

## Notes

### Title and author's introduction

*A true Roman tragedy* 'True' in that the play has verifiable sources in classical literature; unlike, for example, Shakespeare's *The Most Lamentable Tragedy of Titus Andronicus*.

### Dramatis Personae

Some of Heywood's brief descriptive labels have been expanded slightly for clarity. This edition otherwise reproduces the list of characters as originally printed, which excluded minor characters and 'extras'; for example, scenes 14 and 16 each require a 'serving-man' and scene 20 includes 'soldiers'.

*Tarquin* Not referred to in the text as 'Superbus' ('The Proud') but this is his popular identification.

*Servius Tullius* 'Servuus' is Latin for 'slave'; Servius had been a house-boy to King Ancus.

*Brutus* Latin for 'stupid', indicating the commonly held perception of Brutus by other characters at the start of the play.

*Scevola* Meaning 'left-handed', a cognomen bestowed, in legend, after the events described in scene 22 of this play. Heywood styles the character Scevola from the outset. Modern spelling is often Scaevola'.

### Scene 1

17 *ardency* 1608 *ardence* is preferable for scansion.

27 *Jove* 1608 *God*

29-30 *for ... a man* you are a man and therefore fitted for dignified kingship.

- 36 *flags* causes to droop (*OED* v<sup>1</sup>1c).  
*forty-five years* Forty-four years in Livy (1998, 57). Perhaps Heywood is deliberately alluding to Queen Elizabeth I's forty-five year reign; if so, he does not pursue the parallel.
- 51-2 *first ... infancy* This is not an entirely accurate account. Tarquinius Priscus was assassinated by agents of the disinherited sons of Ancus, the previous king. The worst Servius could be accused of is adroitness in swiftly filling the vacancy, having been invited to do so by Tanaquil, Tarquinius Priscus's widow.
- 52 *countant* accountable.  
*this* 1608 *his*.
- 53 *sounded ... senators* Perhaps Tarquin's attempted interruption of his wife at line 25 was intended to explain that he had already been thinking the same as her, and laying his plans.
- 57 *a* 1608 *and*.
- 60 *parliament* The first of many shameless anachronisms.
- 61 *senate* 1608 *senates*.
- 65 *in* 1608 *within*.
- 70 *pure heart, as unblemished innocence* 1608 *heart pure, as unblemished innocence* is preferable.
- 79 *and drunken* Not in 1608.
- 90 *strongest* 1608 *stronger*.
- 93 *by this* Presumably there is a flourish of trumpets.

## Scene 2

- 1 SD *humorously* behaving whimsically.
- 5 *mome* fool; the word could also mean 'a carping critic' (*OED* n<sup>3</sup>).
- 16 *consistory* council chamber; the word is used in a non-ecclesiastical sense.
- 19 *empire* Another anachronism. Rome was a tiny city-state at the time

- of which Livy wrote.  
*exempted* excluded, removed.
- 20 *Democritus* Seneca recorded that the Greek philosopher frequently  
burst into laughter when he contemplated human error and frailty.
- 37 *you* Not in 1608.  
*lord fools* 1608 *lords*.
- 40 *room* i.e. my place in the Senate. The pronunciation of 'room' and  
'Rome' was similar; the place-name was frequently spelled 'Roome'.  
Brutus goes on to develop the pun.
- 50 *induements* that with which one is endued; as in the 1608 text – 1638  
has 'inducments'.
- 58 *He was: by power divine.* Printed as *He was by power divine.* 1608 has  
*It was by power divine.*
- 59 *cathedral* in the *cathedra*, the seat of the ruler.
- 60 *detained* withheld from (*OED* v2a).
- 65 *confederate* 1608 *considerate*.
- 75 *Servius'* 1608 *Tarquin's* is obviously wrong.
- 82 *wreath* Another anachronism. The laurel wreath was the mark of  
distinction of later Roman emperors, and a mark of special honour for  
others, e.g. generals celebrating a triumph..
- 82 *empire* As line 19.
- 83 *brookd* endured, tolerated.
- 89 *interponents* those who interpose, obstruct or interfere.
- 91 *A* 'to the side of!' (*OED* prep.<sup>1</sup>l.7).
- 94SD *Servius is slain* It is not clear from this stage direction, or the text,  
who kills Servius. 1608 has no stage direction.
- 99 *servile* Her father, Servius Tullius was originally a house-slave  
to King Ancus.
- 108 *empales* encloses, wraps around.
- 115 *novel* newly acquired; 'not previously thought of or imagined' (*OED* adj.2).  
1608 *noble*.

- 127 *that* 1608 *his*.  
 130 *Who* 1608 *Why?*  
 137 *clement* The 1608 reading is preferable to 1638's *element*.  
 146SD *sennet* A ceremonial trumpet signal.  
 147SD *stays* pauses.  
 155 *coach-naves* The hubs of the coach-wheels. 1608 *coach-nails*.  
 158 *dejection* 1608 *direction*.

### Scene 3

- 4 *them* Not in 1608.  
*timeless* untimely.  
 11 *her unwilling charioteer drive on* At line 14, it is Tullia driving.  
 13 *sparkled* Not in 1608  
 23 *trisulk* Three-forked: the first use in English, derived by Heywood directly from the Latin *trisulcus* (1608 *trisalitie*, 1609 *trisalte*). Ovid in *Fasti* (2000, 65) describes a three-forked thunderbolt from Jupiter.  
 24 *monarchisers* establishers of monarchy. The only citation in *OED*.  
 28 *cousin* Brutus was the son of Tarquin's sister Tarquinia. Brutus proceeds to play on the sense of 'cousin' as 'kindred', 'having affinity' (*OED* n4).  
 35 *lose* waste.  
 38 *rubs* obstacles, impediments in a game of bowls (*OED* n<sup>1</sup>2a).  
 39 *brook* tolerate. Cf. 2.83.  
 40 *a fair white to be shot at* In archery, the white is the target (*OED* n<sup>1</sup>5). Brutus has changed sporting metaphor.  
 41 *had* In 1608, not in 1638.  
 46 *and* Not in 1608.  
 53 *would* 1608 will.  
 54 *of* Not in 1608.  
*some doubts* Brutus' motivations are unclear here. He has no private consultation with the oracle in scene 5, although events there result in

- his stealing a march on the Tarquins.
- 62 *the wife* Uxoriousness as a disease.
- 65 *yet* Not in 1608.
- 75 *circumscribed* confined (1608 *conscripted*). To escape from the suffocating atmosphere of Rome, Brutus wants the journey to last

#### Scene 4

- 2 *discontented* The suffix is not necessary and disrupts the scansion, but is present in all five impressions of the play.
- 8 *weal* realm, commonwealth. The word is used again in line 24 with the sense of 'the general good' (*OED* n<sup>1</sup>3).
- 11 *flag* hang down, allow to droop: as at 1.36.
- 17 *suitable* i.e. matching.
- 19 *Pallas* or Pallas Athene: Greek goddess of both war and wisdom, and hence of cunning intelligence. In comparing Tullia to Pallas, Heywood is not likely to be referring to another of the goddess's roles, that of Athena Parthenos, virgin Athena, enforcer of sexual morality. The goddess should more correctly be referred to as her Roman equivalent, Minerva.
- 20 *spoke to* 1608 *parlied*.
- 24 *weal* See note to line 8.
- 28 *endure* 1608 *hear*, a possible transposition from line 29.
- 29 *sonance* sounding, utterance.
- 33 *mutts* 1608 *shouts*.
- 38 *Collatine* Collatia, the place, five miles to the east of Rome.
- 55 *Scevola* In the 1608 text, these two lines are given to Lucretius, continuing his speech lines 53-4.
- 62 *consistory* (as at 2.16).
- 74 *ballater* ballad-writer. The *OED* notes, 'especially of scurrilous verses', which is the case with some of Valerius' songs later in the play.
- 93 *canzonet* a short song.

- 98 *will* 1608 *pray*.
- 101 *sansing* sanctus? The word is not recorded by the *OED*. It is printed identically in all five impressions of the play.
- 107 *moe* more, i.e. other people.
- 112 *kinsman* because Servius' daughters married into the Tarquin family, as did Lucretius' daughter, Lucrece; her husband is an offshoot of the Tarquin clan, his full name being Tarquinius Collatinus.
- 114-5 *Shall Servius ... thee* i.e. are you the only person who is not respecting Servius.
- 117 *compassionate* regard with compassion; used as a verb.
- 120 Valerius will sing in various national and regional styles; here, 'Scottish'.
- 133 *coach* As in all five printings, although one might expect 'couch' after 'mistress'. Presumably Scevola means 'go by coach' in the country, as a (Jacobean) gentleman would.
- 162 *lose* waste.
- 172 *the water that god Mercury makes* Mercury was an element in skin-whitening cosmetics. *Water* is used in its sense as being the basis for an infusion or tincture (*OED* nIII<sup>16</sup>a).
- 182-3 *camp ... camp* An opaque jest. The wording is identical in all five impressions of the play. *OED* (n<sup>2</sup>12) gives a rarely used 16<sup>th</sup> century meaning of *camp* as 'subject of debate'.
- 183 *city* 1608 *camp*.
- 189 *suburbs* A place of reputed sexual licence, being outside the jurisdiction that lay within the city walls. Once again, the Rome of 500BC is uncannily like London in the early 1600s.
- 190 *taken with the manner* arrested during the course of his habitual practice (*OED* 'manner' nII<sup>3</sup>a); but also with the modern sense of 'manners' (in this definition, the word was still often used in the singular in the early 17<sup>th</sup> century) – polite or refined social behaviour. The criminal is after all a courtier.

- 193 *receipt* i.e. money taken, business done; but also with the sense of 'taking a draught' (*OED* n11<sup>2</sup>a).
- 199 *that is, much ale* 1608 *all is, much ale's*.
- 205 *Follow* 1608 *fellow*.

## Scene 5

- 1 *Delphian* 1608 *sacred*.
- 14 *ennobled* The 1608 reading *high ennobled* restores the scansion.
- 30 *the* Not in 1608.
- 64 *our brother now at home* In Livy, the third son is Titus Tarquinius. It is he and Aruns who go to Delphi and intend to keep Sextus in the dark about the prophecy.
- 66 *charge* This is the 'charge' of line 61.
- 73 *circumstance* 1608 *circumference*.

## Scene 6

- 5 *Good* 1608 adds *Tullia*, completing the iambic line.
- 20 *Traversed* considered (*OED* v3); perhaps also 'denied in law' (*OED* v12a).
- 24 *attaint* conviction by a jury (*OED* n4).
- 25 *arraign* indictment.
- 37-9 *For this ... royal daughter* Tarquin's daughter is a shadowy figure, but this alliance is recorded by Livy: "He gave his daughter in marriage to Octavius Mamilius of Tusculum, who was far and away the most important man among the Latins" (1998, 58).
- 42 *we have* 1608 *ha we*.
- 49 *in* 1608 *with*.
- them* The four previous printings of the play have three further lines at this point:
- But when, in topping, three Tarquins more

Like Hydra's heads grow to revenge his death,  
It terrifies black treason.

'Topping' as in arboriculture, removing the top part of a tree.

Adding *Tullia's wise* after *treason* resolves the scansion difficulties of line 50.

89 *Ascend* A table and chairs are the only properties specified for this scene; perhaps they are mounted on a dais. Tullia appears to 'descend' at line 91. Reynolds (1940, 56-7) discusses the possibility of there being a dais and throne permanently onstage during Red Bull performances of the play.

96SD Sextus' exit is specified in 1608; not in 1638.

114 *synod* council, assembly. The word is not being used in its strictly ecclesiastical sense but is, perhaps mischievously, referring to a gathering of pagan gods.

115 This speech gathers iambic momentum. The first line that is set out as verse in the original is *And wear the sacred tincture of his blood*.

131 *Lest with the eyes of wrath and fury incensed* 1608 *Lest with our surpassed eyes of wrath and fury*.

132 *honour* 1608 *humour*. If *humour* refers to Brutus's assumed madness, it is perhaps the better reading.

136 *closer* more attentive.

137 *stricter* less freely spoken.

138 *How, sir?* Not in 1608.

140SD Brutus's exit is indicated in 1608 but not 1638.

139 *pardon* 1608 adds *him*, which repairs the scansion.

153 *rose* 1608 *roof* is preferable; a gesture to the stage roof.

156 *thus* 1608 *this*.

157 *sight* 1608 *fight*. Lines 157-8 are presumably intended ironically by Brutus: Tullia as a virgin, restrained from free movement.

170 *neutrize* remain neutral.

173 *he* Not in 1608.



- 177 *king's fear* i.e. your fear of Tarquin.
- 182 *dance* Not in 1608, where it was transposed to 184, after *humorous*.
- 184 *where* whereas.  
*humorous* moody.
- 185 *Cloudy* sullen, disreputable, 'shady'.
- 196 *Brutus shall pardon me* Valerius does not sing 'She that denies me' in any of the printed versions of the play prior to 1638. Nonetheless, in the earlier versions, Heywood does seem to have anticipated requiring an opening for a song, a provision that occurs elsewhere in the play.
- 225 *wenches in* 1608 adds *the suburbs of*.
- 226 *shall it* 1608 *it shall*.
- 229 *shrinks* withdraws from; 1608 adds *from*.
- 230 *suburbians* See note to 4.189.
- 257 *Rachel* 1608 spelled *Ratchel*, suggesting the pronunciation.
- 258 *hatchel* comb out flax or hemp.
- 269 *bleed* 1608 weep.
- 270 *politician* astute analyst; referring to Collatine's speech at line 173.
- 271 *Flora* The Roman goddess of spring and flowering plants and fertility; and hence lasciviousness. The Roman festival of Floralia became a time of bawdy merriment, and prostitutes ('the community') considered it their own special time. The Floralia gained a reputation as being even more licentious and abandoned than the Saturnalia of December. The reference is anachronistic, in that the Floralia's heyday was not until far in the future from Tarquin's time; but perhaps Heywood knew that Flora was originally a Sabine goddess.

## Scene 7

- 12 *becks* private gestures (*OED* n<sup>2</sup>).
- 41 *pinking* eye signals (*OED* n<sup>2</sup>); 'winking and pinking' was a set phrase.
- 53 *qui quae quod* A standard Latin declension.

- 60 *labour* Brutus obliquely indicated at 6.271-2 that the men intended to visit Lucrece. The group presumably remains apart from Lucrece's household on the stage while Valerius sings. Horatius' lines 61-2 and Valerius' line 63 and his song are new to the 1630 and 1638 printings.
- 61-2 *that you went late hammering of* 'the song you were recently bashing out'.
- 74 *The townsman to the Horn* i.e. the cuckold's horn. Fear of cuckoldry was particularly associated with the new urban bourgeoisie; one of many literary examples might be Honeysuckle in Dekker and Webster's *Westward Ho!* (1604).
- 78-9 *Muses ... Po* In Greek legend: while Cygnus, king of the Ligurians, was lamenting the fate of Phaeton on the banks of the River Po (Eridanus), he was transformed by Apollo into a swan. The story is told in book 2 of Ovid's *Metamorphoses*. In Greek tradition, the swan was a symbol of the Muses, and was also sacred to Apollo.
- 80 *banquerout* bankrupt.
- 84 *punk* prostitute.
- 84 *Cockatrice* slang term for a prostitute (*OED* n3).
- 86 *The beggar to the Bush* Playing on the traditional phrase 'go home by beggar's bush', i.e. go to ruin. *Beggar's Bush* was the title of a play (1622) by Beaumont, Fletcher, and perhaps Massinger.
- 86 *meet* A play on 'meat' and 'dine' in the next line.
- 87 *Duke Humphrey* The tomb in St Paul's of Humphrey, Duke of Gloucester, the youngest son of Henry IV, was a meeting place for indigent gallants and petty criminals; 'dine with Duke Humphrey' meant being penniless and going without a meal..
- 99 *close* private, secret.
- 111 *govern* 1608 *governors*.
- 115 *would* 1608 *would ever*.
- 118 *For my ... a-fishing* Added, with the song, to the 1638 printing. A clumsy insertion; Collatine's line 134, *Leave all to heaven*, follows on logically from Valerius' *hard reckoning*.

- 125 *Gurnet* a sea fish.  
128 *roiling* turbulence.  
140 *meet* See note to line 86.  
146 *relish* a musical embellishment (*OED* n<sup>2</sup>).  
159 *Pompey* Also the name of the pimp in Shakespeare's *Measure for Measure*.  
165 *French* i.e. venereal disease.  
168 *punk* See note to line 84.  
173 *striker* fornicator (*OED* n2d).  
174 *cocket* pert, saucy.

## Scene 8

- SD *Lucretius* Not included in the stage direction in any of the impressions, but he speaks at line 44; again, all the printings are unanimous in specifying that it is he who speaks.  
11 *graft* fix (*OED* v<sup>1</sup>1b).  
31 *for* 1608 *of*.  
36 *Tullia* 1638 allocates the line to Sextus; 1608 is preferable.  
45 *their* 1608 *his*.  
50 *nonage* immature years (*OED* n<sup>1</sup>2).  
58 *Tullia* 1638 allocates this line to Sextus, but he is marching; 1608 is preferable.  
61 *own* 1608 *stone*.  
74 *two* 1608 reading; 1638's *too* is plausible though.  
75 *forward* 1608 *forwards*.

## Scene 10

- 1 *pounded* confined (*OED* v<sup>2</sup>3a).  
10 *se freeza* In the Dutch (Friesian) style; a conjecture, given that a 'Dutch'

- drinking song is imminent.
- 18 *tassaker* drinking song? (conjecture).
- .21 *A Dutch Song* Cod-Dutch, to raise a laugh from the large number of Dutch expatriates in London at the time, and from the English who had heard them speaking.
- 45 *double* 1608 *double double*.
- 49 *fauchion* 'Fashion', pronounced in a mock-Dutch accent? The word is identical in all five printings of the play.
- 75 The first four lines of this speech are printed in prose in all impressions of the play.
- 79 *cates* 'dainties'.
- 102 *Yet she for virtue* 1608 *Yet for her virtue*.
- 123 *be* In 1608, not in 1638.
- 124 *mount cheval* 'mount horses!'
- 129 *To horse, to horse!* 1608 *horse, horse, horse*.

## Scene 11

- SD The *dramatis personae* provides for only one maid, Mirable. This edition replaces '1 Maid' with Mirable and '2 Maid' with 'Maid'.
- 15 *huswives* Pronouncing 'hussifs' eases the scansion.
- 23 *Turnus* A name picked up from an incident in Livy (1998, 59-60) that Heywood does not otherwise include. Livy uses the episode to illustrate Tarquin's merciless aggregation of power; Turnus is a Latin lord who affronts Tarquin, and Tarquin has him executed under trumped-up charges.
- 44SD *Lucrece, Mirable and Maid retire* Added, this edition. The stage is not emptied, as the presence of the women is revealed later on in the scene. Reynolds (1940, 154-155) argues for a discoverable space at the Red Bull, possibly a permanent rear stage.
- 56 In the original printings, the first line of this speech is in verse and the

- rest in prose.
- 65 *person's hazard* 1608 *persons so hazard*.
- 72-3 *a Barbary* (1608 *Barbarian*) *horse And a rich coat of arms* The terms of the wager, as agreed at 10.119.
- 85 *matchless* 1608 *fellowless*.
- 87 *fairest* This condition was not in the original wager.
- 93 *censure* judgement.
- 95 *dispose* 1608 *censure*.
- 96 The first line of this speech is in prose, the rest in verse.
- 105 *smug* neat, spruce (*OED* a1b).
- 106 *and* Not in 1608.
- 116 *this* 1608 *tis*.
- 119 Lines 119-122 and the song are another clumsy insertion, made in the 1638 impression only.
- 129 *partlets* bodices.
- 129 *rebatoes* large collars, high at the back.
- 131 *frontlets* ornaments or bands worn on the forehead.
- 131 *rails* scarves or shawls.
- 132 *daggled* wet and tangled.
- 133 *tails* dress trains.
- 134 *billements* head-dresses.
- 135 *bongraces* broad-brimmed hats.

## Scene 12

- 24 *did* - words are deliberately omitted from the ends of some lines; the audience is invited to complete the rhyme.
- 34 *Scevola* Lines 34-38 and the song 'The Spaniard' are added to 1630 and 1638.
- 39 *slop* loose breeches.
- 40 *Venetian* a style of breeches.

- 43     *threysley* Thus 1630 and 1638. Thrifty?  
48     *lawn* fine linen, cambric.  
51     *block* a style of hat.  
53     *felts* a style of hat.  
54     *beaver* fur hat.  
55     *coney-wool* hat or garment made of rabbit fur.  
56     *shag* hat or garment made of coarse cloth.  
57     *monmouth* woollen cap.  
63     *quass* 'a draught'; usually a verb.  
65     *metheglin* spiced mead.  
66     *aquavitae* strong spirit.  
71     *chapin* a high shoe.  
78     *venture* 1630 *venter*, 1638 *center*.

### Scene 13

- 14     *trencher* plate.  
23     *eats* 1608 *cates*. See note to 10.79.  
28     *and* 1608 *I*.  
29     *valour* 1608 *worth*.  
31     *To* 1608 *I*.  
47     *unto* 1608 *to*.  
56     *perfections* 1608 *imperfections*.  
60     *caitiff* 1608 *captive*.  
61     *grandame* i.e. 'old'. After all the ages of the world, it is strange that such  
a novel miracle can still occur.  
69     *humorous* vaporous.  
76     *Lucrece* In the original text, all five impressions, this speech is in prose up  
to line 81, 'My doors'.  
87     *with soft and sweet content* 1608 *repose with* [word/s missing] *content*.  
89     *stars* candles.

## Scene 14

- SD *Serving-man* Not in the list of *dramatis personae*.  
9 *staves-acre* The seeds of this plant were used in a preparation to kill lice.  
1608 *staves-acre of late*.  
17 *cope* covering.  
17 *of heaven*. Not in 1608.

## Scene 15

- 5 *Cynthia* the moon. This is an extra-metrical line.  
15 *opinion* reputation.  
15 *hope* expectations.  
18 *Do To* in both 1608 and 1638.  
18 *yet* still.  
19 *style* manner of life (*OED* nIII19b).  
21 *can* is able to plead his.  
24 *state* Thus both 1608 and 1638; probably 'hate' is intended.  
28 An extra-metrical line.  
29 *one* 1608 *me*.  
32 An extra-metrical line.  
45 *hospitable* 1608 *hospital*; this was interchangeable with 'hospitable' in the 17<sup>th</sup> century, and would amend the scansion of this line.  
54 *place* 1608 *room*.  
63 *Sextus* 1608 *Tarquin*.  
71 *Havoc* 1608 *Provoke*.  
73 *or* 1608 *and*.  
87 *pillows* 1608 *cushions*.  
89 *For* 1608 *The*.  
90 *uncrazed* unbroken. 1608 *unceaz'd*.  
96 *mechall* adulterous. The *OED* notes, 'Only recorded in the works of

- Thomas Heywood’.
- 103 *as* 1608 *oh as*.
- 109 *soil* Not in 1608.
- 116 *foul* 1608 *pure*.
- 120 *Loss* 1608 *Lost*.
- 132 *tears* Present edition. 1608 and 1638 both *tearmes*.
- 134 *much* 1608 *more*.

## Scene 16

- SD *Serving-man* As with scene 14, not in the list of *dramatis personae*.  
This man is servant to Sextus.
- 4 *infinite* 1608 *infinitely*.
- 18 *Pompey was born to do Rome good* Many of the audience would be aware, from other contemporary dramas if nowhere else, of the monarchic ambitions of a figure from later Roman history, Pompey the Great.

## Scene 17

- 12 *bruite* broadcaster
- 15 *fate* 1608 *fates*.
- 16 *spleens* hot tempers (OED n5a).

## Scene 18

- 9 The song is new to the 1630 printing of the play. The dialogue that opens the scene, which strongly implies that a song is about to be sung, appears in all printings from 1608.
- 24 *Stare* starling.
- 29 *forwards* 1608 *forward Horatius*.
- 30 *front* confront.



- 38     *Scevola* Lines 38-40 and the song are new to 1638.
- 58     *transpareth* are transparent; an intransitive verb used only, and seldom, during the seventeenth century.
- 61     *rough-cast* coarse rendering on an external wall.
- 74     *Horatius* The line is given to Aruns in 1608, continuing his line 73.
- 89     *humorous* moody.
- 91     *runagate* cowardly deserter.
- 94     Lines 94-5 and the song are new to the 1630 printing.
- 121    *tail* 1608 reading. 1638 has *sayde*.
- 145    *Valerius* This song is only in the 1638 printing.
- 153    *as those kept me* i.e. I should keep my thoughts locked away just as securely as my body is locked in fetters.
- 156    *Now* 1608 *First*.
- 156    *project* subject, topic.
- 158    *mistrust* suspect.
- 165    *presage* forebodings of misfortune.
- 171    *catch* a round (music); each successive singer picks up or 'catches' his next line on cue..

## Scene 19

- 15     An extra-metrical line.
- 19     *or give* 1608 *forgive*.
- 56     *cousin* See notes to 3.28 and 4.112.
- 68     *hemmed in* surrounded by.
- 69     *pale* protective boundary.
- 80     *express* 1608 *expose*.
- 89     *strumpeted* brought to the condition of a harlot.
- 93     *a* 1608, not in 1638.
- 128    *humorous toys* light-hearted pursuits.
- 133    *humours* mood.

136 *fall* let fall.

138 *your* 1608 *our*.

140SD *The lords whisper* Presumably about the insurrection they are now planning as a result of the violation of Lucrece. The noblemen's response to Lucrece's death is perfunctory in the extreme; by line 146, Brutus is laying out the political agenda.

153 *comp* 1608 *compt*, an abbreviation of 'accompt', an archaic form of 'account'.

173 *some* 1608, not in 1638.

180 *mazèd* stupefied, confused.

192 *them on* 1608 *their troops*.

193SD Added to this edition. The original does not specify that Brutus and the others leave the stage, but the next entrance is that of Tarquin and Tullia, *pursued* by Brutus, so a scene division has been introduced.

## Scene 20

SD *soldiers* This and the remaining scenes require 'extras' who are not specified in the *dramatis personae*.

2 *thy queen and thee* 1608 *thy frightened fear*.

14 *in hell* 1608 *of Lucrece*.

33 *royal ... the king's name ends* Brutus has not thought this through.

47 *hanged* Thus 1608; *hugged* in 1638.

57 A See note to 2.91.

57 *fame* 1608 *force*.

SD There is no indication here that the Tarquin group leaves the stage, but they re-enter at line 33 of the next episode, so a scene division has been made.

## Scene 21

- 3     *Penates* The household gods of the Romans. 1608 *Senators*.
- 9-10 *Brutus, retire: for if thou enter Rome We are lost* The logic of this is not clear. The context would require the line to be addressed to Horatius; and they are defending Rome, as line 14 makes clear.
- 21   *breast* face, meet in opposition
- 22   *'Gainst* 1608 Mongst.
- 22   *front'st* confront.
- 22   *ringed* 1608 winged.
- 33   *interdict* prevent, impede
- 33   *through* Not in 1608.
- 34SD *targeters* a light, round shield, an alternative form of 'targe' or 'target'.
- 35   *bulwark* defence, safeguard (*OED* n2).
- 38   *target* See note to line 34SD.
- 38   *buckler* shield, protect. 1608 buckle.
- 46SD This stage direction is discussed by Reynolds (1940, 103-4).
- 51   *devolve* overturn, overthrow (*OED* v1b).
- 54   *brunt* assault (*OED* n<sup>1</sup>b2).
- 56   *renown* 1608 realm.
- 61   *host* 1608 hosts.
- 62   *valour* 1608 virtue.
- 62   *idle braves* empty bravado.
- 80-1 *restore This scandal* make reparation for the shame of losing the bridge.
- 85   *renown* make glorious.

## Scene 22

- 20   *pains* 1608 plague.
- 37   *in* Not in 1608.
- 42   *take life e'en of* accept life even from
- 45   *prove for* test the qualities of
- 45   *they* i.e. Tarquin and his people.

45     *hopes* expectations

### Scene 23

18     *almost scorned* i.e. although I almost openly scorned him for being merciful with me.

19     *but in desire* except that I still desired.

25     *battle* force, line of battle.

25-7 This edition shares line 25 between Lucretius and Brutus, resulting in the extra-metrical line 27. The 1608 impression is also irregular in metre, and incorporates different wording:

O Jove this day balance our cause and let the innocent blood  
Of rape-stained Lucrece crown with death and horror  
The heads of all the Tarquins; see this day

30     *shock* i.e. the impact of our armies clashing.

### Scene 24

1     *unflagged* See note to 1.36.

2     A bewildering statement.

14     *did drink the consul's blood* Sextus recently wounded Brutus (line 6).

15     *tire* A falconry term, to tear at flesh. Pronounce as two syllables; this is acceptable as the word is derived from French *tirer*.

17     *Tuscan* Porsenna.

20SD *Aruns slain* It is not clear from this stage direction how Aruns' death is realized; Brutus enters at line 44 having apparently killed him offstage.

20SD *Porsenna expelled* put to flight (by Valerius).

20     *thyslf* 1608 *thy life*.

.27     *the* Not in 1608.

32     *meteors* Something dazzling and short-lived; perhaps the 'thousand swords' of line 30.

- 33 *me* myself.
- 34 *the danger know* experience the worst.
- 38 *charged* Perhaps 'loaded, burdened', but Tarquin does not otherwise display signs of remorse.
- 40 *vitals* essential elements of my life.
- 43 *make this earth divine* i.e. the ground will become consecrated if Tarquin blood is spilled on it.
- 44SD *Tarquin and Tullia slain* It is not specified how this is realized; line 90 suggests that they died by 'many hands'.
- 44 *crimson favour* i.e. the stains of Aruns' blood on his forehead; perhaps incorporating both *OED* n7a 'chivalric blazon' and *OED* n9b 'countenance'. On festival days in ancient Rome, the face of the statue of Jupiter in the temple of Jupiter Optimus Maximus on the Capitoline hill (originally built by Tarquinius Superbus) was painted red. It was by this temple that a second Brutus overthrew another tyrant, Julius Caesar.
- 49 *canicular* Relating to the mid-August period that is associated with the rising of the 'Dog Star' (Sirius); a time of scorching heat.
- 50 *that towered* 1608 *that's here*.
- 68 *pile of flesh* i.e. his body.
- 81 *thy daughter, and thy wife* Addressed to Lucretius and Collatine respectively.
- 82 *for* because of.
- 93 *snaky* Sextus is displaying properly aristocratic disdain for the other ranks, but it is not clear why the soldiers should have the usual snake attributes – venom, guile, treachery.
- 98-104 Heywood is taking his legend from Shakespeare rather than Homer. In the *Iliad*, Achilles kills Hector in single combat; in *Troilus and Cressida* (1603), Act 5, scene 8, Hector is butchered by Achilles' bodyguard, the Myrmidons. Heywood was a considerable classical scholar and such an error in narrative is uncharacteristic; perhaps he was knowingly alluding to a version of the tale that would be more familiar to his popular audience, in

- which case interesting light is thrown on the appeal and influence of Shakespeare's play.
- 102 *monomachy* single combat, duel.
- 104 *faint* i.e. Achilles would have played only a shadowy part in Hector's death.
- 107 *freely* frankly, unflinchingly.
- 108 *as general* Printed with an upper-case G in both 1608 and 1638; Brutus is referring to his role as leader of the army, but there is also the implication that he is standing as an individual who represents the whole of the Roman people.
- 112 *lists* place of combat (*OED* n<sup>3</sup>9).
- 113 *ring us in* Brutus is asking the Roman soldiers to encircle them, forming an arena.
- 121 *repents me not* does not cause me to repent
- 126 *imperial crown* Brutus may be indicating that he does not respect the Tarquins' assumed monarchy, or that his personal reputation ('renown') is more important to him than his own status – in which case, he has forgotten that he is now consul of the new republic (and see also note to 2.19).
- 131SD The presentation of this confusing stage direction is identical in all five impressions of the play. The combatants are so badly wounded and exhausted they can no longer wield their heavy swords, they resort to hand-to-hand fighting and simultaneously each lands a crushing blow with his (armoured) gauntlet? It seems a garbled version of an episode in Livy, who has Brutus dying in combat with Aruns during the Etruscan wars that followed the Tarquins' exile: 'They charged one another with such vehemence that neither thought of safeguarding his own person if only he could wound his opponent. Each man was struck through the shield by his adversary's blow and, impaled on the spear, tumbled from his horse in death' (1998, 77).
- 140 *laurel-wreath* See note to 2.82.

145SD Collatine was last addressed at line 138. This stage direction is clearly not an entrance, such as it is for Porsenna. Perhaps it indicates another activity such as Collatine directing soldiers to bear out the bodies.

### **Back matter**

- 9      *marking stone* chalk for marking cattle.
- 38     *sampier* samphire.
- 41     *mil-mat* possibly a mat made of milled (pressed or rolled) cloth.
- 43     *stopple for a close stool* a stopper, plug or bung for a commode.
- 44     *pesock* sock of coarse wool.
- 72     *Juggie* diminutive of Joan.
- 72.    *Puggie* a term of endearment. A verse of this song is included in  
      *The Knight of the Burning Pestle* (act 3, scene 3).
- 76     *coney* term of endearment, 'bunny'.