

imperial imperious

import imply, signify

imprecation prayer

incense incite, set on fire

incontinent immediate, (*adv*) immediately

incony sweet

Indian Moor American Indian

indifferent impartial

influence (astrological) power

insinuate ingratiate

insult exult

interdict forbid

intolerable incomparable

invention plot, plan

investment investiture

hempen (i) of a noose of hemp rope, **issue** (n) offspring, (v) come out, (ii) made of hempen cloth, turn out
homespun

hest behest

hippocras spiced wine

hogshead 63-gallon cask

hoise hoist

hold (i) bet, wager, (ii) stronghold

horse-bread horse feed

horse-courser horse-dealer

hospital almshouse

hostry hostelry, inn

hoy small trading boat

hugy huge

humidum moisture

humour bodily fluid responsible for health, hence mood

hurdle sledge (to carry condemned to execution) **jesture** (i) gesture, (ii) jest

hurly-burly confusion, commotion

illustrate shed light on

imbecility feeble-mindedness, weakness

label strip of ribbon for attaching seals to documents

iterating repetition

iwis indeed

jack upstart

Jacob's staff surveying instrument, used for range-finding

janizary Turkish infantry-man

jar fight, quarrel

jealous (i) anxious for someone's well-being, (ii) suspicious

jennet small Spanish horse

jesses leather thongs used to restrain hunting birds

jet strut

jig (i) song and dance, (ii) scurrilous ballad

keel ship

kern peasant fighter

kind (*adj*) (i) kind, (ii) natural

mail bag containing treasure

Lachryma Christi red wine of **main** overpowering
southern Italy

lake dungeon

lance slit open

larded encrusted

lares Roman household gods

largess largesse, generous reward

latest last

latter last

laund glade, open space

lavish (n) prodigious spilling, (*adj*) insolent, unrestrained

lawn piece of fine linen

leager state of besieging

league (i) unit of distance: 3 miles, (ii) alliance

leman sweetheart

lenity pity

let hinder, prevent

level (v) (i) aim, (ii) deduce, guess at

libel subversive pamphlet

liberal (i) well-educated, (ii) generous

licentiate graduate

liefest dearest

linstock stick for holding spill to light cannon

malgrado (Spanish) in defiance of
manage (n) conduct, (v) tame, control

mark (i) brand, (ii) watch, observe

marry by Mary (an oath)

mask lurk in darkness, hide

massy solid, weighty

masty fattened on pig food

mate companion, (v) daunt

maximé maxim

measures stately dances

meat food

need merit, reward

meet (*adj*) appropriate

members people

mends amends, reward

meteor atmospheric phenomenon

mettle strength, material

mew capture

mickle much

minion (i) small cannon, (ii) sycophant, (iii) lover, favourite

minx slut

miscreants heretics, unbelievers

list (i) desire, (ii) listen	miss (<i>n</i>) lack of
litter vehicle for one person carried by two servants	mistrust suspect
loadstar, lodestar guiding light	mithridate (usually) antidote to poison
looseness sexual incontinence	moe more
lour frown	monument record of achievement
lown rogue (Scottish or northern dialect form)	motion (i) movement, (ii) suggestion, (iii) desire
lure imitation bird made of feathers and leather	mought might
lusty pleasant	mount earthwork used for fortification
muscadel, muscadine, muscatel strong sweet wine	Muff derogatory term for the Swiss (M?)
mustacho moustache	pate head
mystery secret art	pathetical emotive, persuasive
native natural	patience suffering
noisome stinking, offensive	paw claw
nonce purpose; for the nonce purposely, expressly	pedant schoolmaster
nonplus state of bewilderment	pelf money
nosegay posy	pensiveness melancholy
noted stigmatized, branded	perfecter more skilled
	perforce (i) by violence, (ii) necessarily
	pericranion skull (technically, the membrane around it)
	period (i) end, conclusion, (ii) sentence

occupy possess, have sex with **physic** medicine
offencious causing offence

organon (i) bodily organs or fluids, **pickadevant** short, pointed beard
(ii) philosophical works of Aristotle
(*Organon*)

pickle-herring (i) pickled herring,
(ii) an idiot

orient (*adj*) (i) eastern, (ii) brilliant **pill** (v) plunder
(of gems)

pin nail which secures a clout (*q.v.*)
in archery

orifex orifice, wound

orison prayers

ostler stable-man

pined tormented

pioners sappers, those who dig
mines

ostry hostelry, inn

otherways otherwise

overdare surpass in daring (M)

overthwart across

pitch breadth of shoulders

pitchy pitch-black

places topics

overwatched (i) tired through
constant vigilance, (ii) spied upon

placket (i) (slit in) a skirt or
petticoat, (ii) vulva

plage region

plain (v) complain

plainer plaintiff

plate piece of silver

platform ground-plan

plaud applause

pleasant jocular

pleasantness facetiousness

pledge drink toast

pole-axe halberd

policy cunning

poniard dagger

painted colourful

pale boundary, fence

paragon consort

paramour lover

parcel essential part

parley debate, dispute

partial (i) unfair, (ii) incomplete

pash smash to pieces

pass care

passenger traveller

passing surpassingly	port gate
portague Portuguese gold coin	rack tear apart, violate
portend prophesy, suggest, foresee	racking driven before the wind
portly stately	ragged rugged
post (<i>n</i>) messenger, (<i>v</i>) ride fast	rampire (<i>n</i>) inner rampart, (<i>v</i>) fortify with ramparts
posy pious motto	
pottage (i) porridge, (ii) stew, soup, broth	range (<i>v</i>) roam
power army	rankle fester
preachment sermonizing	rape abduction
precinct area of secure authority	rapine theft
precise puritanical	raze (i) erase, destroy, (ii) graze
precisian puritan, radical protestant	reave take away
present(ly) immediate(ly)	rebated blunted
prest ready for action	reclaim reform
pretty (i) admirable, (ii) amusing	recreant traitor
prevent anticipate, forestall	rector a university principal
principality princely government	recure cure
problem scholastic disputation	redoubted fearsome
prolocutor herald, spokesman	reflex shine
proper own	refluence flowing back
prorex viceroy	refreshing refreshment, food
protest swear, profess	regiment power, authority
prove test, experience	regreet greet anew (M)
provender fodder	remorseful compassionate
puissant powerful	renied apostate
purchase win	rent rend, tear
purgation an emetic	repair imminent arrival
	repeal recall (from banishment)
	repine complain
	repute understand by

pyramid obelisk

qualify mitigate

quenchless unquenchable

quick alive

quicksilver mercury

quiddity (i) the essence (of something), (ii) quibble

quinque-angle five-pointed, star-shaped

quite (i) repay, acquit, (ii) requite

quittance quits

road (i) roadstead, harbour, (ii) raid

room position, office

round slop baggy trousers

roundly (i) with complete success, (ii) briskly

rout mob

royalize crown, make celebrated

rub polish

ruin falling

runagate renegade, runaway, vagabond

ruth suffering, pity

rutter knight, cavalry

sack dry Spanish white wine

sakar, saker small cannon

reserve preserve

resolve (i) determine to achieve, (ii) satisfy, (iii) melt

respect particular circumstances

rest remain

resteth remains to be done

retire strategic withdrawal from battle

retorqued turned back on themselves (M)

reverberate beaten back

rivelled twisted, plaited

silly feeble, simple

silverling silver coin

sink cesspool

sith since

slack neglect

snipper snapper whippersnapper

society community

soil marsh

sollar loft, store-room

sometime formerly

sophister specious reasoner

sort pack

sound (v) (i) blow (of trumpet), (ii) resound, echo, (iii) measure (depth)

spials spies

salute greet	splendant bright, resplendent
sarell seraglio, harem	spoil plunder
sauce (v) season, flavour	spurca (Latin) filthy, base
savour (n) smell	spurn kick, disdain
scald contemptible	squib firework
scamble compete fiercely for money	stand upon understand
scathe harm	standing (n) position, (adj) stagnant
scholarism scholarship	starting holes refuges for hunted animals
scour beat, punish	
scutcheon escutcheon, heraldic shield	state (i) government, (ii) pomp, ceremony, (iii) throne, (iv) condition
sectionis factious, sectarian	
seignory governorship	stature statue
sennet trumpet call	staying supporting
serge cheap woollen fabric	steel (v) sharpen
servitor servant	stern rudder
several separate	still constantly, continuously
shag-rag ragged, rascally	stilts crutches
shape (i) appearance, (ii) costume	stomach (v) resent
shaver swindler, rogue	stoop humiliate
shrewdly with conviction, zealously	straggle wander, (of a soldier) desert
shrift confession	straggler vagabond
signs zodiacal signs	straight immediately
strait strict	torpedo electric ray
stranger foreigner	tottered tattered
strangle choke	tourney tournament
style title	toy trifle, jest
suffer allow, permit	trace track, traverse
superficies surface, outer crust	train retinue

superfluities that which floats on **trained** enticed the surface

surcease cease, bring to an end

surcharge overburden

sure secure, safe

surprise capture

suspect suspicion

Switzers Swiss mercenaries

'sounds by God's wounds

symbolize mix

table memorial tablet

tainted hit (technical term from **tun** barrel tilting)

talents talons

tall brave, valiant

targeteers footsoldiers with small **unacquainted** unexampled shields (targets)

tartar scum left after fermentation

tax censure

tempered refreshed, enlivened

term statuary bust on top of a pillar

terminine boundary

theoria contemplation, survey (only instance in *OED*)

trapped adorned

trencher plate

trick decorate, adorn

tried purified

troll flow

trothless disloyal, faithless

troublous disordered, disturbed

throw believe, trust

trull whore

trustless untrustworthy, treacherous

turtle turtle-dove

twigger scoundrel, good breeder

uncontrolled unrebuked, without restraint

uncouth strange, unpleasant

unfoiled (i) not set against a metal background, (ii) undefiled

unhappy miserable, unfortunate

unkind unnatural

unresisted irresistible

ure use

thoroughly thoroughly

tice entice

tickle chastise

tilt fight on horseback

timeless (i) eternal, (ii) untimely

tippet scarf, hence noose

tire (v) feed, eat ferociously

toil snare

topless exceedingly
immeasurable

wag naughty child

wanton naughty, skittish

wants lacks

watches units of time (usually three hours)

wedge ingot

weeds clothes

weigh care for, value

welkin sky

welter toss about, overwhelm

whilom formerly

whisk whisper, flutter

whist silent, hushed

will decree that

use (n) custom, (v) exhibit

vail salute by lowering a sail

vailing taking off, with a flourish

valurous valuable (M)

vaunt boast

vex torment

vituals food

high, **villeiness** bondwoman, slave

virtue power, force

withal with

wont, wonted accustomed

wot know

wrack ruin, shipwreck

wreak exact vengeance

wreckful causing shipwreck

yoke (i) constrain, (ii) couple

yoky joined by a yoke

youngling brat

zenith highest point

zounds by God's wounds

List of Mythological, Historical and Geographical Names

Abraham biblical patriarch, originally named Abram until God chose him as the progenitor of Israel and gave the land of Canaan to him and his descendants.

Acantha town in Asia Minor.

Acheron one of the rivers of the underworld.

Achilles legendary Greek warrior. His mother Thetis immersed him (all except the heel by which she held him) in the river Styx to render him invulnerable. After killing the Trojan hero Hector, in revenge for the death of his beloved Patroclus, he was slain by Paris, who exploited his only weakness by shooting an arrow through his heel.

Actaeon the hunter who was torn to pieces by his own hounds after being turned into a stag by Diana, the wood-goddess, when he espied her bathing naked in the forest.

Adonis legendarily beautiful youth, with whom Venus fell in love; he was killed by a boar while hunting but restored to life by Proserpina, with whom he lived in the underworld for half the year, spending the remaining months with Venus.

Aeacus grandfather of Achilles; a judge in the underworld.

Aegeus king of Athens and father of Theseus. He killed himself, thinking his son dead, when Theseus, returning from Crete, failed to signal his escape from the Minotaur. Marlowe confuses him with Diomedes of Thrace, who owned savage horses which he fed on human flesh; Hercules killed him and tamed the horses by feeding him to them.

Aeneas Trojan warrior and founder of Rome; the hero of Virgil's *Aeneid*, he also features in *Dido, Queen of Carthage*.

Aeolus god of the winds.

Aesop legendary Greek author of a collection of fables.

Aetolia a region of Greece.

Agamemnon king of Argos in Greece; son of Atreus, hence also called Atrides. He was required to sacrifice his daughter Iphigenia to secure a favourable wind for the Greeks' voyage to Troy; on his return he was murdered by his wife Clytemnestra and her lover.

Agenor king of Phoenicia and ancestor of Dido.

Agrippa Henry Cornelius Agrippa von Nettesheim (1486–1535), Renaissance magician and sceptical philosopher. He was reputed to have raised the spirits of the dead.

Ajax (i) Greek hero, son of Telamon, who fought at Troy. When he failed to be awarded the armour of the dead Achilles, he went mad and slew a flock of sheep, thinking them Greek warriors, and when he discovered his mistake killed himself, (ii) Another Greek warrior at Troy, son of Oileus. He attempted to rape Cassandra, for which Athene killed him in a shipwreck on his way home.

Albania in Ortelius's atlas, a province to the west of the Caspian Sea.

Albanus Pietro d'Abano (c. 1250–1316), Italian philosopher and physician who dabbled in the black arts.

Alcibiades late 5th-century BC Athenian general and statesman, who eventually had to seek refuge with the Persians; the beloved of Socrates.

Alcides see Hercules.

Aldebaran bright red star in the constellation of Taurus.

Aleppo city close to the border between Syria and Turkey.

Alexander (i) the Great of Macedon (356–323 BC), king and military commander who conquered the Persian empire in 331 BC; (ii) in Homer, the name of Paris, the son of the Trojan king Priam.

Amasia province in northern Asia Minor.

Amazons legendary female warriors.

Ancona Adriatic port with significant Jewish population until expelled by Pope Paul IV in 1556.

Antenor Trojan elder; in medieval tradition, he betrayed the city to the Greeks.

Antipodes the southern hemisphere; hence, its inhabitants.

Aonian Greek.

Apelles 4th-century BC painter, favoured with commissions by Alexander the Great.

Apollo son of Jupiter and Latona (Leto), god of the sun and of the arts; also known as Phoebus. His oracle was at Delphi in Greece.

Aquilon the north-east wind.

Araris probably the river Araxes which flowed through Armenia to the Caspian Sea; Herodotus suggested that the army of Xerxes drank it dry.

Archipelago the Aegean Islands.

Arethusa a nymph who was turned into a fountain by the goddess Artemis, having aroused the lust of the river-god Alpheus when she bathed in his stream.

Argier Algiers.

Argolian from Argos and its territory (the Argolid) in Greece.

Ariadan small town on the Red Sea, near Mecca.

Arion musician from Lesbos, who was rescued by a dolphin when pirates threw him into the sea.

Aristarchus an Alexandrian scholar of the 2nd century BC whose rigorous methodology made his name synonymous with severity.

Asant Zacynthus, island off the western coast of Greece.

Ascanius son of Aeneas, he appears in *Dido, Queen of Carthage*.

Asphaltis invented site of a battle, perhaps identified with Limnasphaltis.

Assyria middle-eastern empire.

Astraeus husband of Aurora and father of the stars.

Atlas a Titan sentenced by Jupiter to bear the vault of the sky on his shoulders as punishment for making war on the gods; sometimes identified with a mountain in North Africa.

Atrides see Agamemnon.

Aulis assembly-place of the Greek fleet which sailed to Troy.

Aurora goddess of the dawn and morning.

Auster the south wind.

Avernus lake near Naples, adjacent to the cave of the Cumaean Sibyl through which Aeneas descended to the underworld, and henceforth associated with the realms of the dead.

Sometimes a synonym for Hell.

Azamor Azimur, town on the Atlantic coast of Morocco.

Bacchus god of wine and ecstasy, also known as Dionysus.

Bacon Roger Bacon (c. 1212–92), the Franciscan philosopher at Oxford who reputedly practised magic.

Balaam a Canaanite who was preparing, against God's instructions, to curse the insurgent children of Israel, when God made his ass speak to warn him of his danger, whereupon he blessed them and prophesied a great future for them (Numbers 22–3).

Balioll comic misnomer for Belial, a devil.

Balsera probably Passera, a town in Asia Minor.

Barbary the north coast of Africa.

Baucis Phrygian woman who, along with her husband Philemon, won the gratitude of Jupiter and Mercury for the hospitality of their poor house when the gods visited them in disguise.

Beelzebub 'the lord of the flies', high-ranking devil, second in command to Satan.

Belcher comic name of an otherwise unknown devil.

Belgasar town in Asia Minor.

Belgia the Netherlands.

Bellona Roman goddess of war.

Belus son of Neptune and the founder of Babylon.

Biledull district of northern Africa.

Bithynia province of north-west Asia Minor.

Blois French town, the site of a royal château.

Boötes northern constellation, identified as the driver of the Plough; also known as Arcturus the Bear.

Boreas the north wind.

Borno chief town of Nubia; the same name applies to the nearby Lake Chad.

Buda region of Hungary including modern Budapest.

Byather probably Biafra, west African province.

Byron town close to Babylon.

Caesar, Julius Roman general and politician (100–44 BC), whose dictatorship finally ended on the Ides (15th) of March when he was assassinated by a number of conspirators, amongst whom were Cassius and Brutus.

Cain first-born son of Adam and Eve; he murdered his brother, Abel, for which he was cursed by God.

Caire, Cairon Cairo in Egypt.

Calabria area in southern Italy.

Campania in the 16th century a district of Italy near Naples.

Canarea Canary Islands.

Candy Crete.

Capys paternal grandfather of Aeneas.

Carmonia Carmania, province on the borders of Syria and Asia Minor.

Carolus the Fifth Charles V of Spain, and Holy Roman Emperor (1519–56).

Caspia the Caspian Sea.

Cassandra daughter of Priam, inspired with prophecy but fated not to be believed.

Catiline Lucius Sergius Catilina (d. 62. BC), Roman politician, conspirator and enemy of Cicero, who composed diatribes against him.

Caucasus barren and harsh mountain range between the Black and Caspian Seas.

Cazates town near the source of the Nile. In Ortehus's atlas the home of the Amazons.

Cephalus famed hunter, beloved of Aurora. He accidentally killed his wife Procris while hunting, and took part in the hunt for the Teumessian fox with his hound Lailaps.

Ceraunia dangerous promontory in north-west Greece.

Cerberus three-headed dog which guarded the entrance to the underworld.

Ceres goddess of corn and harvests, mother of Proserpina by Jupiter, and closely associated with Sicily where annual sacrifices to her were performed.

Cham title (khan) of the emperors of Tartary, fabled for their wealth.

Charon ferryman who transported the souls of the dead over the river Styx into the underworld.

Chio Chia, on the Black Sea coast of Asia Minor.

Cimmerians race believed to live in a sunless land at the edge of the world, and thus associated with the perpetual darkness of the underworld.

Circe enchantress who transformed her rival Scylla into a monster, and humans she seduced into animals. She tried to detain Odysseus on his journey home.

Clymene beloved of the sun-god Apollo and mother of Phaethon, who died attempting to drive his father's chariot.

Cocytus river of the underworld.

Codemia town on the river Dniester.

Colchis country on the east of the Black Sea, home of the Golden Fleece.

Corinna the name Ovid gave to the woman who is the focus of his erotic poetry, much of which Marlowe translated.

Creusa daughter of the Trojan king, Priam, and his wife, Hecuba; wife to Aeneas and mother of Ascanius. She died during the escape from Troy following its siege by the Greeks.

Cubar Gubar, chief town of Biafra.

Cutheia town in Asia Minor (modern Kütahya).

Cyclopes (plural of Cyclops) one-eyed monsters who forged thunderbolts for Jupiter.

Cymbrian Teutonic.

Cymodoce a sea-nymph.

Cynthia Diana, the goddess of the moon, named after her birthplace, Mount Cynthus on Delos.

Cyrus 6th-century BC King of Persia, conqueror of Babylon, sometimes regarded by the Greeks as an ideal ruler.

Cytherea Venus, named after Cythera, her favourite island.

Damon philosopher from Syracuse, famed for his friendship with Pythias; his offer to be executed in place of his friend so impressed the tyrant Dionysius that he pardoned both of them.

Danaë the daughter of Acrisius, the king of Argos, who was imprisoned in a bronze tower when an oracle predicted that her son would murder her father. While she was incarcerated, Jupiter visited her in a shower of gold and she later bore his son Perseus.

Dardania Troy.

Dardanus founder of Troy.

Darius Darius III, 4th-century BC Persian king, defeated in battle by Alexander the Great, who took from him a jewelled chest in which he allegedly kept the works of Homer.

Darote town of the Nile delta.

Deiphobus successor to Paris as lover of Helen.

Deucalion when Zeus flooded the earth, Deucalion and his wife, Pyrrha, were the only human survivors; they threw stones which metamorphosed into the men and women who were to re-people the world.

Diana goddess of the moon, chastity, woodland and hunting.

Dido daughter of a king of Tyre (whom Virgil names as Belus). Following the murder of her husband Sychaeus by her brother Pygmalion, she fled to Libya where she founded Carthage.

Dionysius Tyrant of Syracuse (405–367 BC).

Dis alternative name for Pluto.

Dolon Trojan spy captured by the Greeks.

Draco 7th-century BC Athenian legislator, whose ‘draconian’ laws were said to be written in blood and frequently involved the death penalty.

Ebena Night (from Latin, *hebenus*).

Edward Longshanks Edward I (1239–1307), King of England, nicknamed for his long legs.

Eleanor of Spain wife of Edward I.

Elysium that part of the underworld where heroes enjoyed a blissful afterlife.

Emden an important trading port on the German North Sea coastline.

Epeus builder of the Trojan Horse.

Erebus primeval darkness, often associated with the underworld.

Erycina Venus, named after her temple on Mount Eryx in Sicily.

Europa a Phoenician princess whom Jupiter seduced by assuming the shape of a beautiful bull.

Euxine the Black Sea.

Famastro in Ortelius’s atlas, a town on the Black Sea coast of Asia Minor.

Fates Clotho, Lachesis and Atropos, daughters of Jupiter, who (respectively) spin, measure and cut the thread of life.

Fez town in North Africa.

Flora Roman goddess of flowers and fertility.

Furies Roman demons of the underworld, identified with the Greek Erinyes, spirits of vengeance.

Gaetulia Morocco.

Galen Greek physician (c. AD 129–99) whose medical knowledge was still respected in the sixteenth century.

Ganymede beautiful son of Tros, king of Troy, who was carried away by Jupiter to become his cup-bearer; he is usually regarded as an icon of homoerotic desire.

Gihon biblical name for a river flowing out of Eden, identified with the Nile.

Gorgon (i) Demogorgon, supposedly a primeval god (actually a post-classical invention), later a devil; (ii) the gorgon Medusa.

Graces three goddesses of gracious kindness.

Gruntland Greenland.

Guallatia Gualata, a town and province of western Libya.

Guyron town on the upper Euphrates, possibly a border outpost of Natolia.

Hainault county of Flanders near France.

Halla town to the south-east of Aleppo.

Harpies monsters with the faces of women but the bodies of vultures.

Hebe daughter of Zeus and Hera, the Greek goddess of youth and her father's cup-bearer.

Hector most illustrious of all Trojan warriors, eventually killed by Achilles.

Hecuba wife of Priam and queen of Troy. The mother of many children; when her beloved son Polydorus was treacherously killed by Polymestor, she blinded the murderer and slew his children. In her inconsolable grief, she was transformed into a howling dog.

Helen (of Troy or Greece) the wife of Menelaus, king of Sparta; reputedly the most beautiful woman in the world, her adultery with the Trojan Paris became the pretext for the Trojan War.

Hephaestion soldier, lover and adviser to Alexander the Great.

Hercules son of Jupiter and Alcmene, the greatest of mythic heroes, famed for physical strength, obedience to his father, and for performing the Labours (including the cleaning of the Augean stables) set him by King Eurystheus. Sometimes called Alcides, after his grandfather Alceus.

Hercynia wilderness in Persia. See Nigra Silva.

Hermes see Mercury.

Hesperia 'the western land', Italy.

Hesperides the daughters of Hesperus, nymphs of the setting sun who guarded the golden apples in the far west.

Hippolytus son of Theseus. When he rejected the advances of his stepmother Phaedra, she accused him of attempting to rape her, causing Theseus to call on Poseidon (Neptune) to destroy him. The god sent a monster to terrify his chariot-horses, which dragged him to his death.

Homer Greek epic poet, reputedly blind, and who composed the *Iliad* and the *Odyssey*.

Hyades daughters of Atlas who were turned into seven stars in the constellation of Taurus and who were believed to cause bad weather.

Hybla town in Sicily famous for its honey.

Hydra many-headed monster which lived in the Lernean swamp near Argos; each of its heads would be replaced by two more if cut off, but it was eventually killed by Hercules.

Hylas a beautiful boy kidnapped by water-nymphs from the expedition of the Argonauts; loved and lamented by Hercules.

Hymen Greek god of marriage, conventionally portrayed as a veiled young man bearing a flaming torch.

Iarbas son of Jupiter and Garamantis, king of Gaetulia.

Ibis sacred bird of Egyptian religion.

Icarus the son of Daedalus; he escaped from captivity with his father on a pair of wings held together with wax, but he flew too near the sun, the wax melted and he fell into the sea.

Ida (i) Mount Ida, near Troy, birthplace of Aeneas and site of the Judgement of Paris; (ii) Idalium in Cyprus.

Ilion, Ilium Troy.

Illyrians inhabitants of Illyria, on the eastern shore of the Adriatic.

Inde India or the West Indies.

Io a priestess of Juno, desired by Jupiter; for a time she was metamorphosed into a beautiful cow and then back to the human form in which she bore Jupiter a son, Epaphus.

Iphigen Iphigenia, the daughter of Agamemnon, who sacrificed her at Aulis to gain a favourable wind to sail for Troy.

Iris winged messenger of Juno.

Iras a beggar; one of the suitors of Penelope.

Jaertis the river Jaxartes which runs from Tartary into the Caspian Sea.

Janus Roman god of beginnings, doors and gates; the gates of his temple in the Forum stood open in times of war and closed in the rare interludes of peace.

Jason Greek hero who led the Argonauts in the quest for the Golden Fleece of Colchis.

Jebusite Canaanite tribe who were dispossessed of Jerusalem by David; the word became an abusive term for Jesuits.

Jerome St Jerome, 4th-century AD theologian, whose highly influential translation of the Bible into Latin (the Vulgate) was the standard text of the scriptures until the Reformation.

Jubalter Gibraltar.

Juno goddess of marriage, wife of the incessantly promiscuous Jupiter. She defended the sanctity of marriage by seeking the destruction of those who were implicated in his adultery. Saturnia was a cult name for Juno.

Jupiter most powerful of all the gods. The son of Saturn, who attempted to eat him in his infancy, he was protected by his mother Ops, and overthrew his father; famed for his use of thunderbolts to resolve disputes both human and divine, and his wide-ranging and insatiable sexual appetites; also frequently called Jove.

Justinian Flavius Petrus Justinianus (c. AD 482–565), Roman emperor at Constantinople who codified Roman law in his *Corpus juris civilis*.

Lacedaemon Sparta.

Lantchidol the Indian Ocean.

Laocoön Trojan priest who tried to prevent his countrymen from accepting the Trojan Horse, but who was killed with his sons by a monstrous sea-snake.

Larissa coastal town on the border between Syria and Egypt.

Latona beloved of Jupiter, mother to both Diana and Apollo.

Lavinia princess of Latium in Virgil's *Aeneid*; she was destined to marry Aeneas, the destroyer of her betrothed, Turnus.

Leander the hero of Marlowe's poem *Hero and Leander*, he swam the Hellespont to meet his beloved Hero, but died trying to swim home.

Lerna site of a swamp in Greece, home of the monstrous Hydra which Hercules killed.

Lesbia the woman addressed in the erotic poetry of Catullus.

Lethe one of the three rivers of the underworld; its waters induced forgetfulness.

Limnaspaltis bituminous lake near Babylon; its fumes supposedly killed birds which flew over it.

Lopus, Doctor Dr Roderigo Lopez, Elizabeth I's physician, who was hanged in 1594 for his alleged involvement in a plot to poison the queen.

Machda Abyssinian town, capital of the legendary Christian king of Ethiopia, Prester John.

Machevil Niccolò Machiavelli (1469–1527), Italian historian and political thinker; reviled in Elizabethan England for supposed atheism and for the advocacy of ruthlessness in his manual for rulers, *The Prince*.

Manico Manicongo, an African province.

Mare Maggiore the Black Sea.

Mare Rosso the Red Sea.

Maro see Virgil.

Mars god of war and lover of Venus.

Mauritania province of north-west Africa.

Mausolus 4th-century BC king of Caria in Asia Minor, whose tomb, the Mausoleum, was one of the seven wonders of the ancient world.

Media province of the Persian empire.

Megaera one of the Furies.

Meleager a prince of Calydon, who heroically killed the wild boar Diana sent to ravage his land.

Memphis former capital of Egypt and site of the Pyramids.

Menelaus the king of Sparta, married to Helen, who was carried off by the Trojan prince Paris, thus precipitating the Trojan War. In Elizabethan literature he was commonly associated with ineffectualness and cuckoldry.

Mercury messenger of the gods, and god of travellers, lawyers and thieves.

Midas king of Phrygia, whose touch turned all things to gold (including, unfortunately, his food). He judged the music of the satyr Marsyas superior to that of Apollo, for which misjudgement the god made asses' ears grow on his head.

Minerva goddess of war, wisdom and handicrafts; her shield bore the head of the gorgon Medusa, who was killed by Perseus with her assistance.

Morpheus god of dreams.

Musaeus legendary poet whom Aeneas meets in his journey through the underworld in Virgil's *Aeneid* (VI, 666–7).

Myrmidons the bodyguard of Achilles.

Natolia Anatolia, the entire promontory of Asia Minor. Marlowe sometimes uses it as the name of a town in the region.

Neoptolemus the son of Achilles; also called Pyrrhus.

Neptune god of all waters, including the sea; he shared the dominion of the world with Jupiter and Pluto.

Nigra Silva the 'Black Forest' of Hercynia, held to be highly dangerous in the 16th century.

Nilus the river Nile.

Ninus the first Assyrian king, founder of Nineveh; his queen was Semiramis.

Niobe in Greek myth, she boasted that her seven children made her superior to Leto (Latona), the mother of Apollo and Artemis; in revenge, these two killed all her children with their arrows. Niobe wept until she was turned to a pillar of stone, which continued to weep.

Nubia north African province between the Red Sea and the Nile.

Oblia Olbia, area near the Black Forest.

Oceanus god of the ocean.

Octavius (63 BC–AD 14), nephew of Julius Caesar; later known as Augustus; ruler of Rome.

Oenone a nymph of Mount Ida, who stabbed herself when her former lover, Paris, died at her feet during the Trojan War.

Olympus the highest mountain in Greece, reputedly the habitation of the twelve gods, as well as the birthplace and home of the Muses.

O'Neill Irish clan leader in the reign of Edward II.

Ops goddess of the earth, fecundity and riches, wife of Saturn, and mother of Jupiter, who eventually usurped Saturn's throne.

Orcus Roman name for Hades, god of the underworld.

Orestes son of Agamemnon and Clytemnestra; he killed his mother in revenge for her murder of his father, and was subsequently pursued by the Eumenides (the Furies) but aided by his loyal friend Pylades and his sister Electra.

Orion a giant blind huntsman, transformed after his death into the constellation bearing his name, which is predominant in winter.

Orminius Mount Horminius, in Natolia (Asia Minor).

Ormus prosperous trading city in the Persian Gulf.

Padua north Italian town, famous for its university.

Paean cult-name of Apollo as god of healing.

Pampelonia Pamplona, capital of Navarre.

Paphos town in Cyprus.

Paris son of Priam and Hecuba. The most beautiful man in the world, he was chosen to decide which goddess should be awarded a golden apple inscribed 'for the most beautiful'. Offered greatness by Juno, conquest by Minerva and the gift of the most beautiful woman in the world (Helen, the wife of Menelaus) by Venus, he gave the apple to Venus. He deserted his lover Oenone and abducted Helen, precipitating the Trojan War.

Parma, Prince of Tyrannical Spanish governor-general of the Netherlands (1579–92), who was a byword for Catholic cruelty.

Parthia Asian kingdom, south-east of the Caspian Sea.

Patroclus friend and possibly lover of Achilles.

Pegasus winged horse, associated with Mount Helicon, home of the Muses.

Penelope wife of Odysseus and archetype of marital fidelity who frustrated her many suitors by insisting that she would not remarry until she had completed a shroud for her father-in-law. During her husband's absence she spent each night unravelling the shroud to ensure that it would never be finished.

Pergama (Pergamum) Troy.

Persepolis capital of Persia.

Phaethon 'the shining one', son of Apollo, the sun-god, who ignored warnings not to ride his father's chariot. When he lost control, he burnt a scar in the sky (the Milky Way) and plummeted to earth; Jupiter destroyed him with a thunderbolt during his descent, and thus prevented the destruction of the earth.

Phalaris 6th-century BC tyrant of Agragas (Agrigento) in Sicily. He roasted his enemies to death in a brazen bull, which was later used to kill him. A series of improbably humane letters were attributed to him.

Pharsalus site of the most savage battle of the Roman civil wars, at which Julius Caesar defeated Pompey (48 BC). It gave its title to Lucan's epic poem *Pharsalia*, of which Marlowe translated the opening book.

Philip Philip II, King of Spain 1556–98, briefly husband to 'Bloody' Mary Tudor, and the monarch responsible for the almost successful invasion of England by his Armada in 1588.

Phlegethon a river of fire, a boundary to the underworld.

Phoebe Diana, goddess of the moon.

Phoebus Apollo, god of the sun.

Phoenissa see Dido.

Phrygia the region of Troy in western Asia Minor.

Phyteus rare name for Apollo, i.e. the sun.

Pierides the daughters of King Pierus of Thessaly; they challenged the Muses to a song contest and were turned into magpies for their presumption.

Pliny Caius Plinius Secundus (AD 23–79), ‘the Elder’; Roman writer, compiler of an encyclopaedic *Natural History*.

Pluto the god who ruled the underworld; he abducted Proserpina, the daughter of Ceres, from Sicily, and made her his queen.

Podalia in the southern part of Russia, close to Romania.

Polony Poland.

Polyphemus Cyclops who ate people until his single eye was blinded by Ulysses.

Polyxena daughter of Priam and Hecuba; she was sacrificed by Neoptolemus on the tomb of Achilles.

Portingale, Bay of Bay of Biscay.

Priam king of Troy and father (in Homer) of fifty sons and many daughters.

Procne wife of the Thracian king Tereus; when he raped her sister Philomela she served up her own son Itys to him in a stew.

Prometheus Titan who stole fire from the gods and gave it to humans.

Proserpina daughter of Jupiter and Ceres, Proserpina (Greek Persephone) was abducted by Pluto, who made her queen of the underworld; her distraught mother persuaded Jupiter to allow Proserpina to live half the year with her (summer) and half with Pluto (winter).

Proteus omniscient sea-god who could change shape.

Pygmalion a king of Cyprus who created a statue with which he fell in love; at his entreaty Venus brought the statue to life.

Pylades devoted friend of Orestes.

Pyrrhus son of Achilles (also called Neoptolemus).

Pythagoras 6th-century BC Greek philosopher, ascetic and mathematician, who originated the doctrine of metempsychosis, the transmigration of souls.

Ramus Pierre de la Ramée (1515–72); French humanist and philosopher who advocated a simplification of Aristotelian logic and rhetoric; killed in the St Bartholomew’s Day Massacre.

Rhadamanthus son of Zeus, whose just life was posthumously acknowledged by his being made a judge of the dead.

Rhamnus site of the temple of Nemesis in Attica.

Rhamnusia Nemesis, goddess of fate and retribution, whose temple stood at Rhamnus in Attica.

Rhesus Thracian ally of the Greeks at Troy.

Rhode Stadtroda, in eastern Germany.

Rhodope (i) mountain in Thrace, famed as the site of Orpheus' dismemberment and for its silver mines; (ii) queen of Thrace; (iii) Greek courtesan.

Riso town on the Black Sea coast of Asia Minor.

Roscius celebrated actor in 1st-century BC Rome.

Rutiles Italian tribe ruled by Turnus.

Saba in the Old Testament, Sheba, whose queen challenged Solomon with 'hard questions' (1 Kings 10:1).

Samarcanda Samarkand, central Asian town, south-east of the Aral Sea.

Samnites an ancient people of central Italy.

Sancina town on the Black Sea coast of Asia Minor.

Saturn god of time and leader of the Titans; father of Pluto, Neptune, Juno and Jupiter, the last of whom overthrew him and ended the Golden Age.

Saturnia see Juno.

Saul king of Israel; God ordered him to destroy the Amalekites completely, but he spared King Agag and the best of the flocks, until rebuked by Samuel for his disobedience (1 Samuel 15).

Scalonia Ascalon, usually called Scalonica on ancient maps, a Philistine city on the coast of Palestine.

Scheckius Jacob Shegk (1511–87); German logician, opponent of Ramus in a famous philosophical dispute over the value of Aristotle.

Scylla a monster from whose lower body grew the heads of barking dogs. She menaced ships in the Straits of Messina, opposite the whirlpool Charybdis.

Selinus Sicilian town, site of a temple to Jupiter.

Semele one of Jupiter's lovers, who was consumed by lightning when she demanded that he should appear to her in his true form.

Semiramis legendarily beautiful Assyrian queen, wife of Ninus, she refortified Babylon and built its hanging gardens.

Shatillian Elizabethan spelling of Châtillon, town in France and the name of the prominent family of the Coligny.

Sichaeus (Sychaeus) Dido's husband, whose murder at the hands of her brother Pygmalion drove her to flee to Africa.

Sidon city in Phoenicia.

Silvanus Roman god of the woods.

Sinon Greek agent who deceived the Trojans into taking the Wooden Horse into Troy.

Sinus Arabicus the Red Sea.

Sirens female sea-deities who lured sailors to their deaths with their song.

Sixtus Pope Sixtus V, pontiff 1585–90, who revolutionized and centralized the power of papal administration and virtually rebuilt Rome in the process; he also began the overtures to Henry of Navarre which eventually prompted his conversion to Catholicism.

Socrates philosopher and teacher in 5th-century BC Athens, eventually executed for allegedly corrupting the morals of Athenian youth.

Soldino coastal town opposite Cyprus.

Soria (i) Syria; (ii) Zor, i.e. Tyre.

Stoka Stoko, a town on the Dniester.

Styx the principal river of the underworld.

Tanaïs the river Don, the boundary of Europe and Asia.

Tenedos an island off the coast of Troy.

Terrene Sea the Mediterranean.

Tesella area south of Oran in North Africa.

Thebes Greek city in the province of Boeotia. The stones of its walls rose to the music of Amphion.

Themis goddess of rights and customs, who sent an uncatchable fox to ravage Thebes in revenge for the death of the Sphinx; both the fox and the invincible hunting hound of Cephalus which pursued it were turned to stone by Zeus.

Thessaly region of Greece famous for its drugs and witches.

Thetis a sea-nymph, goddess and the mother of Achilles.

Tisiphone snake-haired Fury; perpetrators of crimes within the family were particularly vulnerable to her persecutions.

Titus Roman emperor AD 79–81, conqueror of Jerusalem (AD 70).

Trasimene battlefield near Lake Trasimeno, north of Rome, where the Carthaginian commander Hannibal conquered the Romans in 217 BC.

Trebizond town in northern Turkey (modern Trabzon).

Trier town in western Germany.

Triton sea-god, sometimes half-human and half-fish.

Tully Marcus Tullius Cicero (106–43 BC), Roman orator and statesman.

Turnus king of Ardea in Italy, heroic antagonist in Virgil's *Aeneid*; he violently opposed the prophesied marriage between his betrothed, Lavinia, and Aeneas, but the latter killed him in single combat.

Typhon (Typhoeus) formidable monster with a hundred serpentine heads; his offspring included the three-headed dog Cerberus, the Hydra, the Chimaera and the Sphinx.

Tyre city in Phoenicia.

Tyros the river Dniester, which runs through southern Russia.

Ulysses (Odysseus) wily Greek hero who assisted in the fall of Troy. His adventures in returning home to his faithful wife, Penelope, are recounted in Homer's *Odyssey*.

Uz biblical homeland of Job, bordering Palestine.

Vanholt Anhalt in central Germany.

Venus goddess of erotic love, notoriously unfaithful wife of Vulcan, sometime lover of Mars, and would-be seducer of Adonis.

Verna Bulgarian seaport.

Vespasian Titus Flavius Vespasianus, Roman emperor (AD 69–79), he subdued a rebellion in Judaea, but failed to capture Jerusalem.

Virgil Publius Vergilius Maro (70–19 BC), Roman poet of the *Eclogues*, the *Georgics* and the *Aeneid*; buried just outside Naples; he later acquired the reputation of being an adept magician.

Volga the river Volga; the maps of Ortelius which Marlowe used clearly showed its many tributaries.

Vulcan Roman god of fire and metalwork, he forged the arms of the gods. He was married to the unfaithful Venus, whom he caught in a net as she made love with Mars. He was lame.

Xanthus river near Troy.

Xerxes Persian king (d. 465 BC) who was said by Herodotus to have assembled the greatest army ever known in ancient times for his disastrous invasion of Greece in 480 BC.

Zanzibar in Ortelius's atlas, a south-western province of Africa.

Zona Mundi ('the girdle of the world') mountain range in the northern regions of Tartary in central Asia.

Zula city to the north of the river Danube.

*New readers are advised that this Introduction and the Commentary make details of the plot explicit.

*Marlowe

*Alleyn

*Perkins

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