

TROILUS AND CRESSIDA

Edited by

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CONTENTS

List of illustrations	<i>page</i> vi
Acknowledgements	vii
List of abbreviations and conventions	ix
Introduction	i
Style and genre: heap of rubbish, salty comedy, or what?	i
The play in its time	6
Symmetrical structures	13
Interpreting the language	22
Cressida	27
Literary identity	32
Scepticism and speculation	35
The play in performance	46
Note on the text	67
The 1609 epistle to the reader	73
List of characters	75
 THE PLAY	 77
Textual analysis	234
Appendix: Sources of the play	253
Reading list	262

ILLUSTRATIONS

1	Cressida is delivered to Diomedes in exchange for Antenor, from Thomas Hanmer's edition (1744).	<i>page 2</i>
2	Simon Russell Beale as Thersites in Sam Mendes' production (RSC 1990).	18
3	Diomedes and Cressida, watched by Troilus, an engraving by Henry Fuseli, 1804.	20
4	Cressida greeted by the Greek generals, from Howard Staunton's edition (1860).	30
5	Cassandra, by Byam Shaw, 1902.	40
6	Elspeth Keith as Thersites in William Poel's production, 1912.	48
7	Pandarus, Helen, and Paris in Tyrone Guthrie's Old Vic production, 1956.	49
8	Hector surrounded by Achilles and his Myrmidons, in the RSC production of 1960.	53
9	Combat of Ajax and Hector in John Barton's 1968 RSC production.	54
10	Juliet Stevenson as Cressida faces the Greek generals (RSC 1985).	57
11	Pandarus and Cressida in Dieter Dorn's production (Munich, 1986). Oda Sternberg, photo.	58
12	Cressida and Pandarus relaxing by the 'pool' in Sam Mendes' production (RSC 1990).	60
13	The first 'state' of the quarto title page.	236
14	The second 'state' of the quarto title page.	237

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TROILUS AND CRESSIDA

Prologue

[Enter the PROLOGUE in armour]

PROLOGUE In Troy there lies the scene: from isles of Greece
The princes orgulous, their high blood chafed,
Have to the port of Athens sent their ships,
Fraught with the ministers and instruments
Of cruel war. Sixty and nine that wore 5
Their crownets regal from th'Athenian bay
Put forth toward Phrygia, and their vow is made
To ransack Troy, within whose strong immures
The ravished Helen, Menelaus' queen,
With wanton Paris sleeps – and that's the quarrel. 10
To Tenedos they come,
And the deep-drawing barks do there disgorge
Their warlike freightage; now on Dardan plains
The fresh and yet unbruised Greeks do pitch

Prologue 0–31] F; not in Q 0 SD] Walker (after Collier³); PROLOGUE. Spoken by one in Armour / Singer; not in F 1 SH] Walker; not in F 8 immures] F2; emures F 12 barks] F2; Barke F 13 freightage] F (frautage)

Prologue

0 SD The Prologue, though it appears only in F, was probably written for an early performance (see 23 n.). It certainly suggests a performance of some kind and would thus contradict the claims of those who think the play was never acted. In recent productions it has been spoken by a variety of characters, most often Thersites or Pandarus; strangely, the speech contains no reference to Troilus and Cressida.

2 **orgulous** proud. The word occurs in Caxton, but was already archaic in 1600.

2 **high blood** aristocratic valour.

2 **chafed** heated, brought to the boiling point (cf. modern 'chafing-dish').

3–7 **Have . . . Phrygia** The details here (the 'port of Athens', 'Sixty and nine') are taken from Caxton, but the high heroic tone, tinged with irony, is Shakespeare's own.

4 **Fraught** Loaded, weighed down.

6 **crownets** coronets, small crowns.

7 **Phrygia** An area in Asia minor, now Turkey, where Troy was thought to have been located.

8 **immures** walls.

9 **ravished** stolen, abducted. The word has a sexual connotation but does not necessarily imply a lack of consent on Helen's part.

11 **Tenedos** An island off the coast near Troy.

12 **deep-drawing barks** boats ('barks') that because of their size and weight 'draw', i.e. displace, a great depth of water (*OED* Draw v 13). Cf. 2.3.249.

12 **disgorge** empty out.

13 **warlike freightage** i.e. the Greek troops.

13 **Dardan** Trojan; the word derives from 'Dardanus', son of Zeus and grandfather of Tros, founder of Troy, as described in *The Iliad* xx.200 ff. (Chapman, *Iliads*).

14 **yet unbruised** not yet wounded. This is the first of many instances in the play of words beginning with the prefix 'un-' (e.g. 'unpractised', 1.1.12; 'ungracious', 1.1.83; 'ungained', 1.2.249;

Their brave pavilions. Priam's six-gated city, 15
 Dardan and Timbria, Helias, Chetas, Troien,
 And Antenorides with massy staples
 And corresponsive and fulfilling bolts
 Spar up the sons of Troy.
 Now expectation, tickling skittish spirits 20
 On one and other side, Trojan and Greek,
 Sets all on hazard. And hither am I come,
 A prologue armed, but not in confidence
 Of author's pen or actor's voice, but suited
 In like conditions as our argument, 25
 To tell you, fair beholders, that our play
 Leaps o'er the vaunt and firstlings of those broils,
 Beginning in the middle, starting thence away,
 To what may be digested in a play.
 Like, or find fault, do as your pleasures are, 30
 Now good or bad, 'tis but the chance of war. [Exit]

17 Antenorides] *Theobald*; Antenorides F 19 Spar] *Pope*² (*Sperre*; *conj. Theobald*); *Stirre* F 31 SD] *Walker* (*subst.*); *not in F*

'unbodied', 1.3.16, etc.); many of these are Shakespearean coinages.

15 brave splendid. The word, together with the chivalric associations of 'pavilions' (large tents), creates a sense of grandeur offset by the venality of the Greek heroes when they appear.

16–17 Dardan . . . Antenorides The names of the six gates of Troy (taken from Caxton).

17–18 massy . . . bolts huge metal braces into which fit correspondingly huge bolts.

19 Spar up Enclose and secure (*OED* v¹ 3). *Theobald*'s suggestion for F's 'Stirre' puts the emphasis where the rest of the sentence would seem to require – on the protective strength of the city's gates. Compare 'There sparred up in gates, / The valiant Thaebane . . . a following fight awaites' (William Warner, *Albion's England*, 2.12.50 (1589), cited in *OED*). Technically, the verb should be singular, since the subject is 'city' (15), but the naming of the six gates makes the grammatical slip-page understandable; some editors, notably Palmer, have regarded 'sons of Troy' as the subject of the sentence and envisaged them 'stirring up' the city. But such a reading not only makes the grammar awkward but misses the emphasis on protection.

20 expectation The feeling of anticipation on both sides is personified, and imagined to be flirtatiously toying with ('tickling') the lively ('skittish') spirits of the soldiers. Bevington² notes that 'tickle' occurs frequently in the play, usually with teasingly sexual implications – see, for example,

1.2.119, 3.1.104, 5.2.56 and 176.

22 Sets . . . hazard Puts everything at risk, as in a game of chance (*OED* Hazard sb 1, 3).

23 armed The Prologue wears armour appropriate to the occasion. There is probably a satirical allusion here to Jonson's play, *Poetaster* (1601), which also features an armed prologue. If so, this would suggest that the Prologue, though not printed till 1623, was written for an early performance, since only then would the allusion have had much bite. See Introduction, p. 6.

23–4 not . . . voice without much confidence in either play or performance – a comment in the self-deprecating style of Shakespeare's prologues (e.g. *H5*) and epilogues (e.g. *AYLI*). See Introduction, p. 9.

24–5 suited . . . argument dressed in a way suitable to our theme.

27 vaunt beginning (cf. 'vanguard'). 'Vaunt and firstlings' is deliberately and sonorously redundant, the first of many such doublets in the play. There may also be a hint of 'vaunt' in the sense of 'boast', the kind of thing that warriors do before combat.

28 Beginning . . . middle Epic poems also typically begin *in medias res* – a further instance of the ironically heightened rhetoric of this speech.

29 digested suitably contained in; the term introduces the pervasive strain of eating and cooking images in the play.

31 War, like theatrical success, was notoriously and proverbially (*Dent* C223) chancy.

[I.I] Enter PANDARUS and TROILUS

- TROILUS Call here my varlet – I'll unarm again.
 Why should I war without the walls of Troy
 That find such cruel battle here within?
 Each Trojan that is master of his heart,
 Let him to field. Troilus, alas, hath none. 5
- PANDARUS Will this gear ne'er be mended?
- TROILUS The Greeks are strong and skilful to their strength,
 Fierce to their skill and to their fierceness valiant,
 But I am weaker than a woman's tear,
 Tamer than sleep, fonder than ignorance, 10
 Less valiant than the virgin in the night,
 And skillless as unpractised infancy.
- PANDARUS Well, I have told you enough of this. For my part, I'll not
 meddle nor make no farther: he that will have a cake out of the
 wheat must tarry the grinding. 15
- TROILUS Have I not tarried?
- PANDARUS Ay, the grinding, but you must tarry the bolting.
- TROILUS Have I not tarried?
- PANDARUS Ay, the bolting, but you must tarry the leavening.
- TROILUS Still have I tarried. 20

Act 1, Scene 1 I.I]F (*Actus Primus. Scena Prima.*); not in Q 15 must] Q; must needs F 19 leavening] Q; leau'ning F (*first setting*); leau'ing F (*second setting*)

Act 1, Scene 1

1 Call . . . varlet Troilus, coming onstage armed but with no taste for battle, directs an offstage attendant to call his personal servant ('varlet').

2-3 The image of love as an internal battle is a common one and marks Troilus out as in some respects a traditional courtly lover. The language announces the persistent linking of love and war in the play as a whole.

5 none Troilus has no heart, having given it to Cressida.

6 gear business.

7, 8 to Either (1) in proportion to, or (2) in addition to. Troilus here employs an intricate rhetorical figure, a form of reduplication in which verbal ideas are repeated in an alternating way. He follows this with extended parallelism in the next four lines, in which he elaborates the antitheses of the same ideas (strength / weakness, fierceness / tameness, etc.) as

they apply to him. All of this indicates the self-consciousness with which he suffers the pangs of love.

12 unpractised inexperienced.

13-14 not . . . farther have nothing more to do with. A proverbial phrase (Dent M852) repeated at 77.

15 tarry await.

17 bolting sifting. That these baking terms have a sexual reference seems clear from Justiniano's remarks in Dekker and Webster's *Westward Ho* (1604): 'Why should I long to eate of Bakers bread onely, when theres so much Sifting, and bolting, and grynding in euery corner of the City; men and women are borne, and come running into the world faster than coaches doe into Cheap-side vpon *Symon and Iudes* day' (2.1.169-73, in *The Dramatic Works of Thomas Dekker*, ed. Fredson Bowers, Cambridge, 1955, vol. 2).

- PANDARUS Ay, to the leavening; but here's yet in the word hereafter
the kneading, the making of the cake, the heating of the oven, and
the baking; nay, you must stay the cooling too or you may chance
burn your lips.
- TROILUS Patience herself, what goddess e'er she be, 25
Doth lesser blench at suff'rance than I do:
At Priam's royal table do I sit
And when fair Cressid comes into my thoughts –
So traitor! 'When she comes!' When is she thence?
- PANDARUS Well, she looked yesternight fairer than ever I saw her look, 30
or any woman else.
- TROILUS I was about to tell thee – when my heart,
As wedgèd with a sigh, would rive in twain
Lest Hector or my father should perceive me,
I have, as when the sun doth light a storm, 35
Buried this sigh in wrinkle of a smile.
But sorrow that is couched in seeming gladness
Is like that mirth fate turns to sudden sadness.
- PANDARUS An her hair were not somewhat darker than Helen's –
well go to, there were no more comparison between the women; 40
but for my part she is my kinswoman, I would not, as they term
it, praise her, but I would somebody had heard her talk yesterday
as I did. I will not dispraise your sister Cassandra's wit but –

21 hereafter] Q, F; 'hereafter' Dyce 22 heating of] F (*second setting*); heating Q, F (*first setting*) 23 you may] F; yea may Q 24 burn] Q; to burne F 26 suff'rance] Q (*suffrance*); sufferance F 29 So traitor . . . thence?] Rowe² (*subst.*); So traitor then she comes when she is thence. Q; So (traitor) then she comes, when she is thence. F 30–1] Q; Well: / She . . . looke, / Or . . . else. F 35 a storm] Rowe; a scorne Q; a-scorne F; askance Oxford 42 praise her] Q; praise it F

21 the word i.e. 'tarry' which implies that after the leavening must come the kneading, etc. Many editors follow Dyce in assuming that 'word' refers to 'hereafter' (21), but 'tarry' seems the likelier possibility.

26 blench blanch, flinch. Though Troilus means that Patience is less able to endure painful waiting than he is, he actually says the opposite.

29 Troilus calls himself a traitor for even entertaining the possibility that Cressida might sometimes be absent from his thoughts. Although some editors follow Q, F here, Rowe's emendation makes excellent sense. If the emendation were rejected, the line would read, 'So, traitor, then she comes when she is thence', and Troilus would be berating himself for sometimes forgetting Cressida

(since she can only come into his thoughts (28) if she is absent from them).

33 wedgèd split (as with a wedge).

33 rive break.

35 a storm Although Q, F's 'a-scorne' has been defended, notably by Evans who understands it to mean 'in mockery', Rowe's emendation fits the context well, especially in the light of the interplay between sorrow and 'seeming gladness' in 37–8. A graphic misreading is also possible. In both *Lear* and *Oth.*, 'scorn' and 'storm' are (possibly) confused. The quarto of *Lear* (at 3.1.10), in lines not in F, reads 'outscorne' but many editors have emended to 'outstorm' and Q1 of *Oth.* has 'scorne of fortunes' at 1.3.249 while F reads 'storme'.

39 An If (as frequently in the play).

- TROILUS O Pandarus! I tell thee Pandarus,
 When I do tell thee there my hopes lie drowned 45
 Reply not in how many fathoms deep
 They lie indrenched. I tell thee I am mad
 In Cressid's love, thou answer'st she is fair,
 Pour'st in the open ulcer of my heart
 Her eyes, her hair, her cheek, her gait, her voice, 50
 Handlest in thy discourse – O that her hand,
 In whose comparison all whites are ink
 Writing their own reproach, to whose soft seizure
 The cygnet's down is harsh and spirit of sense
 Hard as the palm of ploughman – this thou tell'st me, 55
 As true thou tell'st me, when I say I love her.
 But saying thus, instead of oil and balm
 Thou lay'st in every gash that love hath given me
 The knife that made it.
- PANDARUS I speak no more than truth. 60
- TROILUS Thou dost not speak so much.
- PANDARUS Faith, I'll not meddle in it – let her be as she is; if she be
 fair 'tis the better for her; an she be not, she has the mends in her
 own hands.
- TROILUS Good Pandarus, how now Pandarus! 65
- PANDARUS I have had my labour for my travail, ill-thought on of her
 and ill-thought on of you, gone between and between, but small
 thanks for my labour.
- TROILUS What, art thou angry Pandarus, what, with me?
- PANDARUS Because she's kin to me, therefore she's not so fair as Helen; 70
 an she were not kin to me she would be as fair o'Friday as Helen

51 discourse – . . . hand,] *Capell (subst.)*; discourse: . . . hand Q; discourse: . . . hand F 62 in it] Q; in't F 67 on of you] F; of you Q 71 not kin] F (*second setting*); kin Q, F (*first setting*) 71 o'Friday] Q (*a Friday*); on Friday F

49 **ulcer** Troilus' image is characteristically excessive. It fits with the strain of disease imagery in the play generally and hints at a dark undertone to the love theme.

51 Again Troilus interrupts himself (as in 29), this time losing track of the grammar of his sentence. 'Handlest' (= treat of, discuss) suggests Cressida's white hand to him, and he follows that vein for the next four lines.

53–4 **to whose . . . harsh** in comparison to whose soft grasp ('seizure'), the down of a baby swan ('cygnet') seems rough.

54 **spirit of sense** the most delicate touch. In

Elizabethan physiology, each sense had its own 'spirit' or vapour that flowed through the body, conveying sensation to the brain. See 3.3.106 n.

63 **mends** remedy (*OED Mend sb 2*).

65 Perhaps Pandarus has turned as if to go, prompting Troilus' remonstrance.

66 **my . . . travail** my labour ('travail', with a pun on the 'travel' involved in going between) has been the only reward I have received.

67 **gone between** The standard action of the pander, or 'go-between'.

71–2 **an she . . . Sunday** if she weren't related to me, I would say that she is as lovely on an ordinary

is on Sunday. But what care I? I care not an she were a blackamoor,
'tis all one to me –

TROILUS Say I she is not fair?

PANDARUS I do not care whether you do or no. She's a fool to stay be- 75
hind her father – let her to the Greeks and so I'll tell her the next
time I see her; for my part, I'll meddle nor make no more i'th'matter.

TROILUS Pandarus –

PANDARUS Not I.

TROILUS Sweet Pandarus – 80

PANDARUS Pray you speak no more to me; I will leave all as I found
it and there an end. *Exit*

Sound alarum

TROILUS Peace, you ungracious clamours, peace, rude sounds!

Fools on both sides, Helen must needs be fair
When with your blood you daily paint her thus. 85

I cannot fight upon this argument,
It is too starved a subject for my sword.
But Pandarus – O gods how do you plague me!

I cannot come to Cressid but by Pandar
And he's as tetchy to be wooed to woo 90
As she is stubborn, chaste against all suit.

Tell me Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we:
Her bed is India, there she lies, a pearl;
Between our Ilium and where she resides 95

Let it be called the wild and wand'ring flood,
Ourself the merchant and this sailing Pandar

72 what care] F; what Q 75 SH] Q, F (first setting, subst.); Troy. F (second setting) 82 SD *Exit*] Q; *Exit Pand.* F 91
stubborn, chaste] Q, F; stubborn-chaste *Theobald* 95 resides] F (recides); reides Q

weekday (or perhaps 'on a day of abstinence') as Helen is when she's dressed up in her Sunday best.

72 **blackamoor** black African. Elizabethans regarded pale skin as an element of ideal female beauty. Cf. 1.2.81 n.

75–6 **stay behind her father** remain in Troy after her father (Calchas) has left.

82 SD *alarum* call to battle (usually with trumpet and drum).

86 **argument** theme, cause.

87 **starved** narrow, unfulfilling. The word alludes to the pervasive language of eating, weight, inflation, stuffing, etc. (see Parker, p. 225).

90 **tetchy** touchy.

92 Apollo wooed the nymph Daphne, who refused his advances and finally escaped his pursuit

by being changed into a laurel tree (Ovid, Book 1).

94 While India is a traditional source of exotic wealth (compare *Oth.* 5.2.347–8 where Othello compares himself to a 'base Indian' who 'threw a pearl away / Richer than all his tribe'), Troilus' explicit comparison with Cressida's *bed* is indecorous and 'impugns his . . . idealism' (Greene, p. 138). See also 2.2.81–2 n.

95 **Ilium** The ancient name for Troy, frequently used also to denote the palace; here, though, the reference is more to the city itself, as Cressida's *bed* is imagined to be far-off India.

97–8 Troilus compares himself to a merchant ship and Pandarus to a 'bark' or smaller ship, acting as a 'convoy' or escort (*OED Convoy sb* 3, 7b; *OED* dates the first specifically nautical use of the noun

Our doubtful hope, our convoy and our bark.

Alarum. Enter AENEAS

AENEAS How now, Prince Troilus! Wherefore not afield?

TROILUS Because not there; this woman's answer sorts, 100
For womanish it is to be from thence.

What news, Aeneas, from the field today?

AENEAS That Paris is returned home and hurt.

TROILUS By whom, Aeneas?

AENEAS Troilus, by Menelaus. 105

TROILUS Let Paris bleed – 'tis but a scar to scorn,
Paris is gored with Menelaus' horn.

Alarum

AENEAS Hark what good sport is out of town today!

TROILUS Better at home if 'would I might' were 'may'.

But to the sport abroad – are you bound thither? 110

AENEAS In all swift haste.

TROILUS Come, go we then together.

Exeunt

[I.2] *Enter CRESSIDA and her man* [ALEXANDER]

CRESSIDA Who were those went by?

ALEXANDER Queen Hecuba and Helen.

99] Q; *two lines* (*Troilus?* / *Wherefore*) F 109 'would . . . might' . . . 'may'] *Theobald* (*subst.*); would . . . might . . . may Q, F Act 1, Scene 2 I.2] *Capell* (*subst.*); *not in* Q, F 0 SD ALEXANDER] *Theobald*; *not in* Q, F 1 SH ALEXANDER] *Malone* (*subst.*); *Man* Q, F (*throughout scene*)

in 1636, but this seems to be an earlier instance). The image of the lover as a boat tossed by wind and wave is another of Troilus' clichés adapted from the courtly love tradition.

100 *woman's answer* referring to the proverb, 'Because is woman's reason' (Dent B 179).

100 *sorts* is fitting.

106 *scar wound*.

107 *horn* The reference is to the cuckold's horns, the classic mark of masculine sexual shame, resulting from a wife's infidelity. Similar jokes recur throughout.

108, 110 *sport* Aeneas is referring to the athletic challenge of battle, but Troilus puns on 'sport' in the sense of 'sexual play'.

Act 1, Scene 2

0 SD Editors often place Cressida, Alexander, and later Pandarus on the upper stage for this scene. Although this would give them a vantage point from

which they can review the procession of heroes later on, it seems unnecessarily restrictive. For one thing, the first 150 lines of the scene do not require any such expedient. The Elizabethan upper stage, which offered no visible access to the main level, was a relatively small area and was rarely used for scenes of this length. Exceptions, such as the 'balcony scene' in *Rom.* (2.2) or the castle scene in *R2* (3.3) typically have a split focus, with much of the action on the main platform. Modern productions, with more flexible stage spaces, often find a compromise solution, perhaps a slightly raised platform at the back to which Pandarus and Cressida can move at 151–2 (see n.). The scene simply requires us to imagine Cressida and the others standing somewhere outdoors, but within the Trojan citadel.

1 *Hecuba and Helen* As in a few modern productions this reference could mean that they are briefly visible to the audience, though Hecuba

CRESSIDA And whither go they?

ALEXANDER Up to the eastern tower,
Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is as a virtue fixed, today was moved: 5
He chid Andromache and struck his armourer
And, like as there were husbandry in war,
Before the sun rose he was harnessed light
And to the field goes he, where every flower
Did as a prophet weep what it foresaw 10
In Hector's wrath.

CRESSIDA What was his cause of anger?

ALEXANDER The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector,
They call him Ajax.

CRESSIDA Good, and what of him?

ALEXANDER They say he is a very man *per se* and stands alone. 15

CRESSIDA So do all men, unless they are drunk, sick, or have no legs.

ALEXANDER This man, lady, hath robbed many beasts of their particu-
lar additions: he is as valiant as the lion, churlish as the bear, slow
as the elephant, a man into whom nature hath so crowded humours
that his valour is crushed into folly, his folly sauced with discretion. 20
There is no man hath a virtue that he hath not a glimpse of, nor any
man an attainment but he carries some stain of it. He is melancholy

6 chid] Q; chides F 12] Q; two lines (this; / There) F 15] Q, F; as verse (se, / And) Capell 16 they] F; the Q
20 sauced] Q, F; farced Theobald; forced Cam.

never again appears in the play. This is the first of many instances where characters watch and comment upon one another (see Introduction, pp. 19–22).

3 The tower is compared to a king who controls those beneath him.

3 vale valley.

5 fixed constant, steadfast.

5 moved agitated, angry.

7 like as as if.

7 husbandry thrift, good management. There is an implied comparison to a careful farmer who goes early to the 'field' (9).

8 harnessed light Either (1) lightly armed, or (2) quickly dressed in armour.

9–11 where . . . wrath In Alexander's rather strained conceit, the dew on the flowers is interpreted as tears that foretell the suffering Hector will inflict on the Greeks.

12 noise rumour.

13 nephew According to the tradition Shakespeare follows in the rest of the play, Ajax is actually Hector's cousin, son of Priam's sister, Hesione, the 'old aunt' referred to in 2.2.77.

15 *per se* in himself; i.e. one of a kind, in a class by himself.

17–25 Alexander's hybrid, even contradictory, assessment of Ajax links to the general difficulties of evaluation posed by the mixed and inconsistent status of many of the play's characters. See Introduction, pp. 38–41.

18 additions qualities, attributes.

19 humours contradictory inclinations.

20 valour . . . discretion his valour is mixed with (literally, squeezed into) folly and his folly flavoured with discretion. The metaphor is from cookery.

22 attainment fault.

22 stain tinge, blot. In both sound and meaning, 'stain' echoes 'attain'.

without cause and merry against the hair; he hath the joints of everything, but everything so out of joint that he is a gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight. 25

CRESSIDA But how should this man that makes me smile make Hector angry?

ALEXANDER They say he yesterday coped Hector in the battle and struck him down, the disdain and shame whereof hath ever since kept Hector fasting and waking. 30

CRESSIDA Who comes here?

ALEXANDER Madam, your uncle Pandarus.

Enter PANDARUS

CRESSIDA Hector's a gallant man.

ALEXANDER As may be in the world, lady. 35

PANDARUS What's that, what's that?

CRESSIDA Good morrow, uncle Pandarus.

PANDARUS Good morrow, cousin Cressid, what do you talk of? Good morrow, Alexander. How do you, cousin? When were you at Ilium?

CRESSIDA This morning, uncle. 40

PANDARUS What were you talking of when I came? Was Hector armed and gone ere ye came to Ilium? Helen was not up, was she?

CRESSIDA Hector was gone but Helen was not up.

PANDARUS Even so. Hector was stirring early.

CRESSIDA That were we talking of, and of his anger. 45

PANDARUS Was he angry?

CRESSIDA So he says here.

PANDARUS True, he was so – I know the cause too: he'll lay about him today I can tell them that [*He dismisses Alexander*], and there's Troilus will not come far behind him, let them take heed of Troilus, 50

25 purblind] Q; purblind F 30 disdain] Q; disdaind F 33 SD] F (*after 31*); *not in* Q 42 ye] F2; yea Q, F 49 SD] *This edn.*; *not in* Q, F; *Exit Alexander* / *Palmer*

23 **against the hair** contrary to the prevailing mood (i.e. when there is no good reason).

23 **joints** pieces, bits (used especially of parts of the body).

24–6 **Briareus . . . sight** In mythology, Briareus was a giant with a hundred hands and Argus, the guardian of Io, had a hundred eyes. Ajax has, as it were, their extraordinary parts, but his many hands are wracked by gout, and his eyes are blind. This is the first of many descriptions of

the various Homeric heroes that mock their heroic pretensions.

29 **coped** encountered, fought with.

34 Cressida no doubt wants her comment to be overheard by the approaching Pandarus.

38 **cousin** relative, here niece.

39 **Ilium** The royal palace. See 1.1.95 n.

48 **lay about** do some damage with his sword.

49 SD Since Alexander does not speak for the rest of the scene, and the banter between

I can tell them that too.

CRESSIDA What, is he angry too?

PANDARUS Who, Troilus? Troilus is the better man of the two.

CRESSIDA O Jupiter! There's no comparison.

PANDARUS What, not between Troilus and Hector? Do you know a
man if you see him? 55

CRESSIDA Ay, if I ever saw him before and knew him.

PANDARUS Well, I say Troilus is Troilus.

CRESSIDA Then you say as I say, for I am sure he is not Hector.

PANDARUS No, nor Hector is not Troilus in some degrees. 60

CRESSIDA 'Tis just to each of them: he is himself.

PANDARUS Himself? Alas, poor Troilus! I would he were.

CRESSIDA So he is.

PANDARUS Condition I had gone barefoot to India.

CRESSIDA He is not Hector. 65

PANDARUS Himself? No, he's not himself – would 'a were himself!

Well the gods are above, time must friend or end; well, Troilus,
well, I would my heart were in her body. No, Hector is not a better
man than Troilus.

CRESSIDA Excuse me – 70

PANDARUS He is elder –

CRESSIDA Pardon me, pardon me –

PANDARUS Th'other's not come to't – you shall tell me another tale

53] Q: *as verse* (*Troylus?* / *Troilus*) F 59] Q: *as verse* (*say,* / *For*) F 60 nor] Q: not F 61 just to . . . them: he] *Rome* (*subst.*); iust, to . . . them he Q, F 62 Himself? Alas] F (*subst.*); Himselpe, alas Q 66 Himself? No,] *Rome*² (*subst.*); Himselpe? no? Q, F

Pandarus and Cressida implies his absence, it is reasonable to have him exit somewhere here, probably as a result of a gesture from Pandarus, who has private matters to discuss with his niece. Note too that the F stage direction at 241 indicates that Pandarus exits alone, and Cressida is clearly alone on-stage for her soliloquy at the end of the scene; hence Alexander must exit somewhere before Pandarus.

57 In keeping with her witty evasiveness throughout this scene, Cressida deliberately misunderstands Pandarus and adds the first of a long series of bawdy puns ('knew' = had intercourse with).

62 Here Pandarus deliberately misinterprets Cressida: Troilus is not 'himself' because he is unwell, alienated from himself because of unfulfilled love.

64 **Condition** i.e. On the condition that. The impossible condition proves that Troilus is not 'himself'. Emilia uses a similar turn of phrase: 'I

know a lady in Venice would have walk'd barefoot to Palestine for a touch of his nether lip' (*Oth.* 4.3.38–9).

65 Cressida persists, once again avoiding the obvious implications of Pandarus' line of thinking. As Palmer points out, the play with identity here takes on much more serious implications later, culminating in Troilus' tortured declaration, 'This is and is not Cressid' (5.2.145).

66 'a he (as frequently in the play).

67 **time . . . end** time will tell. Like 'the gods are above', the phrase is proverbial, though Pandarus adds his own flavour to it (see Dent H348, M874, and T308.2). Pandarus relies on such traditional 'wisdom' more than any other character in the play.

70 **Excuse me** An expression of polite disbelief, as with 'Pardon me' (72).

73, 74 **come to't** reached full maturity, with a sexual innuendo.

- when th'other's come to't; Hector shall not have his wit this year.
- CRESSIDA He shall not need it if he have his own. 75
- PANDARUS Nor his qualities –
- CRESSIDA No matter.
- PANDARUS Nor his beauty.
- CRESSIDA 'Twould not become him, his own's better.
- PANDARUS You have no judgement, niece. Helen herself swore th'other 80
day that Troilus, for a brown favour – for so 'tis I must confess –
not brown neither –
- CRESSIDA No, but brown.
- PANDARUS Faith, to say truth, brown and not brown.
- CRESSIDA To say the truth, true and not true. 85
- PANDARUS She praised his complexion above Paris'.
- CRESSIDA Why Paris hath colour enough.
- PANDARUS So he has.
- CRESSIDA Then Troilus should have too much: if she praised him
above, his complexion is higher than his; he having colour enough 90
and the other higher is too flaming a praise for a good complexion.
I had as lief Helen's golden tongue had commended Troilus for a
copper nose.
- PANDARUS I swear to you I think Helen loves him better than Paris.
- CRESSIDA Then she's a merry Greek indeed. 95
- PANDARUS Nay, I am sure she does: she came to him th'other day into
the compassed window – and you know he has not past three or
four hairs on his chin –
- CRESSIDA Indeed a tapster's arithmetic may soon bring his particulars
therein to a total. 100
- PANDARUS Why he is very young and yet will he within three pound
lift as much as his brother Hector.
- CRESSIDA Is he so young a man and so old a lifter?

74 wit] *Rowe*; will Q, F 102 lift] F; liste Q 103 he so] Q; he is so F

74 wit understanding. *Rowe*'s emendation makes better sense than Q, F's 'will' (i.e. desire), and has been generally adopted. The fact that Q is the only authoritative source for this part of the text adds weight to the emendation.

74 this year Used indefinitely, to mean 'for a long time'.

81 a brown favour someone with a dark complexion. Cf. 1.1.72 n.

86 above above that of.

90 his . . . his Troilus' . . . Paris'.

90 he Paris.

92 had as lief would just as soon.

93 copper red from too much drinking.

95 merry Greek someone of loose morals, a wanton. The phrase is proverbial (*Dent* M901), but the wit here resides in the fact that Helen really is a Greek. See 4.4.55.

97 compassed window curved bay window.

99 tapster's arithmetic Tapsters served drinks in taverns and needed only the simplest arithmetic to keep track of what they sold.

103 so old a lifter such a practised thief; *Cressida* puns on the slang and literal senses of 'lifter'.

- PANDARUS But to prove to you that Helen loves him, she came and
 puts me her white hand to his cloven chin – 105
 CRESSIDA Juno have mercy! How came it cloven?
 PANDARUS Why you know 'tis dimpled; I think his smiling becomes
 him better than any man in all Phrygia.
 CRESSIDA O, he smiles valiantly.
 PANDARUS Does he not? 110
 CRESSIDA O yes, an 'twere a cloud in autumn.
 PANDARUS Why go to then, but to prove to you that Helen loves
 Troilus –
 CRESSIDA Troilus will stand to the proof if you'll prove it so.
 PANDARUS Troilus? Why he esteems her no more than I esteem an 115
 addle egg.
 CRESSIDA If you love an addle egg as well as you love an idle head,
 you would eat chickens i'the shell.
 PANDARUS I cannot choose but laugh to think how she tickled his chin –
 indeed she has a marvellous white hand I must needs confess – 120
 CRESSIDA Without the rack.
 PANDARUS And she takes upon her to spy a white hair on his chin –
 CRESSIDA Alas, poor chin! Many a wart is richer.
 PANDARUS But there was such laughing! Queen Hecuba laughed that
 her eyes ran o'er – 125
 CRESSIDA With millstones.
 PANDARUS And Cassandra laughed –

107 dimpled; I] *Pope* (*subst.*); dimpled, / I Q, F 114] Q; *as verse* (thee / Prooffe) F 114 the] F2; thee Q, F

105 **puts me** puts ('me' is an old dative form, by Elizabethan times a colloquial remnant, often used narratively to draw attention to the speaker himself; see Abbott 220).

105 **cloven** cleft or dimpled; Pandarus does not mean 'split in two', but Cressida (106) deliberately misinterprets.

111 **cloud in autumn** An obscure remark, since smiles are not normally compared to clouds. Perhaps Cressida means that Troilus' smiling promises rain, as storm clouds do in autumn; or that he tries to put his best face forward, hiding his fear in the face of approaching winter, like a sunlit cloud (hence 'smiles valiantly' (109)); or that he does not smile any more than a cloud in autumn does, i.e. not at all.

114 **stand . . . proof** successfully meet the test, with a deliberately bawdy pun on 'stand'.

116 **addle egg** An egg that has germinated

and contains an embryonic (and often dead) chick.

121 **Without the rack** Without being tortured on the rack (a mechanism by which the bodies of prisoners were horribly stretched in order to extort confessions). Cressida teases Pandarus about one of his habitual turns of phrase, 'I must needs confess . . .'

126 **With millstones** Those too hard-hearted to shed tears were proverbially said to weep millstones (Dent M967). Cressida's comment seems to be directed at the fact that there is nothing funny about Pandarus' story. An alert audience might also note that the women, Hecuba and Cassandra, described as laughing so hard at Troilus' witticism, are archetypes of 'royal grief' and 'prophetic gloom' respectively (Thomas E. McAlindon, 'Language, style, and meaning in *Troilus and Cressida*', *PMLA* 84.1 (1969), p. 38).

- CRESSIDA But there was a more temperate fire under the pot of her eyes – did her eyes run o'er too?
- PANDARUS And Hector laughed. 130
- CRESSIDA At what was all this laughing?
- PANDARUS Marry, at the white hair that Helen spied on Troilus' chin.
- CRESSIDA An't had been a green hair, I should have laughed too.
- PANDARUS They laughed not so much at the hair as at his pretty answer.
- CRESSIDA What was his answer? 135
- PANDARUS Quoth she, 'Here's but two and fifty hairs on your chin and one of them is white.'
- CRESSIDA This is her question.
- PANDARUS That's true, make no question of that. 'Two and fifty hairs', quoth he, 'and one white – that white hair is my father and all the rest are his sons.' 'Jupiter!' quoth she, 'which of these hairs is Paris my husband?' 'The forked one', quoth he, 'pluck't out and give it him.' But there was such laughing, and Helen so blushed and Paris so chafed and all the rest so laughed, that it passed. 140
- CRESSIDA So let it now, for it has been a great while going by. 145
- PANDARUS Well, cousin, I told you a thing yesterday – think on't.
- CRESSIDA So I do.
- PANDARUS I'll be sworn 'tis true, he will weep you an 'twere a man born in April.
- CRESSIDA And I'll spring up in his tears an 'twere a nettle against May. 150
- Sound a retreat*
- PANDARUS Hark, they are coming from the field. Shall we stand up

128 was a] Q; was F 136–43 'Here's . . . white.' . . . 'Two . . . hairs', . . . 'and . . . sons.' 'Jupiter!' . . . 'pluck't . . . him.'] *Capell* (*subst.*); no quotation marks in Q, F 145–6] Q; So . . . now, / For . . . by. / Well Cozen, / I . . . on't. F 145 it has] Q; is has F 147 do] Q; does F 150 SD] as in *Capell*; after 149 Q, F

128–9 **there . . . eyes** i.e. there was not enough heat to make Cassandra's eyes boil over – another cooking metaphor, this time rather grotesque.

132 **Marry** A mild oath (deriving originally from 'By Mary the Virgin'), here with the force of 'Why'.

139 **two and fifty** Traditionally, Priam had fifty sons. Editors have worried that perhaps Shakespeare got his tradition or his arithmetic wrong, and some have offered the ingenious but unnecessary explanation that the 'forked' hair represents two. There are many examples of Shakespeare's indifference to this kind of detail.

142 **forked** Suggesting the horns of the cuckold (see 1.1.107 n.), and hence hinting that Helen might continue her pattern of betrayal by cuckolding Paris.

144 **passed** surpassed description (*OED* Pass *v*

19b – though Cressida in the next line deliberately takes it in the ordinary sense of 'passed by').

146 **thing** i.e. Troilus' love for her.

148–9 **he . . . April** he weeps over you as though he were born in the rainiest month of the year.

150 Cressida promises nettles instead of the proverbial May flowers as a consequence of Troilus' April tears (Dent S.411).

150 SD *retreat* Trumpet signal for the forces to retire.

151–2 **up here** See 1.2.0 SD n. Editors interpret this phrase to indicate the upper stage, but, as in modern stage usage, 'up' may merely indicate somewhere at the back of the stage. As Pandarus' next speech indicates, the two observers move quickly (and surely only a short distance) to an 'excellent place'. In most modern productions, the

here and see them as they pass toward Ilium, good niece? Do, sweet niece Cressida.

CRESSIDA At your pleasure.

PANDARUS Here, here, here's an excellent place, here we may see most
bravely. I'll tell you them all by their names as they pass by, but
mark Troilus above the rest. 155

Enter AENEAS [and passes over the stage]

CRESSIDA Speak not so loud.

PANDARUS That's Aeneas, is not that a brave man? He's one of the flow-
ers of Troy, I can tell you, but mark Troilus, you shall see anon. 160

CRESSIDA Who's that?

Enter ANTENOR [and passes over the stage]

PANDARUS That's Antenor. He has a shrewd wit, I can tell you, and he's
a man good enough, he's one o'the soundest judgements in Troy
whosoever, and a proper man of person. When comes Troilus? I'll
show you Troilus anon – if he see me, you shall see him nod at me. 165

CRESSIDA Will he give you the nod?

PANDARUS You shall see.

CRESSIDA If he do, the rich shall have more.

Enter HECTOR [and passes over the stage]

PANDARUS That's Hector, that, that, look you that, there's a fellow!
Go thy way Hector! There's a brave man, niece. O brave Hector! 170
Look how he looks: there's a countenance, is't not a brave man?

CRESSIDA O, a brave man.

157 SD *and . . . stage*] *Rome (subst.)*; not in Q, F; so too SDs at 161, 168, 180, 185, 192 160 can tell] Q; can F 163 a man] F; man Q 163 judgements] Q; iudgement F 165 him] Q; him him F 172 a brave] Q; braue F

two observers take up their station on some sort of a raised platform or dais. In 1990 at the Swan (RSC) they occupied a side gallery in the auditorium.

156 bravely excellently.

157 SD What follows is a processional scene, where the almost ritual formality of the return from battle, one hero on the heels of another, is placed in counterpoint to the informal banter of the observers; audience interest is focused as much on the exact status of Cressida's feelings for Troilus as it is on the warriors as they are introduced to us. Modern productions are divided as to whether the warriors should see Cressida and Pandarus or remain oblivious to their presence. Some productions cut the warriors altogether, leaving uncle and niece

to gaze out at the audience, sometimes with the aid of binoculars (Old Vic 1956, RSC 1985). Exactly when the various figures, especially Helenus, Antenor, and Troilus, enter (after or before they are mentioned) has been debated – see Hodgdon. Except at 180 (Paris' entrance) I have followed Q, F throughout.

159 brave admirable, impressive (as in 170–2, 182, 194, and 196).

162 shrewd sharp.

164 proper . . . person a handsome man.

166 give you the nod (1) nod to you, (2) call you fool ('noddy').

168 the rich . . . more he (Pandarus) that already has much (folly) will have even more.

PANDARUS Is 'a not? It does a man's heart good, look you what hacks
are on his helmet, look you yonder, do you see? Look you there,
there's no jesting, there's laying on, take't off who will, as they 175
say; there be hacks!

CRESSIDA Be those with swords?

PANDARUS Swords, anything, he cares not an the devil come to him,
it's all one; by God's lid, it does one's heart good. Yonder comes
Paris, yonder comes Paris. 180

Enter PARIS [and passes over the stage]

Look ye yonder, niece, is't not a gallant man too, is't not? Why
this is brave now. Who said he came hurt home today? He's not
hurt – why this will do Helen's heart good now, ha! Would I could
see Troilus now! You shall see Troilus anon.

CRESSIDA Who's that? 185

Enter HELENUS [and passes over the stage]

PANDARUS That's Helenus. I marvel where Troilus is. That's Helenus.
I think he went not forth today. That's Helenus.

CRESSIDA Can Helenus fight, uncle?

PANDARUS Helenus? No – yes, he'll fight indifferent well. I marvel
where Troilus is – hark, do you not hear the people cry 'Troilus'? 190
Helenus is a priest.

CRESSIDA What sneaking fellow comes yonder?

Enter TROILUS [and passes over the stage]

PANDARUS Where? Yonder? – that's Deiphobus. 'Tis Troilus! There's
a man, niece. Hem! Brave Troilus, the prince of chivalry!

CRESSIDA Peace, for shame, peace! 195

PANDARUS Mark him, note him, O brave Troilus! Look well upon

173 man's] F (*subst.*); man Q 175 there's laying] Q; laying F 175 take't off who will] F3; takt off, who will Q; tak't off, who ill F 180 SD] *as in Capell*; after 177 Q, F 184 shall see] Q; shall F 189 indifferent well] F2; indifferent, well Q, F 190 'Troilus'] *Dyce*; *Troilus* Q, F 196 note] Q; not F

173 hacks hack marks, dents.

175 laying on dealing of blows.

175 take't off who will no matter what one may say to the contrary. There may also be a sly sexual suggestiveness in this and the previous phrase. Pandarus often seems as interested in the sexual prowess of the warriors as in the military (compare 'good enough' (163))

179 God's lid God's eyelid (a harmless

oath).

186, 189 marvel wonder.

187 he Troilus.

189 indifferent moderately.

192 sneaking shifty.

194 Hem! Probably an attempt to get Troilus' attention.

195 Cressida is embarrassed at the fuss Pandarus is making.

him niece: look you how his sword is bloodied and his helm more hacked than Hector's, and how he looks and how he goes. O admirable youth, he ne'er saw three and twenty. Go thy way Troilus, go thy way! Had I a sister were a grace or a daughter a goddess, he should take his choice. O admirable man! Paris? Paris is dirt to him, and I warrant Helen to change would give an eye to boot. 200

Enter common soldiers [and pass over the stage]

CRESSIDA Here comes more.

PANDARUS Asses, fools, dolts – chaff and bran, chaff and bran! Porridge after meat! I could live and die i'th'eyes of Troilus. Ne'er look, ne'er look, the eagles are gone: crows and daws, crows and daws! I had rather be such a man as Troilus than Agamemnon and all Greece. 205

CRESSIDA There is amongst the Greeks Achilles, a better man than Troilus. 210

PANDARUS Achilles? A drayman, a porter, a very camel!

CRESSIDA Well well.

PANDARUS 'Well well?' Why, have you any discretion, have you any eyes? Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man? 215

CRESSIDA Ay, a minced man, and then to be baked with no date in the pie, for then the man's date is out.

202 an eye] Q; money F 203 SD *Enter . . . stage*] Capell (*subst.*); *Enter common Souldiers* F; not in Q 204 comes] Q; come F 206 i'th'eyes] F; in the eyes Q 210 amongst] Q; among F 214 'Well well?'] Staunton (*subst.*); Well, well, Q, F (*subst.*) 217 such like] Q; so forth F 217 season] Q; seasons F 219 date is] Q; dates F

198 goes walks.

200 grace One of the three graces – Greek goddesses who, in Spenser's words, 'on men all gracious gifts bestow / Which decke the body or adorn the mynde' (*Faerie Queene*, VI.10.23.1–2).

202 change exchange (i.e. Paris for Troilus).

202 an eye The first significant variant that points to a different MS. behind most of F (printing of F from Q broke off at 1.2.198). See Textual Analysis, pp. 245–6.

203 to boot in addition.

205 chaff and bran husks, the worthless part of grain.

205 porridge a thick soup. Seeing other soldiers after Troilus is like having the soup after the main course.

207 daws jackdaws (insignificant in comparison

to eagles), and, figuratively, mere fools.

212 drayman one who drives a brewer's cart.

212 very camel mere beast of burden. Cf. 2.1.47.

216 discourse conversational skill.

216 gentleness gentility, breeding.

218 minced made up entirely of bits and pieces, as in a mince pie, with an added suggestion of something lacking in the way of male prowess. See 218–19 n.

218–19 date . . . out Continuing the cookery metaphors, Cressida puns on 'date', insinuating that Troilus may be sexually deficient, lacking a date (= penis (see Williams, *Glossary*)), and concluding that he is behind-hand, or 'out' of date, and thus no fit match for her.

PANDARUS You are such a woman – a man knows not at what ward
you lie. 220

CRESSIDA Upon my back to defend my belly, upon my wit to defend
my wiles, upon my secrecy to defend mine honesty, my mask to
defend my beauty, and you to defend all these; and at all these
wards I lie, at a thousand watches. 225

PANDARUS Say one of your watches.

CRESSIDA Nay, I'll watch you for that, and that's one of the chiefest of
them too. If I cannot ward what I would not have hit, I can watch
you for telling how I took the blow, unless it swell past hiding and
then it's past watching. 230

Enter [Troilus'] BOY

PANDARUS You are such another!

BOY Sir, my lord would instantly speak with you.

PANDARUS Where?

BOY At your own house, there he unarms him.

PANDARUS Good boy, tell him I come. 235

[Exit Boy]

I doubt he be hurt. Fare ye well, good niece.

CRESSIDA Adieu, uncle.

PANDARUS I'll be with you, niece, by and by.

220 such a] Q; such another F 220 a man] Q; one F 225 lie, at] Q; lie at, at F 228 too] F; two Q 230 SD] *as in F; after 231 Q 230 SD Troilus'] Capell; not in Q, F 234 there . . . him] Q; not in F 235 SD] Capell; not in Q, F 238 I'll be] F; I wilbe Q*

220 ward posture of defence in fencing (*OED sb* 8); possibly, Pandarus also plays on 'ward', a subdivision of a parish, implying that it is not known where Cressida lies (i.e. lives, lies down), with no doubt a teasing sexual suggestion.

222 Upon . . . belly An odd, perhaps ironic, way for Cressida to defend her chastity, but her remark might help explain her behaviour later, when she arrives in the Greek camp.

223 secrecy . . . honesty Cressida equivocates: both her silence and her sense of independent selfhood ('secrecy') will allow her to retain a reputation for chastity (one meaning of 'honesty'), if not the thing itself.

223 mask veil worn to protect the face from the sun.

224 you . . . these The tone is playful, since Cressida knows that Pandarus is unlikely to defend her belly or her honesty.

225–30 This passage, continuing from 'ward' as 'defensive posture' (220), plays on the phrase 'watch and ward', meaning to guard or watch over (*OED Watch v* 6b).

225 watches ways of looking out for oneself. Pandarus' response (226) adds the meanings: sentries, times of guard, and divisions of the night (as in 'night watches'), with a sly innuendo that Cressida may divide her night among several watches (i.e. men).

227 watch you for that Cressida hints that she will have to keep an eye on *him* if it comes to warding off men in the night.

228–30 If I . . . watching If I cannot protect what I would not want a man to 'hit' (sexually), I can 'watch' you so you won't gossip about it, unless I 'swell past hiding' (become visibly pregnant), and then it is beyond keeping secret.

231 You are quite a woman!

236 doubt he be fear he might be.

CRESSIDA To bring, uncle?

PANDARUS Ay, a token from Troilus.

240

CRESSIDA By the same token, you are a bawd.

Exit Pandarus

Words, vows, gifts, tears, and love's full sacrifice

He offers in another's enterprise,

But more in Troilus thousandfold I see

Than in the glass of Pandar's praise may be.

245

Yet hold I off. Women are angels, wooing:

Things won are done, joy's soul lies in the doing;

That she belov'd knows nought that knows not this:

Men prize the thing ungained more than it is;

That she was never yet that ever knew

250

Love got so sweet as when desire did sue.

Therefore this maxim out of love I teach:

Achievement is command, ungained beseech.

Then though my heart's content firm love doth bear,

Nothing of that shall from mine eyes appear.

Exit 255

239 bring, uncle?] *Hudson*; bring vncl: Q; bring Vnkle. F 241 SD] F (*subst.*); not in Q 247, 249] F; quotation marks at left margin Q 249 prize] F; price Q 253] italicized and with quotation marks Q, F 254 Then] Q; That F 254 content] Q; Contents F

239 To bring Editors have had trouble with Cressida's 'enigmatic rejoinder' (Evans). After 'be with you' the phrase 'to bring' was often used as an intensive, connoting a vague threat of some kind (*Variorum*). Here it probably carries a bawdy suggestion as well (sex is what is being threatened). Pandarus takes the phrase literally, but he may, as frequently in the scene, be deliberately misinterpreting Cressida's apparent meaning.

241 bawd procurer. Often spoken playfully, this accusation was suddenly deadly serious in Juliet Stevenson's performance (RSC 1985), suggesting something of her fears for the future (Roger Warren review in *SQ* 37.1 (1986), 117).

242 love's full sacrifice whatever 'the lover can offer to his mistress in the way of selfless devotion' (Bevington²).

246 wooing during courtship, while being wooed.

247 (1) The joy of pursuit ('doing') falters once the prize is won; (2) The joy of sex ('doing') vanishes once love-making is over. The

second sense is sharply registered in Sonnet 129. The quotation marks in the left margin in Q (for this line and 249) are an indication of aphoristic speech.

248 That she Any woman who is.

249 Men value an object that is as yet ungained more than it is really worth. This idea links to the persistent questioning of *value* in the play (and made explicit in Q's spelling of 'prize' as 'price'). See Introduction, pp. 38–41.

250 she woman.

251 Love got The achievement of love.

252 Cressida's 'maxim' introduces an important element into her rather sententious speech: that withholding love confers power on the woman, which is lost once she surrenders (the man's 'achievement' gives him 'command'). This of course helps to explain Cressida's witty defensive manoeuvres during the preceding exchange with her uncle. The gnomic quality of the line is indicated in both Q and F by italics and quotation marks.

254 my heart's content Either (1) my heart's capacity, or (2) my heart's full satisfaction.

[1.3] *Sennet. Enter* AGAMEMNON, NESTOR, ULYSSES, DIOMEDES, MENELAUS, *with others*

AGAMEMNON Princes,

What grief hath set the jaundice on your cheeks?
 The ample proposition that hope makes
 In all designs begun on earth below
 Fails in the promised largeness: checks and disasters 5
 Grow in the veins of actions highest reared,
 As knots, by the conflux of meeting sap,
 Infects the sound pine and diverts his grain,
 Tortive and errant, from his course of growth.
 Nor, princes, is it matter new to us 10
 That we come short of our suppose so far
 That after seven years' siege yet Troy walls stand,
 Sith every action that hath gone before
 Whereof we have record, trial did draw
 Bias and thwart, not answering the aim 15
 And that unbodied figure of the thought
 That gave't surmisèd shape. Why then, you princes,

Act 1, Scene 3 1.3] *Capell* (subst.); not in Q, F 0 SD.1 *Sennet*] F; not in Q 1-2] F; as one line Q 2 the] F; these Q 2 jaundice] Q (laundies), F 2 on] F; ore Q 8 Infects] Q; Infect F 13 every] F; euer Q

Act 1, Scene 3

0 SD.1 *Sennet* Processional trumpet notes.

0 SD.1 DIOMEDES Although he says nothing, Diomedes' watchful presence in this scene can add an ominous note – as in Trevor Nunn's 1999 National Theatre production.

1-54 Agamemnon and Nestor's speeches are full of windy rhetoric and circumlocution, with simple ideas weighed down by abstraction and tortured expression. Their political discourse is analogous to Troilus' excessively self-conscious language of love. But they also express important political positions. Many performances have, all too easily, delighted in mocking the rhetorical pretensions of the various Greek speakers, even including Ulysses. See Introduction, pp. 23, 43-5.

1 Princes Kings. Agamemnon uses a formal title to address the leaders of the Greek army, many of whom are monarchs of the territories they command.

2 jaundice yellowish skin and wanness – signs of melancholy.

3-5 The . . . largeness The rich plans and proposals which hope inspires in all earthly endeavours always fail to achieve the expected fulfilment.

5-9 checks . . . growth obstacles ('checks') and disasters plague the greatest actions, as knots, developing where the sap flows together, infect the healthy pine, twisting the grain of the wood from its normal 'course of growth'.

7 conflux flowing together (earliest citation in *OED* – the first of many Latinate coinages in this scene; see nn. to 9, 20, 21, 87, 99, 101, 111, 196).

8 Infects . . . diverts Shakespeare frequently uses the singular form of the verb with a plural subject, here probably as a result of the proximity of the singular 'sap'.

9 Tortive and errant Twisted and straying. 'Tortive' is Shakespeare's coinage (*OED*).

11 suppose expectations.

13 Sith Since.

13 action great enterprise.

14 record Accented on the second syllable.

14 trial being put to the test (a personified abstraction, subject of the verb 'did draw'; the object of 'draw' is 'action' in the previous line).

15 Bias and thwart Off-centre and crosswise.

15-17 not . . . shape not commensurate with the original goal and abstract idea that gave the action its imagined shape.

Do you with cheeks abashed behold our works
 And call them shames, which are indeed nought else
 But the protractive trials of great Jove 20
 To find persistive constancy in men,
 The fineness of which metal is not found
 In Fortune's love? For then the bold and coward,
 The wise and fool, the artist and unread,
 The hard and soft, seem all affined and kin; 25
 But in the wind and tempest of her frown,
 Distinction, with a broad and powerful fan
 Puffing at all, winnows the light away,
 And what hath mass or matter by itself
 Lies rich in virtue and unmingled. 30
 NESTOR With due observance of thy god-like seat,
 Great Agamemnon, Nestor shall apply
 Thy latest words. In the reproof of chance
 Lies the true proof of men: the sea being smooth,
 How many shallow bauble boats dare sail 35
 Upon her patient breast, making their way
 With those of nobler bulk.
 But let the ruffian Boreas once enrage
 The gentle Thetis, and anon behold
 The strong-ribbed bark through liquid mountains cut, 40
 Bounding between the two moist elements
 Like Perseus' horse. Where's then the saucy boat

19 call them shames] Q; thinke them shame F 27 broad] Q; lowd F 31 thy god-like] *Theobald*; the godlike Q; thy godly F 33] Q; *two lines* (words. / In) F 36 patient] F; ancient Q

20 **protractive** protracted (earliest citation in *OED*).

21 **persistive** persevering (earliest citation in *OED*).

22 **metal** constancy, with a pun on mettle = strength of character. The image is from metallurgy: trials *refine* human character, while 'Fortune's love' (23) does not.

23 **then** i.e. when Fortune smiles.

25 **affined** related.

26 **her** Fortune's.

27–30 Distinction (= discrimination, another personified abstraction) winnows away the light chaff with its 'fan', leaving the rich and heavy grain of virtue undiluted on the threshing floor. 'Distinction' also carries a suggestion of noble status and renown – cf. 3.2.24 n.

31 **observance** of deference to.

31 **god-like seat** throne, position as commander.

34 **proof** test.

35 **bauble boats** literally, toy boats, here used figuratively.

38 **Boreas** The north wind.

39 **Thetis** A sea-nymph, mother of Achilles, here representing the sea.

40 **bark** ship.

41 **two moist elements** i.e. water and air (as distinct from the two dry ones, fire and earth).

42 **Perseus' horse** Pegasus, the winged horse. Shakespeare was not alone in misassigning Bellerophon's horse to Perseus. The error goes back to ancient times, and appears in Boccaccio, Rabelais, Spenser, Rubens etc. See 4.5.186 n. and Variorum, which cites T. W. Baldwin, 'Perseus purloins Pegasus', *PQ* 20 (1941), 361–70.

42 **saucy** impudent, upstart.