

A CRITICAL EDITION OF THE TURKISH TRAGEDIES

of THOMAS GOFFE

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ABSTRACT

Thomas Goffe (1591? - 1629) wrote his two Turkish tragedies during his years at Christ Church College, Oxford, where he became known as a poet, playwright, and orator of some distinction. Although his plays were acted at Christ Church, they were not published until shortly after his death. Nevertheless, his reputation remained high throughout the seventeenth century, and a second edition was published in 1656. He was spoken of as one of the principal English tragedians, and several contemporary plays were falsely attributed to him, at least once to take advantage of his fame. Since then he has fallen into obscurity, and no further publication of his works has been undertaken.

In this thesis is presented a critically edited text of The Courageous Turke (1632) and The Raging Turke (1631), based on comparison and collation of the second edition, the two extant manuscripts, and all known copies of the first edition. The introductions and notes include a brief account of Goffe's life and other works, and discussion of the plays themselves. In the appendices are excerpts from the manuscripts of the one play, examples of Goffe's handwriting, and other relevant material.

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- Anthony a Wood, Athenae Oxonienses, 2nd ed. (London, 1721).

LIST OF ABBREVIATIONS USED

- Bentley Gerald Eades Bentley, The Jacobean and Caroline Stage (Oxford, 1941-56), Vol. IV.
- Greg W.W. Greg, A Bibliography of the English Printed Drama to the Restoration, 4 vols. (London, 1939-59).
- Knolles Richard Knolles, The Generall Historie of the Turkes (London, 1603).
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- Tilley Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries (Ann Arbor, 1950).
- Wing Donald Wing, Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America and of English Books Printed in Other Countries, 3 vols. (New York, 1945-51).

GENERAL INTRODUCTION

The Method of This Edition

This thesis is a critical edition of two plays by Thomas Coffe: The Couragious Turke and The Raging Turke. The text of the plays comprises the bulk of the thesis.

The introductory material includes a brief account of Coffe's life, a discussion of the nature of the material from which he wrote his plays, and a critical introduction to each play.

As far as the actual editing of the text is concerned, the principles are basically those set out by Fredson Bowers in his editions of Dekker and Beaumont and Fletcher¹. Departures from his practice, usually a result of different circumstances, are listed below.

The act- and scene- headings of the quarto copy-text have been retained. Alterations are footnoted and insertions put within square brackets. Any stage-direction or heading in square brackets is an editorial addition. Copy-text directions for asides are not altered in position unless noted, and the end of an aside and the beginning of direct speech may be indicated by an editorial direction in square brackets or by a dash. The centred speech-prefix at the beginning of each play is silently moved to the left. The substitution of one prefix for another is recorded. Unnamed characters, like

¹"The Text of This Edition", The Dramatic Works of Thomas Dekker, Vol. I (Cambridge, 1953); and "The Text of This Edition," The Dramatic Works in the Beaumont and Fletcher Canon, Vol. 1 (Cambridge, 1966).

"Servant" or "Soldier", have been left in italic in stage directions.

In The Ragin' Turke the names Mahometes, Achomates, Mahomet, and Achmetes have been spelled consistently and in full throughout to avoid confusion (see textual note to "The Actors", line 2), rather than following the inconsistencies of the quarto. Dramatis personae lists and speech-prefix abbreviations utilize the forms of names most common in the copy-text, with some regard for historical accuracy in cases of difficulty. Inconsistency in the italicization of place-names used as adjectives has been followed, and for such names (or things) as "fates" and "furies". The first-person pronoun "I" is silently capitalized if necessary. Ampersands are usually allowed to stand, as possibly indicative of the repetition of a previous formula, or of an option left to the actor.

Textual emendation is in some cases made from the manuscripts available, cited in the same manner as an emendation from the second edition or an editorial emendation. On occasion manuscript readings are felt to be superior to copy-text readings, but there is no justification for emendation; under these circumstances the quarto reading is allowed to stand, but the preferable manuscript reading is given in the footnotes.

In the footnotes, any edition or manuscript not otherwise recorded may be assumed to be essentially invariant with the quarto. In the list of press-variants the typography does not include the old long "s", as it is nowhere significant. The capitalization of place-names, re-lineation of verse, the changing of "I" to "aye",

and other non-substantive alterations are included in the list of accidental variants. No list of historical collation is included.

Apart from these specific points, the text and apparatus follow the principles and organization described by Bowers, and exemplified in the editions mentioned above.

Commentary notes on each play follow the textual apparatus.

Finally, material relevant to the consideration of the plays is included in the Appendices. The transcription of the Harvard MS. is as accurate as possible, allowing for the limitations of microfilm, but no attempt is made at a diplomatic facsimile. Nasal and other contractions have been expanded (though contractions such as "y^e" and "wth" have been retained). Lineation and spacing has been normalized, and blots and corrections ignored. Nevertheless cases of illegibility or real doubt have been noted. The numbers of the folios are given in the margin. All other appendices have been photographically or xerographically reproduced.

Thomas Goffe

Life

Thomas Goffe was born in Essex, son of a clergyman, about 1590 or 1591¹. He attended Westminster School (at the same time that George Herbert was there), and was elected as a King's Scholar to Christ Church College, Oxford, in 1609, where he was matriculated on November 3, at the age of eighteen. It is from this last information that the approximate date of his birth is derived. He was admitted to the degree of Bachelor of Arts on June 17, 1613, and the determination of the degree was in 1613/4. On June 20, 1616, Goffe became Master of Arts, with the inception of the degree later the same year, and incorporation at Cambridge in 1617. The degree of Bachelor of Divinity followed on July 3, 1623, with licence to preach granted on July 11.

Following his years at Christ Church, Goffe became rector of East Clandon in Surrey; but there is some confusion about when he took up the post. Manning and Bray, in The History and Antiquities of the County of Surrey², list the rectors of East Clandon, presumably from the bishop's register at Winchester that has now apparently been lost, and give the date of Goffe's becoming rector as 1620 or 1621.

¹Much of the information in this section, and some detail here omitted, can be found in Bentley, pp.499-511.

²(London, 1814), III, p.50.

The East Clandon Parish Register number 3¹ also gives 1621, quite possibly based on the same source.² Anthony à Wood gives 1623³. But the evidence of the Parish Register number 1⁴ shows that Alexander Adams, the previous incumbent, was buried on January 8, 1621/2, and that Goffe started to keep the register between April 22 and June 9, 1622; and it seems to be in November 1622 that he received formal permission from Christ Church to accept the parish, referred to as having been given on October 11 (see Appendix 8). That he may have had something to do with the parish before 1622 is possible, but his active duty there started after May 27, 1622, which is entered in the Sub-dean's book at Christ Church as his final date of departure.

Goffe's⁵ life at East Clandon does not seem to have been of the happiest. He married "a meer Xantippe, the Widow of his Predecessor, notwithstanding he had always before professed himself an Enemy to the Female Sex, and was esteemed by many another Joseph Swetnam⁵, he was so much overtop'd by her and her Children which she had by her former Husband, that his Life being much

¹PSH/CL.E/1/3 at the Guildford Museum. The entry is late eighteenth century at the earliest.

²C.F.R. Barker and A.H. Stenning agree with this date too, in The Record of Old Westminster (London, 1928), Vol. I, p.379.

³Athenae Oxonienses (London, 1721), Vol. I, p.536.

⁴PSH/CL.E/1/1 at the Guildford Museum.

⁵A contemporary misogynist, author of The Araignment of lewd, idle, froward, and unconstant Women; or the Vanitie of them, choose you whether (London, 1615).

shortened thereby, died at length in a manner heart-broken.¹ As John Aubrey tells it², "His wife pretended to fall in Love with him, by hearing of him preach: Upon which, said one Thomas Thimble (one of the Squire Bedell's in Oxford, and his Confident) to him: Do not marry her : If thou dost, she will breake thy Heart. He was not obsequious to his Friend's sober Advice, but for her Sake alter'd his Condition, and cast Anchor here. One time some of his Oxford Friends made a Visit to him : She look'd upon them with an ill Eye, as if they had come to eat her out of her House and Home, (as they say) she provided a Dish of Milk, and some Eggs for Supper, and no more : They perceiv'd her Niggardliness, and that her Husband was inwardly troubled at it, (she wearing the Breeches) so they were resolv'd to be merry at Supper, and talk all in Latin, and laugh'd exceedingly. She was so vex'd at their speaking Latin, that she could not hold, but fell out a Weeping, and rose from the Table. The next Day, Mr. Goffe order'd a better dinner for them, and sent for some Wine : They were merry, and his Friends took their final Leave of him. 'Twas no long Time before this Xantippe made Mr. Thimble's Prediction good; and when he died, the last Words he spake were : Oracle, Oracle, Tom Thimble, and so he gave up the Ghost."

Goffe was buried on July 27, 1629, reputedly in the middle of the chancel of the church, "leaving behind him other things fit

¹Wood, Vol. I, p.537.

²The Natural History and Antiquities of the County of Surrey (London, 1717), Vol. III, p.259-260.

for the press, as I have been informed by one that was acquainted with the author, but what became of them he could not tell."¹

Other Works

While at Christ Church Goffe wrote, as well as The Couragious Turke and The Raging Turke, a tragedy called Orestes (London, 1633)². The pastoral comedy The Careless Shepherdess (London, 1656)³ has generally been attributed to Goffe; but for discussion of its authorship see : W.J. Lawrence, "The Authorship of The Careless Shepherdess" T.L.S., July 24, 1924, p.463; Norbert F. O'Donnell, "The Authorship of The Careless Shepherdess" P.Q. XXXIII, October 1954, pp.43-47; and Bentley, pp.501-505. The possibility of lost plays is suggested by Wood above, and by a brief reference to "Tom Goff" by Ben Jonson (see Bentley, p.511, and Norbert F. O'Donnell, "A Lost Jacobean Phoenissae?" M.L.N. LXIX, 1954, pp.163-164).

Two funeral orations by Goffe were published, Oratio funebris habita in ecclesia Christi Oxon in obitum G. Goodwin (Oxford, 1620), and Ultima linea Savillii, sive in obitum H. Savillii justa academica (Oxford, 1622). One of the annual Easter sermons at St. Mary Spital

¹Wood, Vol. I, p.536.

²Edited by Norbert F. O'Donnell as a University of Ohio dissertation in 1950; unpublished. S.T.C.11982, Greg 485.

³Wing 1005, Greg 761.

in London, which he preached on March 28, 1627, was also published, as Deliverance from the Grave (London, 1627).

He is said to have had verses in Funebria Sacra (1619)¹; and the Latin commendatory verses to Massinger's Roman Actor (London, 1629) signed "THO : G." have generally been ascribed to him too.

Reputation

Coffe's reputation in the seventeenth century was much higher than it has been since. Bentley (pp.499-500) cites a considerable number of commentators² who praise his work and name him with such writers as Sophocles, Euripides, Seneca, Shakespeare, Dekker, Beaumont, Fletcher, Jonson, Massinger, and Webster, as well-known tragedians. Alexander Pope is reported to have said, "that Webster, Marston, Goff, Kidd, and Massinger were the persons he instanced as tolerable writers of tragedy in Ben Jonson's time."³ Several plays were ascribed to Coffe that he almost certainly did not write, or actually could not have written. In at least one case (Selimus [London, 1594]), it seems likely that the addition of Coffe's initials to the title-page of a re-issue was designed to take advantage of

¹Bentley, p.499.

²These include Coffe's old school-mate George Herbert, Samuel Holland, Dr. Plume, and Sheppard.

³Joseph Spence, Observations, Anecdotes and Characters, of Books and Men, ed. E. Malone (London 1820), p.88.

his reputation.¹ Wood (p.536) sums up the contemporary verdict: "[He was] an admired Poet and Orator. Afterwards he proceeded in Arts, entered into the Sacred Function, and shortly after became a quaint Preacher, and a person of excellent Language and Expression."

¹Bentley, p.499, 511; and W. Bang in his Introduction to The Tragical Reign of Selimus, The Malone Society Reprints (London, 1908), p.v.

The Subject of Turkey

When Thomas Goffe chose to write two of his tragedies about Turks he was selecting a subject well known to the Englishman of the time. Since the rise of the Ottoman Empire in the early fourteenth century Turkish history had been a part of European history. The infidel drew crowds when portrayed on the stage or condemned from the pulpit; and the number of histories and travel books written about Turks bears witness to a lively interest among the reading public. Turkey was a subject both historic and contemporary, exotic and familiar, frightening and gratifying, in an era when Europe had only recently come to terms with its menace.

The first major Western European contact with the Near East since Roman times came during the Crusades, but the Ottoman Empire, established about A.D. 1300, was the real threat to Europe.¹ From the first the Ottoman Turks pushed westwards against the weakening forces of the Old Byzantine Empire, soon controlling all of Asia Minor, and the southern Balkans. The defeat of Bajazet I by Tamburlaine was famous in Elizabethan times, of course, but Turkish power was soon active again, despite heroic resistance by the Hungarians and Albanians under Hunyadi and Scanderbeg. Mahomet the Great continued Ottoman conquest, capturing Constantinople (1453), besieging Belgrade, and subjugating the Balkans and Greece. The

¹A useful brief account of Ottoman history is given in Samuel C. Chew, The Crescent and the Rose (New York, 1937), pp. 551-555.

Empire reached its height, after the addition of Egypt and Syria, under Solyman the Magnificent. Belgrade, Rhodes, Budapest and Algiers all fell to the Turks, and Vienna itself was besieged in 1529. European states had to seek alliance with what was now the most powerful empire in the world.

The European naval victory at Lepanto (1571) marked the end of Turkish expansion, but Ottoman power remained frighteningly great. As relations became more peaceful, however, England established diplomatic and trading relations with the Porte (about 1580). The Ottoman Empire had, in fact, started to decline, but the decadence was hardly sufficient to free Europe from fear, nor to eradicate the memory of the previous century. As late as 1630 Turkish galleys (which may possibly have been pirates) were a menace even in English coastal waters.¹

The Turk was feared as an enemy and detested as an infidel. Mahomet was a disciple of the devil, an anti-Christ. Fear, prejudice, and ignorance contributed to a hatred of a race that seemed divinely appointed a scourge of the Christian world. It was firmly fixed in the minds of Europeans that Moslems worshipped Mahomet; and they had no idea of the Moslem veneration of Christ. The only good feature of the Turks, so far as the English were concerned, was political as much as religious: they feared and hated the Roman Catholic

¹Louis Mann, "The Oriental in Elizabethan Drama," M.P. XII (1915), p.446.

powers of Europe. In fact, Elizabeth urged the Turkish Emperor to ally with her against Spain at the time of the Armada. But on occasion even the Pope supported the Turks, as when he encouraged Bajazet II in his wars with Venice; and the safety of pilgrims to Jerusalem had always to be considered by Rome. To the average Englishman, however, the Turk remained sinister and satanic.

Histories, travel books, ballads, pamphlets, and plays provided much information about the East. King James himself particularly enjoyed Oriental masques and entertainments,¹ and the lists of properties and sets for plays of the period, as well as the plays themselves, give evidence of the continuing popularity of Turks as a subject. Contemporary travel books and histories reveal a wide variety of drawings of Eastern dress and appearance, and a considerable first-hand knowledge of customs and rituals. Turks on the stage would have been familiar to a great many Englishmen, particularly in London. Turks and Turkey appeared more often in Elizabethan plays than any other Oriental nationality or setting,² and were no doubt particularly well-remembered from such plays as Tamburlaine and The Turkish Mahomet and Firen the Fair Greek (a non-extant play by George Peele presumably dealing with the same story as the first two acts of The Courageous Turke, and said by Felix Schelling to have been almost as popular as Marlowe's play³).

¹Chew, p.458.

²Wann, p.178-179.

³Elizabethan Drama 1558-1642, 2 vols. (Boston, 1908), I, p.447.

The Turk tended to be represented on stage as proud, cruel, scheming, treacherous, and sensual. The atrocities of Mahomet the Great were known in Europe; especially abhorrent was the practice of political fratricide. Machiavellianism is also a substantial part of the make-up of such characters as Mulleases in John Mason's The Turke (1610), Ithamore in Marlowe's The Jew of Malta, and various Turks in Daborn's A Christian Turn'd Turke (1612). (The very phrase, "to turn Turk" was current slang for treachery.) These characters exhibit as well the sensuality often associated with stage Moslems, notably Tamburlaine and Othello. There was no shortage of examples of stage Turks, and evidently sufficient demand to make an eastern setting a popular choice.

The Courageous Turke and The Raging Turke are unusual examples of academic drama in not being satiric comedies, but the subject chosen was one that had attracted many of the major writers of the period. Interest in Turkey was high, sources were readily available, and the popularity of the theme was proven. Goffe's plays are part of a broad and popular tradition in Elizabethan and Jacobean drama.

INTRODUCTION TO THE COURAGIOUS TURKECritical IntroductionDate

The Couragious Turke must have been written before its performance on February 24, 1618/9, but precisely when is unknown. It is almost certain that Coffe wrote it after he went to Christ Church in 1609; that he is referred to on the quarto title-page as "M.A." supports Bentley's suggestion (p.508) that it is likely to have been written after Coffe got his B.A. in 1613.

Bentley further argues (p.507 ff.) from the prologue, lines 16 to 18:

so our hope intends

The sacred Muses Progeny to greet,

Which under our Roofe, now the third time meet,

that this is probably Coffe's third play before a Christ Church audience ("All here have but one censure, all one breast, / All sonnes of the same Mother" Prologue, ll.7-8). He admits that it could also be the third of a series of Christ Church plays, but says that this "seems excessive for the college." It should be noted, however, that the play was presented to the University of Oxford by the students of Christ Church, so that the audience might have been considered a university audience as much as a college one. Further, in February 1617/8, at Christ Church, Robert Burton's Philosophaster

was followed only three days later by Barten Holyday's Technogamia or The Marriage of the Arts¹, and in 1615-16 Thomas Iles was paid for, "ij comedies & one tragedie plaied in Christchurche hall."² The production of a series of three plays, either for the university or at Christ Church, must be allowed as a definite possibility for 1618-19.

If Bentley is correct, however, in thinking the structure of The Raging Turke so bad that it must be Goffe's first play, and in taking Orestes to be the second play on the basis of the prologue references to the author's weak invention and young muse. (p.508), then the most likely date for the writing of The Couragious Turke would be sometime in 1618. This would be after Coffe had played in Philosophaster, and before the stage presentation of his own play the following year.

Sources

The principal source for this play, as for The Raging Turke, is Richard Knolles' Generall Historie of the Turkes, which would have been available to Goffe in editions of 1603 and 1610. The enormous folio volume gives a detailed history of the lives of the Turkish rulers from Ottoman to Mahomet III and Achmet, complete with verbatim

¹W.G. Hiscock, A Christ Church Miscellany (Oxford, 1946), p.183.

²R.E. Alton, ed. "The Academic Drama in Oxford," Collections V, Malone Society, (Oxford, 1959), p.74.

speeches on all important occasions. Though inaccurate by modern standards, it gives a relatively complete history of the Ottoman Empire up to the beginning of the seventeenth century.

From this tome, with enough material for fifty tragedies, Coffe took two stories. Acts I and II treat of the incident of Mahomet the Great and his beautiful Greek concubine Irene (the name has been preserved in The Argument, though elsewhere she has become Eumorphe), and the last three acts are a dramatization of the life of Amurath I. Why he should have combined these two stories is not clear, for they have little in common in theme or structure. However, they are combined skilfully enough that the plot, albeit episodic, is not entirely disrupted at the end of Act II.

Much of the source material is simplified, of course. In the first place, Amurath in the play incorporates both Mahomet and Amurath; Lala Schahin several chief councillors; and Evrenoses and Chase-Illibogge a host of lesser captains. Similarly Lazarus and Sassenos represent innumerable Christian enemies in Knolles. Cobelitz, who is associated with them throughout, is known historically only for his killing of Amurath. His prominence here is entirely Coffe's work. As with the characters, many minor wars and other events have been compressed or omitted entirely (including all Turkish defeats). The incident in the play in which Aladin, dressed in a winding sheet, appears with his wife and children before Amurath is a heightened version of at least three separate incidents in Knolles. Evrenoses' wedding gift in the source is of a hundred Christian girls and a hundred Christian

boys, all carrying cups of gold and jewels. Such a cast would be a little large for most stages; but Goffe has kept the effect (while reducing the number to six) by having the Christian maidens the sole survivors of the horrible slaughters described, and the daughters of six different kings to boot.

Most of the play, however, follows Knolles very closely: the powerful courtier plotting against the beautiful concubine; the Emperor's internal debate; his presentation of the girl before the captains; her decapitation; the immediate succession of wars and battles; the marriage of the Emperor's daughter and the elaborate wedding feast; the revolt of Aladin; the final battle, with the death of Amurath; and the murder of Iacup. Goffe has followed his source carefully in each case, sometimes even paraphrasing the history, but the dramatic alternation of scenes gives the play a force of its own.

There is no evidence of reference to the other Turkish histories that have at one time or another been cited as sources: Calchondylas, Leunclavius, Paulus Jovius, and others. On the contrary, Knolles is for the most part adhered to faithfully.

Goffe does turn to Seneca for V.i, where Aladin's wife pleads to her father for the lives of her husband and two children. In Seneca's Phoenissae¹, Jocasta, the mother and wife of Oedipus, pleads

¹Ed. Frank Justus Miller, Seneca's Tragedies, 2 vols. (Loeb Classical Library; London, 1917.

with her two sons Polynices and Eteocles not to do battle with each other. Although the situations are not parallel, there are enough similarities to have enabled Goffe to use many of Jocasta's speeches. Both women try to calm the antagonists by appealing to their sense of duty, love, and pity; both threaten to die rather than witness the imminent bloodshed; both are torn in their love for the angry rivals. The specific references are changed to suit the context (in fact, Aladin's wife even cites Jocasta's plight as a parallel, at V.i.41), and one of Polynices' speeches is given to Amurath (V.i.52-3).

Two other speeches in the Phoenissae are employed as well: one of Antigone's to Oedipus is used by Cobelitz at V.iv.61-2, and one of Eteocles' to Jocasta by Bajazet at V.v.189-92. The seven extra lines in the Tabley MS. that follow V.i.63 also draw heavily on Jocasta's speeches, particularly ll.500-501, 522-524, and 533-535. The manuscript was presumably not available to Norbert O'Donnell when he wrote "A Lost Jacobean Phoenissae?",¹ an article that deals somewhat inadequately with Goffe's knowledge of the Phoenissae, and with references to it in this and his other plays.

The only other identifiable borrowing from Seneca comes at II.ii.50, where the marginal note is taken from Hercules Furens.

Goffe has also used Plutarch to some extent, quite possibly in North's translation. Much of the material in I.v relating to

¹M.L.N. LXIX (1954), pp.163-164.

Alexander, including the second quotation from the Iliad, is drawn from Plutarch's Lives.

Lucan is quoted twice, but cannot really be considered a source for the plot. What influence Peele's popular¹ lost play The Turkish Mahomet and Hiren the Fair Greek may have had on the first two acts, we can only guess.

Structure

The primary feature of the structure of The Courageous Turke is the extraordinary break at the end of Act II. New characters appear, a new story starts. Can a structural unity possibly be maintained under these conditions? The answer is, to some extent, yes.

The pivotal figure in the first two acts is Eumorphe. She has little of the stage, but the interest centres on the relationship between her and Amurath. His internal debates are about her, and with her death this section of the play ends. In the last three acts her place is taken by Cobel^Aitz (not literally, of course, but structurally), and he becomes the principal object of a different sort of attention from Amurath.

Eumorphe and Cobelitz have a good deal in common. They are both Christian, but this fact is rendered more or less irrelevant by

¹See Felix E. Schelling, Elizabethan Drama 1558-1642 (Boston, 1908), Vol. I, p.447.

Eumorphe's love for Amurath. Nevertheless, they have similar attitudes to life, the same sort of resigned stoicism. In a sense, both represent Christian virtue in opposition to the Turks - and both meet the same end.

Eumorphe's views on Fate are different in some respects, however, from those of Cobelitz; whereas he determines to persevere valiantly in the face of inevitable destruction, she wishes to lead a humble life so as not to make herself vulnerable to the mutability of Fortune. In both cases Amurath and the Turks are symbolically or actually in opposition to these views. Schahin persuades Amurath to abandon his dreams of love and conjugal bliss for military glory, and together they overcome the resistance of the Christian forces gathered to defeat their purpose. If the death of Amurath is a vindication of the Christian position, it is soon undercut by the cruel reassertion of power by the new Turkish Emperor.

In many ways the structure of the play resembles a debate. There are constant debates within the play: Amurath with Eumorphe, Eumorphe with Menthe, Cobelitz with Lazarus, Aladin with his advisors, Amurath with Aladin, and Amurath and Cobelitz with themselves. But the very alternation of scenes throughout the play gives a rapid succession of opposing forces and views: Amurath praising Eumorphe, Schahin cursing her; the wretched Christians preparing to fight, the Turks victorious; the sumptuous wedding of the dutiful daughter, the revolt of the son-in-law; Christian prayer, fiendish dance; final victory for Cobelitz in the death of Amurath,

ultimate defeat in the establishment of Bajazet. One side of the debate is usually Amurath; the other is constantly changing.

So far as the play survives its rude joint in the middle, it does so as a result of the continuity of the central character within a debate-like pattern of constant alteration of points of view. The similarities between Eumorphe and Cobelitz provide a certain thematic unity which links the two halves, but there is no strong structural progression from beginning to end.

Themes

The theme of Christian ^{or}perseverance and resignation has been discussed under Structure. It is depicted as a pessimistic outlook at best, despairing at worst, and simply not strong enough to overcome the energy of the Turks.

Another important theme is the different kinds of love and duty. Lust overcomes Amurath, and is followed by the violent reaction that leads him to kill Eumorphe. Nevertheless, at the wedding of his son Bajazet to Hatan he wishes them the same conjugal felicity that Eumorphe had praised to him. The attitude of Amurath's rebellious son-in-law Aladin is quite different from the dutiful respect shown by Bajazet and Hatan (and from Amurath's obedience to the supposed ghost of his father), but the tears of Aladin's wife move Amurath to pity, and harmony is restored.

The play is essentially about Turks and Turkey, however. The Epilogue (see Appendix 5) begins, "Horror on the stage is ceast,"

and horror there certainly has been, in the tales of slaughter related by Amurath's captains, in the despair of the Christians, and in Bajazet's final fratricide. The Turk on the stage was regarded as a prodigy of cruelty, religious fanaticism, and military might. This play can be seen as a demonstration of these aspects. It is worth noting, though, that the frequent Turkish stage attribute of Machiavellian cunning and treachery is almost entirely absent. Nevertheless, the fearsome Ottoman Turk is the thematic core of the play.

Characterization

The characterization is for the most part uncomplicated: captains are valorous, women are resigned. Christians are powerless. Only Amurath, perhaps, shows any real complexity.

Much of his character is stock Turkish emperor. He is brave, bloodthirsty, cruel, and proud, and in the first few lines of the play he has belittled Mars and challenged Jove. For most of the rest of the play he is relatively controlled but as the preparations for the final battle commence he begins again to exalt himself and to denigrate the gods, and he ends his life in traditional defiant style.

The treatment is nevertheless sympathetic. Amurath's bravery is real, to judge by his past exploits and the tributes of Schahin, and his coolness when faced with four supernatural fiends. His cruelty is spurred on by filial obedience (as he thinks) and a sincere religious hatred of the Christians, who are not very

impressive foes in any case. Further, he is generous in his redistribution of the lavish presents at the wedding feast (an aspect that Coffe has emphasized by slightly altering the story in *Knolles*), and in his ultimate reconciliation to his daughter and Aladin.

Amurath's attitude to women, love, and sex is much more ambiguous. This may partly stem from a clumsy joining of two different stories, or it may have been intended. From the start of the play, Amurath is violently infatuated with Eumorphe, who cogently remarks (I.i.37), "That nere lasts long, that seemeth most extreme." She praises the lasting values of virtue and marriage in I.iii; Amurath enthusiastically agrees, but even in doing so reveals his latent misogyny (II.27-37). The masques have their effect, and lead to the Emperor's agonized debate with himself in II.iii. Lust ("Call me a Lusty, Lazy, wanton, Coward!" [1.57]) wins out as he looks at his beautiful prize, but Sohahin in disguise uncovers the hidden sex-loathing in Amurath which is only fully revealed in the scalding imagery of II.iv.58-65. Yet his admiration of Eumorphe is genuine too, and even as he prepares to kill her in front of his captains, the Emperor gives her another long encomium. With her death Amurath's immediate involvement ends.

He had been married before, however, and has three children, two sons and a daughter. Even allowing for the ageing of Amurath, his praise of marriage as an institution follows too closely on his previous anti-feminism. The balance is to some extent restored by

Amurath's denouncement of Aladin and his family, but the anger here is directed more at revolt than at marriage or love; and the complete reconciliation brings us back to a harmonious view of the relationship between man and woman.

There is thus a definite change, between the first and second parts of the play. Amurath's early extremes of violent love and hate playing against each other mellow to a conventional and benevolent blessing on the younger generation. In other respects he is conventionally Turkish and uncomplicated.

Lala Schahin is the one major character who remains entirely sure of himself at all times. He resembles Amurath in his bravery and cruelty, but he is governed by his reason more than his passions.

As a courtier he must dissemble, particularly regarding his feelings about Eumorphe. He proceeds by indirection, unsettling Amurath with the two masques while at the same time praising Eumorphe to her face. His entry to the bed-chamber disguised as Orhanes is less subtle, of course. However, when Amurath calls in Schahin and the captains to see Eumorphe's death, he seems only vaguely aware of their discontent; the Emperor does not realize the extent to which he has been manipulated by his tutor. Later in the play we get another hint of Schahin's cunning hypocrisy from Iacup when he learns he must die:

How have these Dogs [Schahin and Evrenoses]
[fawn'd on me lickt my feet

When Amurath yet lived? Felt all my thoughts,

And soothed them to the sight of Emprye. (V.iv.178-80)

On the other hand, once Eumorphe is out of the way Schahin's role is for the most part straight-forward. He wins battles, establishes the corps of janizaries, and gives sound advice about the wedding of Amurath's daughter. His misogyny and mistrust of the passions cause him to disapprove of Amurath's indulgence in sensual pleasure, and to urge him to seek military glory instead; in the second part of the play reason and military power replace passion and lust and he is content.

If we can attribute the speech of Fame in the masque to the inspiration of Schahin, he believes "that the men the Gods most love,/In hard and dangerous Acts they always prove" (I.v.86-7). In this respect he is remarkably similar to Cobelitz, who says, "To live without all grievance, free in heart,/Is not to know life's chiefs, and better part" (III.iii.22-3). Both are austere men of strong will and firm purpose; but Schahin is beset by neither the doubts nor the misfortune of Cobelitz.

As the chief force on the losing side, the Christian captain is in an ambiguous position to start with. His stoicism does not always save him from despair (see IV.iii), and when the final battle comes he is defeated by Evrenoses and his army slaughtered. There is a hint that Goffe may not be wholly sympathetic to him, too, in Cobelitz' use of the term "Enthesiasticke" to describe his soul at V.ii.48. This word had strong overtones of puritan "zeal" in the early seventeenth century, as did the words "praeclise", which is used once of parents' precepts (II.v.53) and once of the Christians (III.iv.33), and "Phrenetique", which is used in a specific and

pejorative sense by Amurath, also to describe the Christians (IV.ii.90). The admittedly anachronistic connotations of puritanism fit the Turk's descriptions of the Christians well enough, but it is possible that Cobelitz was meant to appear a little too zealous in his Christian mission.

For the most part, however, he is a tower of strength for the ineffectual Lazarus and the cowardly Sasmenos. Disdain of worldly pride, and of life itself, makes him the effective leader of the allied forces of Servia and Bulgaria. He quells the soldiers' mutiny, encourages them before the battles, and keeps the two leaders from giving up altogether. A strong sense of destiny leads him from the beginning, and the death of Amurath is the culmination of his life:

Then, Heavens one minutes breath, that's all I aske,
And then I shall performe my life's true taskes.

(V.iv.28-9)

As prayer supported him before the battle, torture cannot dismay him after, and he dies satisfied.

The other characters in the piece are simply drawn. It is interesting to note that in a play where most of the main characters are misogynists (Amurath, Schahin, Evrenoses) or never mention women (Cobelitz, Lazarus, Sasmenos), the female characters depicted are without exception virtuous. Their gentleness balances the blood and thunder of the history from which the play is taken.

Language and Imagery

The tone of The Courageous Turke is always serious. The language is imposing, the images for the most part austere. Classical allusions dominate the play.

Occasional references are made to Greek and Roman historical figures, but most of the classical imagery is drawn from myth. Amurath delights in out-braving Mars and Jove, and even more the major figures of the underworld. The rivers, the judges, the tortures of Hades, indeed the entire infernal kingdom is catalogued by Amurath. The imagery of the nether world is given visual form in the dance of the fiends, just as the gods are shown in the earlier masque. The classical gods are invoked indiscriminately with Mahomet by the Turks; and both Turks and Christians associate the gods closely with physical phenomena.

The sun is often mentioned by Amurath, both as a god and as a suprahuman power, and all the elements occur frequently throughout the language of the play. Flooding streams and raging seas are associated with the passions, and the heavens seem to rain fire and sulphur. The masque dance gives form to the classical imagery; the comets and blazing stars actually are the images of the troubled sky. It is noticeable how much of the natural imagery is of confusion, disaster, and mutability.

The same preoccupation with disorder pervades much of the other language in the play. Allusion to disease, poison, slaughter, medicine, purging, funerals, corpses, and decay abound. The recurrent

theme of the Wheel of Fortune, and the loathsome sex imagery, reinforce the general malignance of the language.

Even the Christian prayer of Cobelitz and the other Christians is remote and resigned rather than immediate and hopeful; it is resolution without faith in victory. The Turks are at least enthusiastic, though Amurath may seem by his ranting to be calling his own curses on himself. The rare harmonious intervals make little impression beside the cumulative effect of cosmic disorder and terrestrial disaster.

Production

According to the Tabley MS. "Amurath" was, "publicly presented to y^e University of Oxon: by y^e students of Christchurch Mathias day 1618," or February 24, 1618/9. This was presumably the first performance of the play, and so far as we know the only performance.

Coffe may have delivered the prologue himself, as he did for Orestes, and it is likely that he played the part of Amurath, after having taken the principal part in Burton's Philosophaster the previous year (see Textual Introduction). How the "hoarseness occasioned by a sudden, and vehement cold which tooke the representer of Amurath when he should have acted" (see Appendix 5) affected the production we can only guess!

Bentley (p.506) is puzzled by the production seeming, "rather elaborate for Christ Church: there is a wholesale use of unnecessary

characters, several uses of an upper stage, 'Cupid hanging in the Ayre', a masque, and apparently a trap through which four fiends arise." But large sums of money were often spent on sets, costumes, and lighting at Christ Church¹, and Hiscock (pp.179, 184) quotes descriptions of elaborate stages and settings in 1605 and 1636, of which probably one and possibly both were the work of Inigo Jones. The inner stage, revealed by the drawing of the curtain in II.iii, is also used in Orestes. The use of comets and blazing stars may have been similar to that in Jonson's Cataline I.i.320. The effect of lights in a private theatre (or college hall) is discussed by John Russe/ Brown in /e the Introduction to his edition of Webster's Duchess of Malfi (London, 1964), p.xxiii. As for the number of characters, one wonders if college productions might not then, as now, have tried to include as many aspiring thespians as possible.

¹ Alton, *op.cit.*, p.39.

Textual Introduction

The Courageous Turke (S.T.C. 11977, Greg 458) was entered in the Stationers' Register on 7 September 1631, with Goffe's The Raging Turke: "M^r. Meighen. Entred for his copy under the hands of S^r. Henry Herbert & m^r. Smethwicke warden a book called the Play of Amurath the Turke." It was printed in 1632 for Richard Meighen by Bernard Alsop and Thomas Fawcett. On 7 November 1646 both plays were entered for their copy by Meighen's widow, Mrs. Mercy Meighen, and Gabriel Bedell. In 1656 they were included with Orestes in Goffe's Three Excellent Tragedies, published in octavo by Gabriel Bedell and Thomas Collins.¹

The statement on the general title-page of the second edition that the plays have been "carefully corrected by a friend of the Authors" seems likely enough, but there is no evidence of fresh authority; 8^o is a direct reprint of Q, and there have been no subsequent editions. Thus the 1632 quarto is the only printed text with authority.

Christ Church MS.87 (at Christ Church College, Oxford), which has a version of the song in II.ii, "Drop Golden Showers," is of no immediate significance. It is a music manuscript containing a number

¹Throughout the present edition the printed editions of 1632 and 1656 are referred to as Q and 8^o respectively; the Harvard and Tabley House manuscripts are referred to as H and T respectively.

of songs of the period, including some of Campion's, set to music. The date 1624 is written on the fly-leaf.

The Harvard MS (Thr 10.1)¹ is an actor's part of the principal character in Amurath (as the play seems to have been universally known until the printing of Q in 1632) bound with some other actors' parts; and with "A songe upon y^e loss of an Actors voyce, beeing to play a cheife part in y^e Universitie." Also in the book are notes on refreshment for the actors of Amurath.

The Q sections, "To the Author," "Prologue," "Argument," and "Actors" do not appear in H; nor, of course, does the epistle dedicatory. The marginal notes of Q are omitted, and all speeches not Amurath's, or his cues. A few lines of the Q text are apparently left out, but they could easily be acting cuts, as could the only long omission, IV.ii.34-51. There are a great many small variations from Q, for the most part changes in pronouns and word order, and substitution of synonyms. There is no direct link between H and Q.

The manuscript seems to have been fairly closely associated with the actual production of the play, as witness the notes about beer and supper for the actors. The stage-direction at IV.ii.122.1 is unique to H. Almost all confusions of sense in Q are clear in H;

¹For much of the subsequent information I am relying upon a letter from Arthur Freeman to Professor Arthur Brown, 14 November 1962, describing the manuscript.

those mistakes there are do not suggest scribal transcription.

It has even been suggested that the manuscript may be in Goffe's own hand and there is considerable evidence to support this view. It has already been mentioned that the mistakes in H do not seem to be the lapses in sense a scribe might make. Goffe is known to have been a good actor, for he played the principal^{a/} role of Polupragmaticus in Robert Burton's play Philosophaster¹ at Christ Church on 17 February 1617/8. This part is written out in H immediately before that of Amurath, in the same hand and ink. As Amurath was produced about a year later (according to T, "Mathias day 1618," or 24 February 1618/9²), and so far as the records show Goffe was in Oxford at the time, it would not be unlikely that he might take the part of Amurath himself. On the evidence of the 1633 quarto of Orestes, also acted at Christ Church, § the prologue of this play was, "Spoken by the Author himself." The handwriting in H is not only the same as that for Polupragmaticus, it also strongly resembles the known records of Goffe's hand in the Christ Church records and in the East Clandon parish register. Unfortunately this paleographical evidence is insufficient to be conclusive, but the similarities are too striking not to be significant when viewed with the other facts available.

¹Ed. W.E. Buckley, Roxburghe Club (Hertford, 1862), p. xxxiii.

²Bentley, p. 505, says 21 September 1618, confusing St. Mathewes day (which would have fallen during the Long Vacation) with St. Matthias day.

One example of variant readings deserves special attention. At I.i.49 Q and H read "Heyfer," but T reads "bull." At V.i.84 H and T agree on forms of "heifer," but Q reads "Bullocke." In both cases the female form is patently wrong in context. That the acting version has "heifer" both times, and that T corrects one and Q the other suggests that the mistaken readings may very well be the originals. Perhaps ignorance of animal husbandry is a clue to Goffe's manuscript.

On the other hand, the paleographical evidence is not conclusive; H omits the epilogue found in T; and from its position in the manuscript book, the part could have been copied in by someone else along with the other parts. It would be dangerous to say more than that the Harvard MS. is probably in Goffe's hand.

The Tabley House MS. (the property of Lt.Col. John Leicester-Warren; see Historical Manuscripts Commission, "Appendix", First Report [London, 1870], p.49) is entitled "The Tragedy of Amurath third Tyrant of/the Turkes/As it was publicly presented to y^e/University of Oxon;/By y^e students of Christchurch/Mathias day 1618." The book is a somewhat irregularly made up quarto in eights, with the writing continuous from start to finish. Three different inks have been used, which I refer to as A, B, and C. The body of the text is in a black ink, A; a number of corrections have been made in a faded sepia ink, B, probably in the same hand; and a few further alterations have been made in an ink C, very much blacker than A, possibly more modern and possibly in a different hand.

The text includes the "Argument," "Prologue," and list of

"Actors," but not "To the Author," nor the epistle dedicatory. The Q order of "Argument" and "Prologue" is reversed. There are more lines than in Q, and an "Epilogue" and "An E[le]gie upon hoarsness occasioned by a sudden, and vehement cold which took the representer of Amurath when he should have acted" (cf. H). On the first leaf are numerous examples of what appear to be practise signatures by a Thomas Piggott, or Pygott, in both inks A and B. I know of no record of a scribe of that name, but he may be the man who copied the manuscript.

That the manuscript is a transcript there is very little doubt; the lapses in sense and the occasional inclusion of stage-directions in the text suggest this. However, many mistakes in Q are here found in correct form, usually in agreement with H. There are several extra lines and passages found nowhere else. It is generally a clear manuscript.

It is difficult to make any very definite statement about the relationship of one manuscript to the other, or to the manuscript from which Q must have been printed (which I shall refer to as QMS). H is close to the acting version and has few errors; but it is only part of the play, and is considerably different from both T and Q.

T and Q seem to stem ultimately from the same original. For example, at II.iv.65 H reads "act," T reads "deede," and Q reads "deeps." Although either the H or T word could be taken, the

important point here is that QMS, or another manuscript before it, probably agreed with T's "deede," for "act" could hardly be misread as "deepe."

T seems to be a transcript, an accurate one for the most part. It is closer in source to QMS than to H, but agrees with H in preferable readings for many Q errors. One difference from Q does suggest T may have been copied from a later, revised version: in the "Argument," line 3, the Q mistake "Irene" (following Knolles, Goffe's source) is changed to "Eumorphe." Coming as it does before the list of actors and the body of the play such a change would not be likely to have been made by the scribe.

There is evidence the other way as well, however. At V.1.64 the one Q line is followed in T by seven extra lines, five of them more or less direct translations of Jocasta in the Phoenissae, as is so much of the scene (see Critical Introduction). It seems unlikely that an author would go back to a source in this way for revision. Further, the marginal notes in Q appear nowhere else. Even stylistic changes in the text suggest that Q is a later version than T.

In the dedication of The Raging Turke Keighen says that both plays were given to him in manuscript; in The Couragious Turke, "To the Author" seems to be an apology by someone who, while Goffe was still alive, transcribed the play contrary to his wishes. As Bentley says (p.507) this apology must have been with the manuscript Keighen received, as Goffe died in 1627. But whether QMS is a direct transcription from a copy belonging to Goffe, or went through one or

more intermediate stages is difficult to say. One might conjecture at least one such remove as an explanation of the corruption in Q, but such speculation cannot be carried much further.

The QMS may then have been a good manuscript, but more likely was either a careless copy of a better one, or itself a revision. The Q which derives from it is not as clean as T. H is different from both, though often elucidating their readings. And unfortunately H is incomplete. Thus no one of the texts can be relied upon to the exclusion of the others.

The 1632 quarto, collating A² B⁴ - H⁴ I² was printed for the most part on two skeleton formes. There is no running title evidence for signature A, almost none for B, and a rather confused state for C. Signatures D to I follow a regular pattern of inner forme skeleton for one signature becoming outer for the next.

Beyond this is very little evidence of the manner of printing. The printer's measure is constant throughout, and the average number of lines always about thirty-eight. Spelling tests do not suggest more than one compositor. As Alsop used Thomas Creed's type, which was already in bad condition when Creed died (or retired) in 1617¹, it is hardly surprising that type analysis was impossible. An examination of speech prefixes, stage-directions, and catchwords

¹H.R. Plomer, A Dictionary of the Bookellers and Printers... in England...1641 to 1667 (London, 1907), p.4.

revealed no new evidence, nor did an attempted optical identification of first formes (cf. Textual Introduction to The Razing Turke).

Generally speaking, the printing seems to have been somewhat careless, as both the high number of press-variants and the high number of remaining errors indicate. With the exception of signatures A and I, every forme but one (inner E) shows at least one stage of proof correction; outer C and outer F have two stages; and inner H has three stages of correction with differences over and above that (presumably from loose type and a possible frisket bite). The number of corrections, too, is high: 24 in outer F, 18 in inner B, 10 in inner F, and so on. Even then the text is not nearly as clear as The Razing Turke. There is no evidence of fresh authority in the corrections, but reference must have been made to copy to rearrange the misplaced line in F3^F, and to insert two lines in F2^V.

This edition is essentially based on the Q text; only when Q readings cannot reasonably be supported have emendations to manuscript readings been made. The same general rules about emendation apply to the manuscripts equally with the printed text, of course. However, when readings in manuscript are felt to be preferable to Q, particularly if both manuscripts agree, they have been footnoted (after the Q reading has been allowed to stand) as probably superior. Thirty-two copies (all that are known to be extant) of Q were collated; they are listed at the beginning of the table of press-variants.

THE
 COVRAGIOVS
 TVRKE,
 OR,
 AMVRATH
 the First.
A Tragedie.

Written by THOMAS GOFFE *Ma-*
 ster of Arts, and Student of Christ-
 Church in OXFORD, and
 Acted by the Students of the
 same House.



LONDON
 Printed by B. ALSOP, and T. FAVVET, for
 RICHARD MEIGHEN.
 1632.

TO THE NO LESSE HON-
 oured then Deserving, Sir
 WALTER TICHBORNE
 Knight.

SIR,

This with another Tragedy intituled, The raging Turke, the issue
 of one mans braine; are now come forth together from the Presse,
 neerer allyed, even as Twins in this their second birth; They are
 full of Glory, Strength, and indeed full of what not; that beautifies?
 The more apt to be soyled, opposed, and disgraced; the rather, 5
 because the Author ha's made Exit hence. The intent, and use of
 Dedication as I have observed, is to no other end then that ignorance
 and spite, (sworne Enemies to ingenuity) should know upon their
 dull or envious dislikes, whether to repayre and receive reformation.
 The Fatherlesse fellow-Orphan to this work resteth safe under the 10
 protection of your most noble Brother, my much honoured Friend,
 Sir Richard Tichborne Knight and Baronet; Now for these reasons,
 and that I might not make them strangers by remote fosterings,
 but especially standing to you (most worthy Sir) equally engaged,
 I this to you Present and Dedicate: Together tendring the Love 15
 and unfained acknowledgements, of

Your most embounden Servant

RICHARD MEIGHEN.

TO THE AUTHOR IN THAT

Transcribing his Book, without his knowledge, I was
bound by promise to stand to his pleasure to keene
 it or burne it.

I will not praise this Worke, 'twere labor lost,
 Rich Pearles best praise themselves, nor will I boast
 To be possest of more than Indians wealth,
 That were the way to loose't since I my selfe
 Distrust my selfe in keeping it, and stand 5
 In feare of robbing by some envious hand:
 Rob'd of it said I? Alas that fate were just,
 Since I am found first theefe to you, who durst
 Unbidden thus, Ransacke your pretious store;
 This magazine of wit, so choyce; nay more, 10
 Steale from the chariot of the glorious Sunne,
 This heavenly fire, what shall I say, 'tis done;
 I doe confesse the inditement, pittie then
 Must be my surest Advocate 'monst men.
 None can abate the rigor of the Law, 15
 But the Law-giver; but methoughts I saw,
 (Or hop'd I saw) some watry beames of Mercy,
 Breake glimpsing forth of your imperious eye.
 O let me beg reprove, your pardon may
 By due observance come another day. 20

Here low I tender't backe to bide the doome,
 By promise bound to him, to him with whom
 I would not breake for all rich Tarus sands,
 Now he the Prisoner at your mercy stands.

----- Ergo ibit in ignes

25

Hoc opus, aeternum ruet et tot bella, tot Enses;

In Cineres dabit hora nocens: -----.

The Prologue.

Were not our present subject mixt with feare,
 'Twould much affright us to see all you heere.
 One would suffice us, or no Auditor.
 Each to himselfe an ample Theater,
 Let rude Plebeians thinke so, but we know 5
 All judgements here from the same Spring doe flow,
 All here have but one censure, all one breast,
 All sonnes of the same Mother; but the rest
 We preoccupate their Censure, and fore-tell,
 What after may be said not to be well, 10
 As in most decent Garments you may see,
 Some gracious Ornaments inweaved bee:
 Which serve for little use, but on some day
 Destin'd to please himself, the wearer may
 Without a blush put on, when his best friends 15
 Intend to visit him, so our hope intends
 The sacred Muses Frogeny to greet,
 Which under our Roofe, now the third time meet,
 We will not ope the book to you, and show
 A story word by word, as it doth goe, 20
 But give invention leave to undertake,
 Of it's owne straines, some benefit to make:
 For though a Tragique Pen may be confin'd,
 Within a studies private Walles, the mind
 Must be unbounded, and with inventions steele, 25

Strike fire from alient Flints —

So free we are from setting any price,

On these our studied Vanities, that advice

Almost disdain'd the whispers of those tongues;

Which, private first thought, vented publike wrongs 30

To the Patient oft insues. We'll here begin

To be a little peremptory, oh that sinne

Of wilfull indiscretion, 'tis no bayes

To make us Carlands of our own mouthes praise,

Which who affect, may they so Lawrell lacke, 35

That slanders Thunder may behind their backe,

Blast them with Calunny, for we vow they deare

Pay for their paines, that give attention here.

And since it's suffered with kind indulgence

We hope that Kingly Parent's our defence, 40

Who would not have his dandling love be knowne,

But unto those had off spring of their owne.

And (for we are assured that here be

No braines so curst with blacke sterilitie,

But of some nature they can freely call 45

Births more mature, and Caelestiall,

Their studies issue) they like kindest Mothers,

With tender hands will swath the limbes of others.

30-1 first, thought, ... wrongs, / To the Patient oft insues.] T; -,
 though, ... / Patient oft. Q

43 And (for] 80; 3A--4

44 sterilitie,] 8; --. Q

45 call,] 8; --, Q

47 issue)] 8; --, Q

THE ARGUMENT.

A Suppos'd Victory by AMURATH,
 Obtain'd in Greece, where many captives tane,
 One among the rest, EU MORPHE, conquers him;
 For taken with her love, he sounds retreat,
 Eternally from Warre: but after, mov'd
 With murmur of his Nobles, in her Bed
 Before his Councils face, strikes off her head.
 Then ruminating former bloody broyles,
 He straight ore'comes all Christian Provinces,
 Invades the Confines of his Sonne in Law,
 Fires Caramania, and makes Aladin
 With's Wife and Children suppliant for their lives;
 At length appointed his greatest Field to fight,
 Upon Cassanae's Plaines, where having got
 A wondrous Conquest 'gainst the Christians,
 Comes the next morne to overview the dead,
 'Mongst whom a Christian Captaine Cobelitz,
 Lying wounded there, at sight of Amurath,
 Rising and staggering towards him, desperately
 With a short dagger wounds him to the heart,
 And then immediately the Christian dyes.

5

10

15

20

1 The entire passage is set in italic in Q.

*3 EU MORPHE] T; IRENE Q

*8ruminating] 8^o; ruiating Q

17 Captaine] Q(c); Captaine Q(u)

The Turke expiring, Bajazet his Neyre

Strangles his younger brother: Thus still springs

The Tragick sport which Fortune makes with Kings.

[The following text is extremely faint and illegible, appearing to be bleed-through from the reverse side of the page. It contains several lines of text, possibly including names and titles, but cannot be accurately transcribed.]

The Actors.

AMURATH.

LALA SCHAHIN, Tutor to Amurath.

EVRENOSES

CHASE-ILLIBEGGE

} Two Turkish Captaines.

COBELITZ, a Christian Captaine.

5

LAZARUS, the Despot or Governour of Servia.

SASLIENOS, Governour of Bulgaria.

ALADIN, Sonne in Law to Amurath; and King of Caramania.

Two Lords with Aladin.

Two Embassadors.

}

10

BAJAZET, Eldest Sonne to Amurath.

IACUP, Youngest Sonne to Amurath.

CAIRADIN BASSA, a Governor under the Turke.

For the Maske.

Jupiter. Mars. Apollo. Neptune. Hector. Alexander. Fane.
Juno. Venus. Pallas. Cupid. Achilles. Philoxenes.

15

- 4 CHASE-ILLIBEGGE] CHASE ILLIBEGGE Q
- 12 IACUP] IACYL Q; JACUP T
- 13 CAIRADIN] CARRADIN Q
- 14 Alexander] Alex. Q
- Fane] T; om. Q
- 15 Achilles.] Achil. Q
- Philoxenes.] Phil. Q

Women Actors.

EUMORPHE, Concubine to Amurath.

MENTHE, an attendant on Eumorphe.

HATAM, Daughter to the Lord of Phrygia, married to Bajazet.

ALADINS wife, Two little Boyes with her.

Mutes.

Men Christians taken, given to Amurath for Janizaries.

20

Six Christian Maidens presented to Hatam supposed to be Kings Daughters.

[Lords, Ladies, Attendants, Soldiers, Trulls, Fiends.]

18 HATAM] HATUN Q
 19 ALADINS] ALDINES Q
 21 Hatam] Hatun Q

THE COURAGIOUS TURKE,

OR

AMURATH the first.

Actus 1, Scaena 1.

Enter as from Warre, Lala-Schahin at one doore, with warlike Musicke, Souldiers, a March. Enter to him at the other doore, Amurath in State, with Euaorphe his Concubine, attendants, Lords and Ladies.

Amur. Be dumb those now harsh notes, our softer eares
 Shall never be acquainted with such sounds,
 Peace (our grand Captaine), see here Amurath,
 (That would have once confronted Mars himself)
 Acknowledged for a better Deity;
 Puts off ambitious burdens, and doth hate
 Through bloody Rivers to make passages,
 Whereby his Soule might flote to Acheron,
 Wrinkle your browes no more (sterne fates) for we
 Scorne to be made the servile Minister

10

*4-5 (That...himself)/, Acknowledged...Deity;] , That...himself,/
 (Acknowledged...Deity) Q
 10 Minister] H, T; Ministers Q

To cut those threads, at which your selves have trembled,
Esteeming us the fiercer Destiny.

Yet must great Amurath thanke those sacred powers,

They have enrich our soule with such a price,

As had those Heroes whose revengefull Armes,

Served Mars a ten yeares Prentiship at Troy,

Ere dream'd succeeding times should be possest,

With such an unparalel'd unprized beauty as my Saint:

They would not have prevented so their blisse,

But beene most humble Sutors to the Gods,

20

To have protracted their then fond spent life,

But to behold this object; which out-shines

Their Helena, as much as doth the eye

Of all the World, dazle the lesser fires.

Jove Ile outbrave thee! melt thy selfe in Lust,

Embrace at once all starre-made Concubines,

Ile not envie thee, know I have to spare

Beauty enough, to make another Venus;

And for fond Gods, that have no reward in store

To make me happier, here Ile place my Heaven.

30

And for thy sake, this shall my Motto be,

I conquered Greece, one Grecian conquered me.

14 soule] H, T; soules Q
18 unparalel'd] stet Q; om. H, T

price] i.e., prize

Eun. But (gracious Lord) those streames (we see) soone ebbe,
 Which with outrageous swelling flow to fast,
 Forbid (Lucina) this soone kindled fire,
 Should ere burne out it selfe. 'Tis a true Theame,
 That nere lasts long, that seemeth most extreame.

Amur. Can this rich price of nature, precious jem
 Give entertainment to suspecting guests?
 Come, come, these armes are curious chaines of love,
 With which thou link'st my heart aeternally,
 Thy cheek^s the royall Paper interlined
 With Natures Rhetorique, and loves perswasion
 Stands there attracting still my gazing eye:
 This then Ile read, and here I now will faine,
 That all those Antique fables of the Gods,
 Are writ in flowing numbers; first thy lip,
 Was faire Europaes which they say made Jove,
 Turne a wild Bull: next, this sparkling eye
 Was the Aenonian Io's; then, this hand
Laedaes, faire Mother to those Stare-made Twins;
 Thus, thus, Ile Comment on this golden Booke:
 Nature nor Art, have taught me how to faine:

33 price] i.e., prize

43 loves] 8^o, H, T; love Q

46 all those] H, T; these all Q; those all 8^o

*49 Bull] T; Heyfer Q

53 me] 8^o; om. Q

Fairest, 'twas you first brought me to this vaine:

In loving Combats now I valiant prove,

Let others warre, great Amurath shall love.

Scha. Brave resolution, O the fond thoughts of man!

Awake Enno! Ile find stratagems:

There shall be Physick, to purge this disease,

Light sores are gently us'd, but such a part,

60

Must be cut off, least it infect the hart.

Amur. Schahin, Our Tutor, we command this night

Be solemniz'd with all delightfull sports,

Thy learn'd invention best can thinke upon.

Prepare a Maske, which lively represents,

How once the Gods did love: that shall not teach

Us by examples, but we'll smile to thinke

How poore and weake their idle faining was

To our affection. Schahin, be free in wit,

And suddaine: now come my Kingdome Prides:

70

Hymen would wed himselfe to such a Bride. Exeunt all but Schahin.

Actus 1, Scaena 2.

Scha. Nature and all those universall powers,

Which shew'd such Admirable Godlike skill,

1 universall] 8°, T; universed Q

In framing this true modell of yourselves,
 This Man, this thing cal'd man, why doe you thus,
 Make him a spectacle of such laughter for you,
 When in each man we see a Monarchy?
 For, as in states, all fortunes still attend:
 So what a Kingdome, what a compleat state
 Well govern'd, and well manag'd in himselfe,
 Doth each man beare, when that best part of man, 10
 (Reason) doth sway and rule each Passion.
 Affections are good Servants: but if will
 Make them once Master, theyle prove Tyrants still.
 No more King now: poore Subject AMURATH,
 Whom I have seen breake through a Troope of Men,
 Like lightning from a Cloud: and done those Acts,
 Which 'ene the Furies would have trembled at:
 Treading downe Armies, as if by them he meant
 Of dead mens backes to build up staires to Heaven:
 And now lyeth lurking in a womans armes 20
 Drencht in the Lethe of Ignoble lust,
 Appoints me for the wanton Enginere
 To keepe his so loose thoughts in smoothing tune;
 Woman, enticing woman: golden hooke

*3 yourselves] our selves Q
 8 what...what] T; with...with Q
 10 Doth...beare] T; Both...beares Q
 that] Q(o); this Q(u)
 13 theyle] Q(o); they Q(u)

To catch our thoughts: and when we once are caught
 To drag's into the publike view of shame:
 And there we lye bathed in incestuous pleasure
 For all good men to laugh and scoorne at once.
 Bane to my senses! I could rather wish
 Our birth were like those Creatures, which we say 30
 Are bred from Putrid and corruped matter;
 Then that we should acknowledge our deare being
 With grasse and flowers: for what else is our state?
 Keepe Aime my thoughts, Ile wind his lustfull soule
 Up to the top, but then the waight shall fall
 Upon their head that caus'd it. Worke (my braine)
 'Tis bloud, not water must wash off this staine. Exit.

Actus 1, Scaena 3.

Enter Amurath in state with Nobles: Eumorphe with
 attendant Ladies: Amurath ascends his Throne, and
 placeth Eumorphe by him.

Amur. Shine here (my beauty) and expell the night
 More than a thousand starres that grace the Heavens:

29 Bane] 8°, T; Bone Q rather] T; eyther Q
 *34 Keepe... soule] T; om. Q
 37 'Tis] T; Tush Q
 O.2 Amurath ascends] while - - Q
 *1 expell] stat Q; excell T

Me thinks, I see the Gods inventing shapes
 In which they meane to court thee. Juno frownes
 And is farre more jealous, more suspitious
 Of thee, then all the painted Truls, whose eyes
 Bedecke the all enameld Firmament.

Hum. Beauty (my Lord) 'tis the worst part of woman,
 A weake poore thing, assaulted every houre
 By creeping minutes of defacing time: 10
 A superficies which each breath of care
 Elasts off; and every humerous streame of griefe,
 Which flows from forth these Fountaines of our eyes,
 Washeth away, as raine doth Winters snow.
 But those blest guiders of all Nuptiall rites,
 Have wrought a better sement to make fast,
 The hearts of Lovers; the true name of Wife
 Guilds o're our thrones, with a more constant shape,
 Than can be subject or to time, or care:
 And in our selves, yea in our owne true breasts, 20
 We have obedience, duty, carefull Love;
 And last and best of all, we may have Children;
 Children are Hymens pledges, these shall be
 Perpetuall chaines, to linke my Lord and me.

Amur. Art thou a Woman? Codesse, we adore,
 And Idolize, what we but loved before;

What Devils have men beene, whose furious braines
Have oft abus'd that Deity call'd Woman:

Dipping thir Ravens quill in Stygian Inke,

To blast such heavenly paper as your faces. 30

Were all the enticing lusts, damn'd policies,

Prodigious fascinations, unsearcht thoughts,

Dissembled teares, broke vowes, loath'd appetites,

Luxurious and unsatiate desires:

Were all these of Women equally weigh'd,

That vertue in thy breast, 'twill out-balance all

And recompence the ruine of all thy Sexe.

Enter a Servant and speakes.

Serv. So please your Majesty, L. Schahins ready
For entrance with his Masque.

Amur. Tell him we're wholly bent for expectation. 40

Exit Servant.

Sit, sit (my Queene) Musique exceed your Spheares,

Thinke I am Jove, and Godlike please our eares.

37 ruine] stet Q; crimes H,T

Actus 1, Scaena 4.

A Masque.

Enter from aloft two Torchbearers, then Jupiter and Juno,
and two Torchbearers more, then Mars and Venus, and two
Torchbearers more, then Apollo and Pallas, and two more
Torchbearers, then Neptune and Diana. Whilst they are dis-
cending, Cupid hanging in the Ayre, sings to soft Musicke
this Song following.

Cupid sings.

Gaze you mortals, gaze you still,

On the Gods now looke your fill.

Jove and Juno^o are discending,

Yet her Jealousie's not ending,

Mars, sterne Mars, he will not fight,But with Venus when 'tis Night.Daphne crownes Apolloes head,

Whom she would embrace in Bed,

Neptune swels his frothy cheeks,Cause Diana is not meeke.

Gaze you mortals, &c.

Jun. Come now (my Sister and Wife) Wee'll begin
 To court afresh! Nay, loure not (Heavens Queene)

1 Song is set in italic.

Heere on this greene we'll a Lavalto dance,
 What if our hairees grow silver, yet our strength,
 Is young, and vigorous! Say (fellow Gods)
 (Since we are full of Nectar, and our cares,
 Lye drencht in our Nepenthe) take your Queenes, and be all
 Joviall, Mare for our Daughter Venus!
 Apollo joyne with Pallas! Brother of Flouda
 Embrace Diana! Gods sometimes merry be:
 But in the night, when mortals may not see.

20

Each God as appointed by Jove, takes his Goddess, they
 dance a Masque dance, and in the dance Juno observes Joves
 glances to Eumorphe.

Jup. How now (wanton?) Can I no where goe,
 For recreation but you follow me?

Jun. Is this your Recreation? Eye! My Lord
 Will you be wanton still? For here you came

Points at Eumorphe.

For some new Harlot, some new Queene for you.

Jup. Juno, Wife.

Jun. Your Sister (Thunderer,) and not your Wife!
 Banisht from Heaven I am, and your Bed;
 Resigne them both to Strumpets, Concubines,

30

Points at Eumorphe.

*22.3 to Eumorphe.] to Eumorphe, and at the end of the dance,
 speaketh thus. Q

And now you come to see a fresh new lasse;
 In which Fole now or in what part of heaven,
 Shall she be stellified?

Jun. Shall still sinister thoughts wrong our intent,
 Wel (Juno) wel, you'le ever be a woman,
 A very, very woman! But since she scolds,
 Let's hence (ye Gods) lest her infectious breath
 Blast the succeeding days; and mortals curse
 Her hel-bred jealousie: Calumnious woman
 Come scold in heaven! For if Gods liv'd on Earth
 Suspitious tongues would blame most innocent mirth.

40

Here all the Gods and Goddesses ascend, at the top of
 the ascent Juno stops and speaks.

Jun. Well! Jove lookt pale! I toucht him to the quick!
 'Tis some new Minion he came downe to see!
 Harke (jealousie) know Juno is a woman!
 Am I not made yet? Mistress Bride, adieu!
Jove shall not steale a kisse! My curse is past,
 When thou sleep'st first a Bride, mayst sleepe thy last.

Exit.

Cupid. Faire Bride I sang thy Epithalamy,
 And left Mercur for thy Nuptials:
Juno here thundered 'gainst the Thunderer,
 Knowing how thy beauty dazles hers,

50

She durst not let heavens King once glance a looke,
 But threatned with her helbred incantations,
 To metamorphise thine unparaleld
 And most caelestiall shape into worse formes;
 And more prodigious than ever poysoned charmes
 Wrought on the fabled Concubines of Jove:
 But know great Queene, my Mother Venus vows
 Her everlasting guard to save such beauty,
 Lest if thou perish, Nature her selfe
 Loose her onely patterne of serenity,
 But I must hast, Love which the Gods protect,
 Can never be indangered by neglect.

60

Ascendit.

Amur. Sahin, thine Art is excellent; but say,
 Doe Gods fall out for love amongst themselves?

Scha. My Lord, these are but fables: yet to make
 The shew more pertinent, and to grace your Queene,
 Concept tooke leave to put the frowne on Juno.

Eun. My Lords and friends, we shall be ever thankfull
 And rest a Debtor to your curtesie.

70

Scha. Not so faire Queen, but durst I now entreat
 The Kings detaining from the sweets of Bed,
 There yet remains one thought upon concept,
 Which you would doubly grace me to behold.

Amur. Our worthy Tutor shall obtaine a Night,

A night of us, in any case we can!

Scha. But then let me informe your Majesty,
That 'tis a warriors shew, which once you loved,
But now are free from.

80

Amur. 'Tis best of all, with greedinesse we'l see it,
O how the soule doth gratulate it selfe
When safely it beholds the dangerous state
Of others, and it selfe securely free!
Clad are we still to stand upon the shore;
And see a farre off others tost in the Sea,
Or in a Gallery at a Fencers stage,
We laugh when mutually each one takes wounds;
Sit still (Eumorphe) Scahin, thy shew in hast;
'Tis best delight, to thinke on troubles past.

90

Actus 1, Scaena 5.

Enter in Masque the Ghost of Hector and Achilles, to
them Alexander the Great stands gazing on them, whilst
Fame speakes from aloft.

Fame. Stay you most worthy shades! brave Hector stay!
And proud Achilles, know your massie Tombes,

77 case] stet Q; grace H,T

Which have so long overwhelmed your valiant bones
 Yawnes wide to let the imprisoned coarses forth.
 I must afresh imbalm your sacred Trunkes,
 And sweet your memory with most happy oyle,
 Of just report; the Gods awakt me Fame
 From out the oblivious Sepulcher of sleepe,
 To drop that Inke into old Homers pen,
 Werewith he curiously hath lin'd your names,
 Enfolding them in Everlasting Cedar,
 And made them live to all posterity.
 Vertue to valour hath his guift assign'd,
 Great men may dye, yet deeds still rest in mind.

10

Exeunt umbræ Hectoris et Achillis, Manet Alexander
looking after them, reading in Homer.

Alex. Μῆνιν ἄειδε, θεῶν Πηλεΐδῳ Ἀχιλλῆος
~~Μῆνιν ἄειδε θεῶν Πηλεΐδῳ Ἀχιλλῆος~~

Most fortunate young man, whose worth is crown'd
 With everlasting Trophies of renowne,
 How hath he set thee on the wings of Fame
 Which soare i'th middle region of high glory
 Propos'd to all, a never dying story.

20

Enter to Alexander, Philoxenus a Captaine.

Phil. May it please the Sonne of Jupiter to accept
 A Present, which our fight enricht us with?

Alex. Is it a Band of stubborn Souldiers Captaine?

Phil. O no (my Liege) of exquisite form'd Ladies,
Darius his wife, the wonder of her Sex,
 Besides a Troope of such shapt Ganimedes,
 That Jove not equals.

Alex. Philoxenus, We thanke thee! Yet harken!
 There is a secret we would know of thee,
 And you must tell Us: on your faith you must.

30

Phil. My Liege —.

Alex. Nay, no Court oyle (by your leave) no flattery,
 We are but man, this very trunk of ours,
 Is but a Vessell filld with humane blood,
 And we trust not that Parasite like pen,

Ἰχὺρ, οἷός περ τε ῥέει μακάρισσι θεῶσιν.
 All the destroying vices of fraile man,

I may be subject to, but what base loosenesse,
 Or supple Luxury, didst thou ere observe

So to benuane our sence, that thou shouldst thinke
 We could be pleas'd with such effeminate Presents,

40

+ Know sir our eyes shall have that abstinence
 That will not looke on them, on boyes, or women,

+ [margin note] Alexander dixit dolores ocularum esse
 Persicas puellas.

39 observe] 8^o, T; obscure Q

43 or] 8^o, T; of Q

Hence then, and present some coward with them, Exit Philoxenus.
 Give me a spectacle would please the Gods,
 And make them bend their Ivorie browes to the Earth,
 A man, a Souldier, strong with his wounds,
 'Mongst fate and ruine, upright and unshak't,
 His minde being all his guard, his wall, and armour,
 And if he fall, still noble wrath remaines, 50
 In his amased Trunke: not all the darts
 Stucke in his sides, making him all one wound,
 Affright his courage, but wrath lending weapons,
 Himselfe doth seeme a new and horrid Warre,
 Nor are those Milke-sops which beguile the time,
 With stealing minutes from their Ladies lips .
 Such as the Gods doe love; for as the Kinde
 Looseth it's force, if it be not oppos'd
 With woods of strong and stubborne planted trees;
 So vertue, if it walke in troden paths. 60
 That breakes up honours gap, and makes the way
 Through pathes of death: that flame burnes strong
 Which is resisted: valor shines in wrong:
 Of Alexanders Souldiers be this sed,
 Warre was as peace, when he the army led. Exit.

Fame. Brave Macedon, how truly hast though weighed,

47 strong] stet Q; strivinge T
 48 unshak't] T; unshap't Q

The reason of mans birth, who is equall borne,
 For all the world, as well as for himselfe.
 The world's a field too narrow for thy worth!
 And although Nature hath her enacted bounds, 70
 For Sea and Earth, nay for the Heavens themselves,
 Nor Sea nor Earth, shall coope thy valour up:
 Valour of Nature ever this attaines,
 That it breakes forth, farre, and beyond her chaines,
 And this Ile trumpet out: the whole worlds Ball
 In which thou art so great, to thee is small;
 When men want worlds to shew their vertue in,
 That is the crime o'th Gods, and not their sinnes:
 † 'Tis a decree of a true Souldiers mind,
 To thinke nought done, when ought is left behind; 80
 On (valiant youth) for, know I will appoint,
 A Grecian Prince who so shall steepe his quill
 To paint out thy name in Wells of eloquence,
 That this thy scoorne of Lust shall be propos'd
 For Kings example to posterity;
 Know mortals that the men the Gods most love,
 In hard and dangerous Acts they alwayes prove;

† [marginal note] Lucan de Caesare: nil credens actum cum
quid superesset agendum.

85 For] 8^o1 to all Q

87 Acts,] T; Arts, Q

When men live brave at first, then fall to crimes,
Their bad I Chronicle to future times:

For, who begins good Acts, and not proceeds

90

He but goeth backward in all noble deeds.

Death consecrates those men whose awfull end,

Though most men feare, yet all men must commend.

Ascends.

Amurath seemes troubled yet collecting himself,
dissembles his Passion, speakes.

Amur. Scahin, the Macedons beholding to thee,

And history shall pay you thanks for this,

Which we rest Debtors for.

Scha. Great Prince, such kindness of acceptance payes

For things which are but for a Kings delight:

In seeing them, he amply doth requite.

Amur. Eumorphe, Love, Queene, Wife, let's haste to Bed! 100

And may we wish this night aeternall time,

Scahin, good night: good night (kind Gentlemen!)

Thus when we are dead shall we revive oth'stage:

One houre can present a Kings whole age.

Exeunt omnes.

Actus 2, Scaena 1.

Enter Schahin, Evrenoses.

Scha. Observ'd you not the Kings looks? Grew they not pale?

Evren. O yes (Lord Schahin) you must be his Parent,
And snatch him out'h the Gulph he's falling in;
That fayned speech of Alexanders wrought
Like to most purging Physicke, nights then blacke
When 'tis compar'd with day: Boldnesse is cleare,
When 'tis presented before bastard feare.

Scha. Ile tell thee (Evrenoses) thou art a Souldier:
And I am both a Souldier, and a Scholler,
And for these two Professions, am both glorious: 10
And most meritorious, Pallas is for both:
O what Tysiphon, what snaked scourge
Can make a Scholler, that should never sleepe,
But 'twixt the Pillowes of Pernassus Hills,
And dip his lips in springs of Helicon,
Make him ly snoaring on a wanton breast,
And sucke the adulterate and spiced breath
Of a lewd fained woman?

Evren. And for a Souldier (Schahin,) let me speake!
We that doe know the use of swords; and fire, 20

We that doe know, halters can throttle us,
 Shall we ere venture on a Womans cruelty?
 We that endure no Lords, shall we endure
 A woman to overcome us? Most true Demophoon!
 I reverence thy memory, no pewling phrase
 Could so enchaine thee to thy Thracian Dame,
 But thou wouldst rather perish than she save thee.
 Ile not declaime long on that common Theme,
 But they have lust lyeth in their fingers ends,
 And whilst their sweet-hearts breath stickes in their sheets, 30
 They will admit another Lucrece in the day
 To be a Thais, if the night will not gain-say.

Scha. Why (Evrenoses) why should we endure
 A new Queen now? this Kingdom wants not heires!
 We know (should we have more) 'twere dangerous,
 But harkel! The Queens for Bed, inticing sleepe Soft musicke.
 With charmes of Musicke: wel, even such a Night,
 May yet prove dismall ere the following Light!

Evren. Scahin, let's in:
 The first degree to purge such ils as these, 40
 Is to instruct the patient his disease;
 That you have done.

Scha. Yea, and wil yet once more
 Adventure a new stratagem; just when the King
 H'as rid his Chamber, and with covetous hast

Thinks for to clip Elizium, and drinke deepe
 Of his long wished delight, I having skil
 And uncontroul'd accesse, will in disguise
 Seeme his deceased Fathers apparition:
 And by all tyes of children to their Parents,
 Bid him forsake that vile bewitching woman.

50

Evren. An easie Medicine doth and sure wil work,
 To rub shrewd wounds, makes them to fester more,
 Foule Medicines we worse brook, than a foule sore. [Exeunt.]

Actus 2, Scaena 2.

Enter Eumorphe as to Bed in her Night-ropes, attended
 with Tapers and Ladies.

Menthe. Madam make hast! The King will be impatient
 If he be from you long. O Happinesse.

Eum. Why Menthe, then thou deem'st us happy now
 Thus to command a world of services,
 To have a King my subject; and attended
 With these harmonious sounds t'affect our eares?

Menthe. Yes (truly Madam) 'tis a hapinesse.

Eum. 'Tis, were't Eternal; but I feare a power,

52 makes them to] T; make them but Q

A womans power, doth but make sport with us;
 Why, were we not once (Menthe.) a Captive Wretch?

Menthe. Yes Lady! now your happinesse the more:
 Riches please best, when there went want before.

Eum. That power which rais'd us from so base, so high,
 Can throw us downe againe as suddainly:

He thinkes my life is but a Playes Scaene
 In the last Act: my part was then to play
 A Captive creature, and a Queene to day.

Menthe. Your Morals (Madam) are too serious;

He thinks these Ornaments should elevate
 Your dumpish spirits. Thinke this Bed a place 20

In which no Icie slipping chance hath power;
 A Kings safe Bed is like a guarded Tower.

Eum. No (Menthe) no, 'tis not the Bed of state,

Nor the free smile of a well pleased King:

'Tis not the embracing Armes of Emperors,

Nor all the Gemmes that so inwreath the browes

Can so allure Fortune unto their gaze,

As she should still be constant; O she's blind,

Nor doth she know her selfe where she is kind;

Those, those are Kings, and Queenes whose brest's secure 30

Like brazen walles, Lust's entrance not endure! /n

Where impotent ambition not intrudes,

Nor the unstable talke of multitudes;

12 went want] Q(o); want went Q(u)

30 Those] 8^o, T; Close Q

Fortune serves such, they happinesse command
 More than all Lydia's gold, all Tagus sand;
 As Heaven hath given us no more conspicuous thing
 Than forme or beauty: so like a forward spring,
 Nothing more short.

Menthe. Madam, divine not of a change; Believe
 † Is too too prone, in entertaining griefe!

40

Eum. Our Lord attends to enter in,
 And surely sleepe envyeth his delight,
 For he sits heavy on my drowsie liddes,
 Draw all our Curtaines; sleepe beguiles our cares.

Menthe. (Madam) good night; time helpes suspitious feares!

Exit Menthe.

This Song is to be sung in the Musicke roome to soft
 Musicke.

Drop golden showers, gentle sleepe;
 And all the Angels of the Night,
 Which doe us in protection keepe,
 Make this Queene dreame of delight.
Morpheus be kind a little, and be
 Deaths now true Image, for 'twill prove

50

† [marginal note] Seneca: Prona est timoris semper in peius fides.

* 35 Lydia's] Lybia's Q

* 45.2 musicke.] T; -, now when she lookes, she's dreaming sent

to Elisium. Q
 † 46 Song is set in italic. Q prints in margin Dreames
sleepe;] -, Q [emphasis
 from music in Christ Church
 MS.]

To this poore Queene, that then thou art hee;
 Her grave is made i'th Bed of love:
 Thus with sweet sweets can Heaven mixe gall,
 And marriage turne to Funerall.

Actus 2, Soaena 3.

Enter Amurath in his Night robes, a Taper in his hand,
seemes much disturbed, speakes.

Amur. Turke, Amurath, slave nay something baser,
 King, For of all aery titles which the Gods
 Have blasted man withall, to make them swell
 With puffed up honour, and ambitious wind,
 This name of King holds greatest antipathy
 With manly government, for if we waigh,
 'Tis subjects, and not Kings, beare all the sway.
 Each whispered murmur from their idle breath,
 Condemnes a King to Infamy, to death:
 Were there a Metempsychosis of soules
 And nature should a free Election grant
 That things they afterwards would reinforme,
 The vaine and haughtiest minde the Sun ere saw,

10

2 of] H, T; om. Q
 4 puffed up] stet Q; puffed up [i.e., boastful] H, T
 13 minde] H, T; minds Q

Would chuse it's Cottage in some Shepherds flesh,
 Nay, be confin'd within some Dog or Cat,
 Than Antique like prancke in a Kings gay-clothes,
 Were I no King, and had no Majesty,

I had more than all Kings, blest liberty;
 And without rumour might enjoy my choyce,
 Not fearing Censure of each popular voyce;
 Poore men may love, and none their wils correct:

20

But all turne Satyres of a Kings affect!
 O my base greatnesse! What disasterous starre,
 Profest it selfe a Midwife at my birth,
 To shape me into such prodigious States,
 But hence regard of tongues! Were we a Saint,
 Some envious tongue would dare our names to taint:
 And he from slander is at securest rest,
 Not that hath none, but that regards it least.

Open you envious Curtaines

Drawes the Curtaine.

here's a sight,

30

That might commend the act of Love so Chast;
 Were now the chariot-guider of the Sunne
 Weary on's tasks, and would intreat a day
 Of Heaven to rest in, here's a radiant Locke,
 That might be fixt ith'midst oth'Axletree;

15 Cat] stet C; ratt N,T

31 Love so] stet C; Lust for N,T

And in despite of darke conspiring Clouds,
 She would out-shine Sunne, Moone, and all the Stars,

O, I could court thee now (my sweet) a fresh,

Mixing a kisse with every period:

Telling the Lillies how they are but wanne; 40

Earth in the vernant spring is dull, and darke,

Compar'd with this aspect! the Aesterne ayre,

Fann'd with the wings of Mercury and Jove,

Infectious, but compar'd with this perfume!

Hence then th' ambition of that furious^t youth,

Who knew not what a crime his rashness was!

I might orecome more Kingdomes; have more dominion

Enthroned my selfe an Emperer! oth'world,

I might! I might! Amurath thou mightst!

The Christians now will scoffe at Mahomet; 50

Perchance they sent this wretch thus to inchant me!

O my perplexed thoughts! tush Ile to bed

Should the commanding Thunder of the Gods

Prohibite me, or strike me in the act!

Talke on (vaine rumor) fame I dare thy worst!

Call me a Lusty, Lazy, wanton, Coward!

Should I win all the world, my breath once fled,

My bad would still survive, all good be dead.

† [marginal note] Alex.

4) Fann'd] H,T; Fanned Q

and] stet Q; or E,T

5) wretch] stet Q; witch H,T

Eumorphe, sweet, I come! you sacred powers,
 Who have bestowed some happinesse on man,
 To helpe to passe away this sinful Life,
 Grant me a youthfull vigor yet a while,
 Full veines, free strength, compleat and manly sence
 To know, and taste a beauty most immense!

60

Actus 2, Scaena 4.

Amurath makes haste to the Bed, on a suddaine enter
Schahin disguised like the Ghost of Orchanes, father
to Amurath.

Scha. Amurath, Amurath?

Amur. Diuel, Diuel? What?

Dar'st thou appeare before an Angell (Fiend?)

Scha. O Amurath, why doth intemperate Lust

Raging within thy furious youthfull veines,

Burst through thy fathers Tombe? Disturbe his soule?

Know, all the torments that the fabulous age

Dream't did afflict deceased impious Ghosts,

Hart-biting hunger, and soule-searching thirst,

The nere consumed, yet ever eaten prey

That the devouring Vulture feeds upon,

Are not such tortures as our off-springs crimes!

10

61 sinfull] stet Q; tedious H, T

They, they sit heavy on us, and no date
 Makes our compassionate affection cease.

O thou hereditary Ulcer, hearke

By the name of Father, and by all those cares,

Which brought me to my grave, to make thee great:

Thou that hast nothing of me but my crowne:

My enterprise surpast the boundlesse Sea,

Cutting the churlish Waves of Hellespont,

20

When the flood stood which wind for to obey!

Euxinum groan'd beneath my burdenous Ships;

I was the first of all the Turkish Kings

That Europe knew, and the fond Christians plague.

What coward blood ran flowing in my veines,

When thou wert first begot: who marrest all

Thy Fathers acts, by thy untam'd desires,

Wherefore with Stygian curses I will lade thee:

First, may she prove a Strumpet to thy Bed,

By her lips poyson, and let her loose embrace,

30

Be venacious as Scorpions! If she conceive

A Generation from thee, let it be

As oainous as thou hast beene to me!

Rebellious tothy Praecepts, printing cares,

Upon thy aged browes, O may they prove,

31 conceive] 8^o, T; conceiv'd Q

As Furies for the^o lash thee in thy rest!
 But Amurath, if thou canst quench this flame,
 If thou wilt cut this Gordian thred, and rend hence,
 That putrid Wenne which cleaves unto thy flesh,
 Be all thine actions prosperous! Mahomet,
 Shall be auspicious unto each designe;
 Fortune to shew thee favour shall be proud.
 Farewell! if that men doe speake last before
 They dye take root, then dead mens should take more.

40

Exit Scabin.

Amur. What art thou vanisht? Know (thou carefull spright)
 Thou shalt no sooner pierce the wandring Clouds
 With unperceived flight, than my resolve
 Shall expiate my former Vanity!
 Looke on thy some (thou aery intellect)
 And see him sacrifice to thy command!
 Now Titan turne thy breathing coursers backe!
 Start hence bright day, a sable Cloud invade
 This Universall Globe, breake every prop,
 And every hidge that doth sustaine the Heavens:
 For straight must dye a woman, I have named
 A crime, that may accuse all Nature guilty.
 The Sexe wisely considered, deserves a death;

50

35 Furies] T; Faeries Q
 43 that men doe] stet Q; what ~ ~ 8^o; woords that men T
 51 coursers] 8^o, H; curses Q, T

For thinke this (Amurath) this woman may,
 Prostrate her delicate and Ivory limbes,
 To some base Page, or Soul, or shrunk up Dwarf:
 Or let some Groome lye feeding on her lips,
 She may devise some mishapen trick,
 To satiate her goatish Amurath,
 And from her bended knees at Meditation,
 Be taken by some slave toth' deede of Hell!
 Th'art a brave Creature, wert thou not a woman:
 Tutor! Come! thou shalt see my well-kept vow,
 And know my hate, which saw me dote but now:
Schahin! Evrenoses! Captaines ho!

60

Actus 2, Scaena 5.

Enter, Schahin, Evrenoses, Chase-Illibegge.

Our Tutor, Evrenoses, Captaines, welcome!
 Gallants, I call you to a spectacle:
 My breast's too narrow to hoard up any joy.
 Nay, gaze here (Gentlemen!) give Nature thanks,
 For framing such an excellent sence as Sight,

62 some] stet Q; ~ new H, T

65 deede] T; deepe Q; act H

3 breast's] 8^o, H, T; breast Q

Whereby such objects are enjoy'd as this!
 Which of you now imprison not your thought
 In envious and silent policy.

Scha. My Lord to whatsoever you shall propose,
 My sentence shall be free.

Evren. And mine.

Chase. And mine.

10

Amur. Which of you then dare challenge to himself,
 Such a pathetique a Praerogative;
 So stoically severed from affection,
 That had he such a Creature as lyeth here,
 One, at whom Nature her selfe stood amazed:
 One, whom those lofty extasies of Poets,
 Should they decipher, they must not basely jump
 Their dull inventions with similitudes,
 Taken from Sunne, Moone, Violets, Roses;
 And, when their raptures at a period stand,
 A silent admiration must supply.

20

Onely name her, and she is all describ'd.

Hyperbole of women, Colour it selfe

Is not more pure, and incontaminate!

Sleep doates on her: and grasps her eye-lids close;

7 thought] stet Q; thoughts 8°, H, T

13 severed] stet Q; secured H, T

14 lyeth] stet Q; lies H, T

17 decipher, they] H, T; decay, here't Q

basely jumpe] H; barely dumpe Q; barely jumpe T

The sky it selfe hath onely so much blew
 As the azure in her veines lends by reflexe.
 Here's breath that would those vapours purifie,
 Which from Avernus choakes the flying Birds!
 Here's heat would tempt the numb'd Athenian,
 Though all his bloud with age were conjealed yce!
 Now, which of you all is so temperate;
 That, did he find this Jewel in his Bed
 (Unlesse an Eunuch) could refraine to grapple,
 And dally with her? Come! Speake freely all.

30

Scha. Truly (my Lord) I came of mortall Parents
 And much confesse me subject to desires;
 Freely enjoy your Love! for I professe
 That were she mine, I surely would doe no lease.

Amur. What sayth Eyrenoses?

Eyren. My Lord, I say;
 That they may raile at light, that nere saw day;
 But, had I such a Creature by my side
 Were all the world twice enlarged, and all that world
 Crecoms by me, all volumes writ
 Made cleane and filld up by Rhetorique straines
 Of my great deeds, Historians should spend
 Their Inke and Paper in my sole Chronicle;
 A thousand such alluring idle charms,

40

27 lends] 8^o, H, T; bends Q
 38 for I professe] T; om. Q, 8^o
 39 surely] stet Q; surre H, T

Could not conjure me from betwixt her armes.

Amur. Your sentence Chase Ill Beg?

50

Chase. What need your Grace depend upon our breath?

I vow (my Lord,) if all those scrupulous things
Which burden us with precepts so precise,
Those Parents which when they are married once
And past their strength of yeares, thinke their sonnes straight
Should be as old in everything as they,
I say my Lord, did my head weare a Crowne
That Queen should be the chiefest jewell t'adorne it,
Spite of all hate, that's an unhappy state
When Kings must feare to love, least subjects hate.

60

Amur. Wel spoke three Milk-sops, Schahin! Your Sword!

Schahin gives him a Sword.

Now, now be valour in this manly arme
To cut off troupes of thoughts that would invade me!
Thinke you my minde is waxie to be wrought
By any fashion, Orchanes thy strength,
Here doe I wish as did that Emperour,
That all the heads of that inticing Sexe,
Were upon hers, thus then should one full stroke

59 hate] stat Q; that T

Now then all off.

Heere Amurath cuts off Eumorphes head, shewes it to
the Nobles.

There, Kisse now (Captaines) doe! and clap her cheeks; 70

This is the face that did so captive me:

These were the lookes that did so bewitch mine eyes; 75

Here be the lips, that I but for to touch,

Gave over Fortune, Victory, Fame and all;

These were two lying mirrors where I lookt

And thought I saw a world of happinesse.

Now Tutor, shall our swords be exercised,

In ripping up the breasts of Christians.

Say Generals! Whether is first?

All. For Thracia!

Amur. On then for Thracia, for he surely shall 80

That conquers first himselfe, soone conquer all. Exeunt omnes.

Actus 3, Scaena 1.

Enter Cobelitz solus.

Cob. Thou sacred guider of the arched Heavens,
Who canst collect the scattering starres, and fixe
The Erratique Planet in the constant Pole,

O why shouldst thou take such solicitous care
 To keepe the ayre, and Elements in course?
 That Winter should uncloth our Mother Earth,
 And wrap her in a winding sheet of snow;
 That then the spring duly revives her still,
 Unbinds her sinews, fills her cling'd up veynes,
 With living dew, and makes her young againe; 10
 Next that, the Nemean terror breathes her flames,
 To parch her flaxie hairens with furious heat;
 Which to allay too, thou op'st the Chataracts,
 And watereth the worlds Gardens with blest drops;
 Canst thou which canst sustain the ponderous world,
 And keepe it in true poize, securely sleepe,
 Letting a Tyrant (which with a fillip, thus,
 Thou mightest sinke to Earth) to baffle thee?
 A warrior in thy Fields, I long have beene
 To see if in thy sacred providence, 20
 Thou meant to arme me with thy thunder-bolt,
 Yet, yet, it strikes not now, he Gyant-wise,
 He dares thee againe; pardon our earnest zeale
 What ere's decreed for man by thy behest,

9 Unbinds] 8^o, T; Unlinds Q
 16 keepe it] keepst Q
 17 fillip] 8^o, T; Philip Q
 22 now,] stet Q; 8^o, T
 23 he] stet Q; om. 8^o, T

He must performe: and in obedience rest.
 Thou, like Spectators when they doe behold
 An hardy youth encoutring with a Beare,
 Or something terrible; then they give a shout,
 So dost thou even applaud thy selfe to see,
 Religion striving with Calamity.

30

Which while it often beares, and still rests true,
 It's fenced 'gainst all that after shall ensue.
Turks, Ile oppose thee still! Heaven has decreed:
 That this weake hand, shall make that tyrant bleed.
 A man religious, firme, and strongly good
 Cannot oth' suddaine be, nor understood. Exit.

Actus 3, Soaena 2.

Enter Amurath in Armes, Schahin, Captaines, Souldiers.

Amur. Rise (Soule!) enjoy the prize of thy brave worth!
Schahin! the Present that thou so profest,
 Should from the City of Orestias,
 Make proud our eyes! then tal me, hast thou slaine
 A thousand superstitious Christian soules;
 Made them stoope to us; O, I would bath my hands

32 fenced] T; sence Q
 6 Made] 8^o, H; Make Q

In their warme blood to make them supple (Schahin);
 That they may weild more Speares! our hands are dull,
 Our furie's patient! now will I be a Turke,
 And to our Prophets altars doe I vow,
 That to his yoke I will all necks subdue,
 Or in their throates my bloody sword imbrew.

10

Here Schahin calls in his souldiers, and each of them presents to Amurath, the head of a dead Christian.

Scha. Then King, to adde fresh oyle unto thy hate,
 And make it raise it selfe a greater flame,
 See here these Christians heads; thus still shall fall
 Before thy fatall hand, these impious slaves;
 So long as number's wanting to the sand,
 So long as day shall come with Sunne, and night
 Be spangled with the twilight dawning starres,
 Whilst floods shall fall into the Ocean
 Shall Christians tremble at Turkes thundring stroakes.

20

Amur. So am I Amurath the great King of Turkes,
 O how it glads me thus to pash their braines,
 To rend their lockes, to teare these Infidels!
 Who thundered when these heads were smitten off?
 Starres I could reach you with my lofty hand,
 'Tis well enough, enough (great Amurath)
 For now I sit in Crohanes great throne,

And sacrifice due rites to Mahomet;

Yet why enough? Ile on and dung the Earth, 30

With Christians rotted trunckes, that from that soyle,

May spring more Cadmean Monsters to orecome them.

Captaines, what Countries next shall we make flow, J

With Channels of their bloud?

Evren. To Servia (my Lord) there are troupes of armes,
Gathered to resist Mahometans.

Chase. At Bulgaria, there they set on fire,

The Countries as they passe, 'twere good we haste.

Amur. Why they doe well! we like of their desire

To make the flame in which themselves must fry! 40

Ruine, destruction, famine, and the sword,

Shall all invade them, Sunne stay thou thy flight,

And see the snakes in their owne River drencht,

Whilst with their bloud our furious thirst is quencht!

Actus 3, Scaena 3.

Enter in armes, Lazarus, Despot of Servia, Sesmenos

Gouverneur of Bulgaria.

Laz. Whether (Bulgaria) whether must we flye?

35-6 troupes of armes, /Gathered] stet Q; in armes/Troopes
gathered T

The Butcherous Turke's at hand. Blest Sanctity!
 If thou didst ere guard goodnesse, wall our towers!
 Bring strength into our Nerves! For in thy cause
 Our Breasts upon their Rapiers we will run;
 We'll with just hope confront the tyrants rage,
 Meet him in the face, fury will finde us armes:
 There is a power can guard us from all harmes.

Sas. Let's be suddain: for we'll not find scope,
 To see our haps. Who most doth feare, may hope.

10

Enter to them Cobelitz.

Cob. Governor, Captaines, hast unto your armes:
 The dangers iminent, and the Turke's at hand.

Laz. (Cobelitz) must we still wade thus deepe
 In blood and terror.

Cob. Yes (Servia) we must, we should, we ought,
 Ease and successe keepe basenesse company,
 Shall we not blush to see the register
 Of those great Romans, and Heroicke Greekes,
 Which did these acts (at which our hearts are struck
 Beneath all credence) onely to win fame:
 And shall not we for that Eternall name?

20

16 keepe] T; keeps Q

To live without all grievance, free in heart,
 Is not to know life's chiefe, and better part:
 To us of future hopes; calamity
 Must helpe to purchase immortality.

Sas. Well spoke (true Christian) they who still live high,
 And snore in prais'd applause nere know to beare,
 A contumely, or checke a fate,
 Wisely to steere a Ship, or guide an Army,
 Undaunted hardinesse is requisite;
 (O) then lets to our weapons! make him yeild,
 They which deny all right, oft give't ith' Field.

30

Enter Christian Souldiers falling out amongst themselves
 fighting confusedly.

Cob. Why (Gentlemen) we want no foes to fight,
 Nor need we turne our weapons on our selves!

1. Sold. You lazy rogue, what! come in my Cabinet?

One Souldier speaks as drunk.

2. Sold. Conspiring slave you murmur'd gin's th'allowance,

Answer the other.

And wouldst perswade upon a larger pay,

22 grievance, free in heart] T; credence even to win fame Q

23 part] T; parts Q

28 or checke, a fate] stet Q; --, or - 8°; om. T

36 gin's] Q(c), T; giv's Q(u)

To betray all Garrisons, and turne Turke.

1. Sold. Thou halfe-can carousing rascall, Ile teare thee,
And those treacherous veines of thine: will you see, 40
Blew-Jackets, will you see your Corporall wrong'd?

The other to his men.

Well, since I fight for victuals for my company,
Use now your swords and Bucklers.

Here they all fall by the eares.

Laz. Treason the next man that strikes allow!

1. Sold. Then shall our Laundresses fight for us.

2. Sold. Why, Amazons! Baudicans, come helpe to scratch!

Enter some Truls on both sides, they fight and scratch.

Sas. O Cobeltiz, what way shall we appease them?

Truls scold confusedly: thus.

1. Trull. Out, thy Corporal (huswife) hath the itch,
You now will have foule washing.

2. Trull. Drab Ile teare your mouth an inch or two yet wider. 50

*39 1. Sold.] on. Q [lines 39 and 40 are spoken by 2. Sold. in Q]
halfe-can carousing] halfe Can-carousing Q

*41 Blew-Jackets,] Blew-Jackets. [as speech prefix] Q;
Blew-Jackets, [spoken by 2.] 8°; Loose-jackets T [see note III.iii.
39]

41.1 The other to his men.] Q and T print after line 43; on. 8°
[see note III.iii.39]

*42 my] T; on. Q [see note III.iii.39]

44 strikes] T; speakes or strikes Q

50 Drab...mouth] C, 8°, T assign to 1. Trull as last half of line 49
an...wider] T assigns to 1. Trull

Cob. What, souldiers thinke you each distastfull word,
 Given 'mongst your selves so strong an obloquie
 That revenge spurs you to each others death?

The Generall parts them with his sword.

And will not seeke to wash those blasphemies,
 In Seas of their foule blood, which are belcht out
 By our approaching foes, against the Essence
 Of the Eternall.

Laz. Leave, leave, these factions; cease these Mutinies!

A Drum from the Turke's Campe.

Harke their Drums take advantage of these stirres!
 Let us oppose our strength against our foe!
 And in our Campe let not one souldier be,
 Who will not finde and strike his Enemies.

60

Cob. Now (blest guider and great strength of armes)
 If in thy secret and hid decree,
 Thou hast not yet appointed the full time,
 Wherein thou meanest to tame this tyger,
 Who dare murmure against thine hidden will?
 Be we slaine now, there's victory in store,
 Which when thou pleasest thou't give, and not before.
 Give us still strength of patience, not to wish
 A funerall honour unto all the world,

70

55 are] 8^o, T; they Q
 62 Enemies] stat Q; Enemy 8^o, T
 71 honour] stat Q; houer [i.e., hour] T

When we are perishing we'll still beleeve,
 Those dangers worth our death we undergoe,
 Whilst who is ours, is all alike thy foe;
 Should fortune loose this day when we are slaine,
 Thou canst give hands, and strength, and men againe;
 On thee we trust then, and on thee beare,
 Scorning for Heavens sake to shed a teare. [Exeunt.]

Actus 3, Scaena 4.

A march within, excursions, alarmes. Enter as Conquerours,
Cairadin Bassa, Scabin, leading young men Christians,
Prisoners.

Scha. Bassa! we thanke thy valour and discretion,
 In finding fit occasion to invade
 The mutinous Christians! these Captives here
 Shall be good presents to our worthy Master.

Bassa. Generall now trust me these young slaves,
 To be full of Valor, they have mettall in them.

Scha. Yes; and to his Highness shall performe
 A service which I long have thought upon,
 And which his Turkish Majesty requires;
 They'll fit to be a neare attendant guard,
 On all occasions to the Emperour;

Therefore they shall be called Janizaries,
By me first instituted, for our Princes safeties sake.

Passa. Their vigor and strong hearts becomes such service,
For to overcome them made our soldiers sweat,
Much Turkish blood: the Servians kept the Fight,
With stubborne hard resistance. The Bulgarians
Left the right wing; there set I forward first,
And like a torrent rowl'd destruction on,
Raising huge stormes of bloud, as doth the Whale, 20
Puffe up the Waves against a mighty Ship;
Me thinkes I see the Rivers of their gore:
Their Leaders trampled on by Turkish Horse,
The body of their army quite disperst;
Themselves all floating in Vermillian pooles,
With their owne weapons hasting on their death.
And such a slaughter did we make of them,
As Nature scarce can ere repaire againe.
One hasting to others death, pulling to ground,
Him that held up, so they each other drowm'd. 30

Soha. Still are they confident upon a power,
They know not what, who (as they think) can snatch
Their praecise soules from out the jaws of death.

Passa. Yes, such a superstition doth possesse them,

26 on] T; to Q

29 hasting to] stet Q; hastning t' 8^o; hasten T

30 held] stet Q; stayd T

For when they lookt for nothing but their fate,
 And danger stood in sweat upon their browes,
 They yet scorn'd Mahomet, and prophan'd his rites,
 And nought but horror made them to beleeve him;
 So many men were fighting on his side,
 As might have chang'd my seat, and part ith'world, 40
 (Though Nature stood against) to a new place:
 Or carry Sestos whereby Abydos stands,
 Or pull downe Atlas with so many hands. [Exeunt.]

Actus 3, Scena 5.

Enter Amurath with Embassadours from German Ogly,
concerning Bajazet, Amurath's Eldest sonne, and the
Mahometans Daughter. Cairadin Bassa presents Amurath
with his Captives for Janizaries; Sohahin, &c.

Amur. How like our Captaines the last Victory?

(If any can prophesie of future things)

We thought I did dreame of this blessed hap,
 How Fortune did involve them in their ruine,
 And flight from danger, brought them into danger,

38 beleeve him;] stat Q, believe, 8°
 40 have...ith'] stat Q; change any part or seate in y° T
 O.l German] T; Germaine Q; German 8°

Each one astonished with a suddaine feare,
 Knew not the danger that was then most neare.

Bassa. To add more tryumph, I present my Liege,
 With these young Rebels, which you may bring up,
 In all the precepts of our Mahomet.

10

Bassa and Schahin presents Amurath with Captives for
 Janizaries.

Scha. And for great Emperor, your person wants,
 A thing which much ore-Clouds your light of state,
 Attendant Janizaries to a Prince:
 These may be so trained up, as to supply
 The duty fit for such a Majesty.

Amur. Bassa we thanke thy strengths [aside] Schahin your
 counsaile, --
 And to that end, let them have safe protection.

But we must treat now of a marriage (Lords)
 The Germane Only, whose Scepter swaves
 The Phrygian confines in strong Asia,
 By Embassie intreates that he may joyne
 His Daughter Hatan to our Bajazet!
 Ambassador here to our Councell speaks,
 Your Masters Message.

20

6 a suddaine] stet Q; some greater H, T
 7 danger] stet Q; slaughter E, T
 19 Germane Only,] H, T; German Only, he Q

Emb. Please then your Majesty and these reverend heads
 To be inform'd my Masters will by me;
 In Wedlocke if your Prince may be combin'd
 To the faire Princesse his sole Daughter:
 He freely gives the Phrygian territories,
 And Bythnia to you for your Dowry; 30
Cutai, Simav, Egregios, Tavsanle;
 Abuttinge on the Ottomans estate,
 Which Ottomans, because he not endures,
 The Noble Selzuociom family protests
 To joyne with you in quelling their ambition.

[Points at captives.]

Scha. May't please your Majesty to like mine advice
 It's good to have allyance with such friends;
 Kings that combine themselves are like to shafts,
 The ancient Sage propos'd unto his sonnes!
 Which whilst together they were close compact: 40
 Armes, knees, and his whole strength, could never break;
 Take one by one, they with a touch were crack'd:
 So Kings may be overcome that stand alone;

30 your] stet Q; her T

*31 Cutai, Simav...Tavsanle]; Catai, Simon...Sansale, Q;
Cutaie, Simon...Sansale T

*32 Abuttinge on,]. Abbettingon, Q [see note III.v. 31]

39 sonnes] 8^o, T; sonne Q

42 crack'd] 8^o, T; tract Q

But two such Princes, knit thus hand in hand,
Should Nations totter, they would firmly stand.

Amur. Yes Schahin we'll approve what thou sayest;

Then from us carry the great Asians Monarch,

This kindest greetings:

Tell him the gates of Prusa shall stand ope,

And the glad ayre shall Echo notes of joy,

50

To entertaine her who shall blesse our Land,

With hopefull issue; greedy thoughts expect

Her soone arrivall; and so (Embassador)

Enforme thy Princessse, when she shall appeare,

A lasting Starre shall shine within our Spheare! [Exeunt.]

Actus 3, Scaena 6.

Enter Sasmenos, Lazarus, Cobelitz.

Sas. O Servia, our Cities are turned flames;
Each strives to hast his owne and others death:
And as though Heaven conspir'd destruction too,
That raines downe scalding Sulphure on our heads,
Here one that lyes thicke gasping for his breath,

43 This] E, T; ~ his Q; ~ our 8^o
2 strives] Q(o); staves Q(u)

Is choakt with bloud that runs from's fallowes wounds;
 Whilst others for the dead are making Graves,
 Themselves are made the coarces that doe fill them;
 Nobles, and base, together perish all:
 And a drawne sword stickes fast in every rib;
 Our stones are dyed Vermillion with our bloud!
 Old creatures that are creeping to the grave,
 Are thrust on faster!
 Infants but in the threshold of their lives,
 And thus kickt off; O most disastrous times,
 To love our deaths, and make our life our crimes.

Laz. See, see, the ruines of our goodly Walles,
 Our Cities smoake hinders the sight of heaven:
 The conqueror yet amaz'd measures out our Townes,
 With eyes of terror, and doth scarce beleve
 He hath overcome us; yet among these fires,
 Our dead men are denyed their funerall flames:
 And these infectious Carkasses doe performe,
 A second murder on the rest that live!
 And all the hope of safety that we have,
 Is now to fixe our flattering lips at's feet:
 Mercy (perhaps) may wearied slaughter meet.

15 And] stet Q; Are S^o, T

18 the] stet Q; us T

26 flattering] stet Q; trembling T

Sas. Will you doe so? speake for I am determin'd —.

Cob. No (worthy Generall) Heaven avert,

And arme you with the proefe of better thoughts!

30

What though a Tyrant strives to terrifie

All Christendome, and would not be beloved?

Let not your feares give impious rage such scope!

As for to bring Religion to prophanesse:

Fortune and Heaven will scoorne to try a man,

That hurles his weapons hence and runs away!

How is he worthy of heavens victory;

That, when it frownes, dares not looke up and see?

He thinks we three are now environ'd round,

With hosts of Angels, and our powerfull Mars

40

Is putting bowes of steele into our hands:

He doth suggest our wrath, and bids us, on!

O what an army 'tis to have a cause

Holy and just; there, there's our strength indeed!

----- Tu mente Labantes,

Dirige nos, dubios: Certo Robore firmâ.

If we must dye, the narrow way to blisse,

Shall be made wide for us, the gate wide ope,

29 Generall] stet C; Generalls T

48 wide...gate] stet C; -...gate's 8^o; broad...gates T

And the spread Pallace entertaines with joy.
 Meane time, let's looke like men upon our grieffe. 50
 Out frowne fate, Despot, Bulgaria, come!
 Turke! once more at thee (Tyrant) mortals must,
 Command Heavens favor in a cause so just. Exeunt.

Actus 4, Scaena 1.

Enter Aladin King of Caramania, some in Law to Amurath,
with Nobles, Embassadors from Amurath.

Alad. Sends our proud father in law this greeting to us?

Was our sword sheath'd so soone to heare this answer?

Emb. My Lord, he bad me tell you that 'twas you
 Have made him leave off this great Prophets Warres,
 When he was hewing downe the Christians;
 Therefore submission should not now appease him,
 No, though your Wife, his Daughter, should her selfe,
 Upon her penitent knees be supplyant!

No sooner shall the Titan splendent Sol,
 Open Heavens Casements, and inlarge the day, 10
 But his horse hoofes shall beat your treacherous Earth;
 And that you may be warn'd of his approach,
 Murder and flames shall be his Prodromo's!

9 Titan] Tycian Q

Alad. Confederate Princes and my kind allyes,
Shall his proud nostrils breath those threats on us?

Emb. Moreover, my Lord wil^{or} win, or raze,
Iconium and Larenda.

Alad. Iconium and Larenda? Aye? No more?
Had best looke first, how safe his Prusa stands!
Lords, I am mov'd, and will forget my Queene 20
Was ere the issue of his hated blood!
My splene is tost within; mine entrailles pant,
As, wen the Sea is rais'd with Southerne gusts,
The wind allay'd, yet still the Waves will tremble,
Princes, now binde your selves with such strong chaines,
Your faith and breaths can make; sweare to me all,
To be as firme to me 'gainst Amurath,
As is the skin and flesh unto the Nerves.

Here they all kneele, and sweare upon his sword.

Nobles. We all sweare we will.

Alad. Then all here kisse my Sword, 30
Which shall be steept within the head-mans throat:
We'l make him know those will not flye in Warre,
Which may in policie intreat a peace!

18 Aye] I Q

29 We...will] stet Q; We doe all sweare T

Hast thy course (time) and soone reduce the yeare!

‡Ensignes may Ensignes meet, Carmania's King,

Great Aladin, scornes to avoyd a Turke:

Princes, and Neighbours, muster up your strength,

That we may meete him on his full Carriere!

And let it be Carmania's pride to say,

To overcome him we askt no second day.

[Exeunt.] 40

Actus 4, Scœna 2.

Enter Amurath at one doore with Nobles, Bajazet; enter
at th'other, Hatam, richly attended; they meet, salute
in dumbe shew; Amurath joynees the hands of the Prince,
and Princesse; whilst this is solemnizing, is sung to
soft Musicke, this Song following.

Song.

Thine O Hymen, thine: O shee,

Whose Beauties verse Calliope,

Sing to Marriage rites an Io,

Io to Hymen.

+ [Marginal note; Q prints as text following line 34]

Lucan:—Infestisque obvia Signis/Signa, pares aquilas, et pila
minantia pilis.

‡ Song is set in italic.

Chorus. To thee Apollo is my sute,

Lend me a while thy silver Lute,

O what a woe it is to bring,

A Bride to Bed and never sing.

Io to Hymen.

Ambo. When she's old, still seemes she young,

10

When she's weake, to her be strong!

Be Cyprus, both, and Paphos here,

Love, sing with merry cheere.

Io to Hymen.

Amur. You Gods of Marriage; sacred Protectoresse

Of lawfull propagations, and blest Love,

Be most propitious to these grated stennes!

Drop dewing showers of generation on them!

Thinks (Sonne) this day so prodigall of blessing

As, that had Juno taskt thee (like Alcides)

20

To grapple with Stymphallides, or clense

Augeas stables; or like the Trojan Boy,

Sit like a Shepheard on Dardanius Hills,

Such a reward as this faire Queene repayes it.

19 so] Q(c); too Q(u)

22 Augeas] H, T; Angelus Q; Augean 8°

24 repayes it.] H, T; repayes, Q(c); repayres Q(u)

O thou hop'd future off-spring, spare thy Parent!
 Hurt not this tender wombe, these Ivory worlds,
 In which a pritty people ye shall live,
 When you are borne; O be within your limbes
 Your Grandsire Amurath, and fathers strength!
 Line their faces (Nature) with their Mothers dye!
 And let the Destinies marke the ensuinge night
 In their Eternall Bookes, with notes most white.

30

All. Grant it great Mahomet!

Fat. Most awfull father, and my honored Prince,
 Although it be enacted by the Heavens,
 That in these bonds of marriage such curse
 Attends on Princes above private men,
 That nor affection, nor home-nourisht Love
 But state and policy must elect their Wives,
 Which must be fetcht from Countries farre remote!
 Yet the protecting Powers have such a care,
 Both of their off-springs and their Kingdome state,
 That to what they ordaine, they worke in us
 A suddaine willingnesse to make us obey;
 For, in this brest, I doe already feele
 That there's a kindling a Diviner heat:

40

27 Thus Q(c); Q(u) prints following line 52

29 Your] Q(c); The Q(u)

31 ensuinge] 8°, H, T; ensuring Q;

36 curse] stet Q; a - T

Which disobedience never shall extinguish.

And, if there be any felicity

From these united Loves to be derived

From the weak sex unto the husbands soule,

50

Then may my Lord make his affection sure,

To be repaid with unattainted Love,

With soft and yielding curtesie in all

He shall command, my willing armes shall still,

Be open to him with a Wives embrace,

If any comfort else there be in store,

(Which modesty keeps silent to it selfe

Cause onely husbands and the night must know't)

My Loyalty shall ever all performe,

And (though my Lord should frown) Ile be the same,

60

Greene wood will burne with a continued flame.

Bajaz. Princesse our ardor is already fired,

Yet with no violent temerity;

Such as might feare it's short and soone decaying;

Thy vertue seemes so to exceed thy Sexe,

And wisdom so farre to out-pace thy yeares,

That, surely (Princesse) soone maturity,

Argues in them, hidden Divinity.

Expected (Hymen) here hath bound our hands,

50 unto] Q(o); into Q(u)

55 him with] T; within Q

And hearts, with everlasting ligaments:
 Fortunate both we are, and have one blisse
 The want of which for ever doth infect,
 With anxious cares the sweets of marriage Beds:
 Our Parents benediction and consent,
 They are the truest Hymens, and should be
 To children the best marriage Deity.
 Thus then attended with such sacred charmes
 Our last day of content shall never come;
 Till we must part by th'unresisted doome,
 With a pleas'd error we will age beguile,
 All starres on us, an aequall yoke, must smile.

70

80

Amur. Now (Lords) who'l dance
 A Turkish measure? Ladies our nerves are shrunk;
 And you now fixe the signe of age on me,
 You who have bloud still flowing in your veynes,
 Be nimble as an Hart: Caper to the Spheares!
 O you are light, that want the weight of yeares! Musicke.

Here Amurath ascends his Throne, the rest set downe to
dance, Bajazet with Hatan, &c. the end of the dance, all
kneele, Amurath begin an health, a flourish with Cornets.

81 us, ...yoke,]S°; -, ...-, Q; such...- T

Amur. And health to our Bride and her father!

O (Nobles) would this wine were Christians blood,

But that it would Phrenetique humours breed,

90

And so infect our braines with Superstition!

Enter Evrenoses with six Christian Maidens, richly attyred, their Haire hanging loose, in their hands Cups of Gold with Jewels, &c.

Evren. Auspicious fortunes to great Amurath!

To ope more springs unto this full tide of joy,

Know (potent Emperor) I from Europe bring

Six daughters of six severall Kings,

Whose Cities we have equall'd to the ground;

And of their Pallaces did torches make,

To light their soules through the blacke Cave of death.†

Amur. Describe (good Captaine) how the dogs were wearied.

Evren. So weary were they to indure our swords,

100

That by impetuous mutiny themselves,

Turn'd on each other; slew their Maisters;

Childrens own hands, tore out their fathers throats.

And each one strove who should be slaughtered first;

Here did a brother pash out a Brothers braines,

Some in stinking Quagnires, and deepe Lakes

† [marginal note; Q prints in parentheses as last word of line 98] Acheron

(Which they had made t'avoyd their exorements)

Ran quicke, and in the lake lay buried.

Amur. (Good Executioner of our most just wrath!)

Evren. Nor did it leave till death it selfe was weary: 110

Murder grew faint, and each succeeding day,

Shewed us the slaughter of the day before.

'Mongst carkasses and funerals we stood,

Denying those that liv'd such Ceremonies

As in their Temples to the Indian Gods,

With prayers and vows they dayly offred:

Nor destiny, nor cruelty ere left,

Till they had nothing to worke upon;

For, of so many soules that breath'd

These sixe are all remain'd; which as a Pledge 120

Of my best service to your Majesty,

I here am bold to yeeld and offer.

Amurath takes the cups.

Amur. Nor shall this present be unrecompenced;

For thy true service, on thee Ile bestow

All the rich gifts, which all these Asian Lords

Brought to adorne these happy Nuptials,

110 it leave] stat Q; wee leave T

118 nothing] stat Q; ~ for 8^o; ~ left T

119 many] stat Q; ~ thousand T

122 and] Q(o); an Q(u)

122.1 Amurath...cups.] E; om. Q, T

126 adorne] Q(o); adore Q(u)

On you faire Bride, great Princesse, and our Daughter
 Doe we bestow these Virgins (daughters to Kings)
 For your attendance.

Fat. We are too much bound unto our Princely Father!

130

Amur. No (Daughter) no! we hope thou art the spring,
 From whence shall flow to all the world a King.

(Captaines and Lords, to morrow we must meet,

To thinke of our rebellious sonne in Law)

Be this time all for comfort, and delight!

Short wedding dayes make it seeme long to night. Exeunt omnes.

Actus 4, Scaena 3.

Enter Lazarus and Cobelitz, bringing the dead body of
 Sasmenos.

Laz. Here set we downe our miserable load,

O Cobelitz with whom is't that we fight?

With Lybian Lyons? or Hyrcanian Beares;

Which grinde us dayly in their ravenous teeth?

The Tyrant (as it were destructions Engine)

Helps Nature to destroy the worlds frame quickly.

3 Or] Q(o); and Q(u)

5 it] stet Q; he T.

6 Helps] S, T; Helpe Q

Cob. Alas my Lord that needs not, every day
 Is a sufficient helper to decay:
 Great workman, who art sparing in thy strength
 To bring things to perfection; and to oreturne
 All thy best workes, thou usest suddaine force.
 When mans an Embrio and first conceived,
 How long 'tis ere he see his native light?
 Then borne, with expectation for his growth!
 Tenderly nourisht, carefully brought up,
 Crowne to perfection; what a little thing,
 Serves to call on his suddaine ruining!

10

Laz. Come Cobelitz, 'mongst those demolisht stones
 We'll sit as Recuba, at those Troyan Walles:
 Our teares shall be false glasses to our eyes:
 Through these we'l looke, and thinke we yet may see
 Our stately Pinacles, and strong founded holds;
 That which one houre can delapidate,
 One age can scarce repaire.

20

Cob. No sir, for nothing's hard
 To Nature, when she meanes t'consume
 A thousand Oakes (which time hath fixt i'th earth,
 As Monuments of lasting memory)

9 who art] stet Q; why art thou T
 10 perfection:] 8^o; -, Q
 11 force.] 8^o; -, Q
 12 Embrio,] 8^o; -! Q

and] stet Q; om. T

Are in a moment turn'd to ashes all;
 Things that rise slowly, take a suddaine fall.

30

Laz. What course now Cobelitz, must we still be yoakt
 To misery, and murder? We scarce have roome,
 Upon our bodies to receive more wounds,
 And must we still oppose our selves to more?

Cob. Yes! We are ready still; a solid minde
 Must not be shakt with every blast of Wind!

Pollux, nor Hercules, had none other art,
 To get them Mansions in the spangl'd Heavens
 Then a true firme resolve; th'Adriatike Sea,
 Shall from his currents with tempestuous blasts,

40

Be sooner heaved, than vertue from it's ayme,

Let us but thinke (when we so many see,

Enjoying greater quiet than our selves)

How many have endur'd more misery;

Ilion, Ilion, what a fate hadst thou?

How fruitfull wert thou in matter for thy foe?

Thus we'll delude our grieffe, make our selfe glad,

To think of miseries that others had.

Laz. Aye (Captaine) aye! they that furnisht thee
 With sentences of comfort, never saw,

50

Their Cities burnt, their Countries desolate!

41 heaved] T; heard Q; mov'd 8°

'Tis easie for Physitians for to tell
Advice to others, when themselves are well!

Cob. Tush, tush (my Lord) there's on our side we know,
One that both can, and will our weake hands guide,
One that will strike and thunder; Gyant then,
Looke for a dart! we must not appoint when;
Meane while helps for to convay this burden hence;
Turke, though thy tyranny deny us graves,
Corruption will give them spite of thee! 60
Nor doe our corps, such Tombes and Cavernes need:
For our owne flesh, still our owne graves do breed:
And, those the Earth receiveth not, when they die,
Heavens Vault overwhelmeth them, so their tombe's ith' skie.

Exeunt with a dead Truncke.

Actus 4, Scaena 4.

Enter Aladin as flying, an arrow through his arme, wounded
in his forehead, his shield stucke with darts: with him
two Nobles.

Alad. Besieged on every side? Iconium taken?

54 there's...know] stet Q; wee know thers on our side T

55 both can] 8^o, T; can both Q

62 do] 8^o, T; to Q

63 those] T; when Q; whom 8^o

1 taken] stet Q; tane T

receiveth] stet Q; receives
8^o, T

Entrencht within my foes my selfe must lye

Wrapt in my Cities ruine! Turkes come on!

1. Nob. Nay but my Lord, meane you to meet your death?

Let's hast our flight, and trust more to our feet

Then words, or hands —.

Alad.

Why, so much of our blood

Is already spilt, as should the glittering Sunne

Exhale it upward, 'twould obnubulate

It's luster, else to fiery Meteors turne.

Some councill (Lords); he that's amidst the Sea,

10

When every curled wave doth threat his death

Yet trusts upon the oares of his owne armes,

And sometime the salt fone doth pittie him;

A Wolfe, or Lyon, that hath fild his gorge

With bloody prey, at last will lye to sleepe,

And the unnaturalst creatures not forget

Their love to those whom they do know their own!

My wife's his Daughter; since we cannot stand

His fury longer, she shall swage his wrath.

The boysterous Ocean when as no winds oppose,

20

Grows calme: revenge is lost, when't hath no foes.

2. Nob. Why then (my Lord) array your selfe in weeds,

Of a Petitioner: take the Queene along,

21 Crows] 8°, T; Growth's Q

And your two children; they may move his eyes;
For, desperate sores aske desperate remedies.

Alad. Goe (Lords) goe: fetch some straight. [Exeunt Nobles.]

O Heavens!

O fortune, they that leane on thy crackt wheele,
And trust a Kingdomes power, and domineere
In a wall'd Pallace, let them looke on me,
And thee (Carmania); greater instances 30
The world affords not to demonstrate
The fraile estate of proudest Potentates,
Of sturdiest Monarchies: high Pinnacles
Are still invaded with the prouder winds;
They must endure the threats of every blast;
The tops of Caucasus and Pindus shake,
With every cracke of thunder; humble Vaults
Are nere toucht with a bolt, ambiguous wings
Eath all the state, that hovers over Kings.

Enter the two Nobles with a winding sheet, Aladin puts
it on.

Aye, aye, this vesture fits my miserie!
This badge of poverty must now prevaile,
Where all my Kingdomes power and strength doth faile,
Why should not a propheticke soule attend
On great mens persons, and forewarne their ile? 40

Raging Bootes doth not so turmoile

The Lybian ford, as Fortune doth great hearts.

Bellona and Erynnis scourge us on;

Should wars and treasons cease, why our owne weight

Would send us to the Earth; as spreading armes

Make the huge trees in tempest for to split.

50

For as the slaughter-man to pasture goes,

And drags that Oxe home first, whose Bulke is greatest,

The leane he still lets feed: disease takes hold

On bodies that are pampered with best fare;

So doth all ruine chuse the fairest markes:

At which it bends, and strikes it full of shafts,

Ambition made me now that eminent but:

And I that fell by mine owne strength, must rise

By profest weaknesse; Buckets full sinke downe:

Whilst empty ones dance ith' ayre, and cannot drowne.

60

Come (Lords) he out of's way can never range,

Who is at furthest! worst nere finds ill change.

[Exeunt.]

60 empty ones] stet Q; th'empty 8^o; empty T

Actus 5, Soaena 1.

Enter at one doore Amurath, with attendants; at the other doore Aladin, his Wife, two Children, all in white sheets, kneele downe to Amurath.

Amur. Our hate must not part thus, Ile tell thee (Prince)
Th'ast kindled violent Aetna in our brest,
And such a flame is quencht with nought but blood;
His bloud whose hasty and rebellious blast,
Gave life unto the fire; should Heaven threat us;
Knowes we dare menace it; are we not Amurath?
(Whose awfull name is even trembled at)
So often dar'd by Pigny Christians;
Which we will crush to ayre; what haughty thought
Buzz'd thy praesumptuous eares with such vain blasts, 10
To puffe thee into such impetuous acts?
Or what, durst prompt thee with a thought so fraile,
As made thee covetous of so brave a death,
As this known hand should cause it? Know that throat
Shall feele a strangling by some slave brought up
To nought but an Hangmans thy last breath,
Torne from thee by a hand that's worse than death.

2 Th'ast] T; That thou hast Q; thou 'ast 8°; That H
6 dare] 8°, H, T; - not Q.

14 it? Know that] stet Q; thee < > this H; thee know this T

15 a strangling by] H; it strangled with Q; it strangling by T

16 but] stet Q; - for 8°; - bee H; - by T

Alad. Why then, Ile (like the Roman Pompey) hide
 My dying sight, scorning Imperious lookes
 Should grace so base a stroake with sad aspect: 20
 Thus will I muffle up and choake my groanes,
 Least a griev'd teare should quite put out the name,
 Of lasting courage in Carmanias fame.

Amur. What? still stiffe necked? Is this the truce you beg?
 Sprinkled before thy face those Rebell Brats
 Shall have their braines, and their dissected limbes,
 Hurl'd for a prey to Kites; for (Lords) 'tis fit
 No sparke of such a mounting threatning fire,
 Be left as unextinct, least it devoure,
 And prove more hot unto the Turkish Emperie, 30
 Then the Promithean blaze did trouble Jove!
 First sacrifice those Brats --.

Wife. (Deare father) let thy fury rush on me!
 Within these entrailles sheath thine unsatiate sword,
 And let this ominous, and too fruitfull wombe,
 Be torne in sunder! For from thence those Babes,
 Tooke all their crimes; error made them guilty,
 'Twas Natures fault, not theirs; O if affection
 Can worke, then now shew a true Fathers Love,
 If not, appease those murdering thoughts with me! 40

23 mounting] H, T; Mountaine Q

39 worke, then, now shew] B^o; ~, ~; ~ - Q; ~ - shew now T

For as Jocasta pleaded with her sonnes
 For their deare Father, so to a Father I
 For my deare Babes and husband; husband, father,
 Which shall I first embrace? Victorious father,
 Be blunt those now sharpe thoughts! lay downe those threats,
 Unclaspe that impious Helmet! fixe to earth
 That monumentall Speare, looks on thy child
 With pardoning lookes, not with a Warriars eyes:
 Else shall my brest cover my husbands brest,
 And serve as Buckler to receive thy wounds,
 Why dost thou doubt? Fearest thou thy Daughters faith?

50

Amur. I feare, for after Daughters perjurie
 All Lawes of Natures shall distastfull be;
 Nor will I trust thy children or thy selfe.

Wife. No Father 'tis I feare; you him, he you,
 I both, but for you both, for both you warre;
 So that 'tis best with him that's overcome.
 O let me kisse (kind father) first the Earth
 On which you tread, then kisse mine husbands cheeke.
 Great King embrace these Babes! you are the stocke
 On which these Grafts were planted —.

60

Amur. True, and when sprouts doe rob the tree of sap,
 They must be prun'd.

47 Speare,] 8^o; Spheare, Q
 52 Daughters] stet Q; husbands H, T

Wife. Deare Father, leave such harsh similitudes!

By my deceased Mother, (to whose wombe
I was a ten months burdens) By your selfe,
(To whom I was a pleasing Infant once)
Pitty my husband, and these tender Infants!

Amur. Yes to have them collect a manly strength,
And their first lesson that their Dad shall teach them
Shall be to read my misery.

70

Alad. Sterne Conqueror: but that thy daughter shews,
There once dwelt good in that obdurate brest,
I would not spend a teare to soften thee!
Thou seest my Countries turn'd into a Grave:
My Cities scarre the Sunne with fiercer flames,
Which turne them into ashes all! my selfe
So sliced and carved, that my amazed blood
Knowes not through which wound first to take it's way;
If not on me, have mercy on my Babes! -
Which, with thy mercy thou mayst turne to Love.

80

Amur. No sir, we must root out malicious seeds:
Nothing sproutes faster, then an envious weed!
We see a little Bullocke, 'mongst an heard
(whose hornes are yet scarce crept from out his front)

70 their] stat Q; the H,T
77 ashes, all!] T; -! -A Q; -, and 8°
*78 sliced] sliect Q; gast T
84 Bullocke] see note I.i.49
85 out] stat Q; forth H,T

Growes on a suddaine tall, and in the Fields,
Frolicks so much, he makes his Father yeild.

A little twig left budding on an Elme
(Ungratefully) barres his mother sight of Heaven!
I love not future Aladins.

90

Alad. Threat all a Conquerour can, canst threat but death,
And I can die, but if thou wouldst have mercy! —

Wife. O see you feete we're prov'd with this hands kisse!
The higher those great powers have rais'd you,
Presse that which lyes below with gentler weights:
To pardon miseries is Fortunes height:
Alas, these Infants, these weake sinewed hands
Can be no terror to these Fectors armes!
Beg (Infants) beg, and teach these tender joynts
To aske for mercy; learne your lisping tongues
To give due accent to each syllable:

100

Nothing that Fortune urgeth too, is base;
Put from your thoughts all memory of discent:
Forget the Princely titles of your fathers:
If your owne misery you cannot feele,
Learne thus of me to weepe, of me to kneele!

Alad. Doe (boyes) and imitate your Parents teares,
Which I (like Priam) shed, when he beheld,

86 Fields] stet Q; Field 8^o, T

89 of] H, T; from Q

102 too, is] stet Q; to, ~ 8^o; is to T

104 fathers] stet Q; father T

105 cannot] 8^o, T; can Q

Hector thrice dragg'd about the Trojan Walles.

He that burst ope the gates of Erebus, 110

And rouz'd the yelling Monster from his Den,

Was conquer'd with a teare! Great Monarch learne,

To know how deare a King doth weeping earne.

1. Ch. Good Grandsire see, see how my father cries!

2. Ch. Good mother take my napkin for your eyes!

Wife. (Good father) heare, heare how thy daughter prayes:

Thou that know'st how to use sterne Warriors armes,

Learn how to use mild Warriors pittie too!

Alas! can ere these ungrowne strengths repaire

Their Fathers battered Cities? Or can these 120

These crethrowne Turrets? (Iconium) what small hopes

Hast thou to leane upon? If these be all,

Not halfe so mild hath our misfortune beene

That any can ere feare us: Be pleased —.

Amur. Rise (my deere child) as Marble against raine,

So I at these obedient showers, melt!

Thus I doe raise thy husbands: thus thy Babes:

Freely admitting you to former state.

But Aladin, wake not our wrath againe!

Patience growes fury that is often stirred;

130

When Conquerours waxe calme, and cease to hate,

130 The line is set off as a quotation by initial double commas.
often] 8°, H, T; after q

The conquered should not dare to reiterate.

Be thou our sonne and friend.

Alad. By all the rites of Mahomet I vow't!

Amur. Then for to set a seale unto our love,

Your selfe shall leade a wing in Servia,

In our immediate Warres, we are to meet

The Christians in Cassano's Plaines with speed:

Great Amurath nere had time to breath himselfe:

So much as to have warring with new foes;

140

No day securely to his Scepter shone,

But one Warres end, still brought another on.

Exeunt.

Actus 5, Soaena 2.

Enter Lazarus, Cobelitz, Souldiers, all armed.

Cob. Let now victorious wreathes ingirt our browes,

Let Angels 'stead of Souldiers wield our armes,

'Gainst him, who that our Citties might be his

Strives to depopulate, and make them none!

But looke, looke in the ayre (me thinks) I see

An host of Souldiers brandishing their swords;

132 to] stet Q; om. H,T

133 thou] stet Q; now H,T

134 vow't] H; vow it Q; vow T

135 set a seale unto our] H,T; seale unto our Q; unto you this
our 8^o

Each corner of the Heaven shoots thunderbolts,
To naile these impious forces to the Earth.

Laz. Souldiers stand to't! Though fortune bandy at's
Let's stand her shockes, like sturdy Rockes ith' Sea, 10
On which the angry foaming Billowes beat,
With frivolous rushes and breake themselves, not them;
Stand like the undaunted countenance oth' sky,
Or, like the Sunne, which when the foolish King,
Thought to obscure with a Cloud of Darts,
Out lookt them all; our lives are all enchanted,
And more invulnerable than Thetis sonne.

We shall have hands and weapons: if the stone
Of fortune glide from under our weake feet,
And we must fall, yet, let all Christians say, 20
'Tis she, and not the cause, that wins the day.
We must beleeve Heaven hath a greater care
Of them, whom fortune doth so oft out dare!

Cob. Gentlemen, brothers, friends, Souldiers, Christians,
We have no reason to command of Heaven
A thing denyed to all mortality.
Nor should we be so impudently proud,
As in this weake condition to repute
Our selves above the stroake of Lady Chance,
A caution most divine is ever fixt, 30

That whilst her checkes equally fall out,
 Community should ease their bitternesse.
 I could afresh now shed those Princely teares
 To thinke such suddaine ruine should attend
 Heroicke spirits glittering in bright armes!
 But if the Crecian (when he heard the dreames
 Disputed subtilly by Philosophers,
 To prove innumerable extant worlds)
 Was strucke with pensivenesse, and wept to thinke
 He had not yet obtain'd one for himselfe; 40
 What terror can affright a Christians thoughts
 Who knowes there is a world, at liberty
 To breath in, when this glasse of life is broke?
 Our fees with circling furie are intrencht;
Pelions of earth and darknesse shall oreload them,
 Whilst we shall mount, and these our spirits light,
 Shall be yet ponderous to deprese them lower.
 Nay, my Enthesiasticke soule divines,
 That some weake hand shall from the blazing Zone 10
 Snatch Lightning, which shal strike the snarling Cur 50
 With horror and amazement to the Earth!
 Which Hell cannot oppose! Turke, Tyrannize!

34 ruine] 8°, T; raine Q

46 and...light] stet Q; these our spirits though light T

Stand, yet at length to fall my sacrifice.

Super-Olympicke vigor will (no doubt)

Squease all thy supercilious rancor out! Exeunt in a March.

Actus 5, Soaena 3.

The Heavens seeme on fire, Comets and blazing Starres
appeare, Amurath speakes.

Amur. Who set the world on fire? How now (ye Heavens)
Grow you so proud that you must needs put on curl'd lockes;
And cloth your selves in Periwigs of fire?

Mahomet (say not but I invoke thee now!)

Command the puny-Christians demi-God
Put out those flashing sparkes, those Ignes fatui,
Or Ile unseate him, or with my Lockes so shake
The staggring props of his weake seated Throne,
That he shall finde he shall have more to doe
To quell one Amurath, then the whole Gyant brood
Of those same sonnes of Earth, then ten Lycaons!
Doe the poore snakes so love their misery
That they would see it by these threatning lights?

10

7 Lockes] Q(c); hookes Q(u)

8 seated] stat Q; fixed H,T

Dare ye blaze still? Ile tosse up Buckets full
 Of Christians bloud to quench you: by those haire
 Drag you beneath the Center: there put out
 All your praesaging flames in Phlegeton!
 Can you outbrave me with your pidling Lights?
 Yawne earth with Chasmes as wide as hel it selfe!

Here a Vault opens.

Burne Heaven as ardent as the Lemnian flanes!
 Wake (pale Tysiphon) spend all thy snakes!
 Be Eacus, and Minos as severe
 As if the Gaole delivery of us all
 Were the next Sessions! Ile pull Radamant
 By his flaming furies from out his Iron Chaire.

20

Whilst he is in his fury, arise foure Fiends, framed like
 Turkish Kings, but blake, his supposed Predecessors
 dance about him to a kind of hideous noyse, sing this
 Song, following.

1. Fiend.

Horror dismall cryes, and yells
 Of these thy Grandsires thee fore-tells,
 Furies sent of thee to learne

19 Chasmes] E, T; Casements Q

26 Song is set in italic, fiends' speech prefixes in Roman.

Crimes, which they could nere discern.

All. Furies sent, &c.

30

2. Fiend.

O Amurath! thy Father's come,
To warne thee of a suddaine doome,
Which in Cassanoes's fields attends
To bring thee to thy Hellish friends.

All. Which in Cassanoes, &c.

3. Fiend.

Megaera and Ennio both doe stand,
Trembling, least when thou art damn'd
Chiefe of Furies thou shouldst bee,
And they their snakes resigne to thee.

All. Chiefe of Furies, &c.

40

4. Fiend.

Terror we a while will leave thee,
Till Cocytus Lake receive thee.

Cerberus will quake for feare

Where he a new Turkes fate shall heare.

All. Cerberus will, &c.

[Exeunt.]

Amur. Now who the Divell sent my Grandsires hither?

Had Pluto no taske else to set them too?

He should have bound them to Ixions wheele,

Or bid them roule the stone of Sisyphus:

Beshrew me, but their singing did not please me!

50

Have they not beene so drunke with Lethe yet

As to forget me? They can portend no ill

For, should the fates be twining my last threed;

Yet none durst come from Hell to tell me so!

Shall I be scar'd with a Night-walking Ghost;

Or what my working fancy shall present?

Why, I can looke more terrible, then Night,

And command darknesse in the unwilling day:

Make Hecate start: and draw backe her head,

To wrap it in a swarthy vaile of Clouds.

60

Drop sheets of Sulphure, you prodigious skyes!

Cyclops, run all thy Bullets into Aetna,

Then vomit them at once! Should Christians

44 Where] stet Q; When T

52 They] 8^v, H, T; Then Q

62 run] stet Q; ran H

Couch to the bottomlesse abysses of Styx,
 Or hide themselves under Avernaes shade,
 This mine arme should fetch them out! Day must performe
 What I intend, wrath rains a bloody storme:
 And now 'gins rise the Sunne, which yet not knowes
 The misery it shall see on Amuraths Foes;
 Lords, Leaders, Captaines.

70

Enter Schahin and others.

Scha. Your Highnesse up so soone?

Amur. He small rest takes,
 That dreames on nought but bloody broyles and death.

Scha. Your Grace seemes much distemper'd: Beds of sweat
 Bedew your browes with never wanted palenesse.

Amur. Why; see you not? The heavens are turn'd Court Ladies,
 And put on other Haire besides their owne:
 Canst guesse (learn'd Schahin) what these flames portend?

Scha. My lord such things as these we men must see,
 And wonder at, and yet not search the reason,
 Perchance unwholsome fogs exhail'd by th'Sunne
 Are set a blazing by his too neere heate:
 But 'tis not lawfull that a mortall eye:
 Should dare to penetrate Heavens secrecy.

80

Amur. Doth it not bode a Conquest?

Scha. Yes, 'gainst the Christians:

For, unto them it bends sinister lookes,
And frownes upon their army more then ours.

Amur. So, so! Come on, ere Phosphorus appeare

Let's too't, and so prevent that sluggard Sol!

If we want light, we'll from our Winnards

Strike fire enough to scorch the Universe;

Mine armour there!

Some goe for his armour.

Now (Mahomet) I implore

Thy proxist ayde for this auspicious day!

Tosse me aloft, and make me ride on Cloudes!

If my horse faile me, those fire breathing jades,

(Which the boy Phaethon knew not how to guide)

Will I plucke out from forth the flaming teame,

And hurle my selfe against those condense Spheares,

On which Ile sit, and stay their turning Orbes;

The whole vertigious Circle shall stand still,

But to behold me: Mine armour ho!

So helpe on here,

They bring his Armor.

Now like Alcides do I girt my selfe,

With well knit sinewes, able to stagger Earth,

97 out from forth] H; ~ - out Q; forth from out T
101 Mine armour ho!] Q and 8^o print as S.D.

And threaten Nature with a second Chaos:
 If one impetuous broyle remaine to come
 In future ages, set it a foote this houre!
 How well this weight of steels befits my strength!
 Wee thinke the Gods stand quivering, and doe feare
 (When I am arm'd) another Phlegrae's neare! 110
Chiron shall see his Pindus at my feet!
 And, Ile climbe to Heaven, and pull it downe,
 And kicke the weighty burden of the world,
 From off the Babies shoulders that supports it!
 For I am safer Buckled 'gainst my foe,
 Then sturdy Jason who by the enchanted charmes
Medea gave, incountred Unicornes,
 Queld Lyons, struggeld with fiery belching Bulls:
 Obtain'd a glorious prize, a Fleece. A Fleece
 Dipt deepe in tincture of the Christians blood 120
 Shall be my spoyle, nay should they hide their heads
 In their Gods bosome, here's a sword shall reach them!
 Come they shall know no place is free from wrath,
 When boyling blood is stirr'd in Amurath. Exeunt.

107 it a] H; on Q
 111 shall] Q(o); wall Q(u)
 120 Dipt] stet Q Dide H,T
 121 nay] stet Q; for H,T
 123 Come] stet Q; And H,T

An alarme, excursions; fight within. Enter at one doore
a Christian, at another a Turke; fight, both kild, so a
new charge, the Turkes kill most. Enter Lazarus, Schahin
kils him. Enter Evrenoses, Cobelitz, they fight, Cobelitz
faints, falls for dead. A showt within, a token of
Victory on the Turkes side, a Retrait sounded.

Actus 5, Scaena 4.

Enter above Amurath, Bajazet, Nobles, to see the spoyle.

Scha. Here (mighty Prince) take view of Victory,
 And see the field too narrow for thy spoyles!
Brynnus hides her head as if afraid,
 To see a slaughter she durst never hope for.
 Earth hath the Carkasses, and denies them Graves,
 And lets them lie and rot, and fat her wombe,
 Scorning to be unto slaves a Tombe.

Amur. Where are become those ominous Comets now?
 What? Are those pissing Candles quite extinct?
 Leave their di^asterous snuffes no stench behind them? /s 10
 'Tis something yet, that their God seeth their slaughter,
 Lending sulphurious Meteors to behold

6 lie] 8^o, T; be Q

7 unto] stet Q; - the 8^o; - such H, T

The blest destruction of these Parasites.

I knew the Elements would first untye

The Nerves of the Universe, then let me dye!

Here Cobelitz riseth as awakt, amazed leaning on his
Sword, stumbling ore the dead bodies, lookes towards
Amurath.

Eyren. See (King) here's one worme yet that dare confesse
He breaths and lives, which once this hand crusht downe.

Amur. Ha, ha, by Mahomet and we are weary now:
Some Mercy shall lay Victory asleepe.

It will a Lawreat prove to this great strife,

20

'Mongst all these murdered to give one his life,

So we'll discend.

He goeth from aloft.

Cob. From what a dismall grave am I awaked,

Intombed within a Golgotha of men;

Have all these Soules prevented me in blisse,

And left me in a dreame of happinesse?

But soft! me thoughts he sayd he would descend!

Then, Heavens one minutes breath, that's all I aske,

And then I shall performe my lifes true taske.

Amurath descends on the Stage, Cobelitz staggers towards
him.

Amur. Poore slave, wouldst live?

Here Cobelitz is come to him, seeming to kneele, stabs
him with a pocket Dagger.

Cob. Yes Turke to see thee dye!

30

Howle, howle, (grim Tartar) yell (thou gristly Wolfe)

Force the blood from out thy gaping Wound!

Dii tibi non mortem, quae cunctis poena paratur,

Sed sensum post fata, tuae dent (impie) mortis.

Amur. My spirit makes me not to feele thy weapon!

Hold you crackt Organs of my shattered life,

I am not toucht yet! Can I not mocke my death,

And thinke 'tis but a dreame tells me I am hurt?

Dar'st thou then leave me (blood?) Canst be so bold

As to forsake these veynes to flow on Earth?

40

And must I, like th'unhappy Roman, dye

By a slaves hand?

Cob. Tyrant, 'tis knowne

He's Lord of others lifes that scornes his owne!

Amur. I that could scarce ere sleepe, can I ere die?

And will none feare my name when I am dead

Tortures and torments for the murderer!

Cob. Ha, ha, ha!

Leaning on his sword.

I thanke thee (great omnipotent) that I

Shall ene laugh out the lag end of my life!

39 bold] stet Q; base H, T

45 name] H, T; life Q

48 thee] T; the Q

49 ene] T; ere Q; here 8^o

Amur. Villaine, thy laugh wounds worse then did thy Dagger! 50
Are you Lethargick (Lords) in cruelty?

Cob. Nay, heare me (Turke) now will I prompt their rage
Locke me in the Bull of Phalaris,
Cut off these eye-lids, bid me then out-gaze
The parching Sun-beanes; flea this tender skin,
Set nests of Hornets on my rawest flesh,
Let the Siconian Clouds drop brimstone on me,
Powre boyling Lemnos on my greenest wounds,
Put on my shoulder Nessus poysoned shirt,
Bind all these bloody faces to my face 60
Racke me Procrastes like --.

The Lord that holds up Amurath offers to touch his wounds.

Amur. Hell, oh! I cannot brooke your smallest touch.

Cob. Ha, ha, each groane is Balsome to my wounds:
I am perfect well!

Bajazet offers to kill Cobelitz; a Nobleman holds his hand.

Soha. Rascall dar'st deride us?

Cob. Yea! and while your witty furies shall invent
For me, some never heard of punishment;
I see a guard of Saints ready to take me hence.

[61 Racke] S^o, T; Racke Q

Take then free flight, my new rewarded soule,
 And seate thee on the winged Seraphims, 70
 Hast to the Empyreum, where thy welcome
 Shall be an Haleluia, anthem'd forth
 By the Chorus of the Angell-Hierarchy.
 Pierce (with swift plumes) the concave paths oth' Moone
 Where the black ayre enlightened is with starres.
 Stay not to wonder (there) at wandring Signes
 At the inhorn'd Gemini, or Amphions Earpe,
 At Arotos, or Bootes, or the Beare,
 (Which are to please wizard Astrologers)
 Soare higher with the pitch and then looke downe 80
 To laugh at the hard trifles of the world!
 Perchance some oft have knowne a better life,
 Never did none ere leave it more willingly.

Amir. Feare your deaths (Gods) for I have lost my life,
 And (what I most complaine) my tyranny!

Cob. Soule to detaine thee froa thy wished rest
 Were but an envious part! Arise, farewell:
 To stay thee to accuse or fate or man
 Would shew I were unwilling yet to leave thee
 But deare companion hence: cut through the ayre: 90
 Let not the grosenesse of my Earth ore-lime

Thy speedy wings, fly without weight of crine.

He dyes.

Amur. O now have I and Fortune tryed it out.

With all her best of favours was I crown'd

And suffred her worst threats, when most she frown'd.

Stay (Soule!) a King, a Turke, commands thee stay!

Sure I am but an actor, and must strive

To personate the Tragicke ends of Kings.

And so (to winne applause unto the Soaene)

With fained passion thus must graspe at death!

100

O but I see pale Nemesis at hand:

Art thou dull fate, and dost not overspread

Cimmerian wings of death throughout the world;

What? Not one Earthquake? One blazing Comet

T'accompany my soule t'his Funerall?

Is not this houre the generall period

To nere returning time? Last breath command

A new Dewcalions deluge, that with me

The world may swim to his Eternall Grave;

Cracke hidge that holds this globe, and welcome death,

110

Wilt thou not stay Soule? Friend not stay with Kings?

Sinke then, and sinke beneath the Thracian Mount.

Sinke beneath Athos, be the Brackish Waves

Of Acheron thy Tombe; Ile want a Crave,

So all parts feare which first my Corps shall have;
For in my Grave, Ile be the Christians foe.

Here like a Massie Pyranide Ile fall,
Ile strive to sinke all the whole fabricke with me,
Quake Pluto, for 'tis I that come

A Turke, a Tyrant, and a Conquerour, 120

And with this groane, like thunder will I cleave,
The timorous earth, whilst thus my last I breath. He dyes.

Bajaz. O easie powers, to give's all at first,
But in their losse they make us most accurst.

Here all the Nobles kneele to Bajazet.

Scha. The Taper of your Fathers life is spent
We must have light still and adore a Sunne
That next is rising, therefore mighty Prince,
Upon your shoulders must the load
Of Empire rest.

Bajaz. Why (Lords) we have a Brother 130
Who, as in the same bloud he tooke a share,
So let him beare his part in Government.

Scha. My Lord! within the selfe-same Hemisphere
It's most prodigious when two Sunnes appeare!
One body by one soule must be inform'd.

Kingdomes (like marriage beds) must not indure

Any corrivall! Rome was nere secure

Whilst she contain'd a Pompey, and a Caesar.

Like as one Prophet we acknowledge now

So of one King in state we must allow.

You know the Turkish Lawes, Prince be not nice

140

To purchase Kingdomes, whatsoever the price.

He must be lopt, send for him he must dye.

Bajaz. O happy Bajazet that he was borne

To be a King when thou was Counsellor

Call in our Brother Iacup,

Some goes for him.

Here sixe men take up Amuraths Trunke on their shoulders.

Why (Lords!) is Amurath so light a weight?

Is this the Truncke oth' Turkish Emperor?

Oh what a heape of thoughts are come to naught;

What a light weight is he unto sixe men

Who durst stand under Ossa, and sustaine it.

150

Evren. My Lord, these Meditations fit not you:

You are to take the honour he hath left,

And thinke you of his rising, not his fall! Enter Iacup.

Let your decree be suddaine, heere's your Brother.

Bajaz. Brother, I could have wished we might have met

153 his rising] stet Q; your ~ T

At times of better greeting! Our father hath
 Bequeath'd to the Grave these ashes, to us his State.
 Nor have we leysure (yet) to mourne for him
 Brother, you know our state hath made a Law,
 That, he that sits in a Majesticke Chayre,
 Must not endure the next succeeding hayre.

160

Iac. Yes, we doe:
 And (Brother) doe you thinke 'tis crime enough
 To dye, because I am borne to an Imperour?

Saha. My Lord, we know their breathes in him that ayre
 [To Iacup.]
 Of true affection, that he doth much desire
 You should be equall in his Kingdome with him:
 But still when two great evils are propos'd:
 The lesse is to be chosen.

Fyren. My Lord, your life's but one: [To Iacup.] 170
 Kings are the threads whereto there are inweaved
 Millions of lives, and he that must rule all
 Must still be one that is select from all.
 Although we speake, yet thinke them not our words,
 But what the Land speakes in us: Kings are free:
 And must be impatient of equality.

175 Land] stet C; lawe T

Iac. And is't ene so?

How have these Dogs fawn'd on me lickt my feet

When Amurath yet lived? Felt all my thoughts,

And soothed them to the sight of Empyrie.

180

And now the first would set their politique hands

To strangle up that breath, a blast of which

Their nostrils have suckt up like perfum'd ayre

Well brother well by all men this is spoke,

That heart that cannot bow, may yet be broke.

Bajaz. Brother you must not now stand to upbraid;

They which doe feare the vulgars murmuring tongue,

Must also feare th'authority of a King;

For rulers must esteeme it happinesse,

That with their government they can hate suppress:

190

They with too faint a hand the Scepters sway,

Who regard love, or what the people say:

To Kindred we must quite put off respect,

When 'tis so neare it may our Crowne affect.

Iac. Then name of Brother doe I thus shake off,

For 'tis in vaine, their mercy to implore

When impious Statists have decreed before.

Yet King although thou take my life away

See how Ile dye in better state then thou!

Who (like my Father) after his greatest glory
 May fall by some base hand: The Minister
 To take my breath, shall be thy selfe, a King.

200

Here Iacup takes a Scarfe from his Arme, and putting it
 about his necke gives one end to Bajazet.

Yet give me leave a while, to Prophesie;
 You that so Puppet-like delude your hopes,
 And Wyeer-draw the ancestry from Kings,
 Thinking, that fates dare not approach your blood
 Till they doe seize you, then you leave this Earth
 Not as you went, but by compulsion dragg'd,
 Still begging for a morrow from your Grave;
 And with such shifts you doe deceive your selves:
 As if you could deceive mortality.

210

No (Brother King) not all the Glow-worme state,
 Which makes thee be a Horse-leach for thy blood,
 Not all the Parasite Minions thou maintaines,
 Nor all the restorative Dishes that are found out,
 Nor all thy shifts and trickes can cheat mortality,
 Or keepe thee from a death that's worse then mine.
 Should all this faile, age would professe it selfe

202 thy] 8^o, T; to - Q

205 Wyeer-draw] 8^o, T; Miser-draw Q

212 not] 8^o, T; nor Q

214 Parasite] T; Parasites Q; Parasitest 8^o

A slow, but a sure Executioner.

O 'tis a hard thing well to temperate

220

Decaying happinesse in great estate

But this example by me may you gaine:

That at my death I not of Heaven complaine.

Pull then, and with my fall pull on thy selfe

Mountaines of burdenous honor which shall curse thee,

Death leades the willing by the hand

But spurs them headlong on, that dare command.

Here himselfe pulls one end Bajazet the other, Iacup dyes.

Bajaz. Take up this Trunke; and let us first appoint

Our Fathers and our Brothers Funerals,

The sencelesse body of that Caitiffe slave,

230

Hurle to a Ditch. Posterity shall heare

Our lesse ill Chronicled, but time shall heare

These minutes rather, then repeate their woe.

Now Privacy, on thee Ile meditate,

Which who enjoy thee, are in blest estate.

Whose age in secure silence fleets away,

225 curse] stat Q; crush T

226 by] stat Q; gentle - T

227 dare command] 8^o, dares command Q; dare withstand T

232 Following this line T has extra lines: This dayes black
annalls, and wish not to knowe

234 Privacy] T; Primaoy Q

Without disturbance to his funerall day;
 Nor ponderous nor unquiet honours can
 Vexe him but dyes a private ancient man,
 What greater powers threaten inferiour men
 A greater power threatens him agen:
 And like to wasted Tapers Kings must spend
 Their lives to light up others: So all end.

240

Exeunt bearing out solemnly the bodies of Amurath and
 Iacup.

FINIS.

239 private] T; primate Q; primare 8°

TEXTUAL NOTES

The Argument

- 3 EUMORPHE] T corrects Q IRENE, a reflection of the source (Knolles p.350).
- 8 ruminating] The Q reading "ruinating" is inadmissible, as its meaning, if any, would be diametrically opposed to that required by the context. T reads "resuminge", an attractive alternative, but not really likely enough to justify refusing the obvious emendation of 8^o to "ruminating".
- I.i
- 4-5 (That would have once confronted Mars himself)/Acknowledged for a better Deity;] The Q reading is ambiguous: either Amurath or Mars may have been "acknowledged as a better Deity." The context, however, will hardly allow any interpretation other than that made clear by moving the parentheses; Amurath is not in a mood to deprecate his past achievements.
- 49 Bull] The original reading may very well have been "Heyfer", for not only does H agree here with Q, but at V.i.24, where Q reads "Bullocks", H has "heyghfer" and T has "heifer". Coffe's education in animal husbandry seems to have been somewhat neglected.

I.ii

3 yourselves] T "y^r selves" supports the emendation required by the context.

34 Keepe Aime my thoughts, Ile wind his lustfull soule] this line does not appear in Q or 8°. 8° alters the punctuation of the line following so that the passage reads "for what else is our state/Up to the top? But then..." This is ingenious, but unsatisfactory compared to the extra line in T.

I.iii

1 expell] The substitution of T "excell" is tempting, but H agrees with Q "expell".

I.iv

22.3 to Eumorphe.] The continuation of the stage-direction in Q, "and at the end of the dance, speaketh thus" demands the next speech be by Juno. This is the case in T, where Jupiter's speech is omitted. This speech in Q does suggest an intervening one may have been lost, but for lack of more evidence, the safest course is to shorten the stage-direction.

II.ii

35 Lydia's] Libya, as in Q, was not known for gold, whereas the wealth of Croesus of Lydia was legendary. His fall was also a favorite de casibus exemplum, so the reference by Eumorphe is very suitable. Confusion between the two has occurred in editions of Antony and Cleopatra III.vi.10.

45.2 Musicke.] Q continues the stage-direction, "now when she lookes, shes dreaning sent to Elisium." Reed (p.302) supposes this to be the title of an earlier song that was subsequently replaced by the present version. The Christ Church MS., however, includes the above words in a variant form of the poem, and T is in general agreement with Q. The isolated Q direction "Dreames" remains unexplained.

III.iii

39 1. Sold.] This line, the following four, and the accompanying stage-directions are unsatisfactory in all extant versions.

8/ The corporal^X asks, "Will you see [me] wrong'd?" Thus he must be addressing someone, as both 8^o and T agree: "Llew-Jackets" is meaningless, and "Loose jackets" is little better, though just possible. 8^o's "Elew-Jackets" would suggest the commoner blue-coat, used for both soldiers and followers of a faction. (Cf. Eowers Dekker, "Shoemakers Holiday V.ii.67). As "Elew-Jackets" cannot be a speech

prefix, soldier I must be replying to the accusation of treason by an appeal to his troops.

III.v

31 Cutai...Tausanle] Cf. Knolles p.192, "territories in PERYCIA and BITHYNIA adjoining upon the Othoman kingdome; namely CUTAIE, SEMAU, EGREGIOS, TAUSANLE, and others." These places, except for Egregios, with which Goffe agrees anyway, are identifiable geographically; Goffe's names must be corruptions. In the following line Goffe has Abbettingon as the last in the list, but this should obviously be taken as a variation of Knolles' "adjoyning upon."

V.1

78. [sliced] Q reads, "my selfe/So slikt and carved..." The context, and the T reading, "gast with wounds" for the last three words, suggest the compositor may have transposed the "k" in the common spelling "sklice."

PRESS-VARIANTS IN Q (1632)

[Copies collated (all known extant): BA (British Museum 644.e.20), Bod (Bodleian Library Mal 185[3]), Bute (National Library of Scotland Bute 254), Clev (Cleveland Public Library), CSMH (Henry E. Huntington Library), CtY (Yale University), DFO¹ (Folger Shakespeare Library copy 1), DFO² (Folger Shakespeare Library copy 2), Dyce (Victoria and Albert Museum), ENC (Eton College), GWU (Glasgow University), HDP (Hamstead Public Library), ICN (Newberry Library), ICU (University of Chicago), InU (Indiana University), IU (University of Illinois), LSU (Leeds University), MB (Boston Public Library), MH (Harvard University), MIU (University of Michigan), MER (John Rylands Library), MWELC (Wellesley College), NJP (Princeton University), NNP (Pierpont Morgan Library), Pirie (Robert S. Pirie, Hamilton, Massachusetts), PU-F (Furness Library, University of Pennsylvania), Scot¹ (National Library of Scotland H3.e.10 [wants sig. I]), Scot² (National Library of Scotland H3.d.50 [B3 reversed]), TxU (University of Texas), Wad (Wadham College, Oxford), West (Westminster School), Woro (Worcester College, Oxford).]

SHEET B (outer forme)

Corrected: Bod, Bute, Clev, CSaH, DFo¹⁻², ICU, IU,
 LSU, MB, MIU, MRR, MWelC, NNP, Pirie,
 PU-F, Scot¹⁻², Wad.
Uncorrected: BM, CtY, Dyce, ENC, GWU, HDP, ICN, InU,
 MH, NJP, TxU, West, Worc.

Sig. B4^v.

I.ii.27 in incestuous] incestuous

SHEET B (inner forme)

Corrected: Bod, Bute, Clev, CSaH, DFo¹⁻², ICU, IU,
 LSU, MB, MRR, MWelC, NNP, Pirie, PU-F,
 Scot¹⁻², Wad.
Uncorrected: BM, CtY, Dyce, ENC, GWU, HDP, ICN, InU,
 MH, MIU, NJP, TxU, West, Worc.

Sig. B1^v.Prologue

2 'Twould...heere] "Twolud...heare

31 Patient Patient] Patient Patient

Sig. B2^r.Argument14 Upon...Plaines] Upan...Plaines17 Captaine] Captaue20 dagger] dahger

Sig. B3^V.

I.i.37 nere] nere
 38 jen] gen
 39 suspecting] anspecting
 43 Jove] Jovs
 50 Io's; then,] Io's, then
catchword Laadaes,] Laadaes

Sig. B4^F.

I.i.58 Awake Enno! Ile] Awake Enno, Ile
 64 learn'd] learn'd
 I.ii.10 that] this
 11 Passion.] Passion
 12 Servants:...will] Servants,...will,
 13 theyle] they
 14 now:...Subject] now,...Sebjeet

SHEET C (outer forme)

1st stage corrected: NNP, PU-F.
Uncorrected: Clev, MIV, MRE.

Sig. C2^V.

I.iv.62 patterne] prtterne

Sig. C3^r.

I.v.16 man] amn

25 wife,] wife.

31 Us:] Us,

Sig. C4^v.

act heading Actus 2.] Actus 1.

II.i.4-5 lines reversed

2nd stage corrected: BM, Bod, Bute, CSaH, CtY, Dfo¹⁻²,
Dyce, ENC, GWU, HDP, ICN, ICU,
InU, IU, LSU, MB, ME, MWelC,
NJP, Pirie, Scot¹⁻², TxU, Wad,
West, Worc.

Sig. C3^r.

I.v.15 Αχιλέως] Αχιλέω^s

SHEET C (inner forme)

Corrected: BM, Bod, Bute, CSaE, CtY, Dfo¹⁻², Dyce
GWU, HDP, ICN, ICU, InU, IU, LSU, MB,
MH, MWelC, NJP, Pirie, Scot¹⁻², TxU,
Wad, West, Worc.

Uncorrected: Clev, ENC, MIU, MRR, NNP, PU-F.

Sig. C1^v.

I.iv.13 Queens] Queene

Sig. C3^V.

I.v.41 effaeminate] effminate

47 wounds] wonnds

58 oppos'd] oppos'd,

70 bounds.] bouuds,

SHEET D (outer forme)

Corrected: BM, Eod, Bute, Clev, CSmH, DFo¹⁻², Dyce,
 LNC, GWU, HDP, ICN, ICU, InU, IU, LSU,
 MB, MWelC, NjP, Pirie, Scot¹⁻², TxU, Wad.
Uncorrected: CtY, ME, MIU, MRR, NMP, PU-F, West, Worc.

Sig. D3^F.

II.iv. 8 Dream't,] Dream't.

15 hereditary] hereditary

26 all] all,

SHEET D (inner forme)

Corrected: BM, Eod, Bute, Clev, CSmH, DFo¹⁻², Dyce,
 LNC, EDP, ICN, ICU, InU, IU, LSU, MB,
 MIU, MRR, MWelC, NjP, NMP, Pirie, PU-F,
 Scot¹⁻², TxU, Wad.
Uncorrected: CtY, GWU, ME, West, Worc.

Sig. D1^V.

II.ii.12 went want] want went

Sig. D3^V.

II.iv.65 toth'] tot'h

SHEET E (outer forme)

Corrected: Bod, Bute, Clev, CSaE, Dfo¹⁻², ICU, IU,
LSU, MB, MIU, MRR, MWelC, Pirie, PU-F,
Scot¹⁻², Wad.

Uncorrected: BM, CtY, Dyce, ENC, GWU, HDP, ICN, InU,
MH, NjP, NNP, TxU, West, Wore.

Sig. E3^F.

III.iii.36 murmur'd gin's] murmur'd? giu's

SHEET F (outer forme)

1st stage corrected: Bute, Dfo², ICU, MWelC, Scot².
Uncorrected: Bod, CSaE, Dfo¹, IU, LSU, MB,
Pirie, Scot¹, Wad.

Sig. F1^F.

III.v.54 Princesse] Priucesse

III.vi.2 strives] stayes

Sig. F2^V.

IV.i.34 marginal note [printed in text in Q] omitted

IV.ii.5 Chorus] Thorus

Sig. F3^r.

- IV.ii.19 so] too
- 23 Dardanas] Dardadias
- 24 repayes] repayres
- 25 off-spring,] off-spring.
- 27 omitted here, follows line 52
- 28 limbes.] limbes,
- 46 That,] That.
- 50 unto] into

Sig. F4^v.

- IV.ii.126 adorne] adore
- 129 attendance] attendance
- 135 comfort, and delight!] comfort and delight,
- IV.iii.0.2 Sasmenos] Sesmenos
- 3 Lybian Lyons? Or] Lydian Lyons, and
- 10 oreturne] oretarne
- 16 perfection;] perfection,
- catchword Laz.] We'll

2nd stage corrected: BM, Clev, CtY, Dyce, ENC, GWU,
 HSP, ICH, InU, MH, MIU, MRR,
 NJP, NNP, PU-F, TxU, West, Worc.

Sig. F2^v.

- IV.ii.0.1 Nobles, Bajazet.] Nobles, Bajazet,
- 1 Thine] Thne

Sig. F3^F.

IV.ii.29 Your...Amurath] The...Amurath,

Sig. F4^V.

IV.ii.122 and] an

SHEET F (inner forme)

Corrected: Dyce, ENC, ICN, MIU, MRR, NNP, PU-F, TxU.
Uncorrected: BI, Bod, Bute, Clev, CSMH, CtY, DFo¹⁻²,
 GWU, HDP, ICU, InU, IU, LSU, MS, MH,
 MWelC, NjP, Pirie, Soot¹⁻², Wad, West,
 Worc.

Sig. F1^V.

III.vi.28 determin'd] determi'nd

44 strength] sttength

Sig. F2^F.

IV.i. 7 No] Mo

17 Iconium] Icouium

Sig. F3^V.

IV.ii.60 (though my)] (though) my

67 Princesse] Ptincesse

87 want] wrnt

Sig. F4^F.

IV.ii.100 to indure] to indure to indure

109 Good] Coon

113 stood] stooed

SHEET G (outer forms)

Corrected: BM, Bod, Clev, CtY, Dfo¹, Dyce, ENC, GBU,
HDP, ICN, InU, LSU, MB, MH, MIU, MRR,
NJP, NNP, Pirie, PU-F, TxU, West, Woro.
Uncorrected: Eute, CSaH, Dfo², ICU, IU, MWelC, Scot¹⁻²,
Wad.

Sig. G4^V.

V.ii.13 undaunted] undainted

18 and] and

SHEET G (inner forms)

Corrected: Bod, Eute, Clev, CSaH, CtY, Dfo¹⁻², GBU,
HDP, ICN, ICU, InU, IU, LSU, MB, MH, MIU,
MRR, MWelC, NNP, Pirie, Scot¹⁻², TxU,
Wad, West, Woro.
Uncorrected: BM, Dyce, ENC, NJP, PU-F.

Sig. G1^V.

catchword 2. Nob.] Nob. 2.

SHEET H (outer forms)

Corrected: BM, Bod, Eute, Clev, CSaH, CtY, Dfo¹,
Dyce, ENC, GBU, HDP, ICN, InU, IU, LSU,
MB, MH, MIU, MRR, NJP, NNP, Pirie, PU-F,
Scot¹, TxU, Wad, West, Woro.
Uncorrected: Dfo², ICU, MWelC, Scot².

Sig. H^F.

V.iii.7 looks] hookes

Sig. H3^F.

V.ii.111 shall] wall

Sig. H4^V.

V.iv.76 (there)] (their)

SHEET H (inner forme)

1st stage corrected: Bod, Clev, CSmE, D^{Fo}¹, ICU, IU,
LSU, MB, MIU, MER, MWelC, Pirie,
Scot¹⁻², Wad.

Uncorrected: Bute, D^{Fo}²

Sig. H1^V.

V.iii.34 to] tr

Sig. H2^F.

catchword D^{Fo}² has "Lo rds"; Bute and all other
copies until final correction read "Lo",
presumably as a result of type falling out
or sliding under the frisket.

2nd stage corrected: CtY, BDP, ICN, InU, NKP, PU-F, TxU.

Sig. H4^F.

V.iv.48 that] that

57 drop] drop

catchword At] Stay

3rd stage corrected: BM, Dyce, GWU, MH, NjP, West, Worc.

Sig. H2^r.

catchword Lords] Lo [see note above]

EMENDATIONS OF ACCIDENTALS

[The final reading is that of the quarto
unless otherwise specified.]

To the Author

Heading knowledge,] 8^o; -_A

12 say,] 8^o; -_A

22 whom_A] 8^o; -;

30 Which,] 8^o; -_A

Prologue

42 owne.] 8^o; -;

I.i

0.4 attendants, Lords] 8^o; -_AL.

3 (our grand Captaine)] 8^o; (---)-

22 object; which] 8^o; - . -

25 Lust,] 8^o; -_A

36 selfe. 'Tis] 8^o; -_A~

42 interlined_A] -,

43 perswasion_A] 8^o; -;

51 Stare-made] hyphen very indistinct

Twins;] 8^o; -;

57 man!] 8^o; -;

67 thinks_A] -;

I.ii

24 woman,] 8^o; -_A

35 top,] -_A

I.iii

11 care,] 8^o; --

20 selves,] -;

22 Children;] -;

26 Idolize,] -;

I.iv

12 (my, Sister] -_A (-

30 am, ... Bed;] -; ... -,

32 lasse;] -_A

42.1 ascend,] -_A

42.2 ascent,] -,

57 charmes,] 8^o; --

I.v

0.2 Great] great

7 report; ... me, Fame,] -, ... -_A -_A

21 Sunne of Juniter,] (- - -)

33 man,] comma hardly inks in most copies

42 n. Ocularum] oculorum

- 59 trees;] 8^o; ~,
 60 paths.] 8^o; ~,
 62 death:] 8^o; ~,
 70 Mature_A] 8^o; ~,
 bounds,] Q(u); ~_A Q(o)
 79 n. Caesare:] ~_A
 agenda] agenda
 80 behind;] ~,
 81 appoint,] ~;
 85 posterity;] 8^o; ~,
 86 love,] 8^o; ~_A
 87 prove;] 8^o; ~,
 97 payes_A] 8^o; ~:
 98 delight:] 8^o; ~,

II.i

- 2 Parent,] 8^o; ~?
 3 in;] ~,
 23 endure_A] 8^o; ~:
 31 another_A] 8^o; ~.
 42 That...more] Q lines: /That...done./Yea,...more

II.ii

- 8 power,] 8^o; ~_A
 10 (Menthe)..._A Wretch?_A] 8^o; ~_A,...(-?)

- 15 Scene_A] 3^o; -,
 16 Act:...play_A] 8^o; -A...-;
 40 n. est timoris...reius] in timore...prius
 49 delight.] -A

II.iii

- 10 Metempuscosis] 8^o; Metempuscosis
 12 reinforme,] -A
 40 wanne;] -,

II.iv

- 0.2 Crolanes,] 8^o; -A
 2 Dream't_A] C(u); -, C(c)
 15 Ulcer,] comma not clear in all copies
 24 plague.] 8^o; -A
 28 thee:] 8^o; -A
 29 Eed,] 8^o; -A
 42 proud.] -,
 43 last_A] 8^o; -,
 44 dye_A] 8^o; -,
 49 (thou_Aaery] A-(-
 59 her] her

II.v

- 5 _A Sight,] 8°; (-)
 10 My...mine.] q lines: /My...free./And...mine.
 12 Praerogative;] -,
 19 Roses;] 8°; -,
 20 stand,] 8°; -;
 21 supply.] 8°; -_A
 27 veines_A] 8°; -,
 44 writ_A] -,
 45 straines_A] 8°; -;
 47 Chronicle;] 8°; -,
 55 straight_A] 8°; -,
 64 wrought_A] 8°; -,

III.i

- 17 thus,] -;
 33 Ile] ile

III.ii

- 7 suppl_A] 8°; -.

III.iii

- 40 thine:...see,] -,...-.
 45 l. Sold.] Sold.

48 Cut,] 8°; -_A

50 Ile] 8°; ile

70 wish_A] ~,

73 undergoe,] 8°; -.

III.iv

3 mutinous] 8°, T; mutinous

17 resistance.] -,

36 browes,] ~?

39 side,] 8°; -:

III.v

0.4 Janizaries; Schahin,] -, -.

26 me;] -, Q; ~? 8°

27 Wedlocke_A] 8°; ~;

34 protests_A] -,

III.vi

6 wounds;] 8°; -,

28 determin'd-.-.] punctuation doubtful in Q

29 avert,] -_A

40 Mars_A] 8°; -.

IV.1

34 n. Infestisque] Infestique

Signis,] 8°; -,

minantia] 8°; minatia

IV.11

0.1 Lajazet; enter] -, Enter

0.2 attended;] -,

16 Love,] 8°; -,

29 Amurath,] Q(u), 8°; -, Q(o)

39 Wives,] 8°; --

46 That,] Q(u), 8°; -, Q(o)

57-8 (Which...selfe, /...know't)] 8°; (-...-)/...-

60 (though, my...frown)] (-) -...-, Q; A~A~...-, 8°

121 Majesty,] 8°; --

IV.111

12 conceived,] 8°; -,

17 ruining!] -?

43 selves,)] 8°; --)

49 Aye...aye] 8°; I...I

53 hence;] -,

63 die,] 8°; -;

IV.iv

- 10 (Lords);] (-),
 13 his;] -,
 21 calmes;] 8°; -_A
 27 fortune,] 8°; -_A
 30 (Carmania);] (-), G; (-;) 8°
 40 Aye, eye] I, I

V.i

- 13 death,] 8°; -?
 25 Brats,] -,
 55 I, feare;] T; -, -_A G; -; -_A 8°
 122 all,] -?
 140 much,] -, very faint in most copies

V.ii

- 10 Sea,] 8°; --
 16 all;] -,
 13 weapons;] 8°; --,
 stone,] 8°; --,
 20 fall,] 8°; --
 24 friends,] 8°; -_A
 31 checkes,] 8°; --,

V.iii

- 7 Ile] ile
 11 Earth,] 8^o, T; -_A
 69 Foes;] -,
 102-3 /So...here,/Now...selfe,/] H, T; Q prints as one line
 115 foe,] 8^o; --
 119 Fleece.] 8^o; --,
 120 bloud,] 8^o; --
 124.5 dead] 8^o; doad

V.iv

- 4 slaughter, ...for.] 8^o; -....-,
 11 slaughter,] 8^o; --
 32³ poena] 8^o; paena
 34 mortis] merli
 36 , crackt Organs,] (- -)
 shattered] 8^o, H, T; shotted
 41 must, I,] 8^o; -, -_A
 74 (with,] A~ (
 85 (what I most complaine)] A~ - - (-)
 109 Grave;] --,
 113 Brackish] Brackish
 114 Tonbe;] 8^o; --,
 Grave,] -;
 115 feare,] --,
 135 (like,] A~ (
 148 naught;] -_A

- 200 (like_A] _A~ (
- 203 Prophecie:] ~,
- 208 dragg'd,] ~;
- 209 Grave;] ~,
- 211 mortality.] ~,
- 215 out,] ~.
- 223 complaine.] 8°; ~_A
- 225 thee,] ~_A
- 231 Ditch.] 8°; ~,

Commentary Notes

- p.2 Dedication WALTER TICHBORNE] Second son of Sir Richard de Tichborne, first baronet, by Amphilis Weston (daughter of Richard Weston, Judge of the Court of Common Pleas), he was knighted 11 May 1603, and died in 1640. Meighen dedicated The Raging Turke to Walter's brother Richard, the second baronet.
- p.2 Dedication 1.6 made Exit hence.] Coffe died July 26, 1629.
- p.2 Dedication 1.10 fellow-Orphan] Coffe's The Raging Turke (see 1.1 note, above).
- p.3 To the Author To the Author] Bentley's opinion (vol.IV, p.507) that the poem is "evidently addressed to Coffe still alive [and that] since the printing of the play sharply violates the agreement, it must have been in the manuscript of the play which Meighen had and therefore not written especially for the edition" is reinforced by the absence of the poem from T.
- p.3 To the Author 1.10 magazine] a repository, or warehouse (cf. O.E.D., 1a, quoting Jonson).
- p.4 To the Author 1.23 rich Tagus sands] The ancients believed the sands of this Spanish river to be rich in gold.
- p.4 To the Author 1.25-27 Ergo...nocens:] This work will go into the fires and be destroyed forever, and the destroying hour will turn so many wars, so much slaughter, to ashes.
- p.5 Prologue 1.6-8 All...Mother] This suggests the performance at Christ Church (see Bentley, vol.IV, p.506).
- p.5 Prologue 1.9 preoccupate] anticipate, forestall (cf. O.E.D., 4).
- p.5 Prologue 1.11 decent] becoming, respectable (cf. O.E.D., 1, 4b).

- p.5 Prologue 1.18 third time] Bentley (vol.IV, p.507) suggests that this supports the theory that this is Coffe's third play, written after The Raging Turke and Orestes.
- p.6 Prologue 1.27-31 So...insues] i.e., we are so far from setting too high a value on these frivolities that we decided almost to ignore those rumours. Such rumours, though circulated privately at first, often result in public wrongs to the subject of them.
- p.6 Prologue 1.40 Kingly Parent] reference obscure.
- p.9 The Actors 9-10 The bracket joining the "Two Lords with Aladin" and the "Two Ambassadors" suggests that the same actors play the ambassadors from the Cermian Ogly in III.v, and Aladin's courtiers in IV.i and scenes following. They could not, of course, play Amurath's ambassadors in IV.i at the same time.
- p.10 The Actors EUMORPHE] changed from the historical Irene (cf. Argument, 1.3 and note). The roots signify good dreams, or good sleep.
- p.11 I.i.8 Acheron] a river of Hades, often the boundary.
- p.12 I.i.11 threads] of life. The fates were spinners and each thread corresponded to an individual life. When the thread was out, a life ended.
- p.12 I.i.14 price] i.e., prize (cf. C.E.D.).
- p.13 I.i.34 to] i.e., too.
- p.13 I.i.35 Lucina] a goddess of childbirth.
- p.13 I.i.38 price] i.e. prize (cf. 1.14).
- p.13 I.i.40 curious] skilfully or elaborately wrought (cf. C.E.D., 7).
- p.13 I.i.48 Europaes] daughter of the king of Tyre, for love of whom Jove turned himself in a bull, enticed her onto his back, and swam off with her.

- p.13 I.i.50 Aemonian] reference obscure.
- p.13 I.i.50 Io's] Zeus loved Io, and turned her into a heifer (cf. emendation in line 49) to protect her from Hera's jealousy.
- p.13 I.i.51 Stare-made Twins] Castor and Pollux, brothers of Helen of Troy, twins who were made into the constellation Gemini. The reading of both MSS, "swan-bred," refers to the disguise Jove adopted to visit Leda.
- p.14 I.i.57 fond] foolishly credulous (cf. O.E.D., 2).
- p.14 I.i.58 Enno] i.e., Enyo, Greek goddess of war.
- p.14 I.i.69 To] compared to.
- p.15 I.ii.12 Affections] feelings as opposed to reason (cf. O.E.D., 3).
- p.15 I.ii.21 Lethe] river of forgetfulness in Hades.
- p.15 I.ii.22 Engineer] one who contrives, designs, or plots (cf. O.E.D., 1).
- p.16 I.ii.27 incestuous] here, "adulterous" (cf. O.E.D., 16).
- p.17 I.iii.11 superficies] the surface; a superficial layer (cf. O.E.D., 5a, c).
- p.17 I.iii.12 humorous] referring to mental disposition, bodily humours (cf. O.E.D., 2).
- p.18 I.iii.29 Stygian] from the "abhorrent" underworld river Styx.
- p.18 I.iii.38 L. Schahin] It is likely that Amurath's tutor takes one of the major parts, probably Jove, in the masque; and his entrance by I.iv.94 is otherwise unaccounted for. II.i.4 suggests that Lala Schahin also plays Alexander in the second masque.
- p.19 I.iv.7 Daphne] Note the inconsistency with the S.D., "Apollo and Pallas", and 1.20

- p.20 I.iv.14 Lavalto] i.e., lavolta, "a lively dance for two persons, consisting a good deal in high and active bounds" (cf. O.E.D., quoting Nares).
- p.20 I.iv.18 Nepenthe] a drink or drug supposed to bring forgetfulness of trouble or grief (cf. O.E.D., 1).
- p.23 I.iv.77 in any case] [?] by any means (cf. O.E.D., 13).
- p.24 I.v.10 curiously] skilfully (cf. O.E.D., 3, and I.i.40 note).
- p.24 I.v.11 Cedar] symbolic of power, grandeur, and longevity; more practically, often used for storage chests.
- p.24 I.v.15 Μᾶντι... Ἀχιλλεύς] opening line of the Iliad. "Sing, goddess, of the wrath of Peleus' son, Achilles". Alexander is reputed to have carried a copy of the Iliad with him always, "and layed it every night under his beds head with his dagger." (North's Plutarch [London 1595], p.720).
- p.24 I.v.21-44 Cf. North's Plutarch, p.728, "Philoxenus whom he had left his lieutenant [told him of] two goodly young boies, marvellous faire; and therefore he sent unto him to know his pleasure, if he would buy them. Therewith [Alexander] was so offended, that many times he cried out aloud: O, my friends, what villany hath ever Philoxenus seene in me, that he should devise...to purchase me infamy?" Coffe has compressed various incidents from Plutarch, some of which are glossed separately in the lines following.
- p.24 I.v.21 Sonne of Jupiter] Alexander was reputed to have been the son of Zeus; and was, to the Greeks, officially a god himself. Cf. North's Plutarch, p.732, "The prophet [said mistakenly] O Pai dios, to wit, O sonne of Jupiter: and...Alexander was glad of that mistaking."

- p.25 I.v.25 Darius...Sexe] Cf. North's Plutarch, p.726, "Darius wife (as it is written) was passing fair."
- p.25 I.v.26 Ganimedes] Jove, infatuated with Ganymede's youth and beauty, carried him off to be cup-bearer to the gods.
- p.25 I.v.33-36 We... θεῶν] Cf. North's Plutarch, p.732, "Afterwardes also being stricken with an arrow, and feeling great paine of it: My friends said he, This blood which is spilt, is mans blood, and not as Homer said, 'No such as from the immortall gods doth flow' ". Cf. l.36 note.
- p.25 I.v.36 Ἰχώρ... θεῶν] Iliad V. 340, "Ichor such as flows in the blessed gods." The reference is to the wounding of Aphrodite, who, being a goddess, lost ethereal ichor from her wound rather than blood, as would a mortal.
- p.25 I.v.39 Luxury] lust (cf. O.E.D., 1).
- p.25 I.v.42+ Alexander...puellas] "Alexander said that the Persian women were torments to the eyes". Cf. Plutarch's Life of Alexander XXI; and North's Plutarch, p.726, "[Alexander] beholding...what goodly faire women they were: hee spake it pleasantly, that the Ladies of PERSIA made mens eyes sore to behold them. Notwithstanding, preferring the beauty of his continency, before their sweete faire faces: he passed by without any sparke of affection towards them..."
- p.26 I.v.51 amazed] amazed; i.e., stunned (cf. O.E.D., 1).
- p.26 I.v.61-62 That...death] Such a situation (where virtue is not opposed) leads to a widening of the breach of honour, and leads us to death.
- p.27 I.v.79+ Lucan...agendum.] Lucan said concerning Caesar, "He thought nothing done while anything remained to do." Cf. Lucan, Bellis Civilis II.657.

- p.27 I.v.82 A Grecian Prince] [?] Ptolemy, historian of Alexander's life. More likely, Plutarch.
- p.27 I.v.86-7 Know...prove] Mortals should know that the gods always test the men they love most with hard and dangerous acts.
- p.28 I.v.103 Thus...stage] Amurath expects to have his life and achievements celebrated just as Alexander's have been.
- p.29 II.i.2 Parent] here, protector, guardian (cf. O.E.D., 1c)
- p.29 II.i.12 what Tysiphon...scourge] Tisiphone, Avenger of Blood, was one of the Erinyes, or Furies, who were often depicted carrying scourges and serpents.
- p.29 II.i.15 springs of Helicon] The muses lived on Mount Helicon, and the waters were said to be inspiration of poets.
- p.30 II.i.24 Demophoon] son of Theseus who fell in love with Phyllis, daughter of the king of Thrace, on his way home from the Trojan War. Despite the forthcoming marriage, he left her to settle his affairs in Athens; on his return, he found she had hanged herself and been metamorphosed into an almond tree.
- p.30 II.i.26 Thracian Dame] Phyllis. Cf. 1.24 note.
- p.30 II.i.29 they] women.
- p.30 II.i.31-32 They...gain-say] They (women) will be paragons of virtue during the day, and lustful degenerates at night so long as it remains secret. Lucrece was so ashamed of her rape by Sextus that she committed suicide; Thais was a wilful and wanton concubine of Alexander the Great, said to have urged him to burn Persepolis after an orgy. Cf. North's Plutarch, p.738.

- p.30 II.i.34 this...heires] Bajazet and Iacup. Schahin will later argue that two is one too many (V.iv.132-42).
- p.30 II.i.44 rid] cleared (cf. O.E.D., 3).
- p.31 II.i.45 olip] embrace (cf. O.E.D., v.¹, 1).
- p.31 II.i.52 shrewd] severe (cf. O.E.D., 8a).
- p.31 II.ii.8 a power] Fortune. Cf. ll. 9, 13-14, 23-33, with the traditional image of the wheel of fortune, and the strong stoic de casibus theme.
- p.32 II.ii.15-17 Me...day] An Elizabethan commonplace.
- p.33 II.ii.35 Lydia's gold, all Tagus sand] Lydia was renowned for the wealth of King Croesus. For Tagus, cf. To the Author, l. 23 note.
- p.33 II.ii.37-38 so...short] i.e., an early spring does not last.
- p.33 II.ii.50 Morpheus] god of dreams.
- p.33 II.ii.50+ Seneca...fides.] Seneca: Fear's trust inclineth ever to the worse. (Hercules Furens 316.)
- p.34 II.iii.10 Metempsychosis] i.e., metempsychosis, transmigration of the soul (cf. O.E.D. 1).
- p.35 II.iii.22 Satyres] a satirical person (cf. O.E.D., satire, 4).
- p.35 II.iii.32 chariot-guider of the Sunne] Helios.
- p.35 II.iii.35 Axletree] the pole of the heaven (cf. O.E.D., 4b).
- p.36 II.iii.39 period] presumably the rhetorical language of courtship (cf. O.E.D., 10).
- p.36 II.iii.41 vernant] flourishing, verdant (cf. O.E.D., 1).
- p.36 II.iii.51 Perchance...me!] Amurath had captured Eumorphe in Greece, of course (cf. Argument ll.2-3, I.i.14-32).

- p.36 II.iii.52-54 tush...act!] Amurath does not live up to his boast.
- p.37 II.iii.63 sence] here, the physical ability to experience gratification of physical desire (cf. O.E.D., 4b).
- p.38 II.iv.14 compassionate affection] being acted upon in a manner deserving of pity (cf. O.E.D., compassionate, 2, and affection, 2).
- p.38 II.iv.19-24 My...plague.] Cf. Knolles, p.197, "He greatly enlarged his kingdom in ASIA, and not content to be inclosed with the seas of EUXINUM and HELLESPONTUS, set fast footing in EUROPE..."
- p.38 II.iv.22 Euxinum] the Euxine Sea, or the Black Sea.
- p.39 II.iv.51 Titan] often substituted for Hyperion as a pre-Olympic god of the sun.
- p.40 II.iv.63 goatish] lascivious (cf. O.E.D., b).
- p.40 II.iv.66 brave] a general term of approbation (cf. O.E.D., 3a).
- p.40 II.v.4 Nay] Presumably Amurath's courtiers had discreetly withdrawn their gazes from Eumorphe.
- p.41 II.v.7-10 Which...mine.] Evidently it was not always safe for a courtier to speak his mind. In Knolles (p.353) the emperor says, "Say what you thinke: in the word of a Prince I give you free libertie so to doe."
- p.41 II.v.11-21 Which...supply] This passage is most unsatisfactory. Perhaps, "Who would dare to claim for himself a right so moving [as to be irresistible]. Who is so controlled that even with such a woman lying here (a woman at whom Nature marvelled; a woman for whom poetic extasies if they are understood, poets

must not achieve by basely adding similes drawn from nature to their dull inventions, and when their praises have come to an end, they must admire in silence) [he could contain himself]." Cf. Knolles, p.353, "But I would faine know which of you there is so temperat, that if he had in his possession a thing so rare and precious, so lovely and so faire, would not be thrice advised before he would forgo the same?"

- p.41 II.v.22 Onely...describ'd.] (1) as she embrace all virtues, her name alone is sufficient to describe them (2) Eumorphe (literally, good dreams, cf. The Actors, 1.16 note).
- p.42 II.v.27 reflexe] reflection (cf. O.E.D., 1).
- p.42 II.v.29 Avernus] a deep and supposedly mephitic lake in Italy, the Greek name for which was alleged to mean that birds could not fly over the lake, for they would die.
- p.42 II.v.30 nun^d] Athenian] reference obscure.
- p.42 II.v.46 spend] waste (cf. O.E.D., 5).
- p.43 II.v.53 praecise] (1) exact (cf. O.E.D., 1) (2) strict, puritanical (cf. O.E.D., 2b). Cf. III.iv.33.
- p.43 II.v.60 least] lest.
- p.43 II.v.66 that Emperour] presumably referring to Alexander in the masque.
- p.44 II.v.69.1-2 Beere...Nobles] Cf. Knolles, p.353, "[Amurath] presently with one of his hands catching the faire Creeke by the haire of the head, and drawing his falchion with the other, at one blow strucke off her head, to the great terror of them all."
- p.44 II.v.70 clap] probably erroneously used to mean embrace (cf. O.E.D., 16).

- p.45 III.1.9 cling'd up] shrivelled (cf. O.E.D., 2).
- p.45 III.1.11 Nemean terror] the Nemean lion, a fabulous beast supposed to have been transformed to the constellation Leo in the Zodiac. It is twice associated with the sun in Mason's The Turke: "Twice hath the Nemean Lyon breathd fire...Twice the daies planet through the burning signes/Hurr[i]ed his fiery chariot since the time/I came to Florence ..." (i.e., two years have passed); "The Sunne backt on th' Arcadian beast [i.e., the Nemean lion]." When the sun is in the constellation of Leo it is at its greatest heat. For a fuller discussion, see note to l.2315 in The Turke, ed. Joseph Q. Adams, Jr., in Materialien zur Kunde des älteren Englischen Dramas (Louvain, 1913).
- p.45 III.1.16 poize] equilibrium (cf. O.E.D., 5).
- p.45 III.1.17 fillip] a smart blow (cf. O.E.D., 2).
- p.45 III.1.18 baffle] (1) disgrace (cf. O.E.D., 1) (2) confound (cf. O.E.D., 3).
- p.46 III.1.32 sence] The context requires the meaning "proof" but O.E.D. lists no such use.
- p.46 III.1.35-36 A man...understood.] This passage is unsatisfactory. Perhaps it could be rendered, "It takes time to make a strong and upright man, and to understand him."
- p.46 III.ii.3 City of Crestias] Adrianople. "Amurath sent his tutor Lala Schahin to besseige HADRIANOPLE, now called ANDRINOPLE, but in antient time ORESTIAS." (Knolles, p.189.) The source of the name Orestias is unknown, but it is interesting to note that there is a nearby Creek town now called Orestias.
- p.47 III.ii.12.1-2 Here...Christian] Cf. Knolles, p.189, "Of this victorie Schahin sent newes unto Amurath, with certaine of the heads of the slaine Christians..."

- p.47 III.ii.28 Orchanes] father of Amurath; cf. II.iv.1-44.
- p.48 III.ii.32 Cadmean Monster] Cadmus sowed the teeth of a sacred dragon he had slain, and from them sprang a harvest of armed men. When Cadmus pelted them with stones, most of them slew each other in the belief that each was attacking the other. This is a suitable image, because though Amurath does not know it yet, the disunity in the Christian ranks will lead to his victory.
- p.49 III.iii.7 Meete...face] confront him directly (cf. O.E.D., face, 4a).
- p.50 III.iii.24 To...hopes;] We should be concerned with future hopes.
- p.50 III.iii.32 They...Field.] i.e., tyrants often lose battles.
- p.50 III.iii.35 Cabinet] soldier's tent (cf. O.E.D., 1).
- p.51 III.iii.38 turne Turke] Literally, of course, this means betraying the Christian armies to Amurath and the Turks. But throughout the Elizabethan and Jacobean period it was in general use to describe any sort of treachery (cf. Hamlet III.ii.292).
- p.51 III.iii.39 halfe-can carousing] of so limited a capacity as to get drunk on half a can of beer [?].
- p.51 III.iii.41 Blew-Jackets] his men (cf. textual note).
- p.51 III.iii.46 Baudicans] not in O.E.D., but presumably a variation of "bawd".
- p.51 III.iii.48 the itch] venereal disease.
- p.52 III.iii.54-57 And...Eternall.] Will you not try to cleanse the blasphemies of our foes in their own foul blood?

- p.52 III.iii.58-9 Leave...stirres] Cf. Knolles, p.192, "The Christian armie of SERVIA and BULGARIA...fell in mutinie among themselves. Whereof the Turks by their espials having intelligence, suddainely in the night set upon them..."
- p.52 III.iii.69 thou't] "thou wilt" is the meaning required.
- p.52 III.iv.6 mettall] mettle.
- p.54 III.iv.12-13 Therefore...sake.] "Great numbers of Christian youths were brought to the court as the kings captives [and were taught] the Turkish language, religion, and manners: where after they had been brought up [for] two or three yeeres, they were called into the court, and choice made of the better sort of them to attend upon the person of the prince, or to serve him in his warres: where they dayly practising all feats of activitie, are called by the name of Janizars (that is to say, new souldiers.)" (Knolles, p.191.)
- p.54 III.iv.33 praecise] scrupulous in religious observance; puritanical (cf. O.E.D., 2b, and II.v.53).
- p.55 III.iv.39 his] Mahomet's.
- p.55 III.iv.40 seat] geographical position (cf. O.E.D., 17).
- p.55 III.iv.42 On...stands,] Sestos and Abydos were towns on either side of the Hellespont at its narrowest point, best known from the story of Hero and Leander.
- p.55 III.iv.43 Atlas] North African mountain, with the connotation also of the Titan who supports the heavens.
- p.55 III.v.0.3 Mahometans Daughter] Hatam, daughter of the Germean Ogly, lord of Phrygia.
- p.56 III.v.9-10 which...Mahomet.] Cf. III.iv.12-13 note.

- p.57 III.v.29-35 He...ambition.] "Germane Ogly...of the Selzuccian familie...thought good for the more safetie of his state, to joyne in alliance with Amurath...promising with [his daughter] in dowrie divers great cities and townes, with their territories in PHYRGIA and BITHYNIA adjoining upon the Othoman kingdome; namely CUTALE, SIMAU, EGREGIOS, TAUSANLE and others." (Knolles, p.192). Cutale (modern Kütahya) was and is an important city. Simau (modern Simav) and Tausanle (modern Tavşanlı) are both more or less between Prusa and Cutale. The location of Egregios is uncertain.
- p.57 III.v.29 Phrygian territories] Phrygia constituted a central part of western Asia Minor, south and east of Amurath's domain.
- p.57 III.v.30 Bythinia] North of Phrygia and east of Amurath's territory, it bordered on the Black Sea.
- p.57 III.v.32 Abuttinge on] adjoining upon.
- p.57 III.v.33 endures] here, "outlives".
- p.57 III.v.34 protests] solemnly affirms (cf. O.E.D., 1)
- p.57 III.v.35.1 Points at captives.] This stage direction is introduced as an apt and probable explanation of the reference in line 35 to "their ambition," though it is possible that the Ogly is referring to the ambition of his own family.
- p.57 III.v.39 ancient Sage] Scilurus, king of Scythia.
- p.57 III.v.39 sonnes] The emendation to the plural is accepted, as Scilurus is reputed to have had eighty sons!
- p.58 III.v.49 Prusa] Amurath's capital city, modern Bursa, in north-west Asia Minor.
- p.58 III.vi.1 Servia] Lazarus.
- p.59 III.vi.8 coarses] corpses
- p.59 III.vi.19 amaz'd] bewildered, alarmed (cf. O.E.D., 2, 3).

- p.59 III.vi.26 fixe...feet] Cf. V.i.93 and note.
- p.60 III.vi.30 prooffe] armour (cf. O.E.D., 10).
- p.60 III.vi.35 try] test (cf. O.E.D., 7).
- p.60 III.vi.42 suggest] prompt (cf. O.E.D., 2).
- p.60 III.vi.45-6 Tu...firna.] You direct us, doubtfull and wavering [as we are], with certain steadfast strength.
- p.61 III.vi.51 Bulgaria] Sasmonos.
- p.61 IV.i.0.1 Caramania] in southern Asia Minor, lying north of Crete.
- p.61 IV.i.2 Was...answer?] According to Knolles (p.194) Aladin started a revolt but thought better of it and offered peace. This was dealt with by Amurath as in the lines following.
- p.61 IV.i.3-5 My...Christians] "[Amurath] was busied in most godly warres (as hee termed it) against the misbeleeving Christians: from prosecuting whereof, hee was by his violence (as hee said) withdrawne, contrarie to the law of their great prophet: for which outrages and wrongs, hee would shortly come and take of him sharpe revenge." (Knolles, p.194).
- p.61 IV.i.7-8 No...suppliant!] Amurath foreshadows what will happen after the battle.
- p.61 IV.i.9 Titan...Sol] the sun; cf. II.iv.51 and note.
- p.61 IV.i.13 Prodromo] i.e., prodrome: forerunner (cf. O.E.D., 1).
- p.62 IV.i.18-19 Iconium...stands] Cf. Knolles, p.195, "Aladin...said unto the confederate princes that were with him, Verilie Amurath threatneth to take from us our cities of ICONIUM and LARENDA, but let him take heed that we take not from him his faire citie of PRUSA."

- p.62 IV.i.17 Iconium and Larenda] The two principal cities of Caramania (cf. l. O.l note); Iconium, the modern Konya, was the capital.
- p.62 IV.i.19 Prusa] Cf. III.v.49 note.
- p.62 IV.i.31 head-man] leader (cf. O.E.D., 1), here, Amurath.
- p.63 IV.i.35 Ensignes] military flags or standards (cf. O.E.D., 5). This is the meaning in the Latin gloss, though ensign can also mean, both figuratively and literally, a troop of men (cf. O.E.D., 6).
- p.63 IV.i.35+ Lucans...pilis] Lucan, Belli Civilis I.6-7, referring appropriately enough to civil war between kinsmen: "Standards confronted hostile standards, eagles were matched against each other, and javelin threatened javelin."
- p.63 IV.i.36 a Turke] i.e., an Ottoman Turk.
- p.63 IV.ii.1 Hymen] in mythology, a handsome and happily married young man; he was frequently invoked at the time of weddings, and from him comes the name of the chorus of the Greek wedding song.
- p.63 IV.ii.2 Calliope] one of the Muses.
- p.63 IV.ii.2 versa] instruct (cf. O.E.D., 4).
- p.63 IV.ii.3 Io] an exclamation of joy (cf. O.E.D.). Cf. Marston's Antonio's Revenge (ed. Bullen) V.ii.19, "Why, then, Io to Hymen."
- p.64 IV.ii.12 Be...here,] Let both Cyprus and Paphos be here. The island of Cyprus, from the same Greek root as one of Aphrodite's names, was famous for worship of her, and the town of Paphos on Cyprus had a particularly famous temple near where she was supposed to have risen from the sea.

- p.64 IV.ii.19-24 Thinke...it.] Son, think of today as producing such rewards as are worth undergoing the labours of Heracles for, such a reward as Paris got, a reward such as this fair queen (Hatan).
- p.64 IV.ii.20-22 that...stables:] Despite Juno's constant enmity, Heracles performed the labours for Eurystheus of Argos. The transference however, agrees well with Juno's earlier unpleasantness in the masque.
- p.64 IV.ii.20 Alcides] Heracles (or Hercules).
- p.64 IV.ii.21 Stymphallides] the Stymphalian birds, which Heracles had to drive from their thickly-wooded sanctuary.
- p.64 IV.ii.22 Augeas stables] Another of Heracles' labours was the cleansing of the immense stables of Augeias, which he is said to have completed in a day by diverting a river.
- p.64 IV.ii.22-23 like...Hils] like Paris, son of Priam, who was brought up as a shepherd in Dardania. The previous reference to Juno (l.20) applies here by association, as it was the famous choice of Paris, while still a shepherd on Mount Ida, that brought upon him the wrath of Juno. His previous existence was none of her doing.
- p.65 IV.ii.30 Line...dye!] Make them from the same mould, i.e., give them their mother's beauty.
- p.66 IV.ii.67-8 soone...Divinity] early maturity in years argues hidden divinity.
- p.67 IV.ii.80 With...beguile,] i.e., they will approach old age pleasantly ignoring death.
- p.68 IV.ii.90 Phrenetique] Although the primary meaning is "insane", it has religious connotations of fanaticism (cf. III.iv.33 note, and O.E.D., 2).

- p.69 IV.ii.15 Indian Gods] reference obscure.
- p.70 IV.iii.3 Lybian...Beares] Libya was famous for fierce lions; but Lyrcania for tigers, not bears.
- p.71-72 IV.iii.7 ff. Cobelitz is partly echoing the de casibus speeches of Eumorphe (cf. II.ii.8 ff. and note), but it is more stoic, more fatalistic more pessimistic. For Cobelitz, it is not a question of living a humble life to avoid tempting Fate, but of being brave and virtuous despite almost inevitable ruin.
- p.71 IV.iii.19 Hecuba] wife of Priam of Troy, mother of Hector, for whom she laments in the Iliad.
- p.71 IV.iii.20 Our...eyes] Our teares shall act as deceptive mirrors. This is figuratively apt as well, for blinded by their tears the men can once more imagine their lands intact.
- p.72 IV.iii.37 Pollux...Hercules] Pollux begged Zeus to allow him to share his immortality with his dead brother Castor, which request was granted (cf. I.i.51 note); if Heracles did become a god (in most accounts he did not), it was as a result of the twelve Labours (cf. IV.ii.20-23 note).
- p.72 IV.iii.37 Ilion] Troy.
- p.73 IV.iii.56-7 Gyant...dart!] Amurath, be on your guard.
- p.74 IV.iv.8 obnubulate] obnubilate: obscure, overcloud.
- p.74 IV.iv.12 Yet] still (cf. O.E.D., 2).
- p.75 IV.iv.27 ff. Aladin's lament here is much closer to Eumorphe's (cf. II.ii.8 ff and note) than to Cobelitz' (cf. IV.iii.7 ff and note), but the tone is of resentment rather than resignation.
- p.75 IV.iv.36 Caucasus and Pindus] mountain ranges often cited for their height.

- p.76 IV.iv.45-6 Raging...ford] Boötes is a northern constellation. "The prudent mariner oft marks afar/The coming tempest by Boötes' star [Arcturus]." (Aratus, in R. Inwards, Weather Lore, 3rd ed., [London, 1898].) A north wind would be particularly dangerous off the treacherous, sandy Libyan coast.
- p.76 IV.iv.47 Bellona and Erynnis] Bellona was Roman goddess of war; the Erinyes, or Furies avenged misdeeds. These forces exactly match the "wars and treasons" in the following line. Cf. II.i.12 note.
- p.76 IV.iv.61-2 he...furthest] Cf. Phoenissae, ll.198-99, "cuius haec ultra mala/exire possunt, in loco tuto est situs." Cf. V.i.33 ff. and note, and Introduction.
- p.77 V.i.2 Aetna] volcano in Sicily.
- p.78 V.i.29 unextinct] unextinguished, as H and T (cf. V.iv.9 note).
- p.78 V.i.31 Promithean blaze] Prometheus stole fire for man from the gods in direct opposition to Jove's command.
- p.78 V.i.33 ff Aladin's Wife's speeches from here to l.63 are liberally adapted from Jocasta's pleas in Seneca's Phoenissae, as are certain other speeches here and elsewhere in the play. Cf. Introduction.
- p.78 V.i.37-8 error...theirs;] Cf. Phoenissae ll.451-53, "error invitos adhuc/fecit nocentes, omne Fortunae fuit/peccantis in nos crimen."
- p.79 V.i.41 Jocasta] mother and wife of Oedipus, still living in Seneca's Phoenissae, pleading with Polynices and Eteocles, her sons, not to fight each other. Cf. Introduction.
- p.79 V.i.44 Which...embrace?] Cf. Phoenissae, l.460, "misera quem amplectar prius?"
- p.79 V.i.45-7 lay...Speare] Cf. Phoenissae, ll.467-472.

- p.79 V.i.49-51 Else...faith?] Cf. Phoenissae, 11.475-77, "affusa totum corpus amplexu tegam, / tuo cruori per meum fiet via/quid dubius haeres? an times matrix fidem."
- p.79 V.i.50 Buckler] shield (cf. O.E.D., 1, 2).
- p.79 V.i.52-3 I...be;] Cf. Phoenissae, 11.478-480, "Timeo; nihil iam iura naturae valent. / post ista fratrum exempla ne matri quidem/fides habenda est."
- p.79 V.i.55-7 'tis...overcome.] Cf. Phoenissae, 11.483-92, "ille te, tu illum times?/ego utrunque, sed pro utroque...id gerere bellum cupitis, in quo est optimum/vinci."
- p.80 V.i.65-6 By...burden:] Cf. Phoenissae, 11.535-6, "Per decem mensum graves uteri labores."
- p.80 V.i.78 amazed] stunned, as by a blow; terrified (cf. O.E.D., 1, 3).
- p.81 V.i.93 C...kissel] The 8^o and T versions are equally unsatisfactory. Perhaps what is intended is some sort of salutation or plea with the hands as she kneels. Cf. III.vi.26.
- p.81 V.i.103 discent] descent.
- p.82 V.i.110-11 He...Den] [?] Heracles, referring to his capture of Cerberus.
- p.82 V.i.119 these ungrowne strengths] her children.
- p.82 V.i.130 Patience...stirred;] Furor fit laesa saepius patientia (Publilius Syrus, Sententiae no. 208, quoted in Burton Stevenson, Stevenson's Book of Proverbs, Maxims, and Familiar Phrases [London, 1949,] p.1756)..
- p.83 V.i.133 Cassane's Plaines] Kossovo Polye, the Field of Blackbirds, near the headwaters of the Morava River in Serbia. Cf. Knolles, p.199, "passing the river of Morova the lesse, he drew ...neere to the plains of COSSOVA (where the Christian armie lay)..."

- p.83 V.ii.5-8 But...Earth.] Cf. V.iii.1-20, 75-87. Evidently the atmospheric conditions are unusual; there can be no question of hallucination with so many witnesses.
- p.83 V.ii.6-7 An...thunderbolts] A contemporary drawing shows, along with various representations of a storm, armies battling in the sky, and thunderstones lying on the ground where they have fallen.
- p.84 V.ii.14-16 like...all;] reference obscure.
- p.84 V.ii.17 more...sonne.] Achilles was dipped in the river Styx as an infant, by his mother Thetis, thereby making him invulnerable (except in the heel, of course).
- p.84 V.ii.21 she] fortune, or Fortuna.
- p.84 V.ii.22-3 We...dare!] We must believe God looks after those people, who are so badly treated by fortune.
- p.85 V.ii.31-2 That...bitterness.] Misery loves company.
- p.85 V.ii.36 Grecian] Alexander.
- p.85 V.ii.44 circling furie] probably a reference to the lights in the sky (cf. II.5-8, and note).
- p.85 V.ii.45 Pelions] Pelion is a mountain in Thessaly; it is frequently cited as a great weight under which one would not wish to labour.
- p.85 V.ii.48 Enthesiastioke] Enthusiasm in the seventeenth century suggested religious possession or frenzy. Cf. "praecise," II.v.53 and III.iv.33, and "Phrenetique," IV.ii.90.
- p.85 V.ii.49-52 some...oppose!] Some ordinary person shall seize lightning from the skies, and despite Hell, strike Amurath down.
- p.86 V.iii.0.1 Comets...Starres] unpropitious omens of disorder and dire events.

- p.86 V.iii.2-3 curl'd lockes...Periwigs] During Elizabeth's reign wigs had become quite common, particularly at court. It was standard to refer to comets as "haired," which is in fact the meaning of the Greek root.
- p.86 V.iii.5 demi-God] Islam regards Christ as a prophet.
- p.86 V.iii.6 Ignes fatui] literally, "foolish fires," a term applied to the delusive lights seen in marshes and swamps. Their formation was similar to that of comets, and associated with tormented souls in purgatory.
- p.86 V.iii.10-11 the...Earth] The Titans were the children of Earth (Gaia) and Heaven (Uranos); it took Zeus ten years of warfare to defeat Kronos (his father) and the other Titans.
- p.86 V.iii.11 ten Lycaons] a horrendous thought; the one Lycaon, king of Arcadia, not only had fifty sons, but provoked the Deucalian deluge for his impiety (cf. V.iv.103).
- p.87 V.iii.15 those hairez] Cf. II.2-3
- p.87 V.iii.16 Center] of the earth (cf. O.E.D., 2).
- p.87 V.iii.17 Phlegeton] Pyriphlegethon, or Phlegethon, is one of the waters of Hades; it is particularly appropriate here, as the name means "fiery", referring to the flames of the funeral pyre.
- p.87 V.iii.17 Lemnian flames] The volcano on Lemnos was reputed to be the forge of Hephaestus.
- p.87 V.iii.21 Tysiphon...snakes!] Cf. II.i.12 and note.
- p.87 V.iii.22-4 Esous, Minos, Radamant] Aeacus, Minos, and Rhadamanthys, all renowned for their justice in life, became the judges of the dead in the underworld.
- p.87 V.iii.26 ff The dance and song may be seen as an anti-masque, opposed to the masque in I.iv.

- p.88 V.iii.36-39 Megaera...thee.] Megaera, whose name means Grudger, was one of the Erinyes, and therefore a sister of Tisiphone (cf. II.i.12 note). The context here suggests that Goffe may have thought of Inyo as being a Fury as well, though in fact she was one of the Graiai, or spirits of old age (not to be confused with the goddess of war of the same name in I.i.58).
- p.88 V.iii.42 Cocytus Lake] in Hades; the name means, "wailing."
- p.89 V.iii.43 Cerberus] Watchdog and porter of Hades, a savage and many-headed creature.
- p.89 V.iii.47 Pluto] god of the underworld.
- p.89 V.iii.48-49 He...Sysiphus] two of the most famous tortures in Tartaros: Ixion was bound to an eternally revolving wheel; Sysiphus was condemned to roll up a hill a great stone that forever rolled down again.
- p.89 V.iii.53 For...threed] Cf. I.i.11 and note.
- p.89 V.iii.55 Shall...Ghost;] Cf. II.iii.52-54, and II.iv.
- p.89 V.iii.59 Hecate] not only often known as goddess of the moon, as here, but usually associated also with the ghost-world.
- p.89 V.iii.62 Cyclops] The Cyclopes were Hephaestus' skilled craftsmen, specializing in thunderbolts.
- p.90 V.iii.64 Couch] crouch (cf. O.E.D., 2).
- p.90 V.iii.65 Avernaes shade] Cf. II.v.29 note.
- p.90 V.iii.73 Beds] i.e., beads.
- p.90 V.iii.75 Court Ladies] Cf. II.2-3 and note.
- p.90 V.iii.76 other Haire] Cf. II.2-3 and note.
- p.90 V.iii.80 exhalled] drawn up (cf. O.E.D., 4).
- p.91 V.iii.84-87 Doth...ours.] Cf. V.ii.7-8, 44. Both sides are optimistic about the omens.

- p.91 V.iii.86-87 unto...ours] Cf. 1.C.1 and note.
- p.91 V.iii.88 Phosphorus] the morning star, sometimes represented as a youth bearing a torch.
- p.91 V.iii.90 Winnards] i.e., whinyards: short-swords. Q spelling not listed in O.E.D.
- p.91 V.iii.95 those...jades] the horses from the chariot of Helios, the sun-god, which Phaethon so mismanaged.
- p.91 V.iii.98 condense Spheares] dense or solid orbs of heaven.
- p.91 V.iii.100 vertiginous Circle] revolving spheare (of heaven) (cf. O.E.D., vertiginous, 4).
- p.92 V.iii.105 Chaos] The initial state of the Greek mythological cosmos.
- p.92 V.iii.110 Phlegrae] Phlegra was the scene of a formidable battle in which Heracles helped the Olympic gods defeat the Giants.
- p.92 V.iii.111 Chiron...feet!] The centaur Chiron was particularly associated with Thessaly, of which the Pindus Mountains form one of the boundaries.
- p.92 V.iii.114 Babies] probably a genitive singular, referring to Atlas.
- p.92 V.iii.116-119 sturdy...Fleece.] Jason (who was, incidentally, educated by Chiron [cf. 1.11]) was given an ointment by Medea that made him and his armour proof against fire and weapons for a day. Thus prepared, Jason undertook the tasks demanded by her father Aetes, who possessed the Golden Fleece: he yoked a pair of bronze fire-breathing dragons, ploughed a field with them, sowed it with teeth from Cadmus' dragon, dealing with the harvest in like manner to Cadmus (cf. III.ii.32 note). Then Medea charmed the dragon guarding the Fleece, and led Jason to it. The unicorns and lions here mentioned are fanciful additions.

- p.93 V.iv.0.1 Enter...spoyle] Cf. Knolles, p.200, "Amurath after this great victorie, with some few of his cheefe captaines [took view] of the dead bodies, which without number lay on heapes in the field like mountaines..."
- p.93 V.iv.3 Erynnus] presumably meant to represent one of the Erinyes (cf. II.i.12 note).
- p.93 V.iv.5-7 Earth...Tombe] Cf. IV.iii.59-64.
- p.93 V.iv.9 piassing Candles] very inferior candles (cf. Eric Partridge, A Dictionary of Slang and Unconventional Usage, 3rd ed. [London, 1949],).
- p.93 V.iv.10 snuffes] those portions of the wicks of candles that are partly consumed during burning, usually with a bad smell (cf. O.E.D., sb.¹, 1).
- p.94 V.iv.15.1 ff Cf. Knolles, p.200, "A Christian souldiour, sore wounded and all bloodie, seeing [Amurath], in staggering manner arose (as if it had been from death) out of a heape of slaine men, and making towards him... as if he would for honour sake have kissed his feet, suddenly stabbed him in the bottom of his bellie with a short dagger... The name of this man... was Miles Cobelitz ..."
- p.94 V.iv.15 Nerves] sinews (cf. O.E.D., 1).
- p.94 V.iv.15.1 amazed] stunned (cf. O.E.D., 1).
- p.94 V.iv.24 Golgotha] the place where Christ was crucified (literally, "skull").
- p.95 V.iv.33 Dii...morti] Let the gods not give you death, which is prepared as a penalty for all, but, O impious one, the feeling of your death according to their decree.
- p.95 V.iv.39 Following this line is a S.D. in T; He opens his doublet, shows his wounds.

- p.95 V.iv.41 th' unhappy Roman] perhaps Cicero, who was murdered by a Centurion. (cf. North's Plutarch, p.935-6).
- p.95 V.iv.44 I...die] I that could hardly sleep before, can I ever die.
- p.95 V.iv.49 ene] even.
- p.95 V.iv.49 lag end] latter part (cf. O.E.D., lag, adj, 2).
- p.95 V.iv.51 Are...cruelty?] Here, and when Bajazet is restrained from killing him (following line 64), there seems an extraordinary reluctance on the part of the courtiers to kill Cobelitz. It seems unlikely that the restraint is from a humane realization that he is dying anyway; perhaps he still has enough strength to be dangerous, or is still threatening Amurath.
- p.96 V.iv.53 Bull of Phalaris] a hollow brazen bull belonging to Phalaris, the tyrant of Agragas in which victims were roasted alive.
- p.96 V.iv.55 flea] flay (cf. O.E.D.).
- p.96 V.iv.57 Sicionian Clouds] reference obscure.
- p.96 V.iv.58 boyling Lemnos] Cf. V.iii.17 note.
- p.96 V.iv.58 greenest] very recent, raw and unhealed (cf. O.E.D., 10).
- p.96 V.iv.59 Nessus poisoned shirt] the robe given by the dying centaur Nessus to Heracles' wife Deianira as a charm to retain his love. The blood on the robe, however, was mixed with the deadly poison that had killed the centaur, and burned Heracles unendurably.
- p.96 V.iv.61 Backe...like] Procrustes stretched people to fit his bed (or lopped them if they were too long).
- p.96 V.iv.63 Balsome] medicament.
- p.96 V.iv.64.1 S.D.] Cf. 1.50 note.

- p.97 V.iv.70 Seraphims] the highest of the nine orders of angels. Their fervor was particularly associated with fire (cf. 1.71 and note).
- p.97 V.iv.71 Empyreum] the fiery heaven, abode of God and the angels (cf. 1.70 and note).
- p.97 V.iv.74 concave] referring to the vault of the sky (or heaven) (cf. O.E.D., sb., 2).
- p.97 V.iv.76-8 wandering...Beare] stars. The constellation Gemini is also one of the signs of the Zodiac. Boötes and the Bear are constellations Amphion's Harpe is probably meant to mean constellation Lyra. Arctos is probably Arcturus, one of the stars of Boötes connected by name with Ursa Major.
- p.97 V.iv.80 pitch] highest point (cf. O.E.D., 18).
- p.98 V.iv.101 Memesis] goddess of retribution.
- p.98 V.iv.103 Cimmerian] legendary people who lived in a land of total and perpetual darkness.
- p.98 V.iv.106 period] end (cf. O.E.D., 5).
- p.98 V.iv.108 Deucalions deluge] Deucalion was the only survivor of a deluge provoked by Lycaon (cf. V.iii.11 and note).
- p.98 V.iv.110 hindge] the axis of the earth (cf. O.E.D., 3).
- p.98 V.iv.113 Athos] properly a mountainous peninsula in what was then Thrace, it is often referred to as a mountain.
- p.99 V.iv.134 inform'd] animated (cf. O.E.D., 3).
- p.100 V.iv.133 Like...now] There is but one true god, Allah, and Mohammed is his prophet.
- p.100 V.iv.140 Turkish Laws] Cf. 1.159. Knolles (p.201) says that this instance started the custom of Turkish emperors killing their brothers and near relatives at the beginning of each reign. In fact the custom did not start until over fifty years later, under Mohammed II, who passed the law, and insisted that his successors follow his example.

- p.100 V.iv.150 Cssa] a mountain in Thessaly connected to and often associated with Pelion (cf. V.ii.45 and note).
- p.101 V.iv.159-61 Brother...hayre.] "Bajazet...first of the Turkish monarchs embrued his hands with his brothers blood." (Knolles, p.179).
- p.102 V.iv.189-92 For...say.] Cf. Phoenissae, ll.656-59, "regis hoc magni reor, /odia ipsa premere multa dominantem vetat/amor suorum; plus in iratos licet/qui vult amari, languida regnat manu."
- p.102 V.iv.197 Statists] politicians (cf. O.E.D., 1).
- p.103 V.iv.5 Wyer-draw] i.e., wire-draw: force by subtle argument (cf. O.E.D., 2c).
- p.103 V.iv.212 Glow-worme] a term of contempt (cf. O.E.D.).
- p.103 V.iv.213 Horse-leach] i.e., horse-leech: (1) an aquatic sucking worm. In this sense, Bajazet is "bleeding" his family as if applied by (2) a horse-doctor. But a vetrinarian ought not to treat humans, evidently. (3) an insatiable person; in this case, for the blood of a possible rival. (Cf. O.E.D., 1, 2, 3).
- p.104 V.iv.220 temperate] mitigate (cf. O.E.D., 1).
- p.104 V.iv.227.1 This coopération by Iacup is not from Knolles. "Iacup...was by the great Bassaes sent for [and] was there presently by them strangled, by the commaundement of Bajazet." (Knolles, p.201).