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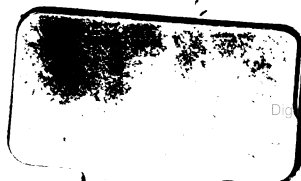
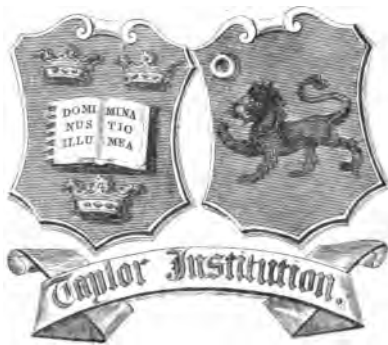
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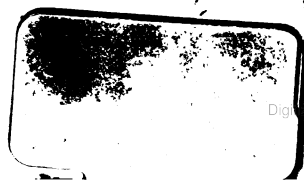


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CHRISTOPHER MARLOWE'S  
TRAGEDY OF  
EDWARD THE SECOND

WITH AN INTRODUCTION AND NOTES

BY

WILHELM WAGNER, PH. D.



HAMBURG:

BOYES AND GEISLER (A. GEISLER)

1871.





DEDICATED

TO

DR. ERNEST ADAMS

IN REMEMBRANCE OF THE WALKS AND TALKS IN THE

GARDEN OF VICTORIA PARK SCHOOL 1864 — 1867.

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## PREFACE.

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The present publication is intended to serve as an introduction, or rather preparation, to the future student of the works of Shakespeare, its principal aim being to acquaint him with the most important dramatic production of the years immediately preceding the first recognition or even mention of the great dramatist (1593). Hallam<sup>1)</sup> justly says that Marlowe's 'Edward II.' is by far the best historical play after those of Shakespeare, and other authorities mentioned in the Introduction agree in assigning it a high place among the dramatic works of the Elizabethan era. We shall not, therefore, be thought wrong in bringing a play like this under the notice of even a young reader, in order to assist him in forming a certain idea of the basis on which the productions of so great a genius as Shakespeare were founded. It will be interesting to draw his attention to the great resemblance between 'Edward II.' and 'Richard II.', and the clear, though powerful style of Marlowe's play with its genuine and idiomatic English will be eminently suited to familiarize a young student with the peculiarities of Elizabethan English and its deviations from modern usage. It is for this reason that our notes are written in English, and it is hoped that they will be found useful in furnishing the modern equivalents for rare, poetical or antiquated expressions, and pointing out constructions and grammatical formations peculiar to the Elizabethan period. In so doing, reference has been made to Mätzner's English Grammar<sup>2)</sup>, a work of German industry which will remain the standard work for many years to come and is just being translated into English; to Abbott's 'Shakespearian Grammar', though I have not been able to avail myself of the third edition which, I am told, is quite a different work from the first; and to my friend Dr. E. Adams' excellent 'Elements of the English language',

<sup>1)</sup> *Introd. to the Lit. of Europe* (Paris, Baudry) vol. 2 p. 233.

<sup>2)</sup> I have quoted I. II. III., instead of IIa or II, 1 and IIb (II, 2).

a work remarkable for clearness, conciseness, and accuracy, and greatly to be recommended to the German student.

It is also hoped that the present work will be welcome to the numerous friends of English literature and especially of the old English drama on the Continent. Marlowe is mentioned among us chiefly as the author of the first dramatic version of the history of Dr. Faustus<sup>1)</sup> and that play has, I believe, occasionally been given to the pupils of the highest form of our College<sup>2)</sup>, but the state of the text (which I believe to be far more interpolated than Dr. v. d. Velde would have it) renders it inadvisable to select it as a specimen of what Marlowe could and did achieve. 'Faustus' abounds in fine things, but as a play it is inferior to 'Edward II.'

In conclusion, the Editor begs his readers to excuse some unpleasant irregularities in the numeration of the lines and in the division of words which have remained in spite of his repeated protests against the arbitrary decision of the compositors.

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<sup>1)</sup> See "Marlowe's Faust . . . übersetzt und mit Einleitung und Anmerkungen versehen von Dr. Alfred v. d. Velde", Breslau, 1870.

<sup>2)</sup> See the Program of the Gelehrtenschule, 1886, p. 55.

## INTRODUCTION.



A. W. von Schlegel in his famous 'Lectures on Dramatic Art'<sup>1)</sup> maintains that 'Shakespeare owed almost nothing to his predecessors, while on the other hand he exercised the greatest influence on his successors.' In support of this extravagant assertion, Schlegel might have appealed to the authority of Dryden who, in the prologue to his version of Shakespeare's 'Troilus and Cressida' (1679), makes Shakespeare's ghost pronounce the following lines —

Untaught, unpracticed, in a barbarous age,  
I found not, but created first the stage.

But even in Schlegel's time this view was no longer maintained by men who had gone into the subject and whose judgment might be thought to possess some weight in this question. Ch. Lamb, the famous author of the 'Essays of Elia' had, as early as 1808, published his 'Specimens of English Dramatic Poets'<sup>2)</sup> in order to show that in this department much had been slighted, 'while beyond all proportion one or two favorite names had been cried up.' A little later, William Hazlitt, in his 'Lectures on the Literature of the Age of Elizabeth' delivered in 1820, justly asserted that Shakespeare was by no means isolated in his time: that there was scarcely any other time

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<sup>1)</sup> Vol. 3. p. 243 in the second edition, 1817.

<sup>2)</sup> Reprinted in H. Bohn's Antiquarian Library, London 1854.

## II

'more populous of intellect, or more prolific of intellectual wealth' than the age of Elizabeth. Shakespeare, he says, 'towered above his fellows, "in shape and gesture proudly eminent"; but he was one of a race of giants — the tallest, the strongest, the most graceful and beautiful of them; but it was a common and a noble brood.'<sup>1)</sup> This opinion was fully borne out and further strengthened by the careful researches of modern scholars, among whom the first place is due to J. Payne Collier and the late Alexander Dyce. It has been shown that, far from standing aloof from his contemporaries, Shakespeare was on the contrary considerably influenced by them, his genius growing and developing itself on the foundation laid by his predecessors and fully availing itself of all the advantages previously gained by them. Nor does this view tend to diminish our admiration for Shakespeare, though we can no longer look upon him as an isolated majestic peak rising from a level plain and hiding its summit in the clouds —: quite the contrary, we learn to admire him all the more by gaining a clearer insight into the merits of his predecessors and convincing ourselves that in spite of the many obligations he owed them, he yet surpassed them all in his immortal dramas.

In opposition to Schlegel's view this may now be said to be the opinion of the Shakespearian critics both in England and in Germany. It cannot be better expressed than in the words of J. Payne Collier.<sup>2)</sup>

'It is not necessary to the just admiration of our noble dramatist, that we should do injustice to his predecessors or earlier contemporaries: on the contrary, his miraculous powers are best to be estimated by a comparison with his ablest rivals; and if he appear not greatest when his works are placed beside those of Marlowe, Greene, Peele or Lodge, however distin-

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<sup>1)</sup> p. 19 of the new edition, London 1870. (Bell & Daldy.)

<sup>2)</sup> Introduction to his edition of Shakespeare of 1844, p. LVII.

guished their rank as dramatists, and however deserved their popularity, we shall be content to think, that for more than two centuries, the world has been under a delusion as to his claims. He rose to eminence, and he maintained it, amid struggles for equality by men of high genius and varied talents.'

By far the greatest of Shakespeare's predecessors in dramatic literature was CHRISTOPHER MARLOWE; from his example the great dramatist may be supposed to have learnt most in imitating his good sides and in avoiding and remedying his faults and defects. Marlowe was born at Canterbury on Feb. 26, 1564, exactly two months before Shakespeare; and though his parents were but poor, he was by the kindness of some generous patron enabled to obtain a learned education at Cambridge. There is a Latin poem by him still extant, and this as well as the numerous allusions to classical literature and mythology in his plays prove him to have been no contemptible scholar. He seems to have left the university in 1583 and for about 4 years we have no trace of his life and occupations; but in 1587 we find him in London, and in that year his powerful tragedy of 'Tamburlaine the Great' made its appearance.<sup>1)</sup> This was the first play in which the blank verse was introduced on a public stage, all other plays intended for the town having until then been written in a kind of irregular long rhymed line. It is true that this metre, originally introduced into English by the Earl of Surrey in his translation of the second and fourth books of the Aeneid, had been used for dramatic purposes even before Marlowe, in 'Gorboduc', the earliest known tragedy of the English literature, by Sackville (Lord Buckhurst, afterwards Earl of Dorset) and T. Norton. But 'Gorboduc' was originally acted before Queen Elizabeth at Whitehall in 1561, by the Members of the Inner Temple, and it is very doubtful whether it ever found its way to the public play-

<sup>1)</sup> Collier, History of Dramatic Poetry vol. 3 p. 113.



## IV

houses in the Town<sup>1</sup>); and we may, therefore, justly claim for Marlowe the great merit of having been the first to use this highly effective metre in a play intended for the public at large. But Marlowe possesses also another merit inasmuch as in his hand the new metre became something entirely different from what it had been before. Ben Jonson, in his famous poem on Shakespeare (prefixed to the first folio of Shakespeare's collected works, 1623) speaks of 'Marlowe's mighty line.' In 'Gorboduc' the lines are monotonous and somewhat wearisome; they run smoothly like a quiet and peaceable brook; but in Marlowe's *Tamburlaine* we seem to listen to the varied and lively noise of a youthful river dashing from the rocks and waking the echoes around, now hastening forward over stones and sweeping everything before it in its wild and impetuous career, now again flowing calmly and placidly, a picture of strength and power as well as of beauty and love. It was Marlowe who breathed life into blank verse and whose treatment of it was so successful that the subsequent dramatists gave up the practice of writing in rhymed lines and adopted this metre.

But besides this, Marlowe achieved a further progress in dramatic art, even in his very first play. 'He made blank verse what it was for Shakespeare, Jonson and Fletcher, and he first taught the art of designing tragedies on a grand scale, displaying unity of action, unity of character, and unity of interest. Before his day plays had been pageants and shows. He first produced dramas. Before Marlowe it seemed seriously doubtful whether the rules and precedents of classic authors might not determine the style of dramatic composition in England as in France: after him it was impossible for a dramatist to please the people by any play which had not in it some portion of the

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<sup>1</sup>) Ulrici, 'Shakespeare's dramatische Kunst' (1868) vol. 1, p. 184 thinks it very probable that 'Gorboduc' was also represented before town audiences; but there are no positive proofs for an assumption of this kind.

spirit and the pith of the characters created by Marlowe.<sup>1)</sup>

Though — we should rather say, because — Marlowe had achieved such great results, he was directly attacked by two envious brethren of his own craft; and it should be confessed, that side by side with so much light, there was also much shadow. In his desire to produce a great effect on his audience, Marlowe no doubt exaggerated a great deal both in his characters and in his style. He was only 23 years old when he produced his first play: his blood was hot, his passions intense, his aspirations high — circumstances which may explain the bombast and rant peculiar to most of Marlowe's plays, but none more than his first production. Robert Greene seems to have been until then the leading dramatist of the London theatres, a position considerably endangered after the appearance of 'Tamburlaine'. Greene was a graceful and elegant poet, but a man of weak and envious character;<sup>2)</sup> being too timid to attack Marlowe himself, he caused Thomas Nash to prefix a satirical Epistle to his own 'Menaphon', a pamphlet published in 1587. In this Nash speaks of the 'idiot art-masters who intrude themselves to our ears as the alchymists of eloquence, who (mounted on the stage of arrogance) think to outbrave better pens by the swelling bombast of braggart blank verse', and of 'those who commit the digestion of their choleric incumbrances to the spacious volubility of a drumming decasyllabon.' These specimens may suffice to show the whole style of invective used against Marlowe; but its worthlessness is abundantly proved by the mere fact of Greene himself adopting the new metre in his subsequent works, and Nash later on even joining

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1) J. A. Symonds in the 'Academy' 1870 p. 399.

2) It was he who even on his death-bed attacked the rising genius of Shakespeare, in his famous 'Groatworth of Wit bought with a Million of Repentance'.

## VI

Marlowe in the production of a tragedy 'Dido, Queen of Carthage', which is written in blank verse.

The faults of Tamburlaine are so strong and glaring that later critics and readers would be more struck with them than with its many excellencies. Shakespeare himself could not forbear ridiculing the bombast of the Scythian conqueror by making his Ancient Pistol swagger in an exaggerated style, and lest we should mistake the drift of the satire, Pistol quotes a line from Tamburlaine :

Holla, ye pampered jades of Asia!

Later readers were satisfied with the censure implied in this and scarcely took the trouble of turning to Marlowe's work itself: Collier and Hallam were the first to remedy this great injustice by showing that, in spite of many shortcomings when compared with later poets, Marlowe had greatly surpassed all his predecessors.

It is scarcely necessary here to enter at length into the plot of 'Tamburlaine' or of any other play of Marlowe's; those who want to know more of them may easily satisfy themselves by turning to the third volume of Bodenstedt's work on Shakespeare's contemporaries, where copious extracts are given and a complete translation of 'Faustus.' The real greatness and importance of Marlowe's works can, however, be appreciated only by studying them in the original language.

'Tamburlaine' was succeeded by 'The Tragical History of Doctor Faustus.' The poetical value of this work may be inferred from Goethe's words on it 1829, as related by his English friend, Henry Crabb Robinson.<sup>1)</sup> 'I mentioned Marlowe's Faust. He burst out into an exclamation of praise. "How greatly is it all planned!" He had thought of translating it. He was fully aware that Shakespeare did not stand alone.' It is almost certain that the low comic scenes which

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<sup>1)</sup> See his 'Diary' edited by Dr. Th. Sadler, London, 1869, vol. 2 p. 434.

disfigure this play do not belong to Marlowe, but to some other hand: we have two different texts of it and from them it appears 'that this debasing matter was of gradual introduction'<sup>1)</sup>. The latest editor of Marlowe states it as his conviction that, 'if by any chance the original MS. of the Tragical History of Dr. Faustus should be discovered, it is almost safe to predicate that Marlowe's share would be found to consist solely and entirely of those grand, daring, and affecting scenes which will last as long as the English language.' The fate of Faustus gains on our sympathies the more the tragedy advances; and though the poet does not represent him as exclusively longing for absolute knowledge, but preserves more the traditions of the original narration as it was current among the people, there is enough of the mental fermentation of these times in the character of Faustus to secure our highest interest for him. In order to obtain all his immoderate desires, Faustus sells his soul to the Devil; but when the time draws near that he has to fulfil his contract, the deepest repentance and horror seize him, and in the most powerful manner the poet exhibits to us the last hour of the repenting and remorseful magician: though even then he remains great in spite of his mental agonies. 'When Faustus stands on the brink of everlasting perdition, waiting for the fatal moment, imploring, yet distrusting repentance, a scene of chaining interest, fervid passion, and overwhelming pathos, carries captive the sternest heart, and proclaims the full triumph of the poet.'<sup>2)</sup>

Marlowe's next play 'The Jew of Malta' is a very unequal production; the first two acts are indeed excellent both in plot and execution, but the last two offer only instances of Marlowe's various faults: bombastic language and exaggerated characters. As long as Barabas is the provoked and oppressed Jew, we can

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<sup>1)</sup> Cunningham, *Intro.* p. XIV.

<sup>2)</sup> R. Chambers, *Cyclopaedia of English Literature*, 1843, vol. 1 p. 171.

## VIII

bring ourselves to pardon his cruelties, as they are caused by his thirst for revenge; but when he turns to a monster 'who kills in sport, poisons whole nunneries, and invents infernal machines,'<sup>1)</sup> we follow him to the close of his bloody career and his well-deserved punishment with a feeling of disgust and horror. Barabas resembles Shakespeare's Shylock only in so far as they are both actuated by the motive of hatred against the Christians; but in Marlowe we cannot discover the slightest trace of the wonderful art with which Shakespeare succeeds in inspiring us with a certain pity and sympathy for Shylock.

The two plays 'The Massacre of Paris' (in which Marlowe dramatized a subject of contemporary history), and 'Dido' (in which he was assisted by Nash) may be passed by here without further criticism; the first may indeed be pronounced superior to anything Greene or Peele ever wrote, as appears especially on comparing it with Peele's 'Battle of Alcazar', but it does not increase the merits of a poet like Marlowe who had already produced 'Faustus'; the latter is too unequal in its various parts, nor is it easy to determine what belongs to Marlowe and what to Nash, though here also we meet with some beautiful passages. We pass on to what in all probability was Marlowe's last work, his 'Troublesome reign and death of Edward the Second', a play as highly praised by the English critics as it is depreciated by Bodenstedt.<sup>2)</sup> though I hasten to add that a critic far superior to Bodenstedt, no less a man than Ulrici,<sup>3)</sup> declares 'Edward the Second' to be Marlowe's best work. It is indeed in a very different style from 'Tamburlaine' or 'Faustus.' There is no rant here, no exaggerations, and we are surprised to find how moderately, and yet how powerfully, the poet develops

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<sup>1)</sup> Lamb, Specimens, p. 28.

<sup>2)</sup> See also R. Pauli's History of England, Gotha 1855, vol. 4 p. 206, note 3.

<sup>3)</sup> Shak.'s Dram. Kunst, vol. 1 p. 193.

his various characters. There is infinitely less passion in 'Edward II.' than in 'Tamburlaine', but there is not less power; only whatever there is, is quiet power very much superior in its ultimate effect to the ranting noise of the first play. No doubt this comparative tameness caused Bodenstedt's unfavourable criticism which he confesses to have written down after the first perusal of the play; had he read it oftener, he would, perhaps, have found reason to change his opinion. But this subdued and quiet power shows a decided progress in Marlowe's art. The whole play may well bear comparison with Shakespeare's Richard II., and Marlowe's work being anterior to Shakespeare's, in point of time, we can scarcely doubt that Shakespeare was acquainted with it and had it before 'his mind's eye' in writing his own play. In order to form a just estimation of the merit of 'Edward II.', it is necessary to read Peele's 'Edward I.', Marlowe's play, and Shakespeare's 'Richard II.' in this successive order (which is also chronologically correct), when it will be understood by how much Marlowe surpassed his predecessor in the historical drama, and how he made the way smooth and easy for his successor. I agree with Ulrici in considering 'Edward II.' as the last work of our poet and believe to discover in it very evident traces of the self-control which Marlowe had commenced exercising over his luxuriant imagination and style. His short career had lasted only 6 years and he had already achieved great results, when he fell a victim to the dissolute life into which he had heedlessly plunged on coming to London. Only a few months before, Green had on his death-bed addressed a solemn and impressive warning to his fellow poets, in which he openly accused Marlowe of atheism, beseeching him at the same time to reform and mend his ways. We do not know what impression this produced on Marlowe: we may suppose him to have become melancholy and to have tried to tear himself from his dissolute companions, but perhaps without success. Marlowe's works, it may be stated, contain

no proofs of the atheism he is charged with, though in 'Faustus' and in 'The Jew of Malta' we certainly meet with passages which may be interpreted so as to make the author answerable for the views put into the mouths of his characters.<sup>1)</sup> But surely it is unjust to endorse conclusions arrived at in this manner. But what shall we say of Greene's express and deliberate accusation? First of all, it should be observed that 'atheism' was in those days used in a far wider sense than at present; and secondly, is so malicious a person as Greene to be trusted in a question of such importance? I for my part confess that I place little faith in his assertions as concerns both Marlowe and Peele, the latter of whom appears to have enjoyed the respect of many persons of rank and worth, and, moreover, to have been of a gentle and mild character. Did Greene exaggerate? Or did he try to make himself clean by casting dirt at others? Nobody knows — but I firmly believe that Marlowe was wronged by him. At all events, a charge of so much gravity brought against the first dramatist of the day, was very welcome to the enemies of the stage, and to them we should doubtless ascribe the popular ballads in which Marlowe is represented as an atheist of the blackest dye who was deservedly punished by the hand of God.

The dagger of Francis Archer, by whom Marlowe was stabbed at Deptford on June 1, 1593, averted another trouble which seems to have been hanging ominously over Marlowe's head. A few days before his death a 'Note contayning the Opinion of one Christofer Marlye, concernynge his damnable Opinions and Judgment of Relygion and Scorne of God's Worde,<sup>2)</sup> written by one 'Rychard Bame' — a person of bad repute that was subsequently hanged at Tyburn on Dec. 6, 1594

<sup>1)</sup> Unfortunately, this is even done by so intelligent and gentle a critic as Ch. Lamb: see his *Specimens*, p. 36.

<sup>2)</sup> See Dyce's edition of Marlowe's works, London 1865, p. 38.

— had been laid before the Queen's Council, and might perhaps have led to serious consequences. The charges contained in that paper are, however, very extravagant and partly quite absurd, and it is easy to see that the writer was influenced by a vehement hatred against Marlowe; besides which his bad character invalidates his testimony.

Peele lamented his friend's unhappy death in the following beautiful lines —

After thee  
Why hie they not, unhappy in thine end,  
Marley,<sup>1)</sup> the Muses' darling for thy verse,  
Fit to write passions for the souls below,  
If any wretched souls in passion speak?<sup>2)</sup>

lines which also contain the right key to Marlowe's whole character. All his poetry, all his life was passion. 'His characters are not so much men as types of humanity, the animated moulds of human thought and passion which include, each one of them, a thousand individuals. The tendency to dramatize ideal conceptions is very strong in Marlowe. Were it not for his own deep sympathy with the passions thus idealized and for the force of his conceptive faculty, these gigantic personifications might have been insipid or frigid. As it is, they are very far from deserving such epithets. The lust of dominion in Tamburlaine, the lust of forbidden power and knowledge in Faustus, the lust of wealth and blood in Barabas, are all terrifically realized. The poet himself sympathizes with the desires which sustain his heroes severally in their revolt against humanity, God and society. Tamburlaine's confidence in his mission as "the scourge of the immortal God", or the intrepidity with which Faustus, ravished by the joys of his imagination, cries —

"Had I as many souls as there be stars,  
I'd give them all for Mephistopheles!"

<sup>1)</sup> Marley, Marlye, and other spellings of the name occur.

<sup>2)</sup> Peele's Works edited by Dyce, 1861, p. 583.



## XII

the stubborn and deep-centred hatred of the Jew, who in the execution of his darkest schemes, can pray

“O Thou, that with a fiery pillar ledd’st  
The sons of Israel through the dismal shades,  
Light Abraham’s offspring, and direct the hand  
Of Abigail this night”!

These audacities of soul, these passionate impulses are part and parcel of the poet’s self. It is his triumph to have been able thus to animate the creatures of his imagination with the reality of inspiring and inflaming enthusiasm. At the same time there is no lack of dramatic propriety in the delineation of these three characters. Tamburlaine is admirably characterized as the barbarian Tartar chief, in whose wild nature the brute instincts of savage nations, yearning after change, and following conquest as a herd of bisons seek their field of salt, attain to consciousness. Faustus represents the medieval love of magic, and that deeper thirst for realizing imagination’s wildest dreams which possessed the souls of men in the Renaissance. Barabas remains the Jew, staunch to his creed, at war with Christians, alternately servile and insolent, persecuted and revengeful, yet dignified by the intensity of his beliefs, and justified in cruelty by the unnatural pariah life to which he is condemned. Upon these three characters, and upon the no less powerful representation of the history of Edward II., the pyramid of Marlowe’s fame is based. Hazlitt was not wrong in his assertion that the last scene of Edward II. is “certainly superior” to the similar scene in Shakespeare’s Richard II. Nor was Ch. Lamb perhaps extravagant in saying that “the death-scene of Marlowe’s king moves pity and terror beyond any scene, ancient or modern, with which I am acquainted.” But there is one quality of Marlowe’s which his critics have been apt hitherto to neglect: the overpowering sense of beauty which appears in all his finest works. It is by right of this quality that Marlowe claims to be the hierophant in England of that Pagan cult of beauty which characterized the Italian Re-

naissance. We find it in Tamburlaine's passion for Xenocrate, in the visions of Faustus and his familiars, in the description of Helen, in the jewels of Barabas, in the sports described by Gaveston in Edward II. But it is in Hero and Leander — that poem of exuberant and almost unique loveliness, left a fragment by the sudden death of Marlowe, but a fragment of such splendour that its elastic rhythms and melodious cadences taught Keats to handle the long rhyming couplet, that the Pagan passion for beauty in and for itself is chiefly eminent. We have no space to dwell upon the qualities of Hero and Leander. It is enough to indicate them. In the first and second Sestiads (Marlowe's portion of this wonderful poem)<sup>1)</sup> may be seen how thoroughly an Englishman of the 16th century could divest himself of all religious and social prejudices peculiar to the Christian world, and reproduce the Pagan spirit in a new and wholly modern embodiment of fancy. Thought, passion, language, and rhythm all combine to give a Titanesque pomp and splendour to the pictures of Marlowe's poem'.<sup>2)</sup>

Last of all, we will quote the fervid lines of Drayton on Marlowe —

"Next Marlow, bathèd in the Thespian springs,  
Had in him those brave translunary things  
That the first poets had; his raptures were  
All air and fire, which made his verses clear;  
For that fine madness still he did retain,  
Which rightly should possess a poet's brain."

Marlowe died before he was twenty-nine, when already he had achieved two great successes in the field of dramatic literature and when his genius held forth the promise of still riper and matured productions. 'Shakespeare went quietly to his rest at the age of fifty-two. Had their fates been reversed, how different

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<sup>1)</sup> It was completed by George Chapman, the translator of Homer.

<sup>2)</sup> J. A. Symonds, in the 'Academy', 1870, p. 309.

## XIV

an aspect all might have borne! It is idle to speculate on what Marlowe might have performed, if twenty-three years had been added to the narrow span of his working existence; but it is quite safe to assert that, if Shakespeare had died in 1593, the name which now fills the whole wide world with its renown, must have been content with a narrow niche in *Specimens of Poets of the Age of Elizabeth.*"<sup>1)</sup> Previous to 1593, Shakespeare had done little more than improve the three parts of Henry VI. (if indeed he touched the third part of Henry VI. at all) and had written *The Two Gentlemen of Verona* and *The Comedy of Errors*. His *Richard II.* has generally been assigned to the year 1593.<sup>2)</sup>

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It remains to add a few words on the play contained in the present volume.

It has been shown that in all probability Edward II. was Marlowe's last work, and perhaps it may have been written in 1592, immediately before the poet's death. At all events, it was not published until the year 1598, the title running as follows —

The troublesome raigne and lamentable death of Edward the second, King of England; with the tragicall fall of proud Mortimer: And also the life and death of Peirs Gaueston, the great Earle of Cornwall, and mighty favorite of king Edward the second, as it was publicly acted by the right honorable the Earle of Pembroke his seruantes. Written by Chri. Marlow Gent. Imprinted at London by Richard Bradocke, for William Jones, dwelling neere Holbourne conduit, at the signe of the Gunne, 1598. 4<sup>to</sup>. 38 leaves.

A second edition appeared in 1612, 4to, 'printed at London for Roger Barnes, and are to be sould at his shop in Chauncerie-Lane ouer against the Rolles'; a third in 1622 'as it was publikely Acted by the late

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<sup>1)</sup> Cunningham, *Introd. to Marlowe* p. VII (1870).

<sup>2)</sup> Collier's *Memoirs of Alleyn*, p. 10.

Queenes Maiesties Seruants at the Red Bull in S. Johns streete — Printed for Henry Bell, and are to be sold at his shop, at the Lame hospitall Gate, neere Smithfield'. These old editions have been accurately collated by A. Dyce, on whose text our own edition is based, all deviations from Mr. Dyce's text being carefully pointed out in our notes. I have also compared the edition of Marlowe's works by Lt. Col. Francis Cunningham (London, 1870), and the reprint of the present play in 'The Works of the British Dramatists, carefully selected etc. by John S. Keltie', Edinburgh 1870. My obligations to these various editors have been always conscientiously stated.

From the 'jig' quoted in Marlowe's play (II 2, 186) it appears that his historical authority for the events dramatized by him was most likely the 'gossiping' history of England by Robert Fabyan, an alderman and sheriff of London in the reign of Henry VII. (he died 1512.) This work is entitled 'a Concordance' and is a general chronicle of English history from the days of Brutus to the year 1505. 'He repeats all the stories of Geoffrey of Monmouth, and is rich in details of the history of the city of London. His history has been several times reprinted. The last edition in 1811 was published under the editorship of Sir Henry Ellis.'<sup>1</sup>) By the kindness of my friend Dr. Breymann in London, the reader is enabled to compare Fabyan's narrative with Marlowe's play and to form an idea to what extent he adhered to the order of events and to the style of the chronicle.

From another passage in the play (IV 3, 12) we may conclude, with Dyce, that our present text was not printed from Marlowe's own MS., but from the prompter's copy. (See the note on the passage in question.) The same was also the case with *Faustus*, only *Tamburlaine* having been printed during the poet's lifetime. Marlowe appears, therefore, to have

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<sup>1</sup>) See Angus, *Handbook of English Literature*, p. 84 and 344.

## XVI

been just as careless as Shakespeare with regard to the fate of his works,<sup>1)</sup> and but for the actors we might have lost many of the productions of this great genius.

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<sup>1)</sup> See, on this subject, the remarks of Collier, *Introd. to Shakesp.* p. CLXXVII.



# EDWARD THE SECOND.



## PERSONS REPRESENTED.

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King Edward II.	Beaumont.
Prince Edward, his son, afterwards King Edward III.	Trussel.
Gaveston.	Sir John of Hainault.
Old Spencer.	Levune.
Young Spencer.	Baldock.
Earl Mortimer.	Matrevis.
Berkeley.	Gurney.
Lancaster.	Rice ap Howel.
Leicester.	Lightborn.
Edmund, <i>Earl of Kent</i> , Brother to King Edward II.	Abbot.
Arundel.	Lords, Messengers, Monks, James, etc. etc.
Warwick.	Queen Isabella, wife to King Edward II.
Pembroke.	Niece to Edward II, daughter to the Duke of Gloucester.
<i>Archbishop of Canterbury.</i>	Ladies.
<i>Bishop of Winchester.</i>	
<i>Bishop of Coventry.</i>	

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# ACT THE FIRST.

## SCENE I.

*Enter Gaveston, reading a letter from the king.*

*Gav. 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! 5  
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 thine arms.  
The sight of London to my exiled eyes 10  
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 lie,  
And with the world be still at enmity. 15  
What need the arctic people love starlight,  
To whom the sun shines both by day and night?*

ACT I, SC. 1. (A street in London, as appears from v. 10).

3. *surfeit* is used intransitively = to be surfeited, i. e. full to excess. This intransitive use is also Shakespearean.

8. to have *gaped*.

9. *so* means 'provided that',

'if only' (= *modo, dummodo*), a very frequent use in the early writers and still admissible in modern poetry. See M. II 213. III 462. Compare the German use of *so* in the sense of *if*, which is also antiquated.

12. *not that*, not because; see M. III 462.

- Farewell base stooping to the lordly peers!  
 My knee shall bow to none but to the king.  
 20 As for the multitude, they are but sparks,  
 Raked up in embers of their poverty;—  
*Tanti*; I'll fawn first on the wind  
 That glanceth at my lips, and fieth away.  
 But how now, what are these?

*Enter three poor Men.*

- 25 *Men.* Such as desire your worship's service.  
*Gav.* What canst thou do?  
*1 Man.* I can ride.  
*Gav.* But I have no horse. What art thou?  
*2 Man.* A traveller.  
 30 *Gav.* 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?  
*3 Man.* A soldier, that hath served against the Scot.  
 35 *Gav.* Why there are hospitals for such as you;  
 I have no war; and therefore, sir, be gone.  
*3 Man.* Farewell, and perish by a soldier's hand,  
 That wouldst reward them with an hospital.  
*Gav.* Ay, ay, these words of his move me as  
 much  
 40 As if a goose should play the porcupine,  
 And dart her plumes, thinking to pierce my breast.

18. *base stooping*, bowing low; *base* standing here in its original sense = *bas* in French. Thus in Sh.'s Richard II. (III 3, 176) the *base court* expresses the French 'la basse cour'. Similarly Spenser has *her baser bower*, F. Q. I 2, 7.

22. *tanti* sc. *eos facio* (to be understood from the accompanying gesture). Dyce quotes from the play *Fuimus Troes*, 1603: *No kingly menace or*

*ensorious frown Do I regard — tanti for all your power. — first*, i. e. before fawning on the multitude. — There are only four feet in this line, and Dyce remarks that probably something has dropt out; but we might easily get the legitimate number of feet by reading *Tanti: I will first fawn upon the wind.*

32. See n. on v. 86.

34. *against the Scot*, in the wars of Edward I.

But yet it is no pain to speak men fair;  
 I'll flatter these, and make them live in hope. [*Aside.*  
 You know that I came lately out of France,  
 And yet I have not viewed my lord the king; 45  
 If I speed well, I'll entertain you all.

*All.* We thank your worship.

*Gav.* I have some business. Leave me to myself.

*All.* We will wait here about the court. [*Exeunt.*

*Gav.* Do; these are not men for me; 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 masks by night, 55  
 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 the antic hay. 60

42. *pain*, trouble.

46. *entertain*, take you into my service. See below II 3, 17. Beaumont and Fletcher, *Philaster* I (p. 43, ed. 1811), *I gladly entertained him, Who was as glad to follow.*

55. Here as well as in the following lines Marlowe adapts his description to his own period. The age of Elizabeth was fond of ingenious and magnificent exhibitions; see e. g. Bodenstedt's observations in the third volume of his work on Shakespeare's Contemporaries, p. 14—17. *Italian masks*: Like all fashions of the time, masques came originally from Italy. The Spaniards adopted them with great splendour, and

English nobles spent vast sums of money in vying with the Continental courts. How magnificent and how lengthy were these triumphs may be gathered from the picture which Scott has drawn in *Kenilworth*.<sup>7</sup> An anonymous writer in the *Cornhill Magazine*, vol. 11 p. 710.

57. *shall*, not *will*, because in secondary sentences *shall* is employed to denote futurity even in the second and third persons. Comp. below v. 104 and 152, and Shak. *Othello* III 3 *poor lady, she'll run mad, When she shall lack it.*

60. *hay* was the name of a round country dance: *Shall we go dance the hay?* occurs

- Sometime a lovely boy in Dian's shape,  
 With hair that gilds the water as it glides,  
 Crownets of pearl about his naked arms,  
 And in his sportful hands an olive-tree,  
 65 To hide those parts which men delight to see,  
 Shall bathe him in a spring; and there hard by,  
 One like Actæon peeping through the grove,  
 Shall by the angry goddess be transformed,  
 And running in the likeness of an hart  
 70 By yelping hounds pulled down, shall seem to die;—  
 Such things as these best please his majesty.  
 By'r lord! here comes the king and the nobles  
 From the parliament. I'll stand aside. [Retires.]

in England's Helicon; and mention is made of it in Love's Labour Lost V 1. KELTIE. — The old editions make, as a rule, no distinction between *antic* and *antique*, and the words are, indeed, originally identical: Shakespeare has in Hamlet II 2, 491 *his antique sword*, meaning 'ancient', but in Twelfth Night II 4, 3 *that old and antique song we heard last night* the word means 'old-fashioned, quaint'. Clark and Wright, on Macbeth p. 148, say 'Its modern sense of "grotesque" is probably derived from the remains of ancient sculpture rudely imitated and caricatured by medieval artists, and from the figures in Masques and Antimasques dressed in ancient costume, particularly satyrs and the like'. Dr. Tschischwitz, in his note on Hamlet I 5, 172, proposes another etymology, from O. H. G. *antisc*. — In the present

passage, *antic* stands in the sense of 'odd, fantastic', in which it is also used at the present day; comp. e. g. Smollet, Peregrine Pickle I p. 295 Tauchn. (speaking of a theatrical performance), *the dress of their chief personages was so antic*. 'The *antic*' is the buffoon or fool of the old masks and plays. 'Let Antimasques not be long; they have been commonly of fools, satyrs, baboons, wild men, *anticks*, beasts, sprites, witches, Ethiopes, pigmies, turquets [i. e. Turks], Nymphs, rustics, Cupids, Statuas moving, and the like'. Bacon, Essays, XXXVII (on masks and triumphs).

63. *crownet*, an obsolete diminutive of *crown*; now-a-days *coronet* is in use.

72. *By'r lord* is Cunningham's reading; according to Dyce the old editions give *My lord*. Dyce himself has *Here comes my lord the king*.

*Enter the King, Lancaster, Mortimer, senior, Mortimer, junior, Edmund Earl of Kent, Guy Earl of Warwick, etc.*

*Edw.* Lancaster!

*Lan.* My lord? 75

*Gav.* That earl of Lancaster do I abhor. [*Aside.*

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

*E. Mor.* If you love us, my lord, hate Gaveston. 80

*Gav.* That villain Mortimer, I'll be his death! [*Aside.*

*Y. Mor.* 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, 85 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.

*Gav.* *Mort dieu!* [*Aside.*

*Edw.* Well, Mortimer, I'll make thee rue these 90 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 95  
What danger 'tis to stand against your king.

*Gav.* Well done, Ned! [*Aside.*

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

83. *were sworn to your f.*, pledged our word (faith) to your father by swearing. — *to* is the reading of the old editions, maintained by Dyce. Cunn. has *unto*: but *sworn* should be pronounced in two syllables, like *sworen*.

86. *offend*, be used as an offensive weapon against your foes. — *your* here, but *thy* in the next two lines; a carelessness pretty frequent in the drama.

93. *plane*, smooth.

94. *so stiff*, in refusing to show their duty to the king.

- 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;  
 105 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 Moubery 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 Moubery and he were reconciled.  
 115 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.  
*War.* Oh, our heads!  
*Edw.* Ay, yours; and therefore I would wish you  
 grant.  
 120 *War.* Bridle thy anger, gentle Mortimer.  
*Y. Mor.* 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,  
 125 And henceforth parley with our naked swords.  
*E. Mor.* Wiltshire hath men enough to save our  
 heads.  
*War.* All Warwickshire will leave him for my sake.  
*Lan.* And northward Lancaster hath many friends.  
 Adieu, my lord; and either change your mind,

107. *to the proof*, to the point,  
 clearly, distinctly.

110. *Moubery* is the spelling  
 of the quarto 1598, which has  
 been kept here, as indicating  
 the pronunciation.

120. *gentle*, noble; comp. I  
 2, 47.

123. *his*, Gaveston's.

125. *with our naked swords*,  
 by means of our unsheathed  
 or drawn swords.

127. *leave* is Dyce's emen-  
 dation of the faulty reading  
 of the old editions: *love*.

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.*

*Edw.* I cannot brook these haughty menaces;  
 Am I a king, and must be over-ruled?  
 Brother, display my ensigns in the field; 135  
 I'll bandy with the barons and the earls,  
 And either die or live with Gaveston.

*Gav.* I can no longer keep me from my lord.

[*Comes forward.*

*Edw.* What, Gaveston! welcome! Kiss not my hand— 140  
 Embrace me, Gaveston, as I do thee.  
 Why shouldst thou kneel? know'st thou not who I am?  
 Thy friend, thyself, another Gaveston!  
 Not Hylas was more mourned of Hercules,  
 Than thou hast been of me since thy exile.

*Gav.* And since I went from hence, no soul in hell 145  
 Hath felt more torment than poor Gaveston.

*Edw.* I know it.— Brother, welcome home my friend.  
 Now let the treacherous Mortimers conspire,

131. *to float*, floating. This negligent use of the infinitive is very frequent in the old dramatists. — *wanton*, heedless, trifling. In Hamlet V 2, *I am afraid, you make a wanton of me*, the word means 'a trifler'.

132. *glozing*, fawning, flattering; the German *gleissen*. Archbishop Trench, 'Study of Words' p. 75, moralizes on the connexion of these words with *γλωσσα*, but he might have saved himself that trouble, as they are not connected etymologically.

136. *bandy* 'originally a term at tennis, from *bander* (Fr.), of the same signification'. NARES. It would, therefore,

mean 'to exchange' blows with my barons. Comp. also the expression 'to bandy words'. In its original sense, the word occurs e. g. in the drama 'Lust's Dominion' (wrongly ascribed to Marlowe) I 4 *The cardinal would bandy me away from Spain*.

143. The use of the prep. *of* with a passive instead of *by* is archaic and, in general, poetical.

144. *exile* (see v. 178. 191) is a pronunciation repeatedly found in Shakespeare. The modern pronunciation is *éxile*, and this occurs also in Shakespeare, Coriolanus V 3, 45 *long as my exile, sweet as my revenge*.



- 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,  
 155 Earl of Cornwall, King and Lord of Man.  
*Gav.* My lord, these titles far exceed my worth.  
*Kent.* Brother, the least of these may well suffice  
 For one of greater birth than Gaveston.  
*Edw.* 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.

149. *high-minded* has here a bad sense 'haughty'.

150. *joy*, enjoy. The same shortened form is used by Ben Jonson, *Poetaster* IV 7. — *in that*, in as much as, in as far as.

156. *Earl* should be pronounced in two syllables.

162. *envied* with the accent on the second syllable. So Shakesp. *Richard II.* II 1, 23 *until the heavens, envying earth's good hap*, and Ben Jonson, *Sad Shepherd* I 5, *for simple loves and sampled lives beside Faith, so much virtue should not be envied*, where the pronunciation appears also from the rhyme. The word has in our passage the sense of 'hated'; Cunn. quotes from the True Tragedy of *Richard III.* (1594) *I'll speak to him and gently him salute, Though in my heart I*

*envy much the man.* Comp. also Shakesp. *Julius Caesar* II 1 *like wrath in death and envy afterwards*, on which line Collier observes that *envy* frequently bears the sense of 'hatred' or 'malice'. (Comp. Latin *invidia*.)

164. *regiment*, rule, authority. On Sh. *Antony and Cleopatra* III 6, and *gives his potent regiment to a trull*, Collier observes 'in the time of Shakespeare, *regiment* was most frequently used in the sense of *government* or *rule*', which he then goes on to illustrate by two instances from *Richard III.* Cunn., on *Tamburlaine* (p. 3a in his edition) mentions that in 1558 John Knox wrote a book called 'The first Blast of the Trumpet against the Monstrous Regimen of Women'. See also below III 3, 85.

Fear'st thou thy person? thou shalt have a guard. 165  
 Wantest thou gold? go to my treasury.  
 Wouldst thou be loved and feared? receive my seals;  
 Save or condemn, and in our name command  
 Whatso thy mind affects, or fancy likes.  
*Gav.* It shall suffice me to enjoy your love, 170  
 Which whiles I have, I think myself as great  
 As Cæsar riding in the Roman street,  
 With captive kings at his triumphant car.

*Enter the Bishop of Coventry.*

*Edw.* Whither goes my lord of Coventry so fast?  
*Bish.* To celebrate your father's exequies. 175  
 But is that wicked Gaveston returned?  
*Edw.* Ay, priest, and lives to be revenged on thee,  
 That wert the only cause of his exile.  
*Gav.* 'Tis true; and but for reverence of these robes,  
 Thou shouldst not plod one foot beyond this place. 180  
*Bish.* 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.  
*Gav.* Saving your reverence, you must pardon me. 185  
*Edw.* Throw off his golden mitre, rend his stole,  
 And in the channel christen him anew.

165. *fear'st thou thy person*, i. e. for thy person or life. Comp. Richard III. I 1, 137 *the king is sickly, weak and melancholy, And his physicians fear him mightily.* Measure for Measure III 1, 74 *O, I do fear thee, Claudio, and I quake, Lest thou a feverous life shouldst entertain.* Beaumont and Fletcher, Philaster V (p. 63), *he's taken prisoner by the citizens Fearing* (i. e. for) *the lord Philaster.*

168. *save*, grant pardons.

169. *affects*, conceives an affection for, desires.

171. The old poets use indiscriminately *while*, *whiles* and *whilst*.

174. *whither* has here a monosyllabic pronunciation. See below I 2, 46.

180. *plod* here merely = to go, to stir.

185. Here Gaveston lays violent hands upon the bishop.

187. *channel* = canal, *Ō. Fr. chenal*; another modern form is *kenel*, not to be

- Kent.* Ah, brother, lay not violent hands on him,  
For he'll complain unto the see of Rome.
- 190 *Gav.* Let him complain unto the see of hell,  
I'll be revenged on him for my exile.
- Edw.* 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:
- 195 I give him thee—here, use him as thou wilt.
- Gav.* He shall to prison, and there die in bolts.
- Edw.* Ay to the Tower, the Fleet, or where thou  
wilt.
- Bish.* For this offence, be thou accurst of God!
- Edw.* Who's there? Convey this priest to the  
Tower.
- 200 *Bish.* True, true.
- Edw.* But in the mean time, 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.
- 205 *Gav.* What should a priest do with so fair a house?  
A prison may best beseem his holiness. [*Exeunt.*]

## SCENE II.

*Enter both the Mortimers, Warwick, and Lancaster.*

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

*Lan.* What! will they tyrannize upon the church?  
Ah! wicked king! accursed Gaveston!

mixed up with *kennel* = Ital. *canile*. Edward orders the bishop to be ducked in a puddle or pool of water. Comp. Ben Jonson, *Every Man out of his Humour* V 4, *mud that runs in the channel*.

194. *chaplain* should be pronounced in three syllables,

as if it were *chapelain*.

199. *priest* should be pronounced in two syllables.

200. *true, true* yields scarcely a satisfactory sense. Dyce suggests *prut, prut*, an exclamation of contempt.

206. *prison* has a monosyllabic pronunciation here.

This ground, which is corrupted with their steps, 5  
 Shall be their timeless sepulchre or mine.

*Y. Mor.* Well, let that peevish Frenchman guard  
 him sure;

Unless his breast be sword-proof, he shall die.

*E. Mor.* How now, why droops the earl of Lan-  
 caster?

*Y. Mor.* Wherefore is Guy of Warwick discontent? 10

*Lan.* That villain Gaveston is made an earl.

*E. Mor.* An earl!

*War.* Ay, and besides Lord Chamberlain of the  
 realm,

And Secretary too, and Lord of Man.

*E. Mor.* We may not, nor we will not suffer this. 15

*Y. Mor.* Why post we not from hence to levy men?

*Lan.* "My Lord of Cornwall," now at every word!  
 And happy is the man whom he vouchsafes,  
 For vailing of his bonnet, one good look.

Sc. II. (London).

6. *timeless*, immature, pre-  
 mature, early. This use of  
 the word is obsolete now.  
 Comp. Spenser, Epitaph on  
 Sir Philip Sidney, *with words  
 and tears now wail thy timeless  
 fate*, and Shakesp. Richard II.  
 IV 1, 5. *the bloody office of his  
 timeless end*.

7. *peevish*, petulant. — *guard  
 him sure*, take good care  
 in guarding himself.

11. *discontent* as adj. is ob-  
 solete instead of *discontented*.

16. *post*; travel as fast as  
 possible, orig. by means of  
 relay horses ('*equi positi*');  
 the word is very frequent in  
 the dramatists.

19. to *vail* is to lower in  
 token of inferiority or respect,  
 a word repeatedly met with  
 in Shakespeare, and used ab-  
 solutely by Marlowe, Jew of

Malta II 2, 11; see also 4,  
 278 in the present play where  
 we have to *vail the top-flag  
 of his pride*. The phrase *vail  
 their crowns* occurs in Pericles  
 I 3, 42. Comp. also Lust's  
 Dominion I 3 *vailing my knees  
 to the cold earth*. A very sig-  
 nificant use of the word is  
 met with in Hamlet I 2, 70  
*do not for ever with thy veiled  
 lids* (= with downcast looks  
 or eyes; another reading is  
 'veiled') *Seek for thy noble  
 father in the dust*. In origin,  
 the word is the same as *avail*,  
 i. e. *avale* = *ad vallem*, à  
*vale*. — *bonnet* = cap; the  
 word being frequently used  
 for a man's head-dress in the  
 old poets, and still so in the  
 Scotch language. See Sha-  
 kesp. Richard II. I 4, 31 *off  
 goes his bonnet to an oyster-  
 wench*. — For the whole phrase

- 20 Thus, arm in arm, the king and he doth march :  
 Nay more, the guard upon his lordship waits ;  
 And all the court begins to flatter him.

*War.* Thus leaning on the shoulder of the king,  
 He nods, and scorns, and smiles at those that pass.

- 25 *E. Mor.* Doth no man take exceptions at the slave?  
*Lan.* All stomach him, but none dare speak a word.  
*Y. Mor.* Ah, that bewrays their baseness, Lan-  
 caster.

- Were all the earls and barons of my mind,  
 We'd hale him from the bosom of the king,  
 30 And at the court-gate hang the peasant up ;  
 Who, sworn with venom of ambitious pride,  
 Will be the ruin of the realm and us.

*Enter the Archbishop of Canterbury, and a  
 Messenger.*

*War.* Here comes my Lord of Canterbury's grace.

Webster quotes from Sir Walter Scott the following passage: — *without vailing his bonnet or testifying any reverence for the sanctity of the relic.* — The lords are represented as humbly taking off their 'bonnets' to Gaveston, who in return merely vouchsafes them a single good look, without taking off his bonnet.

20. *the king and he doth:* strict grammar requires *do*; but these laws are often set aside by the early writers, and are at the present day almost constantly violated by uneducated speakers.

26. *stomach* has the original meaning of the Latin *stomachari* 'to be angry at'. Now-a-days it means to bear with

reluctance, though without open opposition.

27. *beuray* is an obsolete word which occurs more than once in Marlowe and means 'betray'. In Anglosaxon we find *vrégean, vrégan* 'to accuse', connected with O. H. G. *ruogan*, N. H. G. *rügen*. The word occurs in the Bible, Matth. XXVI 73, *thy speech bewrayeth thee*, is frequently used by Spenser, and in Sh. King Lear II 1, *he did beuray his practice*, the quartos afford a comment on the folio by reading 'betray' (see Collier).

29. *hale* 'is the disused form of *haul*: the words were used indifferently by Shakesp. and even by Swift'. CUNN. on 'Dido' p. 339. See also bellows II 2, 90. Spenser spells

- Lan.* His countenance bewrays he is displeas'd.  
*Archbish.* First were his sacred garments rent  
 and torn: 35  
 Then laid they violent hands upon him; next  
 Himself imprisoned, and his goods asseized:  
 This certify the pope;—away, take horse.  
 [*Exit Messenger.*]
- Lan.* My lord, will you take arms against the king?  
*Archbish.* What need I? God himself is up in arms 40  
 When violence is offer'd to the church.  
*Y. Mor.* Then will you join with us, that be his  
 peers,  
 To banish or behead that Gaveston?  
*Archbish.* What else, my lords? for it concerns me  
 near;—  
 The bishopruck of Coventry is his. 45

*Enter Queen Isabella.*

- Y. Mor.* 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,  
 But dotes upon the love of Gaveston. 50  
 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."  
*E. Mor.* Is it not strange that he is thus be- 55  
 witch'd?  
*Y. Mor.* Madam, return unto the court again:

the word both *haile* and *hayl*.  
 — In the beginning of the  
 line, *We'll* is the reading of  
 the old editions, needlessly  
 changed to *We'd* by Dyce.

37. *asseize* = seize; the  
 word is omitted in the last  
 edition of Webster.

38. *certify*, inform = cer-  
 tiorem facere; comp. Ezra  
 IV 16 *we certify the king*.

54. Both *whither* and *seeing*  
 are monosyllables here; so  
*being* is monosyllabic below  
 4, 30. See also 4, 138. II  
 1, 29. 66.

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.

*Archbish.* But yet lift not your swords against the king.

*Lan.* No; but we will lift Gaveston from hence.

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

*Queen.* Then let him stay; for rather than my lord  
 65 Shall be oppressed with civil mutinies,  
 I will endure a melancholy life,  
 And let him frolic with his minion.

*Archbish.* My lords, to ease all this, but hear me speak:—

We and the rest, that are his counsellors,  
 70 Will meet, and with a general consent  
 Confirm his banishment with our hands and seals.

*Lan.* What we confirm the king will frustrate.

*Y. Mor.* Then may we lawfully revolt from him.

*War.* But say, my lord, where shall this meeting be?

75 *Archbish.* At the New Temple.

*Y. Mor.* Content.

*Archbish.* And, in the mean time, I'll entreat you all  
 To cross to Lambeth, and there stay with me.

*Lan.* Come then, let's away.

80 *Y. Mor.* Madam, farewell!

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

*Y. Mor.* Ay, if words will serve, if not, I must.

[*Exeunt.*]

71. *banishment* should be pronounced in two syllables. In the next line, *frustrate* is lengthened out to three syllables, = *frusterate*. See 1, 194.

82. *levy*, raise (Fr. *lever*); comp. the equivalent expression 'to levy war' = to begin war.

83. *Ay* has a disyllabic pronunciation here.

## SCENE III.

*Enter Gaveston and the Earl of Kent.*

*Gav.* 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  
Are gone towards Lambeth—there let them remain.

5

[*Exeunt.*]

## SCENE IV.

*Enter Nobles, and the Archbishop of Canterbury.*

*Lan.* Here is the form of Gaveston's exile:  
May it please your lordship to subscribe your name.

*Archbish.* Give me the paper.

[*He subscribes, as the others do after him.*]

*Lan.* Quick, quick, my lord; I long to write my  
name.

*War.* But I long more to see him banished hence.

5

*Y. Mor.* The name of Mortimer shall fright the  
king,

Unless he be declined from that base peasant.

*Enter the King, Gaveston and Kent.*

*Edw.* What, are you moved that Gaveston sits here?  
It is our pleasure, we will have it so.

*Lan.* Your grace doth well to place him by your  
side,

10

For no where else the new earl is so safe.

*Y. Mor.* What man of noble birth can brook this  
sight?

## Sc. III.

5. I do not know why  
Cunn. gives *London* instead  
of *Lambeth* which is the read-  
ing of the old editions and  
justly adopted by Dyce and

Keltie. See v. 78 of the pre-  
ceding scene.

## Sc. IV. (Lambeth.)

1. *form*, document.

7. *declined from*, turned  
away from.



*Quam male conveniunt!*

See what a scornful look the peasant casts!

15 *Pem.* Can kingly lions fawn on creeping ants?

*War.* Ignoble vassal, that like Phaeton

Aspir'st unto the guidance of the sun.

*Y. Mor.* Their downfall is at hand, their forces  
down:

We will not thus be faced and over-peered.

20 *Edw.* Lay hands upon that traitor Mortimer!

*E. Mor.* Lay hands upon that traitor Gaveston!

*Kent.* Is this the duty that you owe your king?

*War.* We know our duties—let him know his  
peers.

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

25 *E. Mor.* We are no traitors; therefore threaten not.

*Gav.* No, threaten not, my lord, but pay them home!

Were I a king——

*Y. Mor.* Thou villain, wherefore talk'st thou of a  
king,

That hardly art a gentleman by birth?

13. *Quam male conveniunt*: 'Was the poet thinking of Ovid — *Non bene conveniunt* etc. Met. II 646?' DYCE.

19. *overpeer* 'to overlook' is an obsolete word, found also in Shakesp. and here no doubt said in allusion to the disgrace put upon the king by his peers.

20. I have written *upon* instead of *on* (which is given by the old editions) in order to avoid the awkward assumption of a disyllabic pronunciation of *hands*.

26. *home* is used in many phrases in the sense of 'thoroughly'; e. g. here *pay home* means 'to punish severely, thoroughly, to the uttermost'.

Sh. Measure for Measure IV 3, 148 *accuse him home and home*; Coriol. III 3 *in this point charge him home* (comp. Hamlet III 3); Cymbeline IV 2, 328 *that confirms it home*; All's Well that Ends Well V 3, 4 *to know her estimation home*. Beaumont and Fletcher, Philaster I (p. 41, ed. 1811), *has he not Spoke home and bravely?* See Dr. Sachs on Ben Jonson's Sejanus p. 132 (n. 24), and Tschischwitz on Hamlet p. 118. Hence also the expression *home-thrust*, i. e. a thrust which touches the vital parts, in Smollet's Per. Pickle I p. 199 ed. Tauchn. (This expression is not in Webster).

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

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

*Y. Mor.* And with the Earl of Kent that favours  
him.

[Attendants remove Kent and Gaveston.]

*Edw.* Nay, then, lay violent hands upon your king: 35  
Here, Mortimer, sit thou in Edward's throne:  
Warwick and Lancaster, wear you my crown.  
Was ever king thus over-ruled as I?

*Lan.* Learn then to rule us better, and the realm.

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

*War.* Think you that we can brook this upstart  
pride?

*Edw.* Anger and wrathful fury stops my speech.

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

*Y. Mor.* My lords, now let us all be resolute, 45  
And either have our wills or lose our lives.

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

30. *minion* has here merely the sense of 'favourite', like the French *mignon*. In modern English the word is nearly always used so as to express contempt, but in the old writers it is equivalent to 'darling' or 'favourite'. In *Macbeth* I 2, 19 the brave warrior is called *valour's minion*, on which passage Clark and Wright quote from Fairfax's Tasso, Bk. IX st. 81 a *gentle page*, *The soldan's minion, darling and delight*. See also Dr. Sachs on Jonson's

Sejanus p. 132, n. 14. Trench, *Study of Words* p. 53.

49. *fleet* is here the same as *float*, and is used in this sense again by Marlowe, *Dido* IV 4 *and let rich Carthage fleet upon the seas*, and by Spenser *F. Q.* II 12, *and one of those same islands, which do fleet In the wide sea*, but *ib.* 10 he says *they many islands spy On every side floating the floods among*. In Shakesp.'s *Antony and Cleopatra* III 11 we have *our severed navy . . fleet*, where Dr.

*Archbish.* 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.

*Y. Mor.* Curse him, if he refuse ; and then may we  
55 Depose him and elect another king.

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

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

*Archbish.* Remember how the bishop was abused :  
60 Either banish him that was the cause thereof,  
Or I will presently discharge these lords  
Of duty and allegiance due to thee.

*Edw.* It boots me not to threat—I must speak fair :  
[*Aside.*

The legate of the pope will be obeyed.

65 My lord, you shall be Chancellor of the realm ;  
Thou, Lancaster, High Admiral of the fleet ;  
Young Mortimer and his uncle shall be earls ;  
And you, Lord Warwick, President of the North ;  
And thou of Wales. If this content you not,  
70 Make several kingdoms of this monarchy,  
And share it equally amongst you all,  
So I may have some nook or corner left,  
To frolic with my dearest Gaveston.

*Archbish.* Nothing shall alter us—we are resolved.

75 *Lan.* Come, come, subscribe.

*Y. Mor.* Why should you love him whom the world  
hates so ?

*Edw.* 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.

Johnson needlessly substituted  
*float.*

63. *it boots me not*, it is of  
no use to me, avails me not ;  
comp. Shakesp. Richard II.  
I 3, 174 *it boots thee not to be  
compassionate.* In Gothic we  
have the verb *botjan* 'to profit',

and in 'Anglosaxon the subst.  
*bot*, Gothic *bota*, 'advantage'.  
(Skeat's *Moeso-Gothic Glos-  
sary* p. 47.) See also *M. I*  
193. The verb 'it boots' is  
of frequent occurrence.

72. *so*, provided that ; see  
n. on 1, 9.

*War.* You that are princely-born should shake him off:

For shame, subscribe, and let the lown depart.

*Y. Mor.* Urge him, my lord.

*Archbish.* Are you content to banish him the realm?

*Edw.* I see I must, and therefore am content: 85

Instead of ink I'll write it with my tears. [*Subscribes.*

*Y. Mor.* The king is love-sick for his minion.

*Edw.* 'Tis done—and now, accursed hand! fall off!

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

*Y. Mor.* I'll see him presently despatched away. 90

*Archbish.* Now is my heart at ease.

*War.* And so is mine.

*Pem.* This will be good news to the common sort.

*E. Mor.* Be it or no, he shall not linger here.

[*Exeunt Nobles.*

*Edw.* How fast they run to banish him I love! 95

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,

With these thy superstitious taper-lights,

82. *lown* means a low fellow (both *lord* and *lown* Shakesp.); comp. Ben Jonson, *Sad Shepherd* II 2 hence with 'em, *limmer loun*, where Whalley observes 'limmer loun is common in the Scotch poets'. It is probably the same as *loon* 'a rogue, a rascal', orig. 'a lazy fellow', in Scotch *lound*, *lund*, *loun*, Danish *lun*, akin to *lounge*, which is thus saved from being a French word.

98. *imperial grooms* = imperious fellows; *groom* originally means 'man', the *r* being an intruder in the word; comp. Anglosaxon *guma* = homo, and the German *bräu-*

*tigam* = bridegroom. In Dutch *grom* means 'a youth'. — *imperial* is several times used by Shakesp. in the sense of 'imperious', and in some passages the various editions substitute one word for the other; e. g. in *Hamlet* V 1 *imperial Caesar*, the folio reads *imperial*, while the quartos have *imperious*.

99. 100. The poet's audience no doubt applauded these lines most vigorously. Of Edward himself it is not recorded that he possessed either sufficient spirit or education to form such liberal views as are here put into his mouth.

- 100 Wherewith thy antichristian churches blaze,  
 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!
- 105 As for the peers, that back the clergy thus,  
 If I be king, not one of them shall live.

*Enter Gaveston.*

*Gav.* My lord, I hear it whispered every-where,  
 That I am banished, and must fly the land.

*Edw.* 'Tis true, sweet Gaveston—Oh! were it false!

- 110 The legate of the Pope will have it so,  
 And thou must hence, or I shall be deposed.  
 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;
- 115 And long thou shalt not stay, or if thou dost,  
 I'll come to thee; my love shall ne'er decline.

*Gav.* Is all my hope turned to this hell of grief?

*Edw.* Rend not my heart with thy too piercing words:  
 Thou from this land, I from myself am banished.

- 120 *Gav.* To go from hence grieves not poor Gaveston;  
 But to forsake you, in whose gracious looks  
 The blessedness of Gaveston remains;  
 For no where else seeks he felicity.

- Edw.* And only this torments my wretched soul,  
 125 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,

- 130 Happy were I! but now most miserable!

*Gav.* 'Tis something to be pitied of a king.

*Edw.* Thou shalt not hence—I'll hide thee, Gaveston.

118. *too*: Ought it to be *to*,  
 the O. E. prefix adding the  
 meaning of *dis* to the simple  
 verb? (Germ. *zer-*). Adams § 381.

131. *'tis something*, the Latin  
 'est aliquid', viz. something  
 great. — *pitied of*, see 1, 143.

*Gav.* I shall be found, and then 'twill grieve me more.

*Edw.* Kind words, and mutual talk makes our grief greater :

Therefore, with dumb embracement, let us part— 135  
Stay, Gaveston, I cannot leave thee thus.

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

*Edw.* 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.

*Gav.* The peers will frown.

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

*Enter Kent and Queen Isabel.*

*Queen.* Whither goes my lord ? 145

*Edw.* Fawn not on me, French strumpet ! get thee gone.

*Queen.* On whom but on my husband should I fawn ?

*Gav.* 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 corrupt'st my lord,  
And art a bawd to his affections,  
But thou must call mine honour thus in question ?

*Gav.* I mean not so ; your grace must pardon me.

*Edw.* Thou art too familiar with that Mortimer, 155

140. *to look my fill*, as it were, to lay in stock for remembrance by looking at you as long as possible.

141. *bear*, bring.

143. *I pass not for*: 'An idiomatic phrase of the time for I care not, or I pay them no regard'; COLLIER on Sh. 2 Henry VI. IV 2 *as for these silken-coated slaves, I pass*

*not*. So also Marlowe, *Tamburlaine*, first part, (p. 8 Dyce), *Ah, Menaphon, I pass not for his threats*; see again below V 1, 77. Cunn. quotes Drayton — *transform me to what shape you can, I pass not what it be*.

152. *affections* should be pronounced in four syllables.

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.

160 *Edw.* Away then! touch me not—Come, Gaveston.

*Queen.* Villain! 'tis thou that robb'st me of my lord.

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

*Edw.* Speak not unto her! let her droop and pine.

*Queen.* Wherein, my lord, have I deserved these words?

165 Witness the tears that Isabella sheds,  
Witness this heart, that sighing for thee, breaks,  
How dear my lord is to poor Isabel.

*Edw.* And witness heaven how dear thou art to me!

There weep: for till my Gaveston be repealed,

170 A ssure thyself thou com'st not in my sight.

[*Exeunt Edward and Gaveston.*]

*Queen.* O miserable and distressèd queen!

Would, when I left sweet France and was embarked,  
That charming Circe, walking on the waves,  
Had changed my shape, or that the marriage day

175 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

180 With ghastly murmur of my sighs and cries;  
For never doted Jove on Ganymede  
So much as he on cursèd Gaveston:  
But that will more exasperate his wrath;

173. *charming Circe*, i. e. who by her magic power *charms* or bewitches.

174. The accusative *the marriage-day* is somewhat unusual for *on the m. d.* In modern English, the accusa-

tive alone denotes duration of time, unless a demonstrative pronoun, a numeral or also an adjective is added. See instances of the kind in M. II 165 (b).

176. *those*, i. e. the king's.

I must entreat him, I must speak him fair,  
 And be a means to call home Gaveston: 185  
 And yet he'll ever dote on Gaveston:  
 And so am I for ever miserable.

*Enter the Nobles.*

*Lan.* Look where the sister of the king of France  
 Sits wringing of her hands, and beats her breast!

*War.* The king, I fear, hath ill-entreated her. 190

*Pem.* Hard is the heart that injures such a saint.

*Y. Mor.* I know 'tis 'long of Gaveston she weeps.

*E. Mor.* Why, he is gone.

*Y. Mor.* Madam, how fares your grace?

*Queen.* Ah, Mortimer! now breaks the king's hate 195  
 forth,

And he confesseth that he loves me not.

*Y. Mor.* 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.

*Lan.* Fear ye not, madam; now his minion's gone, 200  
 His wanton humour will be quickly left.

*Queen.* Oh never, Lancaster! I am enjoined  
 To sue unto you all for his repeal;  
 This wills my lord, and this must I perform,

191. *to entreat* has here the sense of the simple *to treat*, as is often the case in the old writers. Spenser e. g. *F. Q.* IV 10, 10 *and all the twenty I likewise entreated* (viz. unhorsing them and leaving them upon the plain). Shak. 2 Henry VI. II 4 *entreat her not the worse, in that I pray You use her well*. Richard II. III 1, 37 *fairly let her be entreated*. Comp. also Levins's *Manipulus Vocabulorum* (1570), col. 212 (ed. Wheatley) 'to entreat, handle, tractare'.

192. '*long* = along; similar shortened forms are collected by Abbott, *Shakespearian Grammar* § 184. See also *M.* II 321.

197. *cry quittance*, declare that you owe him your duty no longer. *acquittance* is the modern word.

201. *left*, abandoned, given up.

204. *wills*, commands, desires, orders; from the weak verb *to will* = to ordain, decree, Anglos. *willjan*. See *M.* I 372 and Dr. Sachs on Ben Jonson p. 124, n. 27.



205 Or else be banished from his highness' presence.

*Lan.* For his repeal, madam! he comes not back,  
Unless the sea cast up his shipwrecked body.

*War.* And to behold so sweet a sight as that,  
There's none here but would run his horse to death.

210 *Y. Mor.* 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;  
And, therefore, as thou lov'st and tender'st me,  
Be thou my advocate unto these peers.

215 *Y. Mor.* What! would you have me plead for  
Gaveston?

*E. Mor.* Plead for him that will, I am resolved.

*Lan.* 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.

220 *War.* Then speak not for him, let the peasant go.

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

*Pem.* No speaking will prevail, and therefore cease.

*Y. Mor.* Fair queen, forbear to angle for the fish  
Which, being caught, strikes him that takes it dead;

225 I mean that vile torpedo, Gaveston,  
That now I hope floats on the Irish seas.

*Queen.* Sweet Mortimer, sit down by me awhile,  
And I will tell thee reasons of such weight,

213. *to tender* in the sense of cherishing and esteeming is obsolete now, though not rare in Shakesp. and his contemporaries, e. g. Ben Jonson, *Every Man in his Humour* V 5, *we tender your safety*. Comp. also the play on the various meanings of the word in Sh. Hamlet I 3, 106 sqq., where *tender yourself more dearly* means 'hold yourself in better or higher estimation'.

214. *unto* is Dyce's reading, for which Cunn. substitutes *upon*, as I suppose, by mere carelessness; but *be my advocate upon* is scarcely a correct expression.

222. *prevail*, avail.

224. *strikes him dead* should be joined.

225. *torpedo*, a kind of ray, the cramp-fish.

- As thou wilt soon subscribe to his repeal.
- Y. Mor.* It is impossible; but speak your mind. 230
- Queen.* Then thus, but none shall hear it but ourselves. [Talks to *Y. Mor.* apart.
- Lan.* My lords, albeit the queen win Mortimer,  
Will you be resolute, and hold with me?
- Y. Mor.* Not I, against my nephew.
- Pem.* Fear not, the queen's words cannot alter him. 235
- War.* No? do but mark how earnestly she pleads.
- Lan.* And see how coldly his looks make denial.
- War.* She smiles, now for my life his mind is changed.
- Lan.* I'll rather lose his friendship, I, than grant.
- Y. Mor.* Well, of necessity it must be so. 240
- My lords, that I abhor base Gaveston  
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. 245
- Lan.* 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.
- Y. Mor.* My lord of Lancaster, mark the respect. 250
- Lan.* In no respect can contraries be true.
- Queen.* Yet, good my lord, hear what he can allege.
- War.* All that he speaks is nothing, we are resolved.
- Y. Mor.* Do you not wish that Gaveston were dead?

229. 'as has the sense of *that*, a construction common enough in Marlowe (see e. g. below v. 262. 360. *Jew of Malta* II 2. III 1) and indeed in all the early writers, including Shakespeare; *M.* III 484 quotes instances even from Goldsmith and Robertson; but at the present day this has become a decided vulgarism and is avoided by

poets as well as prose-writers. 242. *question* is trisyllabic here; see n. on v. 152.

247. 't was good, if it was good. (It seems, however, advisable to read *was't*.)

250. *respect*, consideration. He means, observe the reasons given by Mortimer for his change of mind.

253. *is nothing*, is of no use or importance.

- 255 *Pem.* I would he were.  
*Y. Mor.* Why then, my lord, give me but leave to speak.  
*E. Mor.* But, nephew, do not play the sophister.  
*Y. Mor.* This which I urge is of a burning zeal  
 To mend the king, and do our country good.
- 260 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?  
 And whereas he shall live and be beloved,  
 'Tis hard for us to work his overthrow.
- 265 *War.* Mark you but that, my lord of Lancaster.  
*Y. Mor.* But were he here, detested as he is,  
 How eas'ly might some base slave be suborned  
 To greet his lordship with a poniard,  
 And none so much as blame the murderer,
- 270 But rather praise him for that brave attempt,  
 And in the chronicle enrol his name  
 For purging of the realm of such a plague!  
*Pem.* He saith true.  
*Lan.* Ay, but how chance this was not done before?
- 275 *Y. Mor.* 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.
- 280 *E. Mor.* But how if he do not, nephew?  
*Y. Mor.* Then may we with some colour rise in arms:

257. *sophister* is obsolete instead of *sophist*. At the English Universities *Sophs* or *Sophisters* is the name given to students in their second and third years ('junior' and 'senior Sophs').

258. *is of*, proceeds from; comp. the Latin 'est magni ardoris'.

263. Marlowe constantly uses *whereas* for *where*, and

*whenas* for *when*. — For *shall* see n. on 1, 57. Another instance occurs below v. 276.

275. Modern usage requires here rather *of* than *upon*; but see also M. II 365.

278. *vail* = lower; see n. on 2, 19.

279. *meanest*, lowest.

281. *with some colour*, with some pretext, some appearance of right on our side.

For howsoever we have borne it out,  
 'Tis treason to be up against the king;  
 So we shall have the people of our side, 285  
 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, 290  
 'Tis not the king can buckler Gaveston;  
 We'll pull him from the strongest hold he hath.  
 My lords, if to perform this I be slack,  
 Think me as base a groom as Gaveston.  
*Lan.* On that condition, Lancaster will grant. 295  
*War.* And so will Pembroke and I.  
*E. Mor.* And I.  
*Y. Mor.* In this I count me highly gratified,  
 And Mortimer will rest at your command.  
*Queen.* And when this favour Isabel forgets, 300  
 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,  
 Is new returned; this news will glad him much;  
 Yet not so much as me; I love him more 305  
 Than he can Gaveston; would he loved me  
 But half so much, then were I treble-blest!

*Enter King Edward, mourning.*

*Edw.* 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! 310

285. *of our side*: it would be *on* in modern English. (The first 4to of 1598 has *of*, the later editions *on*.)

287. *mushroom* should be pronounced in three syllables; comp. an instance of the same interposition of a mute *e* above 2, 72. Cunn. adds

'a man crying *musharooms*, under my window, as I write, reminds me that this old pronunciation has not altogether passed away'. — We should of course supply *that* after *brook*.

303. *having* is a monosyllable here as well as in v. 312.

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.* Hark! how he harps upon his minion.

315 *Edw.* 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,  
320 And with my kingly sceptre struck me dead,  
When I was forced to leave my Gaveston!

*Lan.* Diablo! what passions call you these?

*Queen.* My gracious lord, I come to bring you news.

*Edw.* That you have parlèd with your Mortimer?

325 *Queen.* That Gaveston, my lord, shall be repealed.

*Edw.* Repealed! the news is too sweet to be true!

*Queen.* But will you love me, if you find it so?

*Edw.* If it be so, what will not Edward do?

*Queen.* For Gaveston, but not for Isabel.

330 *Edw.* For thee, fair queen, if thou lov'st 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

335 Than I may fetch from this rich treasury —

O how a kiss revives poor Isabel!

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

311. The pronunciation *re-venue* is the rule in the age of Elizabeth, while *révenue* is the received pronunciation.

319. *rose* for *risen*; 'owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used curtailed forms of participles "I have spoke, forgot, writ, chid". Where, however, the form thus curtailed was in danger of being confused with

the infinitive, as in "taken", they used the past tense for the participle, e. g. *chose, took* etc., or sometimes the forms in *ed*, e. g. *shaked*'. Abbott, Shakesp. Grammar § 154.

324. *parlèd*, treated, pleaded (v. 321). The verbs *to parl* and *parley* are frequent enough in Shakespeare.

334. *these*, viz. your arms. Edward embraces Isabel.

*Queen.* And may it prove more happy than the first!  
 My gentle lord, bespeak these nobles fair, 340  
 That wait attendance for a gracious look,  
 And on their knees salute your majesty.

*Edw.* Courageous Lancaster, embrace thy king;  
 And, as gross vapours perish by the sun,  
 Even so let hatred with thy sovereign's smile. 345  
 Live thou with me as my companion.

*Lan.* This salutation overjoys my heart.

*Edw.* Warwick shall be my chiefest counsellor:  
 These silver hairs will more adorn my court  
 Than gaudy silks, or rich embroidery. 350  
 Chide me, sweet Warwick, if I go astray.

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

*Edw.* In solemn triumphs, and in public shows,  
 Pembroke shall bear the sword before the king.

*Pem.* And with this sword Pembroke will fight 355  
 for you.

*Edw.* 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.

*Y. Mor.* My lord, I'll marshal so your enemies, 360  
 As England shall be quiet, and you safe.

*Edw.* And as for you, Lord Mortimer of Chirke,  
 Whose great achievements in our foreign war  
 Deserve no common place, nor mean reward;  
 Be you the general of the levied troops, 365  
 That now are ready to assail the Scots.

353. *triumphs* means here more especially *tournaments* and in a wider sense all festive shows; comp. Milton, L' Allegro 119, 120, *where throngs of knights and barons bold In weeds of peace high triumphs hold*. See Bacon's Essay (previously quoted) 'of masques and triumphs', where he speaks also of 'justs and

tourneys and barriers'. Below, v. 378, the king talks of having a tournament, which is called a triumph v. 384. Comp. also II 2, 12.

358. *like thee not*, does not please thee; an obsolete construction. See also M. II 176 and 177.

361. *as* = that; see above v. 230.

*E. Mor.* 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,  
370 Having the love of his renowned peers.

*Edw.* Ay, Isabel, ne'er was my heart so light.

Clerk of the crown, direct our warrant forth

For Gaveston to Ireland! [*Enter Beaumont with  
warrant.*] Beaumont, fly,

As fast as Iris, or Jove's Mercury.

375 *Bea.* It shall be done, my gracious lord. [*Exit.*]

*Edw.* 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;

380 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?

*Lan.* Such news we hear, my lord.

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

369. *renowned* is the reading of the original editions (comp. the French *renommé* and Latin *nomen*). In Peele's *Edward I.* p. 388b both quartos have *renowned England*, though Dyce prefers *renowned*.

376. *feast it royally*: it would be difficult to assign a definite sense to it; comp., however, the analogous expressions *riot it* v. 408, *jet it* 411, *court it* II 1, 31, and Milton, *L' Allegro* 33, *come and trip it as you go*.

377. *against* as a prep. is often used to denote future time (*M. II* 366), but to use it as conjunction (as here) is now-a-days peculiar to the talk of uneducated people.

In the English of Marlowe's period this use is, however, quite legitimate. So we have in Peele's *Edward I.* p. 392a *learn, lords, 'gainst you be married men, To bow to women's yoke*. Comp. also *Sh. Hamlet I* 1, 158, *ever 'gainst that season comes*, where Tschischwitz quotes *Gen.* 43, 25, *they made ready the present against Joseph came at noon*. See *M. III* 439.

380. *made him sure unto*, affianced him to.

381. She is called *cousin*, though in reality the king's niece. Dyce justly compares the parallel case in *Hamlet*, where the king addresses his nephew as his cousin.

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

*Edw.* Thanks, gentle Warwick: come let's in and revel. [*Exeunt. Manent the Mortimers.*]

*E. Mor.* Nephew, I must to Scotland; thou stayest here.

Leave now t' oppose thyself against the king. 390

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:

Great Alexander loved Hephæstion; 395

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. 400

Then let his grace, whose youth is flexible,

And promiseth as much as we can wish,

Freely enjoy that vain, light-headed earl;

For riper years will wean him from such toys.

*Y. Mor.* Uncle, his wanton humour grieves not me; 405

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, 410

And Midas-like, he jets it in the court,

With base outlandish cullions at his heels,

409. Dyce aptly compares Queen Margaret's description of the Duchess of Gloucester in the second part of Henry VI, I 3, *she bears a duke's revenues on her back.*

410. *to jet*, from the French *jeter*, means 'to strut' or walk proudly, with a kind of swaggering; rather a frequent expression with Shakespeare;

comp. also Peele, Edward I. p. 393 b, *wherever Jack, my novice, jet*; Lust's Dominion V 5 *how brisk the villain jets in villany*. ib. 3 *tragedy, laugh on, I'll seek a stage for thee to jet upon.*

411. *cullion* was a term of great contempt; comp. Fr. *coïon* 'dastard, poltroon', whence German *kujohn*; Ita-



- Whose proud fantastic liveries make such show,  
As if that Proteus, god of shapes, appeared.
- 415 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.  
While others walk below, the king and he
- 420 From out a window laugh at such as we,  
And flout our train, and jest at our attire.  
Uncle, 'tis this makes me impatient.

*E. Mor.* But, nephew, now you see the king is changed.

- Y. Mor.* Then so am I, and live to do him service:
- 425 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.*]

lian *coglione*; from Latin *colleus*. Webster ('Works' p. 327 ed. Dyce) has a *jilthy cullion*.

414. *that* is here superfluous, as it is, indeed, in many constructions found in the Elizabethan writers; see Abbott § 134.

415. *dapper*, spruce, lively, smart. — *Jack*, a common fellow. So Much Ado About Nothing I 1, 186 *but speak you this with a sad brow?* or

*do you play the flouting Jack?* ib. V 1, 91 *boys, apes, brag garts, Jacks, milksops!*

420. *from out* is frequently substituted for *out of*, though also *from out of* is used. See M. II 262.

421. *flout*, mock; insult, sneer; used both with the simple accus. and *at*. Comp. Midsummer Night's Dream III 2, 327 *why will you suffer her to flout me thus?*

## ACT THE SECOND.

## SCENE I.

*Enter Young Spencer and Baldock.*

*Bald.* Spencer,

Seeing that our lord the Earl of Gloucester's dead,  
Which of the nobles dost thou mean to serve?

*Y. Spen.* Not Mortimer, nor any of his side,  
Because the king and he are enemies.

Baldock, learn this of me. a factious lord 5  
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.

*Bald.* What, mean you then to be his follower?

*Y. Spen.* No, his companion; for he loves me well,  
And would have once preferred me to the king.

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

*Y. Spen.* Ay, for a while; but, Baldock, mark the 15  
end.

A friend of mine told me in secrecy  
That he's repealed, and sent for back again;

ACT II, Sc. 1. (A hall in  
the mansion of the Earl of  
Gloucester).

1. *seeing* is a monos. here.

13. *preferred*, recommended  
or presented to a high posi-  
tion near the king; comp.

below v. 28. So Shakesp.,  
Lear I 1, 277 *I would prefer  
him to a better place*; 2 Henry  
VI. IV 7, 77 *because my book  
preferred me to the king.*

14. *of him*, from him, or of  
his assistance.

- 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.

*Bald.* '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,  
 25 And that his banishment had changed her mind.

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

*Bald.* Then hope I by her means to be preferred,  
 Having read unto her since she was a child.

- 30 *Y. Spen.* 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,  
 35 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,  
 And saying, "Truly, an't may please your honour,"

- 40 Can get you any favour with great men :  
 You must be proud, bold, pleasant, resolute,  
 And now and then stab, as occasion serves.

18. *a post*, a riding messenger, an express.

19. *our lady* means the king's niece, the daughter of the late Earl of Gloucester.

22. *like*, likely, probable.

24. *broke* for *broken*; see n. on I 4, 318.

29. *having* is monosyllabic here; see n. on I 2, 54. — *to read unto* a person means to instruct or teach; the usual expression now-a-days being *to read with*.

31. *court it*: see n. on I 4,

376. It means 'conduct yourself at court'.

33. *cape* was the name of 'the part of a garment hanging from the neck behind and over the shoulders'.

WEBSTER.

37. *legs* 'a bow made by throwing out a leg' KELTIE; comp. Beaumont and Fletcher, Philaster I 1 *they cannot maintain discourse with a judicious lady, nor make a leg, nor say 'Excuse me'*.

*Bald.* Spencer, thou know'st I hate such formal toys,

And use them but of mere hypocrisy.  
 Mine old lord whiles he lived was so precise, 45  
 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,  
 Though inwardly licentious enough,  
 And apt for any kind of villany. 50  
 I am none of these common pedants, I,  
 That cannot speak without *propterea quod*.

*Y. Spen.* But one of those that saith, *quandoquidem*,  
 And hath a special gift to form a verb.

*Bald.* Leave off this jesting, here my lady comes. 55

*Enter the Lady.*

*Lady.* 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?  
 I know thou couldst not come and visit me : 60  
*I will not long be from thee, though I die.* [*Reads.*  
 This argues the entire love of my lord ;  
*When I forsake thee, death seize on my heart!* [*Reads.*  
 But stay thee here where Gaveston shall sleep.  
 Now to the letter of my lord the king.— 65

43. *formal toys*, mere matters of form or ceremonies which are but toys, trifles of no importance.

45. *precise*, punctilious, particular.

52. A hit at those pedants who believe to express themselves more elegantly in using the longer phrase *propterea quod* than the simple *quod*.

53. *quandoquidem* 'seeing that', an ironical reference to the first line of the scene.

Spencer means that Baldock is by no means slow in finding out reasons for any kind of conduct.

54. *to form a verb*, if necessary, to coin a new expression to denote and veil his or his master's conduct.

59 sq. She addresses her words to Gaveston as if he were present.

64. In saying this line she puts the letter into her bosom.

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.

*Bald.* It shall be done, madam. [Exit.

*Lady.* And meet me at the park-pale presently.  
 Spencer, stay you and bear me company,  
 For I have joyful news to tell thee of;

75 My lord of Cornwall is a-coming over,  
 And will be at the court as soon as we.

*Spen.* I knew the king would have him home again.

*Lady.* If all things sort out, as I hope they will,  
 Thy service, Spencerr, shall be thought upon.

80 *Spen.* I humbly thank your ladyship.

*Lady.* Come, lead the way; I long till I am there.  
 [Exeunt.

66. *wills*, commands, orders; see above I 4, 204.

70. *coach*. "The reign of Elizabeth is generally cited as the period when coaches were introduced into England, and under that term carriages of every kind have been considered as included; but long anterior to that reign vehicles with wheels, under the denomination of chairs, cars, chariots, caroches, and whirlicotes, were used in England". MARKLAND, on carriages in England. — In the old ballad on Queen Eleanor (wife to Edward I.) the introduction of coaches into England is ascribed to her: *She was the first that did invent In coaches brave to ride*; see Dyce's edition of Peele, p. 373. —

See also Schmitz's notes on Macaulay, p. 92.

78. *sort out*, turn out, happen, the word being used in the sense of the French *sortir*. Shak. 2 Henry VI. I 2 *sort how it will*; ib. third part, II 2 *why then it sorts*. Similarly Bacon, Essay XXVII, says *which many times sorteth to inconvenience*, i. e. turns out to, or results in inconvenience.

81. *I long till* — is a somewhat unusual expression instead of 'I long to be there'; the original sense seems to be 'I shall be in a state of longing till I am there'. So Ben Jonson, Every Man out of his Humour IV 8 *I shall long till I see this fall*.

## SCENE II.

*Enter Edward, the Queen, Lancaster, Young Mortimer, Warwick, Pembroke, Kent, and Attendants.*

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

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

*Lan.* My lord. 5

*Edw.* How now! what news? is Gaveston arrived?

*Y. Mor.* Nothing but Gaveston! what means your  
grace?

You have matters of more weight to think upon;  
The King of France sets foot in Normandy.

*Edw.* A trifle! we'll expel him when we please.  
But tell me, Mortimer, what's thy device  
Against the stately triumph we decreed? 10

*Y. Mor.* A homely one, my lord, not worth the  
telling.

Sc. II. (Before Tynmouth Castle).

2. *I fear me*, the reflective corresponds to the Greek *φοβούμαι*, the original sense being 'I frighten myself with the apprehension'. Though this is obsolete now, Shakespeare has it pretty frequently; e. g. *Two Gentl. of Verona* II 7, 67 *I fear me, he will scarce be pleased withal*, and *Richard II.* II 2, 149, *I fear me, never*.

3. *passionate*, sorrowful. The king is quite absorbed in his passionate longing for Gaveston.

4. *still*, always, constantly — the common meaning of the word in the early writers.

6. *what news*: this is no doubt justly explained by B. Schmitz (Notes on Macaulay, p. 58) as an original genitive = Anglos. *hwat neoves, quid novi?* On the other hand, it cannot be denied that *news* was taken as a plural even by Shakespeare, in whom we find *these are news indeed*, just as Sir W. Scott also has *evil were the news he heard*. See Adams' Elements of the English language, § 115. Shakespeare goes even further in varying the number of *news* in one and the same sentence: *1 Henry IV.* I 1, *the news was told, For he that told them*, i. e. the news.

12. *against* denotes future time; see n. on I 4, 377.

- Edw.* Pray thee, let me know it.
- 15 *Y. Mor.* 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*.
- Edw.* And what is yours, my lord of Lancaster?
- Lan.* My lord, mine's more obscure than Mortimer's.  
 Pliny reports there is a flying fish  
 Which all the other fishes deadly hate,
- 25 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*.
- Kent.* Proud Mortimer! ungentle Lancaster!
- 30 Is this the love you bear your sovereign?  
 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
- 35 Against the Earl of Cornwall and my brother?  
*Queen.* Sweet husband, be content; they all love you.

18. *creeps me up*; *me* is a kind of 'dativus ethicus', almost = in my device. See M. II 213, and comp. the following instances from Shakesp.: Julius Caesar I 2, 267 *he plucked me ope his doublet*; Merchant of Venice II 2, 99 *give me your present to one Master Bassanio* (i. e. to please me, give it to a certain Master B.); Macbeth III 6, 41 *the cloudy messenger turns me his back*, and see Tschischwitz on Hamlet p. 80. Adams § 492.

20. *aeque tandem*, i. e. 'justice at last'.

23. Marlowe seems to allude

to Pliny, N. H. IX 19, 34 *miratur et Arcadia suum exocoetum appellatum ab eo quod in siccum somni causa exeat*.

24. *deadly*: 'mortally' would be more correct, as 'deadly' is properly only adjective; but 'in adjectives which end in *ly*, the familiar termination of the adverb, we find the adjective form frequently used for the latter, as in Hamlet I 2, 202 *goes slow and stately by them*; so also in the Liturgy, *godly and quietly governed*'. CLARK and WRIGHT on Macbeth IV 3, 235. See also M. I 385.

*Edw.* They love me not that hate my Gaveston.  
 I am that cedar, shake me not too much;  
 And you the eagles; soar ye ne'er so high,  
 I have the jesses that will pull you down; 40  
 And *Æque tandem* shall that canker cry  
 Unto the proudest peer of Britainy.  
 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, 45  
 Nor foulest harpy that shall swallow him.

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

*Lan.* That shall we see; look where his lordship  
 comes.

*Enter Gaveston.*

*Edw.* My Gaveston! welcome to Tynmouth! wel- 50  
 come to thy friend!  
 Thy absence made me droop and pine away;  
 For, as the lovers of fair Danae,  
 When she was locked up in a brazen tower,  
 Desired her more, and waxed outrageous, 55  
 So did it fare with me: and now thy sight  
 Is sweeter far than was thy parting hence  
 Bitter and irksome to my sobbing heart.

37. The line would be more emphatic if we were at liberty to transpose *they love not me*.

40. *jesses* is explained by Nares from old Fr. *ges*, *jet* (Lat. *jactare*) "the short straps of leather round the legs of the hawk, in which were fixed the varvels or little rings of silver, and to these the leash or long strap which the falconer twisted round his hand". Comp. Spenser F. F. VI 5, 19 *like a hawk which feeling herself freed From bells and jesses which did let* (i. e. impeded) *her flight*.

42. *Britainy* is occasionally found in the early writers where they mean Britain.

57. *preventeth* has the original meaning of the Latin *prævenit*, i. e. anticipates. This use is exceedingly common in the Elizabethan writers; Spenser has it F. Q. VI 1, 38. 8, 15; from Shakespeare more than one passage might be quoted for it; Ben Jonson in the Alchemist II 1 says, *prevent your day at morning*; the authorized Version has Psalms CXIX 148 *mine eyes prevent the night watches*;



- Gav.* Sweet lord and king, your speech preventeth mine,  
 Yet have I words left to express my joy:  
 60 The shepherd nipt with biting winter's rage  
 Frolics not more to see the painted spring,  
 Than I do to behold your majesty.  
*Edw.* Will none of you salute my Gaveston?  
*Lan.* Salute him? yes; welcome, Lord Chamberlain!  
 65 *Y. Mor.* Welcome is the good Earl of Cornwall!  
*War.* Welcome, Lord Governor of the Isle of Man!  
*Pem.* Welcome, Master Secretary!  
*Kent.* Brother, do you hear them?  
*Edw.* Still will these earls and barons use me thus?  
 70 *Gav.* My lord, I cannot brook these injuries.  
*Queen.* Ah me! poor soul, when these begin to jar!  
[*Aside.*  
*Edw.* Return it to their throats, I'll be thy warrant.  
*Gav.* Base, leaden earls, that glory in your birth,  
 Go sit at home and eat your tenants' beef;  
 75 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.  
*Lan* Yet I disdain not to do this for you. [*Draws.*  
*Edw.* Treason! treason! where's the traitor?  
 80 *Pem.* Here! here!  
*Edw.* Convey hence Gaveston; they'll murder him.  
*Gav.* The life of thee shall salve this foul disgrace.

Bacon uses the word in this sense, *Essays LVI, to prevent information by questions* (p. 196 ed. Singer, 1868). But on the other hand we find also *to anticipate* used in the modern sense of *to prevent*, e. g. in *Macbeth IV I, 144 time, thou anticipatest my dread exploits.*

61. *painted*, because decked out with flowers.

79. To draw in the king's presence or in the royal pa-

lace was considered high treason.

80. Cunn. reads '*Pem. Here! here! king: Convey &c.*;' but there is no doubt that v. 81 belongs to Edward, and that *king* is only the mistaken name prefixed to the line. Keltie, I see, agrees with me in this particular.

82. *salve*, to heal or remedy as it were with a salve or ointment. Spenser uses the word three times.

*Y. Mor.* Villain! thy life, unless I miss mine aim.  
[Offers to stab him.]

*Queen.* Ah! furious Mortimer, what hast thou done?

*Y. Mor.* No more than I would answer, were he slain. 85  
[Exit with Attendants.]

*Edw.* Yes, more than thou canst answer, though he live;

Dear shall you both abide this riotous deed.

Out of my presence! come not near the court.

*Y. Mor.* I'll not be barred the court for Gaveston.

*Lan.* We'll hale him by the ears unto the block. 90

*Edw.* Look to your heads; his *own* is sure enough.

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

*Kent.* Warwick, these words do ill beseem thy years.

*Edw.* Nay, all of them conspire to cross me thus;

But if I live, I'll tread upon their heads 95

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.]

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

*Y. Mor.* Moved may he be, and perish in his wrath! 100

*Lan.* 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,

87. to *abide* means to endure in its consequences. So Milton *dearly I abide that boast so vain*, i. e. I suffer for it. Spenser, Greene and Peele use the verb to *abie* (*aby*, *abye*) in this sense; comp. also Shakespeare, Midsummer Night's Dream III 2 *lest to thy peril thou aby it dear*, where in the folio *aby* is changed to *abide*. See Collier's note on the passage, vol. 2 p. 432.

91. *own* is not in the edd.

98. *abate* as a transitive verb is still used in such expressions as *to abate the price of something*. The modern expression for the sense required in this line would, however, be 'to lower their pride'.

101. It is not possible to deal or treat with him now.

103. Let us draw up a common protest by which we bind ourselves.

To prosecute that Gaveston to the death.

105 *Y. Mor.* By heaven, the abject villain shall not live.

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

*Pem.* The like oath Pembroke takes.

*Lan.* And so doth Lancaster.

Now send our heralds to defy the king;

110 And make the people swear to put him down.

*Enter Messenger.*

*Y. Mor.* Letters! from whence?

*Mess.* From Scotland, my lord.

[*Giving letters to Mortimer.*

*Lan.* Why, how now, cousin, how fare all our friends?

*Y. Mor.* My uncle's taken prisoner by the Scots.

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

*Y. Mor.* 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.

120 *Lan.* Do, cousin, and I'll bear thee company.

*War.* Meantime, my lord of Pembroke and myself

Will to Newcastle here, and gather head.

*Y. Mor.* About it then, and we will follow you.

*Lan.* Be resolute and full of secrecy.

125 *War.* I warrant you. [*Exit with Pembroke.*

*Y. Mor.* Cousin, an if he will not ransom him,

104. For the idiomatic use of the definite article in the expression *to the death* comp. Shakesp., *Richard II.* III 1, 29 *this condemns you to the death.* *Much Ado about Nothing* I 3, 72 *to the death, my lord.* In modern English we have the phrase, *die the death.*

122. *gather head*, collect a sufficient force to make head against the king.

126. *an if* is a pleonastic expression instead of the simple *if*, in old editions frequently spelt *and if*. See *M.* I 415  $\gamma$ , 2. So in the authorized Version, *St. Matth.* XXIV 48, *but wnd if that evil servant shall say in his heart. — an* probably comes from the Anglosaxon *annan* 'to grant', just as *gif* (the original form of *if*) from *gifan*.

I'll thunder such a peal into his ears,  
As never subject did unto his king.

*Lan.* Content, I'll bear my part.—Holla! who's there?  
[Guard *appears*.

*Enter Guard.*

*Y. Mor.* Ay, marry, such a guard as this doth well. 130

*Lan.* Lead on the way.

*Guard.* Whither will your lordships?

*Y. Mor.* Whither else but to the king?

*Guard.* His highness is disposed to be alone.

*Lan.* Why, so he may; but we will speak to him. 135

*Guard.* You may not in, my lord.

*Y. Mor.* May we not?

*Enter Edward and Kent.*

*Edw.* How now! what noise is this?

Who have we there, is't you? [Going.

*Y. Mor.* Nay, stay, my lord, I come to bring you 140  
news;

Mine uncle's taken prisoner by the Scots.

*Edw.* Then ransom him.

*Lan.* 'Twas in your wars; you should ransom him.

*Y. Mor.* And you shall ransom him, or else—

*Kent.* What! Mortimer, you will not threaten him? 145

*Edw.* Quiet yourself, you shall have the broad seal,  
To gather for him throughout the realm.

*Lan.* Your minion Gaveston hath taught you this.

*Y. Mor.* My lord, the family of the Mortimers  
Are not so poor, but, would they sell their land, 150  
'Twould levy men enough to anger you.

We never beg, but use such prayers as these.

*Edw.* Shall I still be haunted thus?

143. We should read *It was in your wars: you should ransom him*. In this way both metre and sense will be satisfied.

147. Modern English recognizes only *throughout*, but

the Elizabethan poets use both the preposition *thorough* and the adverb *thoroughout*, while they also say *thoroughly* in the place of the modern *thoroughly*. See M. I 402 and Adams' Elements p. 149.

*Y. Mor.* Nay, now you're here alone, I'll speak my mind.

155 *Lan.* And so will I; and then, my lord, farewell.

*Y. Mor.* The idle triumphs, masks, lascivious shows,  
And prodigal gifts bestowed on Gaveston,  
Have drawn thy treasury dry, and made thee weak;  
The murmuring commons, overstretched, break.

160 *Lan.* 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 Oneyl, with swarms of Irish kerns,  
Lives uncontrolled within the English pale.

165 Unto the walls of York the Scots make road,  
And unresisted drive away rich spoils.

*Y. Mor.* The haughty Dane commands the narrow seas,

While in the harbour ride thy ships unrigged.

*Lan.* What foreign prince sends thee ambassadors?

170 *Y. Mor.* Who loves thee, but a sort of flatterers?

*Lan.* Thy gentle queen, sole sister to Valois,

163. *kerns* is a Celtic name to denote foot-soldiers of the lowest description, armed with darts, daggers or knives; the derivation is doubtful, perhaps from *cearn* 'man' in old Gaelic and Irish. In *Macbeth* V 7, 17 the word is used of the common soldiers of the English army.

164. *the English pale*, the district around Dublin where the earliest English colonists had settled under Henry II. (1172).

165. *road* is frequently used by the Elizabethan poets in the sense of *raids* or *inroads*; comp. e. g. in the Pseudo-Shakespearean drama, *Edward III.* (p. 7 Tauchn.), *with eager roads beyond their city York.*

167. Dyce observes that a similar line — *Stern Faulconbridge commands the narrow seas* — occurs in *The True Tragedy of Richard, Duke of York*, whence Shakespeare transferred it to his Third part of *King Henry VI.* I 1.

170 *sort*, a set, company, lot. So Spenser *F. Q.* III 1, 40 *they loathed the loose demeanour of that wanton sort*; and in *'Astrophel'*, *a sort of shepherds . . . came unto the place.* Shakespeare. *Richard III.* V 3, 316 *a sort of vagabonds, rascals and runaways.* Comp. also Ben Jonson, *Every Man out of his Humour* V 8, *being at supper to-night at a tavern with a sort of gallants.* Hence to *consort* 'to associate'.

Complains that thou hast left her all forlorn.

*Y. Mor.* Thy court is naked, being bereft of those  
That make a king seem glorious to the world;  
I mean the peers, whom thou shouldst dearly love: 175  
Libels are cast again thee in the street:  
Ballads and rhymes made of thy overthrow.

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

*Y. Mor.* 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, 185  
Where women's favours hung like labels down.

*Lan.* 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 Bannocksbourn,* 190  
*With a heave and a ho.*

176. *again* is used for *against* by the old writers and in modern dialects. In this line, only the first edition has *again*, while the subsequent editions substitute *against*.

183. *garish*, glaring, gaudy, splendid; old English *gare*, to stare. KELTIE.

187. *fleer* 'make a wry face in contempt'. WEBSTER; hence the phrase *fleer and flout*. The derivation of the word is uncertain.

188. *jig* is originally a kind of hopping dance ('an Irish jig'); then it means 'a ballad'. — The following 'jig' is taken, with very slight variations, from Fabyan's Chronicles,

vol. II fol. 169, ed. 1559: see the Introduction p. XV; this song, says the Chronicle, was after many days sung in dances in the carols of the maidens and minstrels of Scotland. — From a passage in Edward III. (p. 7 Tauchn.) it would appear that the Scotch were to a certain extent famous for these jigs.

189. *sore*, severely; Goth. *sair*, Anglosaxon and Icelandic *sár*.

190. *lemans*, sweethearts; O. E. *lefmon* = lief (dear) man. Spenser uses the word in three passages, nor is it foreign to Shakespeare.

*What weeneth the King of England,  
So soon to have won Scotland,  
With a rombelow?*

195 Y. Mor. Wigmore shall fly, to set my uncle free.

Lan. And when 'tis gone; our swords shall purchase more.

If you be moved, revenge it as you can;  
Look next to see us with our ensigns spread.

[*Exeunt Nobles.*

*Edw.* 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.

205 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.

*Edw.* Art thou an enemy to my Gaveston?

*Kent.* Ay, and it grieves me that I favoured him.

*Edw.* Traitor, be gone! whine thou with Mortimer.

*Kent.* So will I, rather than with Gaveston.

215 *Edw.* Out of my sight, and trouble me no more!

192. *weeneth*, deems, thinks, hopes; Gothic *wenjan*, Germ. *wähnen* (cf. Gothic *wens* 'hope').

194. Dyce observes that *with a heave and a ho* and *with a rombelow* were common burdens to songs.

195. *Wigmore*: Gilchrist remarks that "Mortimer junior was of Wigmore". He means to intimate his intention to sell his estate in order to ransom his uncle.

196. *moved*, annoyed, angered.

200. *baited*, provoked.

202. *cockerel*, a young cock. Levins has 'cockrell, galliculus', col. 58, 1: see Wheatley p. 259. He alludes to the common belief that lions were frightened by the crowing of cocks.

204. *slake*, quench, extinguish; the common expression is *slake one's thirst*.

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

*Edw.* Away!

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

### SCENE III.

*Enter the Queen, with King's Niece, two Ladies,  
Gaveston, Baldock, and Young Spencer.*

*Queen.* My lord, 'tis thought the Earls are up in  
arms.

*Edw.* Ay, and 'tis likewise thought you favour them.

*Queen.* Thus do you still suspect me without cause?

*Lady.* Sweet uncle! speak more kindly to the queen.

*Gav.* My lord, dissemble with her, speak her fair. 5

*Edw.* Pardon me, sweet, I had forgot myself.

*Queen.* Your pardon 's quickly got of Isabel.

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

*Gav.* Why do you not commit him to the Tower? 10

*Edw.* I dare not, for the people love him well.

*Gav.* Why then we'll have him privily made away.

*Edw.* 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. 15

*Lady.* Two of my father's servants whilst he liv'd,—  
May't please your grace to entertain them now.

216. *thou scorn*, that thou  
shouldst scorn.

217. *rejected* in its original  
meaning 'cast away, thrust  
aside'.

221. *so* etc.: if I be only  
allowed to walk.

Sc. III.

3. *still*, always.

5. *had* is wanting in the old  
editions, but required to com-  
plete the metre.

8. *brave*, daring, bold.

15. *let them go*, do not let  
us talk of them any longer,  
"let us drop them".



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

*Bald.* My name is Baldock, and my gentry  
20 I fetch from Oxford, not from heraldry.

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

*Bald.* I humbly thank your majesty.

*Edw.* Knowest thou him, Gaveston?  
25 *Gav.* Ay, my lord; his name is Spencer, he is well allied;

For my sake, let him wait upon your grace;  
Scarce shall you find a man of more desert.

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

30 *Y. Spen.* No greater titles happen unto me,  
Than to be favoured of your majesty.

*Edw.* 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  
35 Unto the Earl of Gloucester late deceased.

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

*Edw.* The headstrong barons shall not limit me;  
He that I list to favour shall be great.

40 Come, let's away; and when the marriage ends,  
Have at the rebels, and their complices!

[*Exeunt omnes.*]

17. *entertain*, give them some appointment: see above I 1, 46.

18. *arms*, meaning armorial ensigns, is generally a plural: but irregularities like the present are frequent in the early writers.

19. *gentry* should be pronounced like *gentery*. He means to say that he is a gentleman by virtue of his

learned studies, though not by noble descent.

30. *happen* (subj.) = may happen.

31. For *of* see n. on I 1, 143 above.

36. *stomach*: see above I 2, 26.

41. *have at*, go against, attack. — *complices*, accomplices; frequently so in Shakespeare, e. g. Richard II. II 3, 165. III 1, 43.

## SCENE IV.

*Enter* Lancaster, Young Mortimer, Warwick, Pembroke, and 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.

*Lan.* I fear me, you are sent of policy, 5  
To undermine us with a show of love.

*War.* 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:  
If that will not suffice, farewell, my lords. 10

*Y. Mor.* Stay, Edmund; never was Plantagenet  
False of his word, and therefore trust we thee.

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

*Kent.* I have informed the Earl of Lancaster.

*Lan.* And it sufficeth. Now, my lords, know this, 15  
That Gaveston is secretly arrived,  
And here in Tynmouth frolics with the king.  
Let us with these our followers scale the walls,  
And suddenly surprise them unawares.

*Y. Mor.* I'll give the onset. 20

*War.* And I'll follow thee.

*Y. Mor.* This tottered ensign of my ancestors,

Sc. IV (near Tynmouth  
Castle).

1. *of* = out of, comp. v. 5.

4. *adventure*, venture, stake,  
risk; so Spenser F. Q. V 4  
31, *them to disable from re-  
venge adventuring*, i. e. to dis-  
able (prevent) them from  
venturing on (attempting) re-  
venge.

5. *I fear me*: see above  
II 2, 2.

8. *cast*, to conjecture. So  
Ben Jonson, Epicoene IV 2  
*cast you the worst*.

22. *tottered* is the reading  
of the old editions, the same  
being also found in the Jew  
of Malta, act IV p. 170 (Dyce),  
and in other passages in the  
Elizabethan writers, though  
later editions frequently sub-  
stitute the modern form *tat-  
tered*; e. g. in Richard II. III

Which swept the desert shore of that dead sea,  
Whereof we got the name of Mortimer,  
25 Will I advance upon this castle's walls.  
Drums, strike alarum, raise them from their sport,  
And ring aloud the knell of Gaveston!

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

[*Exeunt.*]

### SCENE V.

*Enter the King and Spencer, to them Gaveston, etc.*

*Edw.* O tell me, Spencer, where is Gaveston?

*Spn.* I fear me, he is slain, my gracious lord.

*Edw.* No, here he comes; now let them spoil and kill.

*Enter Queen, King's Niece, Gaveston, and Nobles.*

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

*Gav.* O stay, my lord, they will not injure you.

*Edw.* I will not trust them; Gaveston away!

*Gav.* Farewell, my lord.

10 *Edw.* Lady, farewell.

*Lady.* Farewell, sweet uncle, till we meet again.

*Edw.* Farewell, sweet Gaveston; and farewell, niece.

3, 52 the folios have *tattered*, but the first and second quartos *tottered*. In King John V 5, 7 the folios have *our tottering colours*, where Malone reads *tatt'ring*, and Pope *tatter'd*. In details of this kind it appears advisable to follow the authority of the early editions. See also below V 5, 65.

23 sq. 'In all Latin deeds the Mortimers are called *de Mortuo mari*'. CUNN.

26. *raise them*, i. e. rouse

them. Comp. Shakesp., Lear II 4, 43, *he raised the house with loud and coward cries*. See below V 5, 112. So also Beaumont and Fletcher, Rollo III 1 (p. 155) *haste, Latorch, And raise the city, as the court is raised*.

Sc. V (within Tynmouth Castle).

6. *post, hurry*. In Sh.'s Richard II. II 1, 296 the two oldest editions read *in post*, which in the third and fourth folios is changed to *in haste*.

*Queen.* No farewell to poor Isabel thy queen?

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

[*Exeunt all but Isabel.*]

*Queen.* Heavens can witness I love none but you: 15  
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,  
Had power to mollify his stony heart, 20  
That when I had him we might never part.

*Enter the Barons. Alarums.*

*Lan.* I wonder how he scaped!

*Y. Mor.* Who's this? the queen?

*Queen.* Ay, Mortimer, the miserable queen, 25  
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. 30

*Y. Mor.* Cease to lament, and tell us where's the king?

*Queen.* What would you with the king? is't him you seek?

*Lan.* No, madam, but that cursèd Gaveston.  
Far be it from the thought of Lancaster,  
To offer violence to his sovereign! 35  
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. 40

*War.* Forslow no time, sweet Lancaster, let's march.

27. *haling*, dragging.

41. *forslow*, delay. Shakespeare has the same expression in one of his earliest works, 3 Henry VI. II 3, on which passage Collier observes

that it is also used by Peele, Whetstone, and other earlier writers of that time; Spenser, too, has it repeatedly; but it seems to have gone out of use in the following century.

*Y. Mor.* How comes it that the king and he is parted?

*Queen.* That thus your army, going several ways,  
Might be of lesser force: and with the power  
45 That he intendeth presently to raise,  
Be easily suppressed; therefore be gone.

*Y. Mor.* Here in the river rides a Flemish hoy;  
Let's all aboard, and follow him amain.

*Lan.* The wind that bears him hence will fill our  
sails:

50 Come, come, aboard! 'tis but an hour's sailing.

*Y. Mor.* Madam, stay you within this castle here.

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

*Y. Mor.* Nay rather sail with us to Scarborough.

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

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

[*Exeunt* Barons.]

60 *Queen.* 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 prayer:

Ben Jonson has it once in one of his earliest productions, *Every Man out of his Humour* V 8. Comp. also Levin's *Manipulus* col. 180, 44 'to fore-slowe, negligere, omittere'; where Wheatley (p. 279) quotes from Baret 'to fore-slowe, or slacke and linger; cessare'.

43. *several*, separate — the original sense of the word.

47. *hoy*, a small vessel; as it seems, a word of Danish

origin. Comp. Ben Jonson, *Volpone* IV 1 *your hoy Carries but three men in her and a boy.*

48. *amain*, quickly, fast; orig. 'violently, suddenly', from *main* = AS. *māgen* 'strength'.

54. *suspicious* should here be pronounced in four syllables, see above I 3, 152; so also *question* has three syllables v. 56.

55. *as*, that. So again directly v. 61.

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.

65

[*Exit.*]

## SCENE VI.

*Enter Gaveston, pursued.*

*Gav.* Yet, lusty lords, I have escaped your hands,  
 Your threats, your larums, and your hot pursuits;

65. *strange, averse, cold.*

Sc. VI (an open country).  
 'It may not be amiss to state the real circumstances which attended the close of Gaveston's career. — The king and Gaveston fled by sea from Tynmouth to Scarborough; the king then repaired to York, while Gaveston remained in Scarborough Castle, to which the Earls of Surrey and Pembroke, commissioned by the Earl of Lancaster, laid siege. "It was in vain that Edward sent them a mandate to retire. The unfortunate Gaveston finding the place untenable, surrendered with the king's consent to the Earl of Pembroke, on condition, that if no accommodation were effected before the first of August, he should be reinstated in the possession of Scarborough. It had been agreed that the prisoner should be confined in his own castle of Wallingford: and the earl and the lord Henry Percy bound themselves for

his safety to the king, under the forfeiture of their lands, limbs and lives. From Scarborough Gaveston proceeded under their protection towards Wallingford; at Deddington, Pembroke left him in the custody of his servants, and departed to spend the night with his countess in the neighbourhood. The captive retired to rest without any suspicion of danger: but the 'Black Dog [Warwick] had sworn that the favourite should feel his teeth'; and before dawn he received a peremptory order to dress himself and leave his chamber. At the gate, instead of his former guards, he found, to his astonishment, his enemy, the Earl of Warwick, with a numerous force. He was immediately placed on a mule, and conducted to the castle of Warwick, where his arrival was announced by martial music and shouts of triumph. There the chiefs of the party sat in council over the fate

- And though divorcèd from King Edward's eyes,  
 Yet liveth Pierce of Gaveston unsurprised,  
 5 Breathing, in hope (malgrado all your beards,  
 That muster rebels thus against your king)  
 To see his royal sovereign once again.

*Enter the Nobles.*

*War.* Upon him, soldiers, take away his weapons.

*Y. Mor.* Thou proud disturber of thy country's  
 peace,

- 10 Corrupter of thy king, cause of these broils,  
 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.
- 15 *Lan.* 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!  
 King Edward is not here to buckler thee.
- 20 *War.* Lancaster, why talk'st thou to the slave?  
 Go soldiers, take him hence, for by my sword,  
 His head shall off: Gaveston, short warning

of their prisoner. To a proposal to save his life, a voice replied, 'You have caught the fox: if you let him go, you will have to hunt him again': and it was ultimately resolved to disregard the capitulation, and to put him to death in conformity with one of the ordinances. When his doom was announced, Gaveston threw himself at the feet of the earl of Lancaster, and implored, but in vain, the pity and protection of his 'gentle lord'. He was hurried to Blacklow-Hill (now Gaver-sike), and beheaded in the

presence of the earls of Lancaster, Hereford and Surrey". Lingard's Hist. of England, vol. III. 15, ed. 1849'. DYCE.

3. *divorcèd*, separated.

5. *malgrado*, in spite of. The French *maigre* (i. e. *malgré*) is very common in the old writers, but I do not remember another passage with the Italian *malgrado*. — *all your*: on account of the relative sentence which follows, it ought to be 'the heads of you all' in modern English.

16. *trained*, dragged; Fr. *trainer*.

19. *buckler*, protect, shield.

Shall serve thy turn. It is our country's cause,  
That here severely we will execute  
Upon thy person: hang him at a bough. 25

*Gav.* My lords!—

*War.* Soldiers, have him away;—  
But for thou wert the favourite of a king,  
Thou shalt have so much honour at our hands. 30

*Gav.* I thank you all, my lords: then I perceive 30  
That heading 's one, and hanging is the other,  
And death is all.

*Enter Earl of Arundel.*

*Lan.* How now my lord of Arundel?

*Arun.* My lords, King Edward greets you all by me. 35  
*War.* Arundel, say your message:

*Arun.* His majesty, hearing you had ta'en Gaveston,  
Intreateth 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.

*War.* How now?

*Gav.* Renowned Edward, how thy name  
Revives poor Gaveston! 45  
*War.* No, it needeth not;

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

*Gav.* Why, my lord of Warwick,  
Will not these delays beget my hopes? 50

24. *execute*, revenge, vindicate.

29. 'After these words, a line in which Warwick said something about Gaveston's being *beheaded*, has dropt out'. DYCE.

38. *for why* is very frequent in the early writers in the sense of *because*.

39. *he shall*, i. e. he must.

43. *renowned*: see n. on I 4, 369 above. This old form is in this place given by the first edition, whereas the subsequent editions substitute the ordinary form *renowned*.

50. Both metre and sense show this line to be corrupt. Dyce reads 'will now these



I know it, lords, it is this life you aim at,  
Yet grant King Edward this.

*Y. Mor.* Shalt thou appoint  
What we shall grant? Soldiers, away with him!  
55 Thus we will 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.

*Lan.* Not so, my lords, lest he bestow more cost  
60 In burying him, than he hath ever earned.

*Arun.* 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.

*War.* When, can you tell? Arundel, no; we wot,  
65 He that the care of his re-alm remits,  
And drives his nobles to these exigents  
For Gaveston, will, if he sees him once,  
Violate any promise to possess him.

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

*Y. Mor.* 'Tis 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.

*short delays beget my hopes';*  
I would propose to repeat  
*why* at the beginning of the  
line and change *beget* to  
*be yet*.

60. *earned*, deserved.

62. *in*, on. These two pre-  
positions are frequently inter-  
changed in the early writers.

65. Dyce says we ought to  
sound *care* here as a disyl-  
lable; but Cunn. is no doubt  
right in giving *redilm* rather  
a disyllabic pronunciation. —  
*remits*, i. e. is remiss in.

66. *exigents*, extreme mea-

sures; Shakesp. has this mean-  
ing even in the singular, 1  
Henry VI. II 5 *these eyes* —  
*Was dim*, as drawing to their  
*exigent* (= extremity or end).

67. I have adopted Cunn.'s  
correction *sees* instead of  
*seizes*, which is found in the  
other editions. If the king  
*seizes* Gaveston, he would  
thereby *possess* him.

69. *in keep* seems to mean,  
in letting him keep Gaveston.

74. *true*, honest (as appears  
from the antithesis of *thief*).  
This is also modern usage.

*Gav.* How mean'st thou, Mortimer? that 's over- base. 75

*Y. Mor.* Away, base groom, robber of king's renown,  
Question with thy companions and mates.

*Pem.* My Lord Mortimer, and you, my lords, each  
one,  
To gratify the king's request therein,  
Touching the sending of this Gaveston, 80  
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;  
Provided this, that you, my lord of Arundel, 85  
Will join with me.

*War.* 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? 90

*Pem.* 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.

*Arun.* My lord of Lancaster, what say you in this?

*Lan.* Why I say, let him go on Pembroke's word. 95

*Pem.* And you Lord Mortimer?

*Y. Mor.* How say you, my lord of Warwick?

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

*Pem.* Then give him me.

*Gav.* Sweet sovereign, yet I come 100  
To see thee ere I die.

*War.* Yet not perhaps,  
If Warwick's wit and policy prevail. [*Aside.*

*Y. Mor.* My lord of Pembroke, we deliver him you;

76. *groom*, fellow. (I 4, 98.)

77. *question*, argue, raise  
questions as to the terms  
used by etc.

90. *had I wist*, 'i. e. had I  
known — the exclamation of  
those who repent of what  
they have rashly done'. DYCE.

- 105 Return him on your honour. Sound, away.  
*[Exeunt all but Pembroke, Arundel, Gaveston, and Pembroke's men.]*  
*Pem.* My lord of *Arundel*, you shall go with me.  
 My house is not far hence; out of the way  
 A little, but our men shall go along,  
 We that have pretty wenches to our wives,  
 110 Sir, must not come so near to baulk their lips.  
*Arun.* 'Tis very kindly spoke, my lord of Pembroke;  
 Your honour hath an adamant of power  
 To draw a prince,  
*Pem.* So, my lord. Come hither, James:  
 115 I do commit this Gaveston to thee,  
 Be thou this night his keeper, in the morning  
 We will discharge thee of thy charge; be gone.  
*Gav.* Unhappy Gaveston, whither goest thou now?  
*[Exit with Pembroke's men.]*  
*Horse-boy.* My lord, we'll quickly be at Cobham.  
*[Exeunt.]*

109. Instead of *to*, as would be more correct; but see M. II 291.

110. *baulk* is Cunn.'s spelling, *balk* Dyce's. The identity of *balk*, the verb, and *balk*, the noun, (assumed in Müller's Etymological Dictionary) seems to me very doubtful.

111. *spoke* = spoken.

112. *adamant*, a loadstone. So Bacon, *Essays* p. 64 (Singer 1868), *from one end and part of the town to another which is a great adamant of acquaintance*. Webster, *White Devil* p. 9 (ed. Dyce), *you are the adamant shall draw her to you. — of power, powerful enough*.

## ACT THE THIRD.

### SCENE I.

*Enter Gaveston mourning, and the Earl of Pembroke's Men.*

*Gav.* O treacherous Warwick! thus to wrong thy friend.

*James.* I see it is your life these arms pursue.

*Gav.* Weaponless must I fall, and die in bands?  
Oh! must this day be period of my life?  
Centre of all my bliss! An ye be men,  
Speed to the king. 5

*Enter Warwick and his company.*

*War.* 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. 10

*War.* No, James, it is my country's cause I follow.  
Go, take the villain; soldiers, come away;  
We'll make quick work. Commend me to your master,  
My friend, and tell him that I watched it well.

ACT III. Sc. I (another part of the open country).

4. *period*, end, close.

5. *centre* is either used in the Greek sense of *κέντρον* 'a prick', meaning that which destroys his happiness; or

else — and this is much more probable — we should emend *the end*.

8. *strive*, oppose yourselves; see v. 17. (= Germ. *streiten*).

14. *watched it well*, watched my opportunity well.

- 15 Come, let thy shadow parley with King Edward.  
*Gav.* Treacherous earl, shall I not see the king?  
*War.* The king of heaven perhaps, no other king.  
 Away! [*Exeunt Warwick and his Men with Gaveston.*]  
*James.* Come, fellows, it booteth not for us to strive,  
 20 We will in haste go certify our lord. [*Exeunt.*]

## SCENE II.

*Enter King Edward and Young Spencer, Baldock, and Nobles of the king's side, with drums and fifes.*

- Edw.* 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!  
 5 I know the malice of the younger Mortimer;  
 Warwick I know is rough, and Lancaster  
 Inexorable, and I shall never see  
 My lovely Pierce of Gaveston again!  
 The barons overbear me with their pride.  
 10 *Y. Spen.* Were I King Edward, England's sovereign,  
 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,

19. *booted not*, it was of no use.

20. *certify*. inform.

Sc. II (perhaps at Borrowbridge, in Yorkshire).

9. *overbear*, overrule. Webster quotes instances of the transitive use of this verb from Bacon and Dryden; comp. also Spenser *F. Q.* IV 4, 40, who uses *overbore* in the sense of 'overthrew'. This transitive use of the word is obsolete now.

13. *the brave*, the challenge or provocation; so Shakesp., 1 Henry VI. III 2, 123, *now where's the bastard's braves?*, and Ben Jonson, *Every Man out of his Humour* IV 6, *he sent me a challenge, mixt with some few braves*. See in the present play below 3, 40.

14. *beard me*, defy me. So Ben Jonson, *Poetaster* III 4, *what, will I brave thee? Ay, and beard thee too*. The original meaning may have been

In mine own realm? My lord, pardon my speech, 15  
 Did you retain your father's magnanimity,  
 Did you regard the honour of your name,  
 You would not suffer thus your majesty  
 Be counterbuff'd 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.

*Edw.* Yea, gentle Spencer, we have been too mild,  
 Too kind to them; but now have drawn our sword, 25  
 And if they send me not my Gaveston,  
 We'll steel it on their crest, and poll their tops.

*Bald.* 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, father to the Young Spencer,  
 with his truncheon and Soldiers.

*O. Spen.* Long live my sovereign, the noble Edward—  
 In peace triumphant, fortunate in wars!

*Edw.* Welcome, old man, com'st thou in Edward's  
 aid?

Then tell thy prince of whence, and what thou art. 35

'to pull one's beard' as a sign  
 of contempt.

22. *as*, that. — *preachment*  
 is also a Shakespearian word.

27. *steel* means to point or  
 edge; *poll their tops*, cut their  
 heads closely, lop them off.

28. *haught*, i. e. high, the  
 modern form being *haughty*.  
 Cunn. observes '*haught* is  
 "proud", from the French  
*haut*. Spenser, in one place,  
 [F. Q. VI 2, 23, of count'nance  
*proud and hault*] spells it  
*hault*, which, as Nares obser-

ves, is precisely the old  
 French word. Milton chooses  
 the modern French spelling,  
 and, in his translation of the  
 Eightieth Psalm, has the line  
 — And drov'st out nations  
 proud and *haut*'. So Shakesp.,  
 Richard II. IV 1, 254, *thou*  
*haught, insulting man*; 3 Henry  
 VI. II 1, 169, *the haught Nor-*  
*thumburland*. — *resolve*, reso-  
 lution. So *intent* for intention,  
 and *suspect* for suspicion.

29. *affection*, pleasure, good-  
 will.

*O. Spen.* 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 favour done, in him, unto us all.

*Edw.* Thy father, Spencer?

- Y. Spen.* True, an it like your grace,  
45 That pours, in lieu of all your goodness shown,  
His life, my lord, before your princely feet.

*Edw.* Welcome ten thousand times, old man, again.  
Spencer, this love, this kindness to thy king,  
Argues thy noble mind and disposition.

- 50 Spencer, I here create thee Earl of Wiltshire,  
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,  
55 And that the Mortimers are in hand withal,  
Thou shalt have crowns of us t'outbid the barons:  
And, Spencer, spare them not, *no*, lay it on.  
Soldiers, a largess, and thrice welcome all!

*Y. Spen.* My lord, here comes the queen.

*Enter the Queen and her Son, and Levune, a Frenchman.*

- 60 *Edw.* Madam, what news?

37. *bills*, i. e. soldiers who carried bills. The bill was a kind of pike or halbert, which gave the most ghastly wounds.  
KELTIE.

45. *in lieu of*, in return for.  
55. *to be in hand* seems to mean 'can be deceived or cheated', comp. the expression *to bear in hand*, meaning to keep up by promises which, it is implied, are never realized, hence 'to cheat, deceive'.

For this phrase see the commentators on Hamlet II 2, 67 and Macbeth III 1, 80. Above II 2, 193, Mortimer expresses his intention to sell his estate, and by assisting Spenser to obtain possession of it, the king hopes to gratify his own personal revenge.

57. *no* is not found in the old editions; Cunn. adds *but*, and Dyce proposes to pronounce *spare* as a disyllable.

*Queen.* News of dishonour, lord, and discontent.  
 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, 65  
 Hath seizèd Normandy into his hands.  
 These be the letters, this the messenger.

*Edw.* Welcome, Levune. Tush, Sib, if this be all,  
 Valois and I will soon be friends again.  
 But to my Gaveston: shall I never see, 70  
 Never behold thee now? Madam, in this matter,  
 We will employ you and your little son;  
 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. 75

*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. 80

*Queen.* Ah, boy! this towardness makes thy mother  
 fear  
 Thou art not marked to many days on earth.  
*Edw.* Madam, we will that you with speed be shipped,  
 And this our son; Levuné shall follow you  
 With all the haste we can despatch him hence. 85  
 Choose of our lords to bear you company;

67. *Sib* an endearing abbreviation of Isabel.

70. *Madam* has the monosyllabic pronunciation *Ma'm*.

73. *bravely*, excellently; in this sense Bacon says *iron is a brave commodity where wood aboundeth*, Essays p. 124. Comp. also Spenser *F. Q.* II 6, 13 *no tree whose branches did not bravely spring*. The Scotch *braw* retains the sense of 'excellent'.

77. After this line it would seem that something has dropt out.

81. *towardness* means readiness to do or learn, espec. the latter, hence=dociility, and almost=forwardness; comp. Bacon, Essays p. 69, *Crispus, a young prince of rare towardness*. In this way Levins in his 'Manipulus' (31, 9) explains 'toward ingenuus.'

83. *we will, we decree, order*.



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,

90 To make my preparation for France.

[*Exit with Prince.*]

*Enter Arundel.*

*Edw.* What, Lord Arundel, dost thou come alone?

*Arun.* Yea, my good lord, for Gaveston is dead.

*Edw.* Ah, traitors! have they put my friend to death?

Tell me, Arundel, died he ere thou cam'st,

95 Or didst thou see my friend to take his death?

*Arun.* 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,

100 And said, upon the honour of my name,

That I would undertake to carry him

Unto your highness, and to bring him back.

*Edw.* And tell me, would the rebels deny me that?

*Y. Spen.* Proud recreants!

105 *Edw.* Yea, Spencer, traitors all.

*Arun.* 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,

110 Refusing to receive me pledge for him,

The Earl of Pembroke mildly thus bespake:

"My lords, because our sovereign sends for him,

And promiseth he shall be safe returned,

I will this undertake to have him hence.

115 And see him re-delivered to your hands."

*Edw.* Well, and how fortunes *it* that he came not?

95. *to take*: the infinitive stands in a somewhat loose manner instead of *taking*.

110. *me pledge*, me as pledge. Comp. above II 6, 63 *I will*

*be pledge for his return*. The last original edition, of 1622, substitutes *my* for *me*.

116. *it fortunes* in the sense of 'it chances, happens', is

*Y. Spen.* Some treason, or some villany was  
cause.

*Arun.* The Earl of Warwick seized him on his way;  
For being delivered unto Pembroke's men,  
Their lord rode home thinking his prisoner safe; 120  
But ere he came, Warwick in ambush lay,  
And bare him to his death; and in a trench  
Strake off his head, and marched unto the camp.

*Y. Spen.* A bloody part, flatly 'gainst law of arms.

*Edw.* O shall I speak, or shall I sigh and die! 125

*Y. Spen.* My lord, refer your vengeance to the sword  
Upon these barons; hearten up your men;  
Let them not unrevenge'd murder your friends!  
Advance your standard, Edward, in the field,  
And march to fire them from their starting-holes. 130

[Edward kneels.

*Edw.* 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!  
And all the honour 'longing to my crown!  
I will have heads, and lives for him, as many 135  
As I have manors, castles, towns, and towers.

[Rises.

Treacherous Warwick! traitorous Mortimer!  
If I be England's king, in lakes of gore

obsolete now; Spenser has it  
three times.

123. In Marlowe's time the  
verb *to strike* formed the im-  
perfects *strake*, *strook* and  
*struck*; see M. I 360. In the  
present passage *strake* is the  
reading of the first edition,  
while the two subsequent quar-  
tos have *stroke*.

124. *part* seems here to be  
pretty much the same as 'deed'.

130. *starting-holes*, loop-ho-  
les. KELTIE.

134. *longing*=belonging; si-  
milar decapitated forms occur

plentifully in the dramatists  
and other writers of the Eli-  
zabethan age. In many cases  
it may even be questioned,  
whether we should assume  
decapitation or the existence  
of an original form which  
later on was completely super-  
seded by a compound; e. g.  
in the case of *gin*, it is cer-  
tain that we should not print  
'*gin* as if it were a shortened  
form of *begin*, while on the  
contrary it is the original  
verb. Comp. also *complices*  
v. 156.

- Your headless trunks, your bodies will I trail,  
 140 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  
 On your accursèd traitorous progeny,  
 145 You villains, that have slain my Gaveston!  
 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,  
 150 Despite of times, despite of enemies.

*Y. Spen.* My lord, here's a messenger from the barons  
 Desires access unto your majesty.

*Edw.* Admit him near.

*Enter the Herald from the Barons, with his coat  
 of arms.*

- Her.* Long live King Edward, England's lawful lord!  
 155 *Edw.* So wish not they I wis that sent thee hither:  
 Thou com'st from Mortimer and his complices.  
 A ranker rout of rebels never was.  
 Well, say thy message.

- Her.* The barons, up in arms, by me salute  
 160 Your highness with long life and happiness;  
 And bid me say, as plainer to your grace,  
 That if without effusion of blood,

151. It is somewhat strange that Spencer should not thank the king. Perhaps some lines of the original composition have been lost here.

155. *I wis* certainly looks like the first person of a verb *to wis*, and was no doubt understood as such by the writers of the period; but it is quite certain that it is a mistaken form; in Old English it is *ywis* = AS. *geviss*, cer-

tum. See M. I 373.

157. *rout*, a crew; 'it might probably still be used' CUNN. In modern literature the word is, however, very scarce.

161. *plainer* must mean 'explainer', = interpreter; it being scarcely possible to take it as an adverb so as to signify 'as something you would understand more plainly'. The word is omitted in Webster.

You will this grief have ease and remedy,  
 That from your princely person you remove  
 This Spencer, as a putrefying branch, 165  
 That deads the royal vine, whose golden leaves  
 Empale your princely head, your diadem,  
 Whose brightness such pernicious upstarts dim,  
 Say they; and lovingly advise your grace,  
 To cherish virtue and nobility, 170  
 And have old servitors in high esteem,  
 And shake off smooth dissembling flatterers:  
 This granted, they, their honours, and their lives,  
 Are to your highness vowed and consecrate.

*Y. Spen.* Ah, traitors! will they still display their pride? 175

*Edw.* Away, tarry no answer, but be gone!

Rebels, will they appoint their sovereign  
 His sports, his pleasures, and his company?  
 Yet, ere thou go, see how I do divorce

[*Embraces* Spencer.

Spencer from me.—Now get thee to thy lords, 180  
 And tell them I will come to chastise them  
 For murdering Gaveston; hie thee, get thee gone!  
 Edward with fire and sword follows at thy heels.  
 My lords, perceive you how these rebels swell?  
 Soldiers, good hearts, defend your sovereign's right, 185  
 For now, even now, we march to make them stoop.  
 Away! [*Exeunt. Alarums, excursions, a great fight,*  
*and a retreat.*

### SCENE III.

*Enter the King, Old Spencer, Young Spencer, and the  
 Noblemen of the King's side.*

*Edw.* Why do we sound retreat? upon them, lords!

176. *to tarry* is used as a transitive verb by Shakespeare, and even by Sir Walter Scott.

181. The Elizabethan writers use both *chastise* and *chastise*. Shakespeare, howe-

ver, seems to use it only with the accent on the first syllable, the only exception, *Tempest* V 1, 263, being somewhat doubtful.

SC. III. (The battle is supposed to have been fought,

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.

5 *Y. Spen.* I doubt it not, my lord, right will prevail.

*O. Spen.* 'Tis not amiss, my liege, for either part  
To breathe awhile; our men, with sweat and dust  
All choked well near, begin to faint for heat;  
And this retire refresheth horse and man.

10 *Y. Spen.* Here come the rebels.

*Enter the Barons, Mortimer, Lancaster, Warwick,  
Pembroke, etc.*

*E. Mor.* Look, Lancaster, yonder is Edward among  
his flatterers.

*Lan.* And there let him be  
Till he pay dearly for their company.

*War.* And shall, or Warwick's sword shall smite in  
vain.

15 *Edw.* What, rebels, do you shrink and sound retreat?

*Y. Mor.* No, Edward, no; thy flatterers faint and fly.

*Lan.* They'd best betimes forsake thee, and their  
trains,

For they'll betray thee, traitors as they are.

*Y. Spen.* Traitor on thy face, rebellious Lancaster!

20 *Pem.* Away, base upstart, bravest thou nobles thus?

*O. Spen.* A noble attempt, and honourable deed,  
Is it not, trow ye, to assemble aid,

and warlike music and noise  
are heard at a distance.)

8. *well-near*, almost; the  
common expression is *wellnigh*.

9. *retire*, retirement or re-  
treat; so Spenser *F. Q.* VI  
9, 27 *this safe retire Of life*.  
The word is also used by  
Milton.

17. *trains* 'might still be  
used for artifices and strata-  
gems. Milton [Samson Agon.  
533; cf. *Par. L.* XI 624]  
speaks of "venereal trains

Softened with pleasure and  
voluptuous life". CUNN. *Comp.*  
Levins, *Manip.* 200, 13 'a  
*traine*, deceit, prodition'; and  
Shakesp., *Macbeth* IV 3, 118,  
*Macbeth* *By many of these*  
*trains hath sought to win me.*  
Spenser uses the word re-  
peatedly in this sense. Beau-  
mont and Fletcher, *Philaster*  
I (p. 42), *it may be some foul*  
*train to catch your life.* *ib.*  
IV (p. 56), *the dissembling*  
*trains Of women's looks.*

And levy arms against your lawful king?

*Edw.* For which ere long their heads shall satisfy,  
To appease the wrath of their offended king. 25

*Y. Mor.* Then, Edward, thou wilt fight it to the last,  
And rather bathe thy sword in subjects' blood,  
Than banish that pernicious company?

*Edw.* Ay, traitors all, rather than thus be braved,  
Make England's civil towns huge heaps of stones, 30  
And ploughs to go about our palace-gates.

*War.* A desperate and unnatural resolution!  
Alarum!—to the fight!

St. George for England, and the barons' right.

*Edw.* St. George for England, and King Edward's 35  
right. [*Alarums. Exeunt.*]

*Re-enter Edward and his followers, with the Barons  
and Kent, captives.*

*Edw.* 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 40  
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 Pierce of Gaveston, my sweet favourite.  
Ah, rebels! recreants! you made him away.

*Kent.* Brother, in regard of thee, and of thy land, 45  
Did they remove that flatterer from thy throne.

*Edw.* So, sir, you have spoke; away, avoid our  
presence! [*Exit Kent.*]

Accursèd 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 50  
And Pembroke undertook for his return,

30. *civil*, peaceful.

38. *vailed*, lowered; see  
above I 2, 19.

45. *brother* is a monosyllable  
here. In the same way,

*wretches*, v. 48, should be  
pronounced as a monosyllable.

51. *undertook*, offered him-  
self as a pledge, engaged.  
So Ben Jonson, *Epicoene* V,

That thou, proud Warwick, watched the prisoner,  
 Poor Pierce, and headed him 'gainst law of arms;  
 For which thy head shall overlook the rest,

55 As much as thou in rage outwent'st the rest.

*War.* Tyrant, I scorn thy threats and menaces,  
 It is but temporal that thou canst inflict.

*Lan.* The worst is death, and better die to live  
 Than live in infamy under such a king.

60 *Edw.* Away with them, my lord of Winchester!  
 These lusty leaders, Warwick and Lancaster,  
 I charge you roundly—off with both their heads;  
 Away!

*War.* Farewell, vain world!

65 *Lan.* Sweet Mortimer, farewell.

*Y. Mor.* England, unkind to thy nobility,  
 Groan for this grief, behold how thou art maimed!

*Edw.* Go, take that haughty Mortimer to the Tower,  
 There see him safe bestowed; and for the rest,  
 70 Do speedy execution on them all.

Be gone!

*Y. Mor.* What, Mortimer! can ragged stony walls  
 Immure thy virtue that aspires to heaven?

No, Edward, England's scourge, it may not be,  
 75 Mortimer's hope surmounts his fortune far.

[*The captive Barons are led off.*]

*Edw.* Sound drums and trumpets! March with me,  
 my friends:

Edward this day hath crowned him king anew.

[*Exeunt all except Young Spencer,  
 Levune, and Baldock.*]

*we'll all undertake for his secrecy.*

52. *watch'd.*: the third person instead of the second; the suffix *st* will be found frequently to have been dropt where it would have impeded the pronunciation, and this not only in the early poets, but also in modern writers, e. g. very often in Shelley.

See J. A. Symonds in the Academy, Vol. I p. 173.

53. *headed*, beheaded — a strange decapitation.

58. The sentence is almost too pointed as it stands. It is, however, evident that he means, die to live in honourable memory. Perhaps a line has dropt out.

62. *roundly*, peremptorily.

*Y. Spen.* Levune, the trust that we repose in thee,  
 Begets the quiet of King Edward's land.  
 Therefore be gone in haste, and with advice 80  
 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 85  
 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.

*Bal.* Yea, but, Levune, thou seest, 90  
 These barons lay their heads on blocks together;  
 What they intend, the hangman frustrates clean.

*Levune.* Have you no doubt, my lords, I'll clap so  
 close  
 Among the lords of France with England's gold 95  
 That Isabel shall make her plaints in vain,  
 And France shall be obdurate with her tears.

*Y. Spen.* Then make for France amain—Levune,  
 away!  
 Proclaim King Edward's wars and victories.  
 [*Exeunt omnes.*]

80. *with advice*, prudently,  
 advisedly.

87. *regiment*, government;  
 see n. on I 1, 163.

94. *clap so close*, strike so  
 secretly.

96. *plaints*, complaints.

97. *with her tears*, in spite  
 of her tears, against them.

98. *amain*, fast, directly.



# ACT THE FOURTH.

## SCENE I.

*Enter 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!  
5 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  
10 Thy sweet escape; stand gracious, gloomy night,  
To his device.

*Enter Young Mortimer, disguised.*

*Y. Mor.* Holla! who walketh there?  
Is't you, my lord?

*Kent.* Mortimer, 'tis I;

ACT IV. Sc. I (London, near the Tower).

9. *stay* meaning to await or wait for ('tarry' above III 2, 174); so Shakesp. *Macbeth* IV 3, 142, *stay his cure*; *Richard II.* I 3, 4 *the duke . . . Stays but the summons of the appellants' trumpet.*

10. *sweet*, pleasant, wished

for. — *stand gracious*, assist graciously.

14. For a highly poetical description of Mortimer's escape from the Tower, see the third book of *The Barons' Wars* by Drayton (who makes the Queen furnish Mortimer with the potion and watch his flight). DYCE.

But hath thy potion wrought so happily? 15

*Y. Mor.* 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 II.

*Enter the Queen and her Son.*

*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 5  
For all my uncle's friendship here in France.  
I warrant you, I'll win his highness quickly;  
He 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, oh! whither dost thou bend thy steps?

*Enter Sir John of Hainault.*

*Sir J.* Madam, what cheer?

*Queen.* Ah! good Sir John of Hainault, 15  
Never so cheerless, nor so far distrest.

*Sir J.* 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? 20

18. *unto* stands for *into* or *to*, as it often does in the early writers.

19. Have no fears about that. Sc. II (Paris).

9. *tuned together*, be induced to agree and live in harmony together.

13. Dyce is no doubt right in questioning *dost*, though it is the reading of the old editions; his conjecture *must* is, however, too far from *dost*; I would propose *dar'st*.

20. Stay there, until an advantageous time offers itself.

How say you, my lord, will you go with your friends,  
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,  
25 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 J.* Well said, my lord.

*Queen.* Oh, my sweet heart, how do I moan thy  
wrongs,

30 Yet triumph in the hope of thee, my joy!  
Ah sweet Sir John! even to the utmost verge  
Of Europe, or the shore of Tanais,  
We will with thee to Hainault—so we will:—  
The marquis is a noble gentleman;  
35 His grace, I dare presume, will welcome me.  
But who are these?

*Enter Kent and Young Mortimer.*

*Kent.* Madam, long may you live,  
Much happier than your friends in England do!

*Queen.* Lord Edmund and Lord Mortimer alive!  
40 Welcome to France! the news was here, my lord,  
That you were dead, or very near your death.

*Y. Mor.* Lady, the last was truest of the twain:  
But Mortimer, reserved for better hap,  
Hath shaken off the thralldom of the Tower,  
45 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.

23. so, if. — *it likes me* is a frequent turn of expression in the early writers. See M. II 177.

30. Triumph in the hopes built on thee when grown up.

31. The 'utmost verge of

Europe' seems to mean the Tagus; 'or the Tanais' is added as the other extreme. Dyce reads *on* for *or*, but Cunn. seems to be right in his explanation of the passage. (*or* is in the old edd.)

*Queen.* Not, son; why not? I would it were no worse.

But, gentle lords, friendless we are in France.

*Y. Mor.* Monsieur le Grand, a noble friend of 50  
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  
Where weapons want: and, though a many friends  
Are made away, as Warwick, Lancaster, 55  
And others of our part 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, 60  
For England's honour, peace, and quietness.

*Y. Mor.* But by the sword, my lord, 't must be  
deserved;

The king will ne'er forsake his flatterers.

*Sir J.* My lords of England, sith th' ungentle king  
Of France refuseth to give aid of arms 65  
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.

53 sq. *showed* for *shown*; see M. I 365. — *a many*: in modern English we still have a *great many*; but *many* was originally a noun. See M. I 302. Even Tennyson, in 'the Miller's Daughter' [Works, Tauchn. ed., III 112] says, *they have not shed a many tears*.

59. *appointed* means, as Dyce explains, accoutred, furnished with necessaries.

60. *reclaimed* from his base minions and flatterers.

62. *deserved* means here 'earned', just as *earned* (II 6, 53) meant 'deserved'.

64. *sith* is a more original form than *since*, closely corresponding to the German *seit*. 'Since' is a contraction from *sithence* (spelt *sithens* by Spenser), a secondary form of the AS. *siddan*, i. e. *sith than* (*sith than*). See also Tschischwitz on Hamlet p. 58. Adams' Elements p. 148.

69. '*To bid a base* is to run fast, challenging another to

70 Now 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

Your friends, that are so forward in your aid.

*Kent.* Sir John of Hainault, pardon us, I pray;

75 These comforts that you give our woful 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.

*Y. Mor.* This noble gentleman, forward in arms,

80 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,  
 Have been by thee restored and comforted.

*Sir J.* Madam, along, and you my lord, with me,

85 That England's peers may Hainault's welcome see.

### SCENE III.

*Enter the King, Arundel, the two Spencers, with others.*

*Edw.* Thus after many threats of wrathful war,  
 Triumpheth England's Edward with his friends;  
 And triumph, Edward, with friends uncontrolled!  
 My lord of Gloucester, do you hear the news?

5 *Y. Spen.* What news, my lord?

*Edw.* Why man, they say there is great execution

pursue, in allusion to the game of *Prison-base* or *Prison-bars*'. DYCE. Hence also the prince's answer, v. 70. Comp. Ben Jonson, *Sad Shepherd* I 4, *after a course of barley-break or base*; Shakesp., *Two Gentl. of Verona* I 2, *indeed I bid the base for Proteus*, on which Collier observes that it 'seems to have

meant to invite to a contest'. Spenser, *F. Q.* III 11, 5 *they after both, and boldly bad him base*.

70. The original editions give *How* in the place of *Now*, which is Dyce's emendation.

Sc. III (an apartment in the royal palace).

3. *with his*, Dyce.

Done through the realm; my lord of Arundel,  
You have the note, have you not?

*Arun.* From the lieutenant of the Tower, my lord.

*Edw.* I pray let us see it. What have we there? 10  
Read it, Spencer. [*Spencer 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, 15  
As Isabella gets no aid from thence.

What now remains; have you proclaimed, my lord,  
Reward for them can bring in Mortimer?

*Y. Spen.* My lord, we have; and if he be in Eng-  
land,

He will be had ere long, I doubt it not. 20

*Edw.* If, dost thou say? Spencer, as true as death,  
He is in England's ground; our portmasters  
Are not so careless of their king's command.

*Enter a Messenger.*

How now, what news with thee? from whence come  
these?

*Mes.* Letters, my lord, and tidings forth of France, 25  
To you, my lord of Gloucester, from Levune.

*Edw.* Read.

[*Spencer reads the letter.*]

*"My duty to your honour premised, etc. I have,  
according to instructions in that behalf, dealt with*

10. The metre would be improved by reading *I pray you, let us see't What have we there?*

11. *their names*, i. e. the names of those executed. Had Marlowe himself superintended the publication of his play, he would no doubt have given the names in full; but, as Dyce says, "it must be remembered that this play,

like most of the early dramas which we possess, was first printed from the prompter's copy". See the introduction p. XV.

16. *as*, that.

22. *in* means here *on*; see above II 6, 55. — = *king of France his*: an awkward way of expressing the possessive, very frequent in the Elizabethan age. See M. I 287.

*the King of France his lords, and effected, that the queen, all discontented and discomfited, 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."*

- Edw.* Ah, villains! hath that Mortimer escaped?  
With him is Edmund gone associate?
- 30 And will Sir John of Hainault lead the round?  
Welcome, o' God's name, madam, and your son;  
England shall welcome you and all your rout.  
Gallop, apace, bright Phœbus, through the sky,  
And dusty night, in rusty iron car,
- 35 Between you both shorten the time, I pray,  
That I may see that most desired day,  
When we may meet those traitors in the field.  
Ah, nothing grieves me, but my little boy  
Is thus misled to countenance their ills.
- 40 Come, friends, to Bristow, there to make us strong;  
And, winds, as equal be to bring them in,  
As you injurious were to bear them forth! [*Exeunt*

III 226. So Shakesp. Hamlet II 2, *Mars his armour*; see Tschischwitz p. 82. Addison (Spectator 207) speaks of this as something that had gone out of fashion.

*constant report*, i. e. consistent, not contradicted by anybody.

30. *lead the round*, orig. lead the dance; here: head an attack against us.

32. *rout*, rabble. Comp. Butler, Hudibras I 1, 688,

where we have the compound *rabble-rout*.

33. Dyce observes 'A recollection of this passage may be traced in the following lines of Shakespeare's Romeo and Juliet, act III sc. 2 — "*Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging; such a waggoner As Phaeton would whip you to the west, And bring in cloudy night immediately*".

40. *Bristow* is a common spelling in the old writers.

## SCENE IV.

*Enter the Queen, her Son, Kent, Mortimer, and Sir John.*

*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 5  
 In civil broils make kin and countrymen  
 Slaughter themselves in others, and their sides  
 With their own weapons gore! But what's the help?  
 Misgoverned kings are cause of all this wreck;  
 And, Edward, thou art one among them all, 10  
 Whose looseness hath betrayed thy land to spoil,  
 Who made the channel overflow with blood  
 Of thine own people; patron shouldst thou be,  
 But thou——

*Y. Mor.* Nay, madam, if you be a warrior, 15  
 Ye must not grow so passionate in speeches.  
 Lords, sith 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; 20  
 And for the open wrongs and injurys  
 Edward hath done to us, his queen and land,  
 We come in arms to wreak it with the sword;  
 That England's queen in peace may repossess  
 Her dignities and honours: and withal 25  
 We may remove those flatterers from the king,  
 That havoc England's wealth and treasury.

Sc. IV (near Harwich).

4. *cope with*, enter into a contest with. — *friends*, relations.

12. *channel*, kennel: see n. on I 1, 187.

23. *wreak*, revenge; etymo-

logically the same as the German *rächen*, AS. *wreccan*. In modern English we have the phrases *to wreak vengeance*, *anger*, *rage* etc.; see Schmitz on Macaulay, p. 132.

26. The quartos have *these*.



*Sir J.* Sound trumpets, my lord, and forward let us march.

Edward will think we come to flatter him.

30 *Kent.* I would he never had been flattered more!  
[*Exeunt.*]

SCENE V.

*Enter the King, Baldock, and Young Spencer, flying about the stage.*

*Y. Spen.* 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.

*Edw.* What! was I born to fly and run away,  
5 And leave the Mortimers conquerors behind?  
Give me my horse, and let's reinforce our troops:  
And in this bed of honour die with fame.

*Bald.* O no, my lord, this princely resolution  
Fits not the time; away, we are pursued.

[*Exeunt.*]

*Enter Kent alone, with his sword and target.*

10 *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,

15 Borne arms against thy brother and thy king?  
Rain showers of vengeance on my cursed head,  
Thou God, to whom in justice it belongs  
To punish this unnatural revolt!

Edward, this Mortimer aims at thy life:

20 O fly him then! but, Edmund, calm this rage,  
Dissemble, or thou diest; for Mortimer

Sc. V (near Bristol).

6. *reinforce* is in the old editions spelt *re'nforce*: which, as Dyce justly observes, shows

the pronunciation of the period.

14. More unkind than all others.

And Isabel do kiss, while they conspire:  
 And yet she bears a face of love forsooth.  
 Fig on that love that hatcheth death and hate!  
 Edmund, away; Bristow to Longshanks' blood 25  
 Is false; be not found single for suspect:  
 Proud Mortimer pries near into thy walks.

*Enter the Queen, Mortimer, the Young Prince,  
 and Sir John of Hainault.*

*Queen.* Successful battle gives the God of kings  
 To them that fight in right, and fear his wrath.  
 Since then successfully we have prevailed, 30  
 Thankèd 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 35  
 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,  
 How will you deal with Edward in his fall? 40

*Prince.* Tell me, good uncle, what Edward do you  
 mean?

*Kent.* Nephew, your father; I dare not call him  
 king.

*Mor.* My lord of Kent, what needs these questions?

26. *suspect*, suspicion (below 6, 4); the sense is: do not get into an isolated position where you may be easily suspected and suppressed.

36. *infortunate* is the reading of the 4tos of 1598 and 1612, *unfortunate* (which is now-a-days considered the correct form) appearing in the edition of 1622. In this way, the usage of the Elizabethan age is often found to

fluctuate; to quote a few instances, we find both *un- capable* and *incapable*, *un- possible* and *impossible*; we meet with *unactive*, *unmeasurable*, *unperfect*, *unconstant*, *uncu- rable*, where modern usage prefers the forms with *in*, and on the other hand we have also *incertain*, *indigested*, *ingrateful* and *infortunate*. See Clark and Wright on *The Merchant of Venice*, p. 115.

'Tis not in her controlment, nor in ours,  
 45 But as the realm and parliament shall please,  
 So shall your brother be disposèd of.  
 I like not this relenting mood in Edmund.  
 Madam, 'tis good to look to him betimes.

[*Aside to the Queen.*

*Queen.* My lord, the mayor of Bristow knows our  
 mind.

50 *Y. Mor.* 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 J.* So are the Spencers, the father and the son.

55 *Y. Mor.* This Edward is the ruin of the realm.

*Enter Rice ap Howell, and the Mayor of Bristow,  
 with Old Spencer prisoner.*

*Rice.* God save queen Isabel, and her princely son!  
 Madam, the mayor and citizens of Bristow,  
 In sign of love and duty to this presence,  
 Present by me this traitor to the state,  
 60 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.

*Y. Mor.* Your loving care in this

65 Deserveth princely favours and rewards.

But where's the king and the other Spencer fled?

*Rice.* Spencer the son, created Earl of Gloucester,  
 Is with that smooth-tongued scholar Baldock gone,  
 And shipped but late for Ireland with the king.

55. Dyce gives this line to Mortimer, while the old editions give it to Kent. But Dyce's arrangement seems to be preferable.

57. In the following scenic direction Dyce omits 'the mayor of Bristow', though

the old editions agree in adding it; we think it by no means so certain as Dyce does, that the following speech shows that the mayor is not present.

58. *this presence*, those present here, this assembly.

*Y. Mor.* Some whirlwind fetch them back or sink  
them all! 70  
[*Aside.*]

They shall be started thence, I doubt it not.

*Prince.* Shall I not see the king my father yet?

*Kent.* Unhappy Edward, chased from England's bounds.

*Sir J.* Madam, what resteth, why stand you in a  
muse?

*Queen.* I rue my lord's ill-fortune; but alas! 75

Care of my country called me to this war.

*Y. Mor.* 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. 80

*O. Spen.* Rebel is he that fights against the prince;  
So fought not they that fought in Edward's right.

*Y. Mor.* Take him away, he prates; you, Rice ap  
Howell,

Shall do good service to her majesty,

Being of countenance in your country here, 85

To follow these rebellious runagates.

We in meanwhile, madam, must take advice,

How Baldock, Spencer, and their complices,

May in their fall be followed to their end.

[*Exeunt omnes.*]

## SCENE VI.

*Enter the Abbot, Monks, Edward, Spencer, and Baldock.*

*Abbot.* Have you no doubt, my lord; have you no  
fear;

As silent and as careful we will be,

To keep your royal person safe with us,

Free from suspect, and fell invasion

85. of countenance, of au-  
thority and influence. Comp.  
Shakesp. Hamlet V 1, the more  
pity that great folk shall have

countenance in this world to  
drown or hang themselves.

Sc. VI (within the abbey of  
Neath).

- 5 Of such as have your majesty in chase,  
Yourself, and those your chosen company,  
As danger of this stormy time requires.

*Edw.* Father, thy face should harbour no deceit.

- O! hadst thou ever been a king, thy heart,  
10 Pierced deeply with a 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  
15 Have not in life or death made miserable?  
Come Spencer, Baldock come, sit down by me;  
Make trial now of thy philosophy,  
That in our famous nurseries of arts  
Thou suck'dst 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,  
25 Do you betray us and our company.

*Monk.* Your grace may sit secure, if none but we  
Do wot of your abode.

*Y. Spen.* Not one alive, but shrewdly I suspect  
A gloomy fellow in a mead below.

- 30 He gave a long look after us, my lord,  
And all the land I know is up in arms,  
Arms that pursue our lives with deadly hate.

*Bald.* We were embarked for Ireland, wretched we!

12. *train*, followers.

13. *whilom* and *seldom* are the only two adverbs with the suffix *om*. In AS. the corresponding form is *hwilum*, the dative plur. of *hwil* = while. Loth, *Anglos. Grammar* p. 361.

14. Ought it not rather to be *who* or *where* is he? Edward means that the fate of

kings is altogether miserable, in life or death.

27. *wot*, an infinitive not mentioned by M. I 373, nor by Adams § 372: but should we, perhaps, write *two* instead of *do*, so as to make *wot* the first person plural? If so, we should suppose only two monks to be present.

With awkward winds and sore tempests driven  
 To fall on shore, and here to pine in fear 35  
 Of Mortimer and his confederates.

*Edw.* 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 ope these eyes again!  
 Never again lift up this drooping head!  
 O never more lift up this dying heart!

*Y. Spen.* Look up, my lord. — Baldock, this drow-  
 siness  
 Betides no good; even here we are betrayed. 45

*Enter, with Welsh hooks, Rice ap Howell, a Mower,  
 and the Earl of Leicester.*

*Mow.* Upon my life, these be the men ye seek.

*Rice.* Fellow, enough. My lord, I pray be short,  
 A fair commission warrants what we do.

*Leices.* The queen's commission, urged by Mortimer:  
 What cannot gallant Mortimer with the queen? 50  
 Alas! see where he sits, and hopes unseen  
 To escape their hands that seek to reave his life.  
 Too true it is, *quem dies vidit veniens superbum,*  
*Hunc dies vidit fugiens iacentem.*

34. *sore* may have a disyllabic pronunciation, or else we may read *sorest*; but it seems unadvisable to repeat *with*, as Dyce does on the authority of the quarto of 1622.

40. *mickle*, a pretty frequent word in early English literature, related to the mediæval German *micHEL* (comp. 'Mecklen-burg'), and so to Greek *μει-αλ-ος* and Latin *mag-nus*. It is unnecessary to add that *muck* belongs to the same root.

*Welsh hooks*: 'What kind of weapons these were is not precisely known. Nares says they were swords made in a hooked form; another authority thinks they were a species of Lochaber axe'. KELTIE.

47. 'My lord' is said to the abbot.

50. *cannot*, does not obtain.

52. *reave* (AS. *reafian*), rob, take away. In modern English we use the compound *bereave*. — The following quotation is from Seneca's *Thyestes*, 613.

- 55 But, Leicester, leave to grow so passionate.  
Spencer and Baldock, by no other names,  
I do arrest you of high treason here.  
Stand not on titles, but obey the arrest,  
'Tis in the name of Isabel the queen.
- 60 My lord, why droop you thus?  
*Edw.* 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,
- 65 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.* Away with them!  
*Y. Spen.* It may become thee yet,
- 70 To let us take our farewell of his grace.  
*Abbot.* My heart with pity yearns to see this sight,  
A king to bear these words and proud commands.  
*Edw.* Spencer, sweet Spencer, thus then must we  
part?  
*Y. Spen.* We must, my lord, so will the angry heavens.
- 75 *Edw.* Nay so will hell and cruel Mortimer;  
The gentle heavens have not to do in this.  
*Bald.* 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.
- 80 *Edw.* In heaven we may, in earth ne'er shall we  
meet:  
And, Leicester, say, what shall become of us?

55. *passionate*, moved, touched, excited.

62. *centre* in this place should not be used to defend the wrong use of the same word above, III 1, 5.

63. *lour* = lower: B. Schmitz on Mac. p. 179.

71. *earns* is the reading of the original editions, which, as Dyce says, means *yearns*;

but surely it is preferable to assume a mistake on the part of the printer who forgot to iterate *y*, than the existence of a form *earn* in opposition to its derivation from the AS. *georn*, 'desirous'.

76. Perhaps — *have naught to do in this*.

80. *in earth*, i. e. on earth.

*Leices.* Your majesty must go to Killingworth.

*Edw.* Must! it is somewhat hard, when kings must go.

*Leices.* Here is a litter ready for your grace,  
That waits your pleasure, and the day grows old. 85

*Rice.* As good be gone, as stay and be benighted.

*Edw.* 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, 90  
For friend hath *hapless* Edward none, but these;  
And these must die under a tyrant's sword.

*Rice.* My lord, be going; care not for these:  
For we shall see them shorter by the heads.

*Edw.* Well, that shall be, shall be: part we must! 95  
Sweet Spencer, gentle Baldock, part we must!  
Hence feignèd weeds! unfeignèd are my woes;

[*Casts off his disguise.*]

Father, farewell! Leicester, thou stay'st for me,  
And go I must. Life, farewell, with my friends.

[*Exeunt Edward and Leicester.*]

*Y. Spen.* O, is he gone! is noble Edward gone! 100  
Parted from hence? never to see us more?  
Rent, sphere of heaven! and, fire, forsake thy orb!  
Earth, melt to air! gone is my sovereign,  
Gone, gone, alas! never to make return.

*Bald.* Spencer, I see our souls are fleeting hence; 105  
We are deprived the sunshine of our life:  
Make for a new life, man; throw up thy eyes,  
And heart and hands to heaven's immortal throne;  
Pay nature's debt with cheerful countenance;  
Reduce we all our lessons unto this, 110

81. *Killingworth*, i. e. Kenilworth.

92. *care* should be pronounced in two syllables.

93. shall take care to have them beheaded.

97. 'Hence it appears that Edward has put on the dis-

guise of a monk, and wears it during the scene'. Dodsley's *Old Plays*, 1825. — *weeds*, clothes, garments; AS. *vaed*, M. H. G. *wât* (comp. *linwât* = *leinwand*).

104. *fleeing*, preparing to flee.



To die, sweet Spencer, therefore live we all;  
Spencer, all live to die, and rise to fall.

*Rice.* 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?

*Mow.* Your lordship I trust will remember me?

*Rice.* Remember thee, fellow! what else?  
Follow me to the town. [*Exeunt.*

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## ACT THE FIFTH.

### SCENE I.

*Enter the King, Leicester, the Bishop of Winchester, and Trussel.*

*Leices.* 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.

*Edw.* Leicester, if gentle words might comfort me, 5  
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,  
Runs to an herb that closeth up the wounds; 10  
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 15  
The ambitious Mortimer would seek to curb,  
And that unnatural queen, false Isabel,

ACT V. Sc. I (an apartment  
in Kenilworth Castle).

3. *lay*, staid, kept court,  
resided.

10. Dyce quotes from Syl-  
vester's *Du Bartas*, the third  
day of the first week — *But*  
*I suppose not that the earth*

*doth yield In hill or dale, in  
forest or in field, A rarer plant  
than Candian dittany; Which  
wounded deer eating immedi-  
ately Not only cures their wounds  
exceeding well, But 'gainst the  
shooter doth the shaft repel.*

14. *into* is my correction.

- 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 my wrongs,  
 25 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,  
 30 By Mortimer, and my unconstant queen,  
 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,  
 35 That bleeds within me for this strange exchange.  
 But tell me, must I now resign my crown,  
 To make usurping Mortimer a king?

*Winch.* Your grace mistakes, it is for England's  
 good,

And princely Edward's right we crave the crown.

- 40 *Edw.* No, 'tis for Mortimer, not Edward's head;  
 For he's a lamb, encompassed by wolves,  
 Which in a moment will abridge his life.  
 But if proud Mortimer do wear this crown,  
 Heaven turn it to a blaze of quenchless fire!  
 45 Or like the snaky wreath of Tisiphon,  
 Engirt the temples of his hateful head;  
 So shall not England's vine be perished,  
 But Edwards's name survive, though Edward dies.

22. *plain*, complain. For the reflective use comp. the French *se plaindre*.

27. *perfect*, complete, mere.

34. *company my heart*, keep my heart company.

39. *princely Edward* deno-

tes his son, afterwards king Edward III.

44. Steevens may be right in supposing the allusion to be to the crown presented by Medea to Creusa; see Euripides, *Medea* 1160.

*Leices.* My lord, why waste you thus the time away?  
They stay your answer; will you yield your crown? 50

*Edw.* 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 extremes my mind here murdered is. 55  
But what the heavens appoint, I must obey!  
Here, take my crown; the life of Edward too;

[*Taking off the crown.*]

Two kings in England cannot reign at once.  
But stay awhile, let me be king till night,  
That I may gaze upon this glittering crown; 60  
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: 65

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 beam doth vanish fast away,  
And needs I must resign my wishèd crown. 70

Inhuman creatures! nursed with tiger's milk;  
Why gape you for your sovereign's overthrow?  
My diadem I mean, and guiltless life.  
See, monsters, see, I'll wear my crown again!

[*He puts on the crown.*]

What, fear you not the fury of your king? 75  
But, hapless Edward, thou art fondly led,  
They pass not for thy frowns as late they did,  
But seek to make a new-elected king;  
Which fills my mind with strange despairing thoughts,

63. *wishèd*, desired, beloved.

65. *possess*, take possession of.

66. By *watches of the element* he seems to mean the planets.

76. *fondly led*, foolishly guided; only your foolishness

leads you to such a supposition. *fond* for *fon* 'a fool' (Chaucer and Spenser); comp. *sound* from *son*, and see M. I 178.

77. *pass not*, care not for —; see above n. on I 3, 143.

- 80 Which thoughts are martyrèd 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 awhile.

*Trus.* My lord, the parliament must have present news,

- 85 And therefore say, will you resign or no?

[*The King rageth.*]

*Edw.* I'll not resign! not whilst I live!  
Traitors, be gone! join you with Mortimer!  
Elect, conspire, install, do what you will:—  
Their blood and yours shall seal these treacheries!

- 90 *Winch.* This answer we'll return, and so farewell.

*Leices.* Call them again, my lord, and speak them fair;

For if they go, the prince shall lose his right.

*Edw.* Call thou them back, I have no power to speak.

*Leices.* My lord, the king is willing to resign.

- 95 *Winch.* If he be not, let him choose.

*Edw.* O would I might! but heavens and earth conspire

To make me miserable! Here receive my crown;  
Receive it? no, these innocent hands of mine  
Shall not be guilty of so foul a crime.

- 100 He of you all that most desires my blood,  
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,

- 105 Will sooner sparkle fire than shed a tear.  
Yet stay, for rather than I'll look on them,  
Here, here! Now, sweet God of heaven,

[*He gives them the crown.*]

Make me despise this transitory pomp,  
And sit for ever enthronized in heaven!

- 110 Come, death, and with thy fingers close my eyes,

84. *present news*, i. e. must have news presently or immediately.

Or if I live, let me forget myself.

*Winch.* My lord.

*Edw.* Call me not lord; away—out of my sight:  
 Ah! pardon me: grief makes me lunatic!  
 Let not that Mortimer protect my son; 115  
 More safety is there in a tiger's jaws,  
 Than his embracements.—Bear this to the queen,  
 Wet with my tears, and dried again with sighs;  
 [*Gives a handkerchief.*]

If with the sight thereof she be not moved,  
 Return it back and dip it in my blood. 120  
 Commend me to my son, and bid him rule  
 Better than I. Yet how have I transgressed,  
 Unless it be with too much clemency?

*Trus.* And thus most humbly do we take our leave.  
 [*Exeunt Bishop and Attendants.*]

*Edw.* Farewell; I know the next news that they 125  
 bring  
 Will be my death; and welcome shall it be;  
 To wretched men, death is felicity.

*Enter Berkeley, who gives a paper to Leicester.*

*Leices.* Another post! what news brings he?

*Edw.* Such news as I expect—come, Berkeley, come  
 And tell thy message to my naked breast. 130

*Berk.* My lord, think not a thought so villanous  
 Can harbour in a man of noble birth.

To do your highness service and devoir,  
 And save you from your foes, Berkeley would die.

*Leices.* My lord, the council of the queen commands 135  
 That I resign my charge.

*Edw.* And who must keep me now? Must you, my  
 lord?

*Berk.* Ay, my most gracious lord—so 'tis decreed.

*Edw.* [*taking the paper*]. By Mortimer, whose name  
 is written here!

130. *naked*, unarmed.

133. *devoir*, duty.

- 140 Well may I rent his name that rends my heart!  
 [Tears it.  
 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!  
*Berk.* Your grace must hence with me to Berkeley  
 straight.
- 145 *Edw.* Whither you will, all places are alike,  
 And every earth is fit for burial.  
*Leices.* Favour him, my lord, as much as lieth in you.  
*Berk.* Even so betide my soul as I use him.  
*Edw.* Mine enemy hath pitied my estate,
- 150 And that's the cause that I am now removed.  
*Berk.* And thinks your grace that Berkeley will be  
 cruel?  
*Edw.* I know not; but of this am I assured,  
 That death ends all, and I can die but once.  
 Leicester, farewell!
- 155 *Leices.* Not yet, my lord; I'll bear you on your way.  
 [Exeunt omnes.

## SCENE II.

*Enter Mortimer and Queen Isabel.*

- Y. Mor.* 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.
- 5 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 gripe the sorer, being gript himself.
- 10 Think therefore, madam, it imports us much  
 To erect your son with all the speed we may,

155. *bear you*, accompany  
 or set you on your way.

Sc. II (an apartment in the  
 royal palace).

7. The allusion is to the  
 Greek proverb, τὸν λύκον τῶν  
 ἄτων ἔχω.

11. *erect*, set up, instal.

And that I be protector over him;  
 For our behoof, 'twill bear the greater sway  
 Whenas a king's name shall be under-writ.

*Queen.* Sweet Mortimer, the life of Isabel, 15  
 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,  
 And I myself will willingly subscribe. 20

*Y. Mor.* First would I hear *the* news he were  
 deposed,  
 And then let me alone to handle him.

*Enter Messenger.*

Letters! from whence?

*Mess.* From Killingworth, my lord.

*Queen.* How fares my lord the king?

*Mess.* In health, madam, but full of pensiveness. 25

*Queen.* Alas, poor soul, would I could ease his grief!

*Enter Winchester with the Crown.*

Thanks, gentle Winchester. [*To the Messenger.*] Sirrah,  
 be gone. [*Exit Messenger.*]

*Winch.* The king hath willingly resigned his crown.

*Queen.* O happy news! send for the prince, my son.

*Winch.* Further, ere this was sealed, Lord Berkeley 30  
 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 as pitiful  
 As Leicester that had charge of him before. 35

*Queen.* Then let some other be his guardian.

14. *whenas* for *when*, according to Marlowe's habit.

17. *so*, provided that.

19. *conclude*, determine, decree.

30. *ere this was sealed* is Cunn.'s reading, the old editions giving *or this letter was seal'd*.



- Y. *Mor.* Let me alone, here is the privy seal.  
 Who's there?—call hither Gurney and Matrevis.  
 To dash the heavy-headed Edmund's drift,  
 40 Berkeley shall be discharged, the king removed,  
 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?  
 Y. *Mor.* Speak, shall he presently be despatched  
 and die?  
 45 *Queen.* I would he were, so't were not by my means.

*Enter Matrevis and Gurney.*

- Y. *Mor.* 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.  
 50 *Mat.* It shall be done, my lord.  
 Y. *Mor.* Gurney.  
*Gur.* My lord.  
 Y. *Mor.* As thou intend'st to rise by Mortimer,  
 Who now makes Fortune's wheel turn as he please,  
 55 Seek all the means thou canst to make him droop,  
 And neither give him kind word nor good look.  
*Gur.* I warrant you, my lord.  
 Y. *Mor.* And this above the rest, because we hear  
 That Edmund casts to work his liberty,  
 60 Remove him still from place to place by night,  
 Till at the last he come to Killingworth,  
 And then from thence to Berkeley back again  
 And by the way, to make him fret the more,

59. *casts*, works, plans, plots. We had *cast* before in the meaning 'to conjecture'; it is, according to Johnson, a "word of multifarious and indefinite use". He enumerates fifty-five meanings, and among them the twenty-eighth is "to contrive, to plan out". (From CUNN.) Comp. Bacon,

Essay 'of building' (p. 162), *cast it also that you may have rooms both for summer and winter.* Ben Jonson, in his noble poem on Shakespeare, *he who casts to write a living line, must sweat.* The same, Sad Shepherd III 1, *to watch all turns and cast how to prevent 'em.*

Speak curstly to him; and in any case  
 Let no man comfort him if he chance to weep, 65  
 But amplify his grief with bitter words.

*Mat.* Fear not, my lord, we'll do as you command.

*Y. Mor.* So now away; post thitherwards amain.

*Queen.* Whither goes this letter? to my lord the  
 king?

Commend me humbly to his majesty, 70  
 And tell him that I labour all in vain  
 To ease his grief, and work his liberty;  
 And bear him this as witness of my love.

[*Gives a ring.*]

*Mat.* I will, madam.

[*Exeunt all but Isabel and Mortimer.*]

*Enter the Young Prince, and the Earl of Kent talking  
 with him.*

*Y. Mor.* Finely dissembled! Do so still, sweet queen. 75  
 Here comes the young prince, with the Earl of Kent.

*Queen.* Something he whispers in his childish ears.

*Y. Mor.* 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. 80

*Y. Mor.* How fares my honourable lord of Kent?

*Kent.* 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. 85

*Y. Mor.* And mine.

*Kent.* Ah, they do dissemble! [*Aside.*]

*Queen.* Sweet son, come hither, I must talk with thee.

*Y. Mor.* You being his uncle, and the next of blood,  
 Do look to be protector o'er the prince. 90

64. *curstly*, crossly; so a  
*curst tongue*, a *curst wife*;  
 comp. Taming of the Shrew  
 I 2, 70, as *curst and shrewd*  
 as Socrates' *Xanthippe*.

66. *amplify* 'is here used  
 in its literal sense, to make  
 large or larger, increase'.  
 KELTIE.

83. *enlarged*, set at large.

*Kent.* 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.

95 *Queen.* But be content, seeing 't is 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?

100 *Queen.* No, God forbid.

*Kent.* I would those words proceeded from your heart.

*Y. Mor.* Inconstant Edmund, dost thou favour him,  
That wast a cause of his imprisonment?

*Kent.* The more cause have I now to make amends.

105 *Y. Mor.* I tell thee, 'tis not meet that one so false  
Should come about the person of a prince.

My lord, he hath betrayed the king his brother,  
And therefore trust him not.

*Prince.* But he repents, and sorrows for it now.

110 *Queen.* Come, son, and go with this gentle lord and me.

*Prince.* With you I will, but not with Mortimer.

*Y. Mor.* Why, youngling, 'sdain'st thou so of Mor-  
timer?

Then I will carry thee by force away.

*Prince.* Help, uncle Kent, Mortimer will wrong me.

115 *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.

*Kent.* Mortimer shall know that he hath wronged  
me!—

120 Hence will I haste to Killingworth castle,

109. *youngling* is an expres-  
sion of more contempt than  
*youngster*. — 'sdain = disdain.  
The construction with *of* is  
scarce.

116. *shall know*; the same  
sense is expressed or rende-  
red more forcible by adding  
*to his cost*.

And rescue aged Edward from his foes,  
To be revenged on Mortimer and thee.

[*Aside. Exeunt omnes.*]

### SCENE III.

*Enter Matrevis and Gurney, with the King.*

*Mat.* My lord, be not *so* pensive, we are your friends;  
Men are ordained to live in misery,  
Therefore come,—dalliance dangereth our lives.

*Edw.* Friends, whither must unhappy Edward go?

Will hateful Mortimer appoint no rest? 5

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.

*Gur.* Not so, my liege, the queen hath given this  
charge

*Only* to keep your grace in safety:

Your passions make your dolours to increase. 15

*Edw.* 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 rent the closet of my heart;

121. *aged* is scarcely an appropriate expression here (though no doubt chosen by the poet himself); he means *old* Edward as opposed to the *young* prince.

3. *to endanger* is the modern expression.

8. *assuage*, be assuaged, grow mild; comp. Spenser F. Q. I 3, 5 *his bloody rage assuaged with remorse.*

14. *dolours*, griefs.

17. *air of life*, a latinism, *aura vitæ.*

Sc. III (before Kenilworth Castle).

Thus lives old Edward not relieved by any,  
And so must die, though pitièd by many.

- 25 Oh, water, gentle friends, to cool my thirst,  
And clear my body from foul excrements!

*Mat.* Here's channel-water, as our charge is given;  
Sit down, for we'll be barbers to your grace.

- Edw.* Traitors, away! what, will you murder me,  
30 Or choke your sovereign with puddle-water?

*Gur.* No, but wash your face, and shave away your  
beard,

Lest you be known, and so be rescuèd.

*Mat.* Why strive you thus? your labour is in vain.

- Edw.* The wren may strive against the lion's strength,  
35 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 know the painful cares  
That wait upon my poor distressèd soul!

- O level your looks upon these daring men,  
40 That wrong their liege and sovereign, England's king.  
O Gaveston, 'tis 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,  
45 Wish well to mine; then tush, for them I'll die.

*Mat.* 'Twixt theirs and yours shall be no enmity.  
Come, come away; now put the torches out,  
We'll enter in by darkness to Killingworth.

*Enter Kent.*

- Gur.* How now, who comes there?  
50 *Mat.* Guard the king sure: it is the Earl of Kent.  
*Edw.* O, gentle brother, help to rescue me!  
*Mat.* Keep them asunder; thrust in the king.  
*Kent.* Soldiers, let me but talk to him one word.  
*Gur.* Lay hands upon the earl for his assault.

27. *channel-water*, as before, means 'kennel-water'.

*Kent.* Lay down your weapons, traitors; yield the 55  
king.

*Mat.* Edmund, yield thou thyself, or thou shalt die.

*Kent.* Base villains, wherefore do you gripe me thus!

*Gur.* Bind him and so convey him to the court.

*Kent.* Where is the court but here? here is the  
king,

And I will visit him; why stay you me? 60

*Mat.* The court is where Lord Mortimer remains;  
Thither shall your honour go; and so farewell.

[*Exeunt Matrevis and Gurney, with the  
King. Kent and the Soldiers remain.*]

*Kent.* O miserable is that commonweal,  
Where lords keep courts, and kings are locked in  
prison!

*Sol.* Wherefore stay we? on, sirs, to the court. 65

*Kent.* Ay, lead me whither you will, even to my  
death,

Seeing that my brother cannot be released.

[*Exeunt omnes.*]

#### SCENE IV.

*Enter Young Mortimer.*

*Y. Mor.* 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's of age;

And therefore will I do it cunningly. 5

This letter, written by a friend of ours,

Contains his death, yet bids them save his life.

[*Reads.*]

*Edwardum occidere nolite timere bonum est*

*Fear not to kill the king 'tis good he die.*

But read it thus, and that's another sense: 10

Sc. IV (an apartment in the  
royal palace).

5. *cunningly*, cleverly —

with advice, as their expres-  
sion was before.

8. Pauli, *Hist. of England* 4, 303.

*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,  
 15 *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.  
*Lightborn*, come forth;

*Enter Lightborn.*

Art thou so resolute as thou wast?

*Light.* What else, my lord? and far more resolute.

*Y. Mor.* And hast thou cast how to accomplish it?

- 25 *Light.* Ay, ay, and none shall know which way he  
 died.

*Y. Mor.* But at his looks, *Lightborn*, thou wilt  
 relent.

*Light.* Relent! ha, ha! I use much to relent.

*Y. Mor.* Well, do it bravely, and be secret.

- Light.* You shall not need to give instructions;  
 30 'Tis not the first time I have killed a man.

I learned in *Naples* how to poison flowers;  
 To strangle with a lawn thrust down the throat;  
 To pierce the windpipe with a needle's point;  
 Or whilst one is asleep, to take a quill

- 35 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.

*Y. Mor.* What's that?

*Light.* Nay, you shall pardon me; none shall know  
 my tricks.

24. *cast*, planned: see 2, 58.

27. In modern English the  
 use of the present tense of  
 the verb *to use*, when it de-

notes habit, is generally avoided.

32. *lawn*, a piece of linen.

37. *braver*, more cunning,  
 or clever.

*Y. Mor.* I care not how it is, so it be not spied. 40  
Deliver this to Gurney and Matrevis.

At every ten mile end thou hast a horse.

Take this, away, and never see me more.

*Light.* No!

*Y. Mor.* No; unless thou bring me news of Ed- 45  
ward's death.

*Light.* That will I quickly do; farewell, my lord.

[*Exit.*

*Y. Mor.* The prince I rule, the queen do I com-  
mand,

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. 55

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,

Saying it is *onus quam gravissimum*; 60

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. 65

Mine enemies will I plague, my friends advance;

And what I list command: who dare control?

*Major sum quam cui possit fortuna nocere.*

And that this be the coronation-day,

It pleaseth me, and Isabel the queen. 70

[*Trumpets within.*

48. *congé*, bow.

53. It is rather interesting to see that Aristarchus had become proverbial for magisterial severity.

54. *breeching*, whipping.

58. A glaring anachronism.  
66. *advance*, prefer to higher appointments.

68. See Ovid, *Met.* VI 195.



The trumpets sound, I must go take my place.

*Enter the Young King, Archbishop, Champion,  
Nobles, Queen.*

*Archbish.* Long live King Edward. by the grace of  
God,

King of England, and Lord of Ireland!

*Cham.* If any Christian, Heathen, Turk, or Jew,

75 Dare but affirm, that Edward's not true king,  
And will avouch his saying with the sword,  
I am the champion that will combat him.

*Y. Mor.* None comes, sound trumpets.

*King.* Champion, here's to thee.

[*Gives a purse.*]

*Queen.* Lord Mortimer, now take him to your charge.

*Enter Soldiers with the Earl of Kent, prisoner.*

80 *Y. Mor.* What traitor have we there with blades  
and bills?

*Sol.* Edmund, the Earl of Kent.

*King.* What hath he done?

*Sol.* He would have taken the king away perforce,  
As we were bringing him to Killingworth.

85 *Y. Mor.* 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.

*Y. Mor.* Strike off his head, he shall have martial  
law.

90 *Kent.* Strike off my head! base traitor, I defy thee.

*King.* My lord, he is my uncle, and shall live.

*Y. Mor.* My lord, he is your enemy, and shall die.

*Kent.* Stay, villains!

*King.* Sweet mother, if I cannot pardon him,

95 Entreat my Lord Protector for his life.

*Queen.* Son, be content; I dare not speak a word.

*King.* Nor I, and yet methinks I should command;  
But, seeing I cannot, I'll entreat for him—

75. *avouch his saying*, main-  
tain his speech or assertion.

82. We should pronounce  
*ta'en.*

My lord, if you will let my uncle live,  
I will requite it when I come to age. 100

*Y. Mor.* 'Tis for your highness' good, and for the  
realm's.

How often shall I bid you bear him hence?

*Kent.* Art thou king? must I die at thy command?

*Y. Mor.* At our command! once more, away with him.

*Kent.* Let me but stay and speak; I will not go. 105

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 Kent away, and carry  
him to be beheaded.*]

*King.* What safety may I look for at his hands,  
If that my uncle shall be murdered thus? 110

*Queen.* 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.

*King.* And shall my uncle Edmund ride with us?

*Queen.* He is a traitor, think not on him; come. 115

[*Exeunt omnes.*]

## SCENE V.

*Enter Matrevis and Gurney.*

*Mat.* 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, 5  
Much more a king, brought up so tenderly.

*Gur.* And so do I, Matrevis: yesternight  
I opened but the door to throw him meat,

108. *hale*, drag.

110. *if that* is in the early  
writers very frequent for *if*;  
see e. g. Ben Jonson, *Sad  
Shepherd* I 7, *I wonder he  
can move, that he's not fixed*,

*If that his feeling be the same  
with mine.*

Sc. V (a hall in Berkeley  
Castle).

3. *channels*, kennels.

And I was almost stifled with the savour.

- 10 *Mat.* He hath a body able to endure  
More than we can inflict: and therefore now  
Let us assail his mind another while.

*Gur.* Send for him out thence, and I will anger him.

*Mat.* But stay, who's this?

*Enter Lightborn.*

- 15 *Light.* My Lord Protector greets you.

*Gur.* What's here? I know not how to construe it.

*Mat.* Gurney, it was left unpointed for the nonce;  
*Edwardum occidere nolite timere,*  
That's his meaning.

- 20 *Light.* Know ye this token? I must have the king.

*Mat.* Ay, stay awhile, thou shalt have answer straight.  
This villain's sent to make away the king.

*Gur.* I thought as much.

- 25 *Mat.* And, when the murder's done,  
See how he must be handled for his labour.

*Pereat iste!* Let him have the king.

What else? here is the keys, this is the lake,  
Do as you are commanded by my lord.

*Light.* I know what I must do; get you away.

- 30 Yet be not far off, I shall need your help;  
See that in the next room I have a fire,  
And get me a spit, and let it be red hot.

*Mat.* Very well.

*Gur.* Need you anything besides?

- 35 *Light.* A table and a feather-bed.

*Gur.* That's all?

*Light.* Ay, ay; so, when I call you, bring it in.

*Mat.* Fear not thou that.

*Gur.* Here's a light; go into the dungeon.

[*Gives light, and exit with Matrevis.*]

12. *while, time.*

17. *for the nonce*, a very frequent expression in the early writers, meaning 'for the occasion'. It arose from

*for then once*: see Tschischwitz on Hamlet p. 161.

40. 'Here a change of scene is supposed — to the dungeon in which Edward is

- Light.* So now 40  
 Must I about this gear; ne'er was there any  
 So finely handled as this king shall be.  
 Foh, here's a place indeed, with all my heart!
- Edw.* Who's there? what light is that? wherefore  
 com'st thou?
- Light.* To comfort you, and bring you joyful news. 45
- Edw.* Small comfort finds poor Edward in thy looks.  
 Villain, I know thou com'st to murder me.
- Light.* 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; 50  
 For she relents at this your misery:  
 And what eyes can refrain from shedding tears,  
 To see a king in this most piteous state?
- Edw.* Weep'st thou already? list awhile to me. 55  
 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.
- Light.* O villains! 60
- Edw.* And there, in mire and puddle have I stood  
 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, 65  
 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, 70

confined. The actor who personated Lightborn most probably drew a curtain and discovered the captive king'. DYCE.

54. *list*, listen.

69. *tattered* is here the reading of the editions of 1598

and 1612, while 1622 substitutes *tattered*. See above II 4, 21.

70. With this and the following line comp. a passage from the first part of the Contention betwixt the two famous houses of Yorke and

When for her sake I ran at tilt in France,  
And there unhorsed the Duke of Cleremont.

*Light.* O speak no more, my lord! this breaks my heart.

Lie on this bed and rest yourself awhile.

75 *Edw.* These looks of thine can harbour nought but death:

I see my tragedy written in thy brows.  
Yet stay; awhile forbear thy bloody hand,  
And let me see the stroke before it comes,  
That even then when I shall lose my life,

80 My mind may be more steadfast on my God.

*Light.* What means your highness to mistrust me thus?

*Edw.* What mean'st thou to dissemble with me thus?

*Light.* These hands were never stained with innocent blood,

Nor shall they now be tainted with a king's.

85 *Edw.* Forgive my thought for having such a thought.  
One jewel have I left, receive thou this.

[*Giving 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,

90 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?  
Gone, gone; and do I still remain alive?

Lancaster (a play used by Shakespeare in his Henry VI, and in which it is supposed that Marlowe had a hand) — *I tell you, Poul, when thou didst run at tilt And stol'st away our ladies' hearts in France.*

74. We should suppose that Lightborn has in the mean-

while assisted the king in getting out of his dungeon; a bed has been thrust upon the stage from the wing, after the exit of Gurney and Matrevis, and upon this the king lies down and is subsequently murdered.

79. *even then*, that very moment.

*Light.* You're overwatched, my lord; lie down and 95  
rest.

*Edw.* But that grief keeps me waking, I should  
sleep;

For not these ten days have these eyelids closed.

Now as I speak they fall, and yet with fear

Open again. O wherefore sitt'st thou here?

*Light.* If you mistrust me, I'll be gone, my lord. 100

*Edw.* No, no, for if thou mean'st to murder me,  
Thou wilt return again, and therefore stay. [*Sleeps.*

*Light.* He sleeps.

*Edw.* [*awakes*]. O let me not die; yet stay, oh stay  
a while.

*Light.* How now, my lord? 105

*Edw.* 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?

*Light.* To rid thee of thy life; Matrevis, come. 110

*Enter Matrevis and Gurney.*

*Edw.* I am too weak and feeble to resist:  
Assist me, sweet God, and receive my soul.

*Light.* Run for the table.

*Edw.* O spare me, or despatch me in a trice.

*Light.* So, lay the table down, and stamp on it, 115  
But not too hard, lest thou bruise his body.

[*King Edward is murdered.*

*Mat.* I fear me that this cry will raise the town,

95. *overwatched*, you have been awake too long, are wearied with too much watching.

114. There is a curious coincidence between the English expression *in a trice* and the Spanish *en un tris* 'in an instant' — but the derivation of the English word is altogether a riddle.

115. The red-hot spit mentioned before does not seem to have been produced before the audience.

117. *I fear me, φοβούμαι*: see n. on II 2, 2 above. *raise the town*, rouse the citizens. So Shakesp., *Othello* I 1, 183, *get weapons, ho! And raise some special officers of night.* See above II 4, 26.

And therefore let us take horse and away.

*Light.* Tell me, sirs, was it not bravely done?

120 *Gur.* Excellent well; take this for thy reward.

[*Gurney stabs Lightborn.*

Come, let us cast the body in the moat,  
And bear the king's to Mortimer, our lord:

Away!

[*Exeunt with the bodies.*

## SCENE VI.

*Enter Mortimer and Matrevis.*

*Y. Mor.* Is't done, Matrevis, and the murderer dead?

*Mat.* Ay, my good lord; I would it were undone.

*Y. Mor.* Matrevis, if thou now growest penitent,

I'll be thy ghostly father; therefore choose;

5 Whether thou wilt be secret in this,

Or else die by the hand of Mortimer.

*Mat.* Gurney, my lord, is fled, and will, I fear,  
Betray us both, therefore let me fly.

*Y. Mor.* Fly to the savages.

10 *Mat.* I humbly thank your honour.

*Y. Mor.* 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.*

15 *Queen.* Ah, Mortimer, the king my son hath news  
His father's dead, and we have murdered him.

*Y. Mor.* What if he have? the king is yet a child.

*Queen.* 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

Sc. VI (an apartment in the  
royal palace).

5. *secret* should be pronounced  
in three syllables.

14. *impeach* 'accuse', from  
Fr. *empêcher*, i. e. Lat. *imp-*  
*pectare*, an assumed frequen-  
tative of *impingere* (cf. *dicam*  
*imp.*, Ter. Phorm. 439).

To crave the aid and succour of his peers.  
 Ah me! see where he comes, and they with him;  
 Now, Mortimer, begins our tragedy.

*Enter the King, with the Lords.*

*First Lord.* Fear not, my lord, know that you are  
 a king.

*King.* Villain! 25

*Y. Mor.* How now, my lord?

*King.* Think not that I am frighted with thy words!  
 My father's murdered through thy treachery;  
 And thou shalt die, and on his mournful hearse  
 Thy hateful and accursed head shall lie, 30  
 To witness to the world, that by thy means  
 His kingly body was too soon interred.

*Queen.* Weep not, sweet son!

*King.* Forbid not me to weep, he was my father;  
 And, had you loved him half so well as I, 35  
 You could not bear his death thus patiently.  
 But you, I fear, conspired with Mortimer.

*Lords.* Why speak you not unto my lord the king?

*Y. Mor.* Because I think scorn to be accused.

Who is the man dare say I murdered him? 40

*King.* Traitor! in me my loving father speaks,  
 And plainly saith, 'twas thou that murder'dst him.

*Y. Mor.* But hath your grace no other proof than  
 this?

*King.* Yes, if this be the hand of Mortimer.

*Y. Mor.* False Gurney hath betrayed me and him- 45  
 self. [*Aside.*

*Queen.* I feared as much; murder cannot be hid.

*Y. Mor.* It is my hand; what gather you by this?

*King.* That thither thou didst send a murderer.

31. *to witness*, bear witness,  
 prove.

32. *interred*, put into his  
 grave, laid low.

39. *scorn*, is either a disyl-

lable in pronunciation, or  
 else we should follow Dyce  
 in reading *think it scorn*.

47. *gather*, conclude; a fre-  
 quent expression in conver-



- Y. *Mor.* What murderer? Bring forth the man I sent.
- 50 *King.* Ay, Mortimer, thou know'st that he is slain;  
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.
- 55 *Queen.* For my sake, sweet son, pity Mortimer.  
Y. *Mor.* Madam, entreat not, I will rather die,  
Than sue for life unto a paltry boy.  
*King.* Hence with the traitor! with the murderer!  
Y. *Mor.* Base Fortune, now I see, that in thy wheel
- 60 There is a point, to which when men aspire,  
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,
- 65 That scorns the world, and, as a traveller,  
Goes to discover countries yet unknown.  
*King.* What! suffer you the traitor to delay?  
[Mortimer is taken away.]
- Queen.* As thou receivedest thy life from me,  
Spill not the blood of gentle Mortimer.
- 70 *King.* This argues that you spilt my father's blood,  
Else would you not entreat for Mortimer.  
*Queen.* I spill his blood? no.  
*King.* Ay, madam, you; for so the rumour runs.  
*Queen.* That rumour is untrue; for loving thee,
- 75 Is this report raised on poor Isabel?  
*King.* I do not think her so unnatural.  
*Second Lord.* My lord, I fear me, it will prove too true.  
*King.* Mother, you are suspected for his death,  
And therefore we commit you to the Tower,
- 80 Till farther trial may be made thereof;  
If you be guilty, though I be your son,

sational English. Comp. Ben  
Jonson, Every Man out of his  
Humour V 2, she hath gathe-

red most infallible signs of the  
gentleman in him.

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.

*King.* Away with her, her words enforce these tears, 85  
And I shall pity her if she speak again.

*Queen.* Shall I not mourn for my beloved lord,  
And with the rest accompany him to his grave?

*Lord.* Thus, madam, 'tis the king's will you shall  
hence.

*Queen.* He hath forgotten me; stay, I am his mother, 90

*Lord.* That boots not; therefore, gentle madam, go.

*Queen.* Then come, sweet death, and rid me of  
this grief. [Exit.

*Re-enter a Lord, with the head of Mortimer.*

*Lord.* My lord, here is the head of Mortimer.

*King.* Go fetch my father's hearse, where it shall lie;  
And bring my funeral robes. Accursèd head, 95

Could I have ruled thee then, as I do now,  
Thou had'st not hatched this monstrous treachery.

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 innocency. [Exeunt.

84. *whenas*, when.

85. *enforce*, have strength  
to produce or draw forth  
these tears.

89. I confess that Dyce's  
conjecture, *tush* instead of  
*thus*, was also made by my-

self independently, and seems  
very probable.

91. *boots not*, avails you not.

102. *Innocence* and *innocen-*  
*cy* are indifferently used by  
the dramatists.



## EXTRACTS FROM FABYAN'S CHRONICLE.

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p.163      Edwarde the 2. of that name and sonne of Edw. the fyrst borne at Carnarvon in a town of Wales, began his reigne over Englande in the moneth of July and the 8<sup>th</sup> day of the sayde moneth in the yere of our Lord 1307 and XXI. yere of the IV Philip than Kyng of Fraunce. The which was crowned at Westminster the XIV. day of December. . . . This Edwarde was fayre of bodye and greate af strength but unstedfast of manners and vile in condicions. For he would refuse the

p.164 company of lordes and men of honour and haunte him with vilayns<sup>1)</sup> & vile persons. He also gave him to great drincke and lightly he would discover thinges of great counsaile. With these and manye other disallowable condicions he was exercised<sup>2)</sup>, wh. tourned him to great dishonoure & his lordes to greate unrest, as by the sequel of thys History shall appere. — Anon as his father was buried and his exequy scantly finished he forgettyng the high and chargeble commaundement of his said father sent in all haste for his old compere Piers of Gavestone. The which he receved with all hope and gladnesse and advaunsed him to much honour.

And in the fyrst yere of the Kyng, the sayd Kyng Edw. in the month of December sayled into Fraunce and the XV. daye of January folowyng at Bolein in Pacardy, married Isabell the daughter of Philip le Bew than Kyng of Fraunce, and soone after retourned with her into England and so unto London, where of the Citezyns they were joyously receved and so conveyed unto Westminster wher (as before is shewed) upon the Sondag in quinquagesima, they wer solemnly crowned. — Than the Kyng gave shortly after unto Piers of Gavestone, the erlome of Cornwayle and the Lordeshyp of Walynforde<sup>3)</sup> and was ruled al by hys wanton counsaile and

<sup>1)</sup> vilain = *villanus*, a tenant of the lowest class, a bondman or servant.

<sup>2)</sup> 'he was practised', *his se exercebai*.

<sup>3)</sup> See in the play I 1, 155.

folowed the appetyte and pleasure of hys bodie, nothyng ordering by sadnesse<sup>1)</sup>, nor yet by ordre of the lawe of justice.

And in the II. yere Kyng Ed. calling to mynd the displeasure doone unto him and to his familiar Piers of Gaveston by the Bishop of Chester<sup>2)</sup>, master Walter Lancton, commaunded hym unto the towre of London where he was streytly kept many dayes after. p.165

Than the Lordes of the lande and specially syr Henry Lacy, syr Grey and syr Aymer de Valance Earle of Lyncolne, of Warwicke and Penbroke, to whome the noble prynce Edw. the fyrst had geven so great charge that Piers of Gavestone shold no more come into England, saw the rule of the lande and how the Kynges treasury by meane of the sayd Piers was wasted assembled them in counsaile and of one assent wyth ayde of other lordes of the realme spake so wyth the Kyng that contrary his pleasure he was advoyded the lande and banyshed into Irelande for that yere. But the Kyng sent unto him often tymes secret messaungers and comforted hym wyth many rych gyftes or made hym hys chiefe ruler of the cuntry.<sup>3)</sup>

And in the thyrde yere divers grudges began to move and spring betwene the Kyng and hys lordes for the exiling of Pyers Gavestone, wherfore to conteyne amite<sup>4)</sup> betwene hym & them<sup>5)</sup>, the sayd Pyers aboute the feast of the Nativite of our Lady was set home agayne and so continued to the more mischief of the Realme. — And in the IV. yere the rule & power of Pyers Gavestone more & more encreasyng, in so much that he havynge the gudyng of the Kyng — and over that brought the Kyng by meane of his wanton condicions to manifold vices as advoutry<sup>6)</sup> and other; wherfore the sayde lordes seyng the mischief that daylye encreased by occasion of this unhappy man, toke theyr counsaile together at Lyncolne and ther concluded to voide him agayne out of Englande, so that shortlye after he was exiled into Flaunders to the Kynges great displeasure. p.166

And in the V. yere . . . was agayne revoked by the King Piers Gaveston out of Flaunders wh. after his agayne comyng demeaned him worse than he before did. — In so much that he disdayned<sup>7)</sup> the lordes of E. and of them had

<sup>1)</sup> *sadness* = seriousness, gravity. See Collier's Shakespeare, vol. 1 p. 101 etc. Comp. also the Latin *tristis* and Donatus' observation on Ter. Andr. 857.

<sup>2)</sup> Marlowe (I 1, 174 sqq.) mentions the bishop of *Coventry*.

<sup>3)</sup> I 4, 126.

<sup>4)</sup> *amite* = amitié, amity, friendship, kindness.

<sup>5)</sup> It appears that I 4, 145–307 is Marlowe's own invention.

<sup>6)</sup> adultery; comp. I 4, 161.

<sup>7)</sup> I 4, 415–421.

many despiteous and slaundersous wordes. Whereof the Lordes of one mynde assented to put thys Piers to death and soone after assembled their powers and besieged him in the castel of Scarburgh and in process wan that castell and took him and brought him unto Gauerside beside Warwike, and there the XIX. day of June, smote of his head. Whereof whan the Kyng had knowledge he was greuously displeased agaynst the sayd lordes & made his avow<sup>1)</sup> that hys death should be revenged. By mean of this rancoure that before betwene the Kyng and his Lordes was kyndled, now began further to sprede so that after this day the Kyng sought occasion against his Lordes how he might putte them to grevaunce and displeasure.

p.167 And in the VI. yere the Kyng helde hys great courte or counsayle of Parlyament with the lordes spirituall and temporall at London . . . . .

It was not longe after that word was brought unto the King how Robert le Bruze was turned into Scotland and had caused the Scottes to rebell of new; . . and warred strongly upon the Kynges frendes and wan from them Castels and stronge holdes and wrought unto Englyshmenne much sorow and tere.

In the VII. yeare, for to oppresse the malyce of the Scottes, the Kyng assembled a greate power and by water entred the realme of Scotlande and destroyed suche vilages and townes as lay or stode in his way. Wherof hearyng Rob. le Bruze, with the power of Scotland, coasted toward the English men and upon the day of the nativité of Sayncte. Jhon the Baptist, met with Kyng Edw. and his hoost at a place called Esteyvelin neare unto a fresh river that then was called Bannockisbourne, where betwene the English and the Scottes that daye, was foughten a cruel battayle. But in the ende the Englysh men were constrayned to forsake the field. — Than the Scottes chased the English men that many of them were drowned in the forenamed river & many a noble man of E. that day was slayne in that battayle. . . . . And the Kyng heymself from that battayle scaped<sup>2)</sup> with great  
p.168 daunger and so wyth a few of his host that with him escaped came unto Berwicke and there rested him a season. Than the Scottes enflamed with pryde in derision of the English men, made this rime as foloweth<sup>3)</sup>:

Maydens of E. sore may ye morne  
For your lemmans ye have loste at Bannockysborne  
Wyth heve a lowe

<sup>1)</sup> *avow* obsol. for *vow*, comp. *voeu* and *aveu*.

<sup>2)</sup> *to scape* is frequently found in the dramatists instead of *to escape*.

<sup>3)</sup> II 2, 187 sqq.

What weneth the King of England  
 So soone to have wone Scotland  
 Wyth rumblyowe.

This songe was after manie daies songe, in daunces, in the Carols of the Maydens and Mynstrelles of Scottlande to the reprofe and disdayne of Englysh men, wyth dyvers other, whiche I overpasse. And whan Kynge Edw. had a season taried in Barwike and set that towne in surety as he than might, he returned wyth small honour into E. and came secretly to Westminster. . . . What with warre of the Scottes and for hunger & death, by mortalitie and sicknesse, the people of the lande was wondrously wasted and perished. But al those monicions amended not the kynge of his inordinate lyvynge.

In the XI. yere was nothing done without the advyces and counselles of Syr Hughe the Spensers the father and the sonne. By whose entisement manie thinges were done in England to the great grudge as wcl of the noble men of the realme as of the commons of the same, so that they were had in as great hatred and indignacion as before tymes was Piers Gaveston. And many evyll reportes and greate extorcions were to them reported as lightly men shall doo, that ben out of the favoure of the common people.

In this XII. yere the Kynge helde his great councell at Yorke, where contrary the minde of the Lordes, syr Hugh Spenser the sonne, was made high chamberlayn of England.<sup>1)</sup> By reason whereof he bare him so hautely<sup>2)</sup> and so proude that no lord of this land myght gainsaye him in anye thyng<sup>e</sup> that he thought good whereof grew the occasion of the Barons warre, as after . . . foloweth. When the more partye of the Barones of Englande behelde thys miserye of the people, how they were punished by the hande of God, and also by the ygnoraunce of the kynge, they in secrete manner assembled them together at a towne called Shyrborne and there condescended for a reformacyon of thys myschyefe to remove from the kynge the sayde Spensers both the father and the sonne. And thys to brynge about syr Thomas Earle of Lancaster, syr Humfrey Bohum earle of Herforde, syr Jhon Moubray Baron, syr Roger Clyfforde Baron, syr Goselyn Danyell Baron, syr Roger Toket, Roger Benefeelde, syr Roger Mortymer, syr W. Sullande, syr W. Elminbridge, syr Jhon Gifforde, and syr Jhon Tyers Barons and knyghtes, with dyvers other sware eche of theym to stande by other, tyll they had amended the state of the realme. And soone after by theyr advyce and agrement,<sup>3)</sup> syr Jhon Moubraye, syr Roger Clifford and syr

<sup>1)</sup> III 2, 149.

<sup>2)</sup> See note on III 2, 28.

<sup>3)</sup> I have deemed it advisable to print this part, though Marlowe does not mention these facts, in order to show how wisely he selected and compressed his materials.

Goselyn Daniell with a strong compagne entred upon the manours and castelles of the sayd Spencers, standinge in the Marche of Wales and them spoyled and destroyed: of the whiche ryot the Spencers complayned them<sup>1)</sup> to the king. In punishment wherof the Kinge called to him divers of his counsaile at Windsore, there determined that the saide sir Jhon Moubraye, sir Roger Clifforde and sir Goselin Daniell with other their assistentes, should appeare before the Kinges counsaile shortlye after and there to make answeere upon that ryot. And if they refused that to dooe that then they shoulde voyde the land shortly after as banished men. But no day of appearaunce by them was kept, wherfore Proclamacions was made in divers places of the realme and at London the sixtene day of Marche the said sir Jhon Moubray, Sir Roger Clifforde and other should avoyde the lande within ten daies folowing upon paine of death. Wherof hearinge the Lordes and Barones before named, assembled them in more stronger power and upon that sent a messenger unto the Kynge, beseching him humblie<sup>2)</sup> to returne from his person the counsaile of the Spencers, whiche dayle did unto him great dishonour and to the common weale of the realme great hinderaunce. The kinge hearing this humble request, nothings with it being content, but fearing greatly the destruction of his owne person, assembled his counsaile for reformation of this matter. Where it was concluded that the King shoulde call a Parlement at London, there to be holden in the year folowinge. And that in conclusion so there taken, by the said counsaile the King sent his letters unto the saide Barons, commaunding them to come unto the said Parlement. The which at that daie above saide, with a greate hooste of menne of armes came unto London in a suite of jakettes or coates of demie partie of yelowe and greene with a band of White cast overthwart.

For this skille that Parlement long after of the common people was called the parlement of white bandes.

p. 173 Then for to see the Kings peace were substanciallye kept within the Citie of London, the Maire caused dayle a thousand men well harnesssed, to watche in divers wardes and at divers gates of the citie, the which began at foure of the clocke in the morning and so continued till sixe at night. . . . Thus in the Cytye the saide watche continuing the foresaide Parlement was holden at Westminster, where among other thinges for the weale of the lande as that counsayll then coulede thinke determined one was that syr Hugh Spenser the father and syr Hugh the sonne shoulde bee banished out of the realme of Englande for tearme of life. And soone after that

<sup>1)</sup> Comp. note on V 1, 22.

<sup>2)</sup> Comp. III 2, 154 sqq. and esp. the expression lovingly, ib. 169.

banishment was put in execution so that they bothe were broughte unto Dover there to take shipping. Where Hugh the father made wonderfull moone when he should take his shyppes and cursed his sonne in presence of such as had the guyding of them, sayinge: that by his meanes he was banished. Than the King dissolved the Parlement and every man returned to his own. But it was not longe after that word was brought unto the King that syr Spencer the sonne hoked upon the coaste of Englande and took preyes of all Marchauntes that passed by his course. But the Kyng lette as he had knowen of no suche thinge and suffered that with manye moe<sup>1)</sup> evyll deedes to goo unpunished the whiche at length he repented full soore and took thereof greate remors of conscience as it appeareth in the end of his raigne.

In this XIII. yere the kinge revoked the actes or withstode them, which were made at London in the last parlement and called againe into England the Spencers both the father & son, contrary the wyll of the barons and set them in authoritie as they before had bene to the great disturbaunce of all the realme. And sone after, under colour of a title made the quene, unto the castell of Ledis in Kent, whiche then belonged unto syr Barthen de Bladismore knight then being out of the barons partye, the king besieged the sayd castell and by helpe of the Cytezens of London, lastlye wanne it by strength p. 174 and spoyled the moveable thereof which was of a great value after the saynge of some writers. In this passe tyme that the king had thus called againe the Spencers and ruled manye thinges after hys sensuall appetite and pleasure, nothinge regardinge the common weale of the realme, the Barons consideringe well that the Spencers shoulde in processe bring the land to greate ruine and the king to great dishonoure, intending to reforme the mischief that thereof mighte ensue, gathered unto theym greate power. And whyle syr Thomas Earle of Lancaster was gatheryng of his people, the two Mortimers, that is to saye: syr Roger Mortimer of Werke <sup>2)</sup> and Sir Roger of Wygmoore with other, rode into the marche of Wales and tooke by strength certayne cities and townes belongyng to the Spencers and pursued also some of the kynges servauntes. Wherefore the kyng hearinge of the rebellion of hys Lordes, mad hastye speed and with a greate hooste came about by Shrowesburye and was nere unto theym, or<sup>3)</sup> they were ware, so that for feare the sayde Mortimers yelded them unto the kinges grace and mercie the whiche forthwith were conveyed as prysoners unto the towne of London.

<sup>1)</sup> *moe* = more, cf. Adams § 190 c, p. 60; so Shakesp. Othello IV 3, *if I court no women, you'll couch with no men.*

<sup>2)</sup> Chirke I 4, 362.

<sup>3)</sup> *or*, i. e. ere, they were aware.



In this XIV. yeare when the Kyng had thus ordered the cuntrye of the marches foresayde after hys minde and had to him gathered more strength, about S. Chadys day or beginning of Marche the King with his people, came down to Gloucester, where with hym met the Spensers with their people. And from thence they rode unto Lichefeelde at whiche season the Earles of Lancaster and of Herforde were at — and the remenaunt of their hoste at Burton upon Trent and fortified the bridge that the King might not win over the said river. Then the King was brought unto a foorde and began to set over his Knightes, wherof hearinge the saide Earles, forsooke the saide towne of — and rode towarde the towne or citie of —. But or they might passe farre upon their journey, they were encountred of syr Aymer de Valance earle of Penbrooke with the Spensers and other of the Kinges Hooste upon the XII. daye of Marche and of them overset and constrained to flee and so rode in processe of time to Pountfret. In this meane season the Earle Thomas had sent a Knighte of his, named Robert Holande into Lancashyre for to arrere his tenautes. But when the saide syr Robert heard of that skymishe and howe his master was fledde he then drewe to the Kyng and presented him with suche companye as he had then gathered. And thus the Kynges power dayly increased and the Barons discreased. Then the barons hearinge of the goynge of Syr Roberte Holande unto the Kynges party, were with it somedeale abashed and tooke theyr counsaile in the freres of Pountfret. Where after manye opinions and reasons, amonge theym debated and argued it was finallye by theym concluded, that they shoulde goe unto the castell of Dunstanborough and there to holde theym tyll they mighte purchase the kings grace. And so speding their journey thitherward with suche people as they than had, they came in processe of time to a towne called Burghbridge; Where they were encountred of syr Andrew of Harkelley knight with other that were comen out of the North with a strong companye. The whiche there neare unto the saide towne, sette upon the Barons and in the ende discomfited theym and chased theyr people. In the whiche fight was slayne the Earle of Herforde, syr Roger Benefeelde and syr Wylliam Lulland and other; and there was taken the Earle of Lancaster, syr Roger Clifford, syr Jhon Moubray, syr Roger Tuckettes, syr William Viz William with divers other and ladde unto Yorke. And thys teelde was foughten the fiftene day of Marche in the ende of the yeare of oure Lorde a thousande thre hundred and XX. It was not longe after that syr Hugh Daniell & syr Barthen de Bladismooore were taken. And syr Thomas Earle of Lancaster was brought agayne to his owne towne of Pountfret where he was brought in judgement be-

p. 175

fore syr Aymer de Valaunce Earle of Penbroke, syr Jhon Britayne Earle of Woodstocke Earle of Kente, syr Hugh Scupes the father and syr Robert of Malmestrope a Justice with other, and before theym finallye adjudged to have his head striken of. Whereof execution was doen....

From this time forewarde by the terme of fyve yeres ensuyng the fortune of the Spensers hugeley encreased. And as fast the queenes discreased, tyll she was releved by the kyng of Fraunce then Charles the fyfte of that name and brother unto her<sup>1)</sup> as after shall be showed. Then to retourne to our former matter uppon the foresayde daye that Earle Thomas was thus put in execution, syr Roger Tuckettes, syr William Fiz William, syr Waren of Iselde or Isell, syr Henrye of Bradborne and syr William Cheynye Barons and knightes were drawn and hanged and theyr heades smitten of and sent unto London which all were putt to death at Pountfret foresaide, with an esquier called syr Jhon Page. And at Yorke soone after was drawn and headed<sup>2)</sup> syr Roger Clifford, syr Jhon Moubray and sir Goselyne Daniell, Barons. And at Bristowe, sir Henry Womington and sir Henry Monforde, Banarettes, and at Gloucester syr Jhon Giffard and syr p. 176 Will. Elminbridge knightes and at London syr Jhon Tyers Baron and at Winchelsee, Sir Thomas Culpepyr knight and at Windsore sir Fraunce Waldenham Baron, and at Caunterburye syr Barthen Gladismoore and syr Bartholl de Asborneham Barons. And at Cardeefe in Wales was putte to lyke execution sir William Flemming knighte, upon whose soules and all Christes Jesus have mercye.

When the king hadde thus subdued his Barons he soone after aboute the feast of the Ascention of our Lord, kept hys Parlement at Yorke. During whiche Parlement syr Hughe Spenser the father was made Earl of Winchester and syr Andrew of Harkeleye Earle of Carleyle, or after some writers Cardoylle and disherited al such as before had holden with the Earles of Lancaster and of Harforde, except syr Hugh Danyell and fewe other, the whiche syr Hugh was receyved to grace by reason he had married a kinnswoman of the kinges.

There was also ordayned soone after, that maister Roberte Baldocke a man of evyll fame should bee chauncelaure of Englande. Then forfeytes and fynes were gathered unto the kynges treasure without sparing of privileged places or other, so that what mighte bee founde all was seased for the kinge. By reason, wherof much treasour was brought unto the kinges

<sup>1)</sup> Comp. II 1, 171.

<sup>2)</sup> See III 8, 33.

coffers, beside great thynges that were brybed and spoyled. by the officers of dyvers shyres.

In this XV. yere the king gathered the syxte penye of the temporall mennes goodes throughe Englande, Irelande & Wales, that to hym was graunted at the foresaide Parlement, for the defence of the Scottes. Whiche was payed with great murmour and grudge, consideringe the manifolde miseries  
p. 177 that the common people at those dayes wer wrapped in.

In the 7th yere the warre beganne to quycken<sup>1)</sup> in Guyan betwene the Englishmen & Frenchmen.

p. 179 . . . . . Than about midlent the kyng having knowledge of this warre in Guyan and how the Frenche kinge entended to sease all Gascoyne and Guyan for breakinge of certaine covenantes betwene them made and not by kyng Edwarde performed sent over the quene his wife the French kynges sister to entreate a concorde and peace betwene them. And in the beginning of August folowing syr Roger Mortimer of Wygmore by meane of a sleping poyson or drunke that he gave unto his keepers as the common fame went escaped out of the towre of London and went unto the quene in France. And sone after were taken within the castell of Walingforde syr Jhon Edmunde of the Berhe the whyche syr Jhon was sent unto Yorke and there hanged and drawn for the Barons quarrell and hys head sent unto London bridge. And aboute the fest of the Nativitie of our Ladye the kyng sent over syr Edwarde hys sonne unto France for to doe homage unto the Frenche kyng for the duchie of Guyan. Whome the Frenche kyng Philippe le Beawe received joyously and caused him to tarye with the quene his mother in the cuntrye of Pontyen lenger then kyng Edwarde was pleased.

1325 In this XVIII. yere king Edward beyng enfourmed that the French kinge had geven unto syr Edward his sonne the duchie of Guyan contrary his mind and pleasure and that also the queene his wife nor the sayde syr Edwarde made no spede into Englande notwithstandinge hys after sendinge for theym was with his sayde wife and sonne grevously displeased in so muche that a Proclamation was made at London in the moneth of December that if the Queene and her sonne entred not the lande by the Octaves of Epyphany of our Lorde next folowyng in peaceable wyse that they shoulde bee taken for enemies to hys realme of England. But for the Queene feared the treachery of the Spensers and other that were neare unto the kyng, she abode styll in Fraunce. Wherefore kyng Edwarde after the expiration of the aforysayde daye, caused to bee seased all suche landes as to hys sayde wife & sonne belonged. When this rumour was known through the moore

<sup>1)</sup> i. e. to become alive.

parte of England divers menne of name as syr Wyllyam Trussell, Syr Jhon Cromewell with dyvers other, departed secretlye oute of Englande and sayled unto the Queene.

When kynge Edwarde was ware of this he sent unto the p. 180 French kynge so sharpe and sore letters that he admonished his quene out of his lande and would nother<sup>1)</sup> aide her nor her company; but . . . at thys time when the Queen was thus admonished to avoyde oute of Fraunce, Syr Jhon de Henawde, a man of great fame, was then in the Frenche kynges court. The which having compassion on the Queene and of her younge sonne requyred her to goone with him unto his brothers courte, aforesayde. Whereof the Queene being fayne, graunted unto his request and spedde her thither shortlye after, where she with her companye was joyouslye and honorably received. In the time and season that the Queene with her sonne lay thus in the court or countrey of the earle of Henawde by meanes of such as were about her, a marriage was concluded betwene syr Edwarde her sonne and Philip the said earles daughter upon certaine condicions. Wherof one was that the sayde earle should at his proper cost set over into England the sayde Edward with a crew of CCCC men of armes. For the whyche provision was made wyth all diligence. Of this the fame sprang shortly into Englande. Wherefore the King in all haste made provision to have the havens and the porte of his land surely kept for to resist the landing of his enemies. For suertie wherof the citezins of London were constrained to find at their proper costes a C. men of armes the which contrary their liberties with condicion that after that day it should be no president<sup>2)</sup>, they sent unto Portchester. In thys season & pasetime the quene with a small companye of Englishmen and a crewe of Henawders, of the whiche sir Jhon Henawde the earles brother was captayne, toke ship-pinge, in those parties, and had the wind as favourable unto them that they landed in England at a port called Orwell beside Harwich the XXV. daye of Sept. withoute anye resistance of men of warre against hem made. To whome after her landinge the people of the countrey drew by great companies and so sped her toward London. At thys time of the queene's landinge the King was at the citie of London. But when he heard of the greate people that drewe to her out of all counteys, he feared. Wherefore in safeguarding of himselfe, he fledde with a small company toward Wales and left maister Walter Stapelton bishop of Exeter behind him to have the rule of the citie of London. It was not

<sup>1)</sup> *nother* is the full form which in later English appears only in the contraction *nor*. 'nor . . . nor' is still used in poetry instead of 'neither . . . nor'.

<sup>2)</sup> i. e. precedent.

p. 181  
 longe after the Kings departing that the queene sent a letter unto the maire and comminaltie of the citie and required of him<sup>1)</sup> ayde to subdne the oppressor of the common weale of the realme but to that letter was made none answer. Therefore she wrote unto him the second time advertising theym of their<sup>2)</sup> landinge and of the intent that she had to reforme the enormities and misgouonce<sup>3)</sup> of the land in admonishing theym of their ayde and succoure as by the tenoure of the sayd letter more plainlye appeareth. Whereof the circumstance I have left out of this booke, for so much as I find variance in the contentes thereof and also for the copies thereof are set out in the Chronicle of England and divers other bookes. Than this letter was tacked upon the crosse in Chepe which at that day was called the new crosse, the night before the day of St. Denis or the ninth daye of October.

And other copies of the same were fastened in divers other places of the citie whereof one was fastened upon the Mayres gate. After whiche letter thus published in the citie, the bishop of Exeter to whom (as before is said) the King committed the rule of the citie, sent unto the Mayre to have the Keys of the gates of the citie by virtue of his comission. By the which he stode as firmly and used so sharpe wordes in the Kynges name, that variaunce grewe between him and the citezins so ferforth that the commons of the citie in their rage, toke the saide bishop, the XIV. daye of October and hym with two of his householdes esquires beheaded unreverentlye at the standarde in Westchepe. And the same daye was taken for a spie a citezin called Jhon Marshall, whiche favoured the Spensers partie and in the same place also beheaded without processe of the law. And then the corps of the saide bishop with his two servauntes were haried to the Thamis side, where the said bishop had begon to edifie a tower and there in the rubbish and sand of the same they buried or conveyed these foure bodies. Which despite to him was don after some authors for so muche a he had usurped of the common grounde of the citie in setting of the said tower. But for what cause he was thus ungodly and unreverentlye delt with no mencion is made. In this passetime the quene earlye and a fete pace folowed the King whiche by this season was comen to Bristow having with him the Spensers and his diffamed chauncelour maister Robert Baldocke and syr Jhon Earle of Arundell and other. Where by their counsayles it was agreed that sir Hugh Spenser the father shoulde remaine

<sup>1)</sup> i. e. hem, them.

<sup>2)</sup> her own and her son's landing.

<sup>3)</sup> ? misgoverning?

there and have the rule of the towne and castell while the King with the other tooke shipping and sailed from thence into Wales to rayss the Welshmen. And so the Kinge with sir Hughe Spenser the sonne and the other toke shipping at Bristow and sailed into Wales. When certaynetye thereof came unto the quene, anon she sent to Bristowe the earle of Kent the Kings brother, sir Jhon of Henawde with divers other for to take syr Hugh Spenser the father. The whiche put theym in such devoure that they tooke the said syr Hugh and left a certayne (?) to holde the towne and castell tyll the Queene with her power came thither. In the whiche tyme they spede theym into Wales and in processe tooke the Kyng hys chauncelour the Earle of Arundell and sir Hugh Spenser the sonne and brought them all in the towne of Herforde. And in this while the citezins of London wanne the tower of London and kepte it unto the Queens use. p.184

In this XIX. yeare . . . the same daye that the maior rode to Westminster to take his charge, the same daye at Bristowe was syr Hugh Spenser the father put to death and after buried at Wynchester. And upon S. Hughes daye folowinge or the eightene daye of November was sir Hugh his sonne drawn, hanged and quartered at Hereforde and his head sent to London and set amonge other upon the bridge. The common fame of him went that after he was taken he would take no maner sustenaunce wherefore he was the sooner putte to death. Of this Hugh a Versifier made these two verses folowinge:

*Funis cum lignis a te miser ensis & ignis  
Hugo securis equus abstulit omne decus.*

In thys meane tyme and season the King was conveyed unto the castell of Knelworth and there kepte under the garde of sir Henrye of Lancaster or brother unto the Earle Thomas of Lancaster, that was beheaded at Pountfret. And maister Robert Baldoke the Kynges chaunceller was sent unto London and put into prison of Newgate, where after he died miserably. The earle Jhon of Arundel was also put to death at Herford within foure daies of sir Hugh the younger Spenser. Then the quene with sir Edward her sonne and with a good company of lords and gentlemen returned unto London and there of the citezins with great honor and joye was received upon the IV. daye of December and so conveyed unto Westminster wher in the octaves of the Epiphany of our Lord a Parlement was holden during the which certayne solcmne messangers were sent unto the Kinge to the Castell of Kenelworth that is to saye: thre bishoppes, thre Earles, two abbottes, two barons and two justices with the Procouratour of that parlement, syr William Troussel to depose him of all p.185

kingly dignity as before was agreed by the Lordes spirituall and temporall and commons of the sayde Parlement and they to resygne unto the Kinge all homages to him before made in the name of all the baronie of England. Then the fore-named sir W. Trussel upon the day of the conversion of St. Paule or the five and twentye daye of Januarye by the authorite of hys office in the presence of the foresaide Lordes had these wordes folowing unto the King.

"I Will. Trussel in the name of all menne of this lande of Englande and Procouratour of this Parlement resigne to thee Edward the homage that was made to thee sometime and from this tyme forthe, deprive the of all kingly power: and I shall never bee attendaunt unto the after this tyme." And thus was Edward the seconde deposed and his sonne made King when he had raigned ful XVIII. yeares, sixe monethes and odde daies. Then Edward thus remaining in prison as first in the castell of Kenelworth and after in the castle of Barkle, tooke greate repentaunce of hys former life and made a lamentable complainte for that he had so grievously offended God. Wherof a part I have set out but not all, lest it shoulde bee tedious to the readers or hearers.

Dampnum mihi contulit tempore brumali  
 Fortuna satis aspera vehementis mali:  
 Nullus est tam sapiens, mitis aut formosus,  
 Tam prudens virtutibus, ceterisque famosus,  
 Quin stultus reputabitur et satis despectus  
 Si fortuna prosperos avertat effectus.

These wyth manye other after the same makynge I have seene whyche are reported to bee of hys owne makinge in  
 p.186 the time of hys emprisonment.

Edward the III. of that name & sonne of E. the seconde & of Isabel the only daughter & child of Philip le Beaw & Philip the fayre, father to Charles last Kinge of France began his reigne as Kyng of Englande, his father yet livyng the six and twenty daie of January in the ende of the yere of grace 1326 and the fourthe yere of Charles the fyfte, laste Kyng of France and was crowned at Westminster upon the day of the purification of our Lady next ensuyng.

In his beginning came forth plentie & gracious happes, for the earthe tooke plentye, the ayre temper, the sea quietnesse and to the Churche grew peace.

In the moneth of Apryll, for so muche as meanes were made by the frere prechours or the blacke freres for the delivery of Kyng Edw. the second out of prison therefore he was had oute of the Castell of Kenelworth & conveyghed unto the castel of Berkley. Where after aboute Saynct

Mathewes tude the said Edwarde by the meanes of sir Roger Mortimer was miserably slayne.

Of this Edwarde are like opinions as wer of Thomas of Lancaster which I referre to God his judgement: For certayne it is that for his former wylde and insolent livyng he toke great repentaunce. And so he had great cause, for duryng his reygne there was headed & put to death by judgement upon eyght & twenty Barons & Knightes, over the noble men that were slayne in Scotland by his infortunitee<sup>1)</sup>.

<sup>1)</sup> It is evident that Marlowe availed himself also of another source or the last act of his tragedy.

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## ADDENDA.

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- I 1, 136. Comp. also the characteristic use of the word in Heywood's 'Fortune by Land and Sea' (p. 60, Shakesp. Soc. Ed.), *I'm Fortune's ball — whither am I bandied?*
- IV 6, 34. *awkward*, contrary; the same phrase, *awkward wind*, occurs in Shakespeare. So *awkward casualties* in Pericles V 1. See A. Hoppe's 'Supplement-Lexikon' s. v.
- V 2, 30. It is not necessary to change *or* to *ere*; see note 3 on Fabyan's account, p. 123. *Or* is frequently used for *ere* by Chaucer, and Spenser, too, has it so in one place.
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# INDEX.

(The numbers refer to the pages of the present work.)

- A***bate*, used as a trans. verb, 45.  
*abide*, *abie*, etc., 45.  
*accusative of time*, 26.  
*adamant*, leadstone, 62.  
*advance*, prefer, 107.  
*adventure* (verb) 53.  
*advoutry*, adultery, 119.  
*again* (= against), 49.  
*against* used of future time, 34. 41.  
*air of life*, *aura vitæ*, 108.  
*amain*, 56. 75.  
*amite*, 119.  
*amplify*, make larger, 101.  
*an if*, 46.  
*antic* and *antique*, 8.  
*anticipate*, prevent, 43 sq.  
*appointed*, accoutred, 79.  
*Aristarchus*, the type of magisterial severity, 107.  
*arms*, used as sing., 52.  
*as for that*, 29. 33. 56. 65. 81.  
*asseize* (wanting in Webster), 17.  
*assuage*, used as a neuter, 108.  
*avouch*, 108.  
*avow* (noun), 120.
- B***ait*, 50.  
*bandy*, 11 (see also Add.).  
*base*, low, 6.  
*baulk*, 62.  
*beard*, defy, 64.  
*bewray*, 16.  
*bid a base*, 79.  
*bills*, 66.  
*bonnet*, cap, 15.  
*boot*, verb, 22. 64.  
*brave*, challenge, 64.  
*bravely*, excellently, 67.  
*breech*, whip, 107.
- Britainy*, 43.  
*broke for broken*, 38.  
*buckler*, protect, 58.
- C***ape*, 33.  
*cast*, conjecture, 53. plan, 100. 106.  
*centre* ? 63. 90.  
*certify*, inform, 17, 64.  
*channel*, kennel, 13. 109.  
*châstise* and *chastise*, 71.  
*coaches*, when first used in England, 40.  
*cockerel*, 50.  
*company* = accompany, 94.  
*complain one's self*, 122.  
*complice* = accomplice, 52.  
*congé*, bow, 107.  
*countenance*, authority, 87.  
*cousin*, used as a general term, 34.  
*crownet*, 8.  
*cullion*, 35.  
*curst*, cross, 101.
- D***apper*, 36.  
*dat. ethicus*, 42.  
*deadly* (adv.), 42.  
*to the death*, 46.  
*deserve*, earn, 79.  
*devoir*, duty, 97.  
*discontent* (adj.), 15.
- E***arn*, deserves, 60.  
*earn* (? for yearn), 90.  
*enlarge*, set at large, 101.  
*entertain*, take into service, 7. 52.  
*entreat* = treat, 27.  
*envy*, 12.  
*exigents*, 60.  
*exlie*, 11.

**F**ear something = for someth., 13.  
— used as a reflective verb, 41.

53. 113.

*feer*, 49.

*feet*, float, 21.

*feut*, 36.

*fond*, foolish, 95.

*form*, document, 19.

*fortune*, verb. impera. 68.

*for why*, because, 59.

*friends*, relations, 83.

*forslow*, delay, 55.

*from out*, 36.

**G**arish, glaring, 49.

*gather head*, 46. conclude, 116.

*gentle*, noble, 10.

*gin*, begin, 69.

*gloze*, 11.

*groom*, man, 23. 61.

**H**ate, haul, drag, 16. 55. 109.

*hand*, be in, 66.

*hay*, kind of dance, 7.

*haught*, 65.

*hault*, 65.

*head* = behead, 74.

*his* used to express the possessive case, 81.

*home* (pay home &c.), 20.

*home-thrust* (wanting in Webster), 20.

*hooks*, Welsh, 89.

*hoy*, 56.

**I** wis, 70.

*if that*, 109.

*impeach*, 114.

*imperial* = imperious, 23.

*in-* and *un-*, 85.

*in*, on, 81.

infinitive, negligent use of the, instead of a participial constr., 11. 68.

*innocence* and *innocency*, 117.

*it* after some verbs, 34. 38.

**J**ack, 36.

*jesses*, 43.

*jet*, verb, 35.

*jig*, 49.

*joy*, enjoy, 12.

**K**erns, 43.

**L**awn, linen, 106.

*lead the round*, 82.

*legs*, 33.

*leman*, 49.

*levy*, raise, 18.

*like*, imp. verb., 33. 78.

*list*, listen, 111.

*long*, along, 27.

*longing*, belonging, 69.

*long till*, 40.

*lowr*, 90.

*lown*, 93.

**M**algrado, 58.

*a many*, 79.

*masks*, 7.

*mickle*, 89.

*minion*, favourite, 21.

*moe*, more, 123.

**N**ews, sing. or plur., 41.

*nonce*, for the, 110.

*nother*, nor, 127.

**O**f, for by, 11. 24. 52. out of, 53.

on, 31.

or, ere (see also Add.), 123.

*overbear*, used transitively, 64.

*overpeer*, 20.

*overwatched*, 113.

**P**ale, sb., 48.

*part* and *earley*, 32.

*participles*, formation of, 32.

*pass not for*, 25. 95.

*passionate*, 41. 90.

*period*, end, 63.

*plain one's self*, 94.

*plainer*, explainer (wanting in Webster), 70.

*plaints*, complaints, 75.

*plod*, stir, 13.

*post*, 38. 54.

*preachment*, 65.

*prefer*, place, advance, 37.

*prevail*, avail, 28.

*prevent*, anticipate, 43.

**Q**uicken, become alive, 127.

*quittance* (*cry*), 27.

**R**aise, rouse, 54. 113.

*read unto*, 33.

*redim*, 50.

*reave*, 89.

*regiment*, rule, authority, 12. 75.

*reinforce*, 84.

*reject*, 51.

*remit*, 60.

*renowned*, 34. 59.

*resolue*, sb., 65.

*retire*, sb., 72.

*révénué*, 32.  
*road*, raid, inroad, 48.  
*rose for risen*, 32.  
*roundly*, 74.  
*rout*, 70. 82.  
**Sadness**, gravity, 119.  
*salve* (vb.), 44.  
*scape*, 120.  
*sdain* of something, 102.  
*seldom*, formation of, 88.  
*shall* in secondary sentences for  
*will*, 7.  
*showed*, participle, 79.  
*sing.* for plur., 16.  
*sith, sithence*, 79.  
*stake*, 50.  
*so*, provided that, 5. 22. 51. 99.  
*sophister*, 30.  
*sore*, severely, 49.  
*sore*, 89.  
*sort out*, 40.  
*sort* (sb.), set, 48.  
*spoke*, spoken, 62.  
*starting-holes*, 69.  
*stay*, used as a transitive verb, 76.  
*steel*, vb., 65.  
*still*, always, 41. 51.  
*stomach*, be angry at, 16. 52.  
*strike*, its various imperfects, 69.  
*strive*, 63.  
*surfeit*, used as a neuter verb, 5.  
*suspect*, sb., 86.  
**Tanti**, 6.  
*tarry*, used as a transitive verb, 71.  
*tender*, cherish, 28.  
*that* (not), 5.

third person sing. instead of the  
 second, 74.  
*thoroughout*, 47.  
*timeless*, premature, 15.  
*to for as*, 62.  
*to = ser* (Germ.), 24.  
*torpedo*, ray, 28.  
*tottered and tattered*, 53. 111.  
*towardness*, 67.  
*train* (vb.), drag, 58.  
*trains*, wiles, artifices, 72.  
*trice*, in a, 113.  
*triumph*, tournament, 38.  
*true*, honest, 60.

**Un-** and *in-*, 85.  
*undertake*, pledge, 73.  
*unto for into or to*, 77.  
*unto and upon*, 28.

**Vail**, lower, 15. 30. 73.  
*villain*, villanus, 118.

**Wanton**, heedless, 11.  
*weeds*, clothes, 91.  
*ween*, 'wähne', 50.  
*well-near*, well-nigh, 72.  
*whenas*, 117.  
*whereas*, where, 30.  
*while*, *whiles*, *whilst*, 18.  
*whilom*, formation of, 88.  
*will*, decree, order, 27. 40. 67.  
*wis* (?), *I wis*, 70.  
*wit*: *had I wist*, 61.  
*wot* ? 88.  
*wreak*, 83.

**Youngling**, 102

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