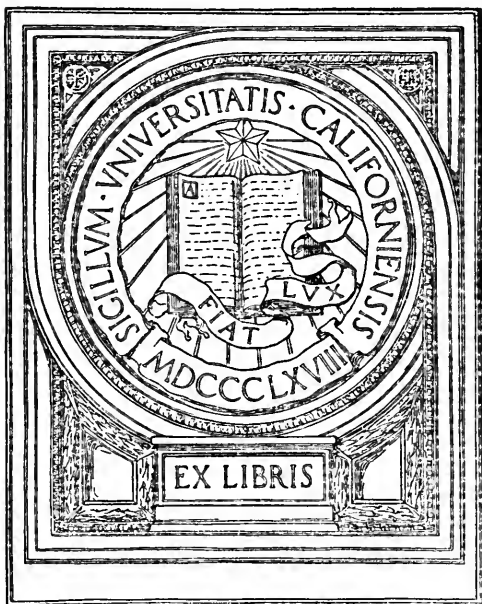





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*Vera ac Vera Effigies.*  
*Philippi Masius Gent.*  
*J. Crisp. sculpsit*

THE  
PLAYS  
OF  
PHILIP MASSINGER,  
IN FOUR VOLUMES.

WITH NOTES CRITICAL AND EXPLANATORY,

BY W. GIFFORD, Esq.

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HAUD TAMEN INVIDEAS VATI QUEM PULPITA PASCUNT.

---

( THE SECOND EDITION.

VOLUME THE FIRST.

CONTAINING

ADVERTISEMENT TO THE SECOND EDITION.

INTRODUCTION, ESSAY, &c.

THE VIRGIN-MARTYR.

THE UNNATURAL COMBAT.

THE DUKE OF MILAN.

LONDON:

PRINTED FOR G. AND W. NICOL; F. C. AND J. RIVINGTON; CADELL  
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J. MAWMAN; J. FAULDER; AND R. BALDWIN;

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1813.

29282



TO  
THE RIGHT HONOURABLE  
CHARLES LONG,  
ONE OF THE LORDS OF HIS MAJESTY'S TREASURY,

THIS EDITION  
OF  
THE WORKS  
OF  
PHILIP MASSINGER,

IS INSCRIBED,

AS A SINCERE TESTIMONY OF RESPECT FOR HIS  
PUBLIC CHARACTER,

AND OF

GRATITUDE FOR MANY ACTS OF FRIENDSHIP AND  
PERSONAL KINDNESS,

BY

HIS OBLIGED AND FAITHFUL SERVANT,

THE EDITOR.

*May*, 1805.

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APPENDIX A  
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# ADVERTISEMENT

TO THE SECOND EDITION.

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IF I am vain enough to believe that a certain species of good fortune has attended my transactions with Massinger, the reader must pardon my simple credulity. The first Edition of this Poet, I was enabled to enrich with a Drama, of which nothing but the mere existence was previously known; and while the present Edition was preparing for the press, the following information was transmitted to me by my zealous friend, Mr. Gilchrist.

“ Since the publication of your Massinger, I have obtained, through the kindness of a friend, a literary relic of great curiosity; namely, the first edition of the *Duke of Milaine*, (4to. 1623,) corrected throughout by the author. When Mr. Blore was collecting materials for a history of Derbyshire, he discovered, among the papers of the late Mr. Gell of Hopton, a copy of the *Duke of Milan*, the dedication of which he conceived to be in the hand-writing of the poet; and, for the sake of Sir Francis Foljambe, a Derbyshire gentleman to whom it was addressed, he was desirous to have it engraved in *fac-simile* for his work. Upon expressing this wish to his friend, the play was frankly given to him. Mr.

Blore subsequently discovered that what he had taken for the original dedication, was a short poem addressed to Sir Francis Foljambe. Perhaps the relic lost something of its value in Mr. Blore's estimation, when he perceived it was no longer dedicated to his countryman: it was still, however, a curiosity of no ordinary sort. When Mr. Blore's favourite pursuit led him to investigate the antiquities of the county of Rutland, a common love of literature brought us acquainted. Knowing my fondness for Massinger, he mentioned the circumstances which I have related: and shortly afterwards presented me with the Play, which I now transmit to you with pleasure for the advantage of your present Edition. I will anticipate your examination of it only by observing that you will feel some satisfaction in discovering that, in two or three instances, the MS. corrections of Massinger confirm your conjectures, and that another explains a passage, which, by the blunder of the printer, or the interpolation of the prompter, had hitherto baffled ingenuity."

That such a treasure should have lain for nearly two centuries unnoticed and uninjured, must appear somewhat extraordinary; and naturally tends to encourage a hope that chance, or more industrious researches, may yet bring to light other valuable matter, of which the existence is unknown, and which may conduce not a little to the literary advantage and honour of the country. Scarcely six years passed between the death of Shakespeare, and the appearance of the *Duke of Milan*; it cannot, therefore, be deemed altogether visionary, to indulge a hope that something more of the immortal bard than is at present in our hands, may reward a careful inquisition into the unsunned libraries of some of our ancient families.

The *Duke of Milan* (which accompanied Mr. Gil-



christ's letter,) was presented by the poet, as a token of respect, to Sir F. Foljambe, the generous patron to whom he afterwards dedicated the *Maid of Honour*. Previously to putting the copy into his hands, Massinger had gone carefully over it with his pen, and corrected not only the errors of the press, but even the spelling where it did not agree with the system of orthography which he appears to have adopted. He also wrote the short address, of which a *fac-simile* is given in the last volume, (p. 593,) as a specimen of his penmanship; it is clear and neat, and proves, beyond a doubt, that the MS. of the *Parliament of Love*, is from his own hand. I have, of course, adopted all his corrections, and their value has often drawn from me a wish that they had not been confined to a single play.\*

It remains for me to express my grateful sense of the kindness with which the Public have been pleased to accept the former Edition. I am gratified to find that I was not greatly mistaken in my estimate of Massinger's merits, and in believing that he only required to be placed before them in a genuine text, to be very extensively read and admired.

The present Edition has been revised, and the few errors which I have been enabled to detect, carefully removed. I speak merely of the notes: the text remains as it stood; for such were the unwearied pains with which it was at first established, not only from a collation of all the editions, but of numerous copies of the same edition, that a subsequent examination has not furnished me with a single variation for notice.

\* Mr. Malone had convinced himself that the proper name of our poet was Messenger, because it is so spelt in the title-page of the first edition of the *Duke of Milan*. In this copy, it is corrected as we now have it, and as it stands at the bottom of his little address.

Here I should gladly have closed this "Advertisement" had I not conceived it necessary to trespass a little longer on the reader's patience, in consequence of some remarks which appeared on the former Edition.

Four years after the publication of these Plays, the Edinburgh Reviewers thought proper to make them the subject of an Article in their twenty-third Number. It seemed to be dictated by personal animosity, (altogether unprovoked on my part,) and had all the worst characteristics of a pretended review of my Translation of Juvenal, which appeared in some forgotten journal. Like that critique, the present also, not content with demolishing the work in hand, deems it a part of justice, to go back some fifteen or twenty years, and fall upon the *Baviad*, which is condemned as "austere, morose, and over-bearing," and which the writers strenuously affirm, on summing up their censure, "would probably have been thought too harsh, if the corrupt taste of the times had not justified its asperity." *Ed. Rev. No. 23, p. 99.*

It is almost too much to be summoned to account for what was published near twenty years ago; nor can I readily recal the precise ideas which floated in my mind, when I wrote the quatrain quoted by them for the most unworthy purpose. Assuredly, however, I had no more intent to say that Mr. Kemble knew not what he bought, than Persius (for all my strictures were allusive to his examples) had to affirm that Pacuvius knew not what he wrote. Ignorant and affected imitators were, in both cases, the objects of the satire. That I ridiculed the purchase of old plays, is a mere conceit of the Edinburgh Reviewers, who have shewn a degree of muddy-headedness through the whole of their attack on me, which is truly pitiable. My line (verse they will not call it) is,

"Buy, at vast sums, the trash of ancient days."

Could any but themselves suppose, that by *trash* I meant the works of Shakspeare and Jonson! I set quite as high a value upon old plays as they deserve: the difference between me and the critics is, (for I shall not affect a modesty which I do not feel in the present case,) that I know something of their merits, and that they are ignorant of them altogether.

In the couplet which immediately follows their quotation, I have even specified the object of my satire, the "*Boke of gode advice*," which happens not to be a play. I regret, indeed, that the wicked necessity of rhyming obliged me to sophisticate the title, which is, the "*Boke of gode maners*;" a treasure which the critics might have had the pleasure of seeing sold, within the last three months, for more pounds than it was worth pence, and thus have consoled themselves with reflecting that my "*asperity*" against the high price of trash, had done no harm, and what is rather more to their purpose, no good. With respect to Mr. Kemble, who saw that the drift of my satire was to check the mad competition for every rag and scrap of black letter, I have reason to believe that he thought it well directed. He was far more interested in the matter than myself, and had suffered severely from this indiscriminate passion.

So much for the *Baviad*, which, I trust, it will not be necessary for me to defend a third time. The critics, however, have not yet done with it. "Mr. Gifford (they say) must, as we conceive, have repented him of this attack upon Mr. Kemble—because *it precluded him* from the advantage of consulting his collection, a liberty which *otherwise* would have been willingly granted." p. 100.

The never-dying rancour of the Edinburgh Reviewers is proverbial. I am still, however, at a loss to know on what pretence they venture to invest Mr. Kemble with their own feelings. If I have been unjust to this

gentleman, in taxing him (as they say) with unwise profusion, the offence shrinks to nothing before the infamy of their imputation. Mr. Kemble, however, instead of brooding over his resentment for the space of twenty years, as the critics "conceive," no sooner heard that I was engaged on the present work, than with a kindness inherent in his nature, he desired a common friend to offer me, FROM HIMSELF, the free use of his magnificent library, and the loan of every copy of Massinger in his possession! That I did not avail myself of this generous offer is true; but I was not therefore the less obliged by it. The fact is, that I was already possessed not only of every edition of Massinger known to exist, but of several copies of each edition respectively.

The dream of interminable malice, so congenial to their dispositions, still follows them. In the same page, they accuse me of "handling Lord Lansdown harshly;" and they add, in the tender tone of an Inquisitor General, "We regret that this nobleman's three MS. plays were withheld (*if so they were*) from Mr. Gifford's examination; we regret that Mr. Kemble's library, (what, again!) was *shut against* him by his own *impetuosity.*" p. 100.

I have already stated, that I declined the use of Mr. Kemble's collection, which was voluntarily tendered to me, because I had no occasion for it; and I now add, (for the further satisfaction of the critics,) that if the three MS. plays in question, had been in my own library instead of Lord Lansdown's, I would not have turned over a single page of them. To what purpose should I? Massinger has few difficulties, which my habitual course of reading did not enable me to explain. I am not without my suspicions, however, that the critics "conceive" the three plays, on which they dwell so much, to be Massinger's.

It would be well for them, if all their mistakes were equally innocent!—But what do they mean? Admitting, for a moment, that Mr. Kemble was justly offended, what injury had Lord Lansdown received from me, that he should “withhold his treasures, *if they were withheld?*” No mention of him occurs in *the Baviad*, and, as he was not a dealer in black letter, he could scarcely take umbrage at the reflections in Massinger, especially as he was dead long before they appeared.

But—to the “harshness with which he is handled.” Mr. Warburton, who was possessed of more than fifty old MS. plays, very wisely, (I must not say “foolishly,” it seems,) put them in a place of common access, and forgot them: the cook-maid, finding them to be good for something, which her master never appears to have suspected, turned them to account, and tore them up to cover her pies. Now, allowing Mr. Warburton three pies a week, and he surely could not eat more, this economical process must have gone quietly on for the space of ten years, during which he never appears to have made a single inquiry about the fate of his waste paper. He recollects it at last, however; and upon visiting his kitchen, or perhaps his coal-hole, finds his fifty-two MSS. reduced to three:—“these, (I add,) it is said, are now in the library of the Marquis of Lansdown, where they will probably remain in safety, till moths, or damps, or fires, mingle their forgotten dust with that of their late companions.” This is “the very head and front of my offending” against the Marquis: for, with respect to what follows, it is a general reflection, of which not one word applies to him, and forms a separate section in my “Introduction,” (p. lii,) though the critics found it more expedient for their purpose, to join it to the preceding sentence.

The critics are nearly as judicious in their defence of others as in their accusation of me. I had dismissed

Lord Lansdown from my thoughts; but since he is brought forward by them as offering me a rudeness, it may be as well to look at him once more. Isaac Reed, a man of no fortune and no pretensions, procures a curious MS. play, and prints it at his own expense. Lord Lansdown, (who could convey, more money into his pocket in one morning than Isaac possessed in the whole course of his life,)—a begger of dedications,—a magnificent Maculonus,—becomes possessed of three MS. plays, (saved from the wreck of fifty-two,) and is applauded for not laying out five pounds to place them beyond the reach of destruction, *because* he might not have found a sufficient number of purchasers to indemnify him for the daring speculation! “Few,” (the critics say) “would buy them,” p. 109. But did Isaac Reed *sell* his copies of *the Witch*? This conversion of a nobleman into a bookseller, must be allowed to be a most brilliant idea, and every way worthy of the Edinburgh Reviewers.

But we have not yet done with these MSS. “It is said,” (I had occasion to observe, *Introd.* p. lii.) “that they are now,” &c. The critics catch at the words *it is said*, and broadly insinuate that I spoke thus doubtfully, because Lord Lansdown, in resentment of I know not what injury, denied me the means of ascertaining the fact. Now mark—the whole of what is brought forward respecting the list of plays in the hands of Warburton and Lord Lansdown, even to the very titles, is taken *verbatim* from the common editions of Shakspeare, and has perhaps been copied, in various publications, fifty or a hundred times within the space of the last twenty years! “*It is said*,” refers to the account given by Steevens, Malone, Reed, and others; and I only forbore to mention it, because it never occurred to me, that any one who might take up a book of this kind, could possibly be ignorant of the circumstance. To have done with Lord

Lansdown — if he was inflamed against me, he kept, I presume, his magnanimous indignation in his own breast ; for I never heard of it before. Something, however, may be gleaned from the ravings of absurdity. Whatever need I may have to consult the library of an Edinburgh Reviewer, I will, as Shakspeare says, “ rather dwell in my necessity,” than afford his rancour the despicable triumph of a refusal.

The reader who has formed his opinion of the nature of my “ Introduction,” from this hypocritical whining about “ libraries shut”—“ access denied,” &c. cannot fail to conclude that it is filled with complaints. But what is the fact ? That I speak of nothing but the unbounded liberality which not only met but prevented my requests. My words are — “ THE KINDNESS OF INDIVIDUALS SUPPLIED ME WITH ALL THAT I WANTED.” (p. c.) Indeed, I might have gone further :—for I had more copies than I used, and refused more copies than I had. For what precise object these illiberal insinuations were hazarded in the face of my express declaration, kindred minds (if such there are) must determine.

I am next accused of calling Mr. Warburton a fool ;—whether the critics confound him with Dr. Warburton, I know not, nor is it of much consequence :—the charge, however, is made out by implication. Locher has placed in his *Ship of Fools*, the person who “ bought books which he could not read, but which he,” as my quotation goes on to say, “ nevertheless, preserved with the utmost care and veneration—daily brushing the dust from them with a plume of feathers.” Mr. Warburton, whom I would embark in his stead, collects a number of valuable MSS. (most of them unique,) and “ lodges them,” as he says himself, “ in the hands of an ignorant servant,” who having no charge, it seems, to the contrary, puts them to the best use which her faculties could suggest, and

sends them, one after another, to the oven. As all my acquaintance with this gentleman is derived from the notes on Shakspeare, I know not the precise extent of the injury done him by the projected exchange; but I can inform the critics, that in the Ship, which they suppose to be freighted solely with idiots, there were characters to which, in spite of their wisdom, they might have looked with humility. Mr. Warburton, however, like Lord Lansdown, finds, in their tenderness, ample consolation for my "asperity." The MSS. they tell us, (p. 100), "were destroyed by the NEGLECT OF HIS SERVANT"—Poor Malkin!

The critics cannot (they say) bestow the unqualified praise of accuracy upon the text, p. 101. I did not expect this. I will take upon me to assert, that a more perfect text of an old poet, never issued from the English press. It was revised, in the first instance, with a care of which there is scarcely an example, and a subsequent examination enables me to speak with a degree of positiveness on the subject, which sets all fear of contradiction at defiance. This charge of inaccuracy, be it observed, comes from a set of men who never looked into Coxeter or M. Mason, and never saw, at least never compared, one line of the old copies with my edition. I say this, because the critique itself furnishes me with numerous proofs of the fact. All that they know of Massinger and his editors, they have learned from me.

We come now to the grand assault, that from which, as Mr. Gilchrist assured me, (long before the article appeared) the final overthrow of my reputation was confidently anticipated.

"It would be *difficult*," the critics say, "to bring together *more errors* than are contained in the following note:



“ In those three memorable overthrows  
At Granson, Morat, Nancy, where his master,  
The warlike Charalois, lost men and life.

These were indeed “ memorable,” since they were given by ill-armed, undisciplined rustics (invigorated indeed by the calm and fearless spirit of genuine liberty) to armies superior in number to themselves, and composed of regular troops from some of the most warlike nations of Europe. The overthrow of Granson took place, March 3d, 1476; that of Morat, June 22d, in the same year, and that of Nancy, Jan. 5th, 1477. In this Charles (or, as he is here called, from the Latin, Charalois,) Duke of Burgundy, fell.” Vol. iii. p. 372.

“ How would Mr. Gifford ” (they insultingly exclaim) “ have handled Coxeter or M. Mason, if they had written ‘ the battle of Agincourt, gained by Henry (or as he was called from the Greek *άλισκω*, Wales) king of England’ ?” p. 101. I answer without hesitation, that meanly as I thought of Coxeter and M. Mason, I never conceived them capable of writing such execrable trash as the Edinburgh Reviewers, out of the abundance of their charity, have imposed upon them. If this abortive ribaldry be meant to insinuate, that it is a part of my character to make a parade of my no-learning, I can forgive their ignorance, and smile at their ineffectual malice. “ Charolois,” they proceed, “ which he confounds with the Latin Carolus, was a county subject to the Duke of Burgundy; and the title of Comte de Charolois was borne by Charles till the death of his father in 1467, when he succeeded to the dukedom.” p. 101.

Twenty years ago I read Phil. de Comines in Lord Grosvenor’s library. I have not looked into him since: yet I could not possibly forget that Charolois is not mentioned once or twice by the historian, but probably as many hundred times. Nor is this ail. I had extracted from Lodge’s

*Illustrations*, (a work worthy of all praise, and long familiar to me,) the following passage, “Biron was to have had *Burgundy*, *Franche Comté*, and the *county* of *Charolois*,” and given it to the printers with other matter. It was recalled, (fortunately the proof-sheet is yet in my hands,) partly from a dislike to long notes, and partly from thinking that to term the Duke of Burgundy, Charolois, ten years after the title had merged in a superior one, was not much unlike designating the Restoration of Charles, by calling it the landing of the Earl of Chester. All this is very foolish, it must be allowed; but, in truth, I suspected Massinger of an error of judgment in this place, which I was desirous of passing slightly over, and did not observe, till long after the work was printed, that the poet had committed this imaginary impropriety, in order to account for the name of his hero. The Reviewers, however, could know nothing of what is here advanced: they have, therefore, full consent to be as merry at my expense, as they are wise:

“Laugh, happy souls! enjoy, while yet you may,  
Short pleasure,—for long woes are to succeed.”

“The historical statement is not less inaccurate. Mr. Gifford had a *general impression*, that the Swiss were vigorous rustics, contending for their liberty, and, *without referring to the particulars of their contest*,” &c. p. 101.

The arrogance of these men is intolerable. On what authority do they assume the license of meteing out the quantum of my information on this subject? I have probably read as much of the Swiss as the critics themselves, and, as I think, seen a great deal more of them. My statements were taken from their own historians; and I believe them: they are welcome to trust in Phil. de Comines. It is my delight to dwell on the inspiring story of their valour, their patriotism, and their glory; “it is the base and bitter disposition” of the Edinburgh Reviewers to sacrifice them

all to their hatred of whatever appears to obscure the renown of "regenerated France." And what a moment was chosen to insult over the reputation of the Swiss! While — "not the subtle fox," (as Massinger calls Louis XI.) but the blood-thirsty tiger "of France," was growling over his prostrate and mangled prey. But this is as it should be—this is characteristic of the men, who watch the moment of divine visitation to trample rudely on a just and merciful Sovereign—their own sovereign too, be it remembered "*though he was fetched from Hanover,*"—while they crouch, and tremble, and abjectly crawl in the mire to lick the gory feet of a frantic and ferocious usurper.

But to my "blunders." I had said in three words, that the enemies of the Swiss outnumbered them. The critics repel this assertion with great indignation, and prove by many long and laborious extracts from Philip de Comines, that, though their enemies certainly "outnumbered them at the battle of Granson," yet I ought to have added, that "*the Swiss were strongly posted!*" This is excellent. It will henceforth be expedient, instead of a passing allusion in a note, to copy the minute details of every event. After my death, I trust that the hint will be taken, and Massinger, like Mr. Malone's promised Shakspeare, appear in five and twenty volumes quarto.

At the battle of Granson, too, I am wrong. From a grave calculation by Phil. de Comines, it is apparent, "that the Swiss had 31,000 troops of all kinds, whereas, the Duke of Burgundy had but 23,000 *regulars, besides* artillery, and those who attended the baggage," who, for any thing that the Reviewers knew to the contrary, might amount to as many more. And all this formidable display of accuracy, which contains its own refutation, is drawn up against an incidental remark of half a line!

At the battle of Nancy, it is still worse. The Duke of

Burgundy was indeed defeated and killed, as I had stated in one word, but then it seems, "some persons *who thought they knew*, told Phil. de Comines, that the Duke of Burgundy had but 4,000 men, and of those, not more than 1,200 were in a condition to fight;" while the Swiss had—I cannot tell how many, nor Phil. de Comines either!—And thus, like Sir Andrew Aguecheek, "I am put down."

"We have *dwelt*," they say, "upon this note, because we are always (what *always!*) anxious to maintain historical truth, and because we cannot better exemplify the inaccuracy with which Mr. Gifford appears to write," p. 103. Their notion of *maintaining historical truth*, is not a little curious. They content themselves with referring to a particular authority, and because they do not find my statements agree with it, candidly conclude, that I either fabricated them, or picked them up at random! As to their Oracle, I have nothing to say to him: he was, I believe, as honest a man, as a deserter of two or three masters can well be; and far honester than those who accuse me of ignorance and prejudice, because I presume to consult other authorities than their own. Be this as it may, I have made a most ungrateful return for the three ponderous pages which the critics have painfully drawn up for my edification, since I have left the note precisely as it stood: nay,—such is the perversity of poor human nature,—I am more confirmed in its accuracy, by what is urged against it.

The three words *from the Latin*, ought, however, to have been excepted. I never possessed as many books in my life, as would cover one of the Reviewers' tables: but I have always had access to noble libraries; and the strength of my memory for more than twenty years, rendered it almost superfluous to set down any very brief passage which engaged my particular attention. But, alas!

Omnia fert ætas, animum quoque—

I now—but regret is unavailing. In some writer, I found (the Reviewers will not believe me) the derivation which has so amused them, and laid it up in my mind for this very passage. When I came, long afterwards, to the work, the author had escaped me. I thought it had been Mezerai; but I searched him in vain, and had no heart to go beyond him. I do, however, in despite of the critics, re-iterate my assertion, that Carolus and Charolois, are the same word, and that the latter is an idiomatic enunciation of the former. That *from the Latin* might and should have been spared, as making no part of Massinger's thought, must be admitted; but that the words justified the wretched sneer of "*Henry, called from the Greek ἀλισκω, Wales*"—will admit of some question.

"It seems that Mr. Gifford *must have printed* the first volumes, before he *had even read* through the author he was editing." He says, vol. iv. p. 172, "this expression" (candour) "reconciles me to a passage in *the Parliament of Love*, vol. ii. of which, though copied with my best care, I was extremely doubtful. It now appears, that Massinger uses candour in both places, as synonymous with honour," p. 103.

The Reviewers are in the state of poor old Gobbo, "high gravel blind." I must again quote my own words. "Mr. Evans proposed to me a new edition of Massinger. This poet *was* a favourite; and I *had frequently lamented* that he had fallen into such hands: I *saw, without the assistance of the old copies, &c.*" Introd. xcix. Again: After mentioning my intire familiarity with the poet, in the modern editions, I add—"my *first care* (on undertaking to re-edite him,) was to look round for the old copies," *ibid.* It was *then* that Mr. Malone sent me all his editions; that Mr. Kemble voluntarily offered me the use of his library; that Mr. Gilchrist transmitted to

me, the whole of his collection, from Stamford; that Isaac Reed furnished me with his most valuable copies; that assistance poured in to me from every quarter—yet, at this very time, the Reviewers are pleased to assert, that I had not even *read* Massinger!

“Anxiously wishing,” I add, “to render this Edition as perfect as possible, I wrote to Mr. Malone (with whom I had not the pleasure of being acquainted) to know where the *manuscript* of the *Parliament of Love was to be found*,” (p. c.) Yet this is the Play which they accuse me of *printing* before I had even *read* Massinger!

Nor is this all. After recurring to my long acquaintance with the Poet, in Coxeter and M. Mason, (p. cii.) and detailing the number of old copies which had come to hand *subsequently* to my engagement with Mr. Evans, I observe that, “*with these aids*, I sat down to—what?—to the business of *collation*.” Yet I am charged with having printed the first and second volumes before I had even *read* the third and fourth! If this be stupidity, it is portentous; if it be personal malice, all is as it should be, and I am satisfied.

With respect to the word *candour*, my offence is confined to deeming it rather more modest to establish its use by referring to a printed passage of which no doubt was entertained, than to an ancient MS. copied entirely by myself. Such lynxes as the Edinburgh Reviewers, will be surprised to hear that it is not altogether impossible to doubt of the genuineness of a word in a faint and discoloured hand of two centuries, especially when it is of rare occurrence. Indeed, a gentleman of the law, (James Hill, Esq.) to whom I shewed the passage, advised me to read, *honour*, which he conceived to be the author’s word: against this, I had nothing to produce from Massinger, but the present passage, which, as I have stated, satisfied me, and—finally convinced the critics that I *must have*

*printed* one half of the work before I had even *read* the other.

It detracts a little from their boasted perspicacity, that they should so inopportunately have overlooked a *preceding* passage. On *pale-spirited*, vol. iii. 509, (first edit.) I observe, (after rescuing it from the corruption of the former editors,) "SINCE THIS WAS WRITTEN, I have found the word in the *Parliament of Love*." It follows, therefore, with the critics' leave, that I had not only\* *read* the last two volumes of Massinger, but written notes on them, before the others were *printed*. In short,—for this absurd burst of spleen has detained me too long,—the *Parliament of Love* was necessarily the last of Massinger's plays which received a comment.

The Reviewers, in pure milkiness of nature, next fall upon me for my treatment of Coxeter and M. Mason, "upon the ruins of whose reputations (they say) it has been my constant aim to build my own:" p. 103. My ambition is then most humble—

————— *furtis immanibus emptum est*  
*Œdipodæ sedisse loco!*

But even this vile passion, to which, it seems, I have sacrificed even my duty to Massinger, is not the only one which actuates me. "So strong," the critics add, "is Mr. Gifford's spirit of anger, that if either of these unfortunate editors had been within his reach, he would probably have called for a staff to knock them down," p. 103. Certainly not. If I had *called for a staff* (which the goodness of

\* In the beautiful summary which closes the fourth volume, Dr. Ireland observes, "the Editor, *having already resolved on the publication*, AND PREPARED THE TEXT FOR THE PRESS, requested of me a revision of these plays, and such observations," &c. p. 583. Yet, with this passage staring them in the face, they have the hardihood to assure their readers that I *must* have printed the first two volumes before I had even *read* the last!

Providence has hitherto made unnecessary) it would be to support my steps. Such "knock-me-down doings" are fitter for the Edinburgh Reviewers. But this is from the purpose—let us see the proofs of what they call my errors à la mode of Coxeter and M. Mason.

"In the *Duke of Milan* we find this note: Scarabs means beetles. M. Mason. Very true: and beetles means scarabs."—"In the same play we find, Dian, a contraction for Diana. M. Mason. And so it is!" p. 104.

I had casually observed in the *Introd.* p. cv. that "the readers of our old plays were treated by modern editors as if they were ignorant of common things;" but I gave no instances of it, at the time. When the occasion presented itself, I remarked, and certainly, *naso adunco*, that a beetle was really a scarab—I beg pardon, that a scarab was really a beetle; and that Dian was, as Mr. M. Mason had cautiously observed, a contraction of Diana. If, as the Reviewers say, there are persons to whom either of these pieces of information can be useful, they have no just ground of complaint against me, for I laid it fairly before them.\*

"A third instance of error" (the reader has just seen the first and second instances) is to be found in the *Virgin Martyr*. The author's expression is—the Roman *angel's* wings shall melt. This, says Mr. M. Mason, should *certainly* be the Roman *augel's* wings. I defend the text, and quote several passages from our old poets, where *angel* is used, as here, for bird. Yet, because I object to the

\* The hint, however, has not been lost:—and I sincerely felicitate the critics on the satisfaction with which they must have recently contemplated the "useful information" conveyed in the explanations of "sudden," "ever," "but," &c. &c. dispersed through that matchless publication which baffled all their efforts to discover a fault, and afforded them another opportunity to sneer at the "errors" of the late edition of Massinger.



editor's *certainly*, in a case where he is positively wrong; and, in noticing a remark of Mr. Hole, that Mandeville supposed "the angels (messengers) of God to feed on dead carcasses, add, *surely*, by *angels* he meant fowls of the air,—I am in an "error," and my "*harsh assurance*," is insultingly opposed to M. Mason's "*quiet certainly*," p. 104.

"Mr. Gifford's *animosity* against M. Mason has induced him to reject scornfully his suggestions, though not devoid of ingenuity. For example, in the *Duke of Milan*,

"To see those chuffs, that every day may spend,  
A soldier's entertainment for a year,  
Yet make a third meal of a bunch of raisins."

So all the copies—but M. Mason, whose sagacity nothing escapes, detected the blunder, and, for *third*, suggested, nay actually printed, *thin*. "This passage (quoth he) appears to be erroneous: the making a third meal on a bunch of raisins, *if they had made TWO GOOD MEALS* before, would be no proof of penuriousness." Was ever alteration so capricious? was ever reasoning so absurd? where is it said that these chuffs had made two good meals before? is not the whole drift of the speech to shew that they starved themselves in the midst of abundance? vol. i. 281.

"It is so," exclaim the critics, "and on that very account, did M. Mason object to *third*, because, though not perhaps two *good* meals, it did imply that they had made *two* before, and that would not be much like starvation!" p. 104.

When the critics shall be pleased to make the experiment, it will be time enough to take their word. Meanwhile, they must permit me to express my utter astonishment at their "portentous" folly. When the note on this plain passage was written, I did most confidently believe Mr. M. Mason to be the only person that ever could

or would mistake its meaning,—and lo! we have here a bevy of critics from the North running headlong into the same error, and like Dindinaut's sheep, blindly following their baaing leader, to their own confusion.

To observe that these chuffs made three meals on the same bunch of raisins, and that the poet's words can possibly have no other sense, seems a deplorable waste of time. Even the Reviewers, it will be thought, might have seen this, from the quotation subjoined to my remarks;—

“————— I have known him *surfeit*  
Upon a bunch of raisins.”

The man who surfeited upon a bunch of raisins, might surely have made more than one meal on it. But to what wretched *minutiæ* may not “the malice of a carper” (especially of a stupid one) reduce a writer who is willing to suppose his readers endowed with a little common sense!

After all, I am only defending the genuine reading:—this, however, the critics honestly assure the public, is not done by me from any regard for the purity of Massinger's text, but from mere animosity to Mr. M. Mason! p. 104. As some atonement to that gentleman, I will give their favourable judgment of his exertions. “M. Mason's alteration of *third* to *thin* is *ingenious*, and makes the sentence *clearer*”! p. 105.

But the reader is not yet acquainted with all my demerits in this unfortunate passage. In the first line of the quotation M. Mason altered “chuffs” to *choughs*, i. e. as he informed us, to “magpies.” Magpies seem rather oddly placed here; but the critics pass rapidly over this, to pour their whole indignation on me for saying that a chuff was always used in a bad sense, and meant a coarse, unmannered clown, at once sordid and wealthy.” On this they first give me the “lie direct,” and then prove, by a quotation of great wisdom, that “chuff is spoken of a citizen!” And of what else have I been talk-

ing all this while? My words are—"these reproaches are such as have been cast by soldiers of fortune in all ages, on the sober and frugal *citizen*," Vol. I. 281. What can I say to such eternal blunderers! When I interpreted chuff a clown, I never expected to be understood as literally describing one whose sole occupation was following the plough; neither did I, as the critics imagine, mistake the city of Milan for a grange. I meant by clown, as every one else does in common speech, a man of rude and vulgar manners: they send me, upon another occasion, to Johnson; if they will not be offended at receiving the advice which they so politely give, I would intreat them to turn to the same author,—they will find "*Clown*, a coarse, ill bred man." "*Clownish*, rough, uncivil." To be reduced to this child's play, is a misery, which I flattered myself I had long since escaped.

After affirming that my interpretation is wrong, and doubting whether chuff *ever* means a clown, they have the monstrous folly to add, "that the word has much more affinity with *citizen*," p. 105. Again, let me beseech them to "turn to Johnson,"—they will find (one meaning for all) "*Chuff*, a blunt clown." I have had the curiosity to examine, at least, a dozen dictionaries; the Reviewers may, if they please, examine as many more, and, if one of them be found to explain the word otherwise than I explained it, or give *citizen* as a synonym, I will consent to change places with the critics, and pass for the most bungling of the fraternity.

"We find a *proper* interpretation of Mason's rejected with *scorn* as unintelligible:

He's a man

Of strange and reserved parts.

Strange here signifies distant. *M. Mason*. I do not pretend to know the meaning of distant parts: Massinger, however, is clear enough," Vol. II. 8.

“ If Mr. Gifford had found leisure to open Johnson’s Dictionary, (though so common a phrase ought *perhaps* to be familiar to him,) he would have seen, under the word *strangeness*, that explanation which he could not *pretend* to furnish,” p. 105.

It is not my fault if the critics either will not read, or cannot understand what is before them. I say, simply, that I do not pretend to know the meaning of a man of *distant parts*; and they, with their usual suavity of language, send me to consult Johnson for the meaning of *strangeness*! I tell them that Massinger’s expression is sufficiently clear, and means strangely reserved; and they affirm that I pretend not to be able to give the sense of it! My objection was to the explanation of a simple term by one that was, at best, obscure. A man of distant parts, is more commonly spoken of one of a remote country, than one of a shy or reserved character. Yet of *distant*, Mr. M. Mason’s word, they say not one syllable; while all their folly and all their fury are let loose upon an expression which no where occurs but in their own criticism.

By this time the critics are ready to exclaim with one of Massinger’s worthies, “ Would we were hanged, rather than thus be told of our faults!”—But they must hear more.

“ Mr. Gifford’s *irritation* against the editors, displays itself curiously in a note to the *Renegado*,” &c. p. 105.

By corrupting the text, Coxeter and M. Mason had turned a line of tolerably good metre into vile dactyls, (by the way, I never loved dactyls,) this I expressed by the significant word *tūm-tī-tī*, vol. ii. 135. The critics do not, I believe, understand much of dactyls, and I am quite sure that my allusion has escaped them altogether. This, however, is of no moment—but they burst into a tone of triumph on the occasion. “ As Ennius has used *tarantara* for the sound of a trumpet, so Mr.

Gifford may perhaps be justified for expressing by tum-titi"—but I will not afflict the reader with the dull ribaldry which follows—" We were surprised" (they conclude) "at discovering that the gentlemen who have been rebuked, might retort the tumtiti upon Mr. Gifford with equal propriety. We will give an instance, p. 106.

' *Hoyst.* I now repent I ever  
Intended to be honest.

*Serj.* Here he comes  
You had best tell so.

*Fort.* Worshipful sir,  
You come in time, &c.

Mr. M. Mason reads,

Here he comes;  
You had best (*him*) tell so.

His *false pointing* made his barbarous interpolation necessary. The old copy is evidently right." Vol. IV. 87. This is what I say; now for the critics. "Mr. Mason made his interpolation solely for the purpose of supporting the metre, which was defective; and Mr. Gifford's *metrical sensibility* must have quite deserted him, when he asserted that a dramatic verse hobbling with only nine syllables, was evidently right." p. 106.\*

I am not obliged, thank heaven! to find comprehension for the Edinburgh Reviewers, and I will take upon me to say that no other persons ever mistook so egregiously the sense of a plain passage. In all that they have advanced there is not one word of truth or sense. It is difficult to know where to begin with such a farrago of absurdity; but let us take the words in their order. "Mr. Mason made his interpolation to support the metre." He did no such thing: he made it to support the sense, which he had marred by his false pointing. Indifferent as his ear

\* Let not the reader forget that this was produced by the critics as "an instance of the tūm-tī-tī." Can he discover any trace of it?

was, he could not possibly imagine that the line was restored to verse by his addition:—that was an idea exclusively reserved for the Edinburgh Reviewers; and never, certainly; since the days that King Midas sat in judgment on Apollo, did such a tribunal meet for the arbitrement of a musical question. This is the *verse*,

“ You had best (him) tell so. Worshipful sir.”

I seriously declare that I had read it twenty times before I discovered it to be even measure, (rhythm is out of the question,) but on trying it by my fingers, it unexpectedly came out to be ten syllables, e. g.

1 2 3 4 5 6 7 8 9 10  
You had best him tell so. Wor ship ful sir!

Is not here fine fooling!

“ Mr. Gifford’s *metrical sensibility*,” (the sneer is admirably timed) “ must have *deserted* him when he *asserted* that a *verse* hobbling with nine syllables, was evidently right.”

If the critics have wilfully or ignorantly mistaken my words, to their own confusion be it. I disclaim their interpretation. Of metre or of *verse* I never thought, and never spoke. By placing a semicolon after “ comes ” (I say) Mr. M. Mason made his interpolation necessary; because, otherwise, the hemistich would have had no *sense*. What word, what syllable of mine could lead them to dream that I spoke of the metre? They might have learned from the prologue of Nic. Bottom, (of “ *metrical sensibility*,”) that the false pointing of a preceding line might destroy the *meaning* of that which immediately follows, but could not, by any means, affect its *metre*. All this wisdom, however, is overlooked by the critics, while they are driving headlong after the harmony of their new Orpheus. “ There is *undoubtedly*,” they continue, “ an error in the passage,”—some readers may think this *harsh*

“undoubtedly,” quite as objectionable as Mr. Gifford’s *quiet* “evidently,” especially as it is palpably wrong. There is no error whatever. The omission of the relative is characteristic of our old writers, and of Massinger among the rest:—“but there is undoubtedly an error, for”—I beseech the reader to attend;—“for Massinger is NEVER DEFECTIVE IN HIS METRE.”

In this very scene, nay page, there are several unmetrical lines. In fact, our old dramatists (with the exception of Jonson) gave themselves no trouble about their broken lines; if they ran with tolerable smoothness, the number of syllables was left to chance. In Massinger, who is “NEVER defective in his metre,” I have counted SEVERAL HUNDRED instances of deficiency; and in Beaumont and Fletcher, and Shirley, as many thousands.

“We will produce,” they continue, p. 106, “a passage in which Mr. Gifford has been *guilty* of an interpolation not less objectionable and more *injurious* to the sense, imagining that a foot was wanting to make the *metre* perfect.

‘*Secret.* Dead doings, daughter.

*Shave.* Doings! sufferings, mother:

[For poor] men have forgot what doing is;

And, such as have to pay for what they do,

Are impotent, or eunuchs.’

‘A foot is lost in the original: I have substituted the words between brackets, in the hope of *restoring the sense* of the passage,’ vol. iv. p. 50.

It is a little hard upon me, that my own words are never taken; but the blundering no-meaning which the critics choose to put upon something that does not appear. I had no more idea of completing the *metre* here, than above: for, though the line had not its requisite number of syllables, it was not unrhythmical; and that would have

been quite sufficient for me, had not the *sense* appeared defective. "And," in the third line, is a disjunctive; and makes the whole passage, as it stood, either inconsequential or contradictory. If *all men have* "forgot" a circumstance, with what propriety can the *rich alone* be said to remember it? It was a consideration of this kind, which induced me to suggest the words marked in the text; "in the hope," as I expressly state, "of restoring the *sense* (not the metre) of the passage." It would be a pity, however, to deprive the reader of the exquisite harmony which the critics have struck out, by a new arrangement of the lines:

"Dead do | ings, daugh | ter. Do | ings, suf | f̄er ings!

"Mother, | men have | forgot | what dō | ing is."

And this tuneless, tasteless drawling, which has not a trait of Massinger's manner, is palmed upon the reader as "a rectification of the metre." Metre, however, it is: this I can venture to assure the reader, for I have counted the lines twice upon my fingers.

But this is venial, it seems, in comparison of my subsequent enormities. "Notwithstanding Mr. Gifford's indignation (again!) at M. Mason, he has left *many portentous lines*, which might be easily reduced within proper dimensions by the process employed above"—with such admirable effect!—"For instance:

*Goth.* I would we were so rid of them.

*Oct.* Why?

*Goth.* I fear, one hath

The art of memory, and will remember.

"*One hath*, should be the commencement of the second, which will bear the addition," p. 107.

The line will then stand thus,

One hath the art of memory, and will remember!

Is this verse? is it any thing like verse? And these are



the *Arcadiæ pecuaria* by whose taste and feeling, the metre of Massinger is to be finally brought to perfection! I have already observed, that this Poet was little solicitous about the measure of his broken lines, provided they fell into any thing like rhythm; and the whole of my enormity, therefore, consists in rather choosing to throw the superabundant syllables into the hemistich, where they do not injure the flow of the verse, than upon the perfect line, with the critics, where they convert it into downright prose.

But they proceed, p. 107. “In the *City Madam* we encountered this *formidable* verse,

‘I once held you an upright honest man. I am honester now.’

If it be *formidable*, they have made it so; and it is not a little amusing to see them start, like children, at the ghost which they have just dressed up. It did not, perhaps, suit their object altogether, to let the reader know that this “verse” consists of the broken speeches of two characters, and that it stands thus in Massinger:

“*Lacy*. I once held you an upright, honest man.

*Luke*. I am honester now,

By a hundred thousand pounds, I thank my stars for’t.”

Here, as before, my only object was to throw the super-numerary syllables, as the poet had taught me, into the broken line, where they did no injury to the metre of the rest. But to—“the easy remedy.” “*I once held you*,” (they say,) “ought to have been at the conclusion of the foregoing line. Though *burthen’d by the additions*,” (have the critics no bowels!) “it will still come *within the rules* of Massinger’s comic metre, which is purposely superabundant in *unaccented* syllables, a liberty which he takes in imitation of the comic iambs, that admit anapæsts and dactyls”—Mercy on us! what have we here? Upton on the trochaic-dimeter-brachycatalectic!—But dismissing

this deplorable affectation of profundity, let us see the *reformed* metre.

“ You are vé|ry péremp|tory, práy|you stay ;|I once héld |you.”

“ We could adduce many instances,” (they add,) “ to shew that this *verse* is conformable to Massinger’s rules of comic versification. One line of *similar structure* will be sufficient.

“ And púnish|ment ó|vertáke him|when he leást|expécts|it.”

p. 107.

The two unfortunate syllables “ you ” and “ it,” which are shut out of the pale, are meant, I presume, for “ beautiful specimens ” of the pes proceleusmaticus.

Seriously, I must either be as stupid as the critics, or have a most degrading opinion of the understanding of the reader, if I condescended to waste one word in proving, that neither of these notable “ verses ” possesses a single feature of poetry. With respect to the last line, (the former is not Massinger’s,) which is spoken as the characters are leaving the stage, it has neither modulation nor metre, and was never meant for verse. It is easy prose, and that is all. Yet of this, the critics say, after more pompous jargon about unaccented syllables, &c. that its *metre* has been, perhaps, as *studiously* arranged as the *most* melodious lines of his *finer* passages!” p. 107. And it is by “ these long-eared judges,” (they know where to find the quotation,) who, when they have erected five perpendiculars upon any given number of syllables in a right line, contend that it is thereby converted into poetry, that I am accused of deforming the metre of Massinger!

The next observation is confined to a circumstance, in which I take little or no concern. I believed (as I still do believe,) that a line was lost at the press, because the passage was devoid of meaning; and therefore gave, at the foot of the page, what I imagined to be its import.

For this, I must refer to the place, vol. i. 137. The Reviewers, as they have a right to do, propose an emendation of their own; and those who can find either rhythm or sense in it, will naturally prefer it to what I have suggested. The line stands thus,

“ Repented to have brought forth, *all* compassion.”

*All*, they suppose to be a misprint for *without*, which (from the striking similarity of the two words) is very *likely*; and with respect to the extra-syllable, that, they say, “ restores the metre according to the author’s manner,” p. 108. I suspect that there is still a *misprint*, and that, for the *author’s* manner, we should read *our* manner.

They now come to my application of the character of Dr. Rut to Dr. D—n, p. 108. It is pertinent and it is just. When I find occasion to change my opinion it will be quite time enough to remove the offensive passage; meanwhile, the Doctor’s friends may console themselves for my “ satire,” in the cordial approbation of the Edinburgh Reviewers. It would be ungrateful, however, in me to pass their censure unnoticed.—And truly, when their natural disposition to “ courtesy and gentleness,” their proverbial candour and liberality, their freedom from all prejudice, their abhorrence of “ all personalities,” their rigid abstinence from all “ harshness and invective,” are considered, the most zealous of their friends will find it difficult to determine whether the modesty, or the consistency, of their reproof, be the fittest subject for admiration.

As a set-off to my “ satire” on Dr. D—— these “ soft spirited gentlemen” hold it fit to turn their ribaldry against Dr. Ireland. His offence is an inexpiable one in the eyes of an Edinburgh Reviewer; it is, as far as I can discover, his piety, or, as the critics term it, his “ preaching,” p. 111. I will not injure my friend so much as to offer one

word in his defence—but I have yet something to say in my own.

Of the two passages which they have quoted from Dr. Ireland, they are pleased to express their surprise that I should condescend to print the last. Their indignation (which is very hot) is levelled at a few passages printed in italics, such as “glorious vision,” “heavenly garden,” “fruit of immortality,” &c. which they term ridiculous in the wretched state of the stage at that time, without seeing that every syllable of it is taken from Massinger himself! “thus it appears that they wrote their observations on the last part of the play before they had *even* read the first.” As to the contradictions which I am accused of admitting, they exist only in the confused head of the critics.\* The stage was certainly without decorations; nor had it any moveable scenery; but in the description to which they object, there is nothing but a procession, a basket of flowers, and a wreath. Abundance of passages scattered among our old plays shew that the stage was not without a considerable portion of expensive dresses in those days,† which were viewed with pleasure by our ancestors, who had seen no better; and this is all that was meant. The vision of Dorothea in the *Virgin Martyr*, is of the same nature as that of Queen Katherine in Henry VIII., and

\* Perhaps, the confusion lies in another part—but it is really strange that my own words are never taken. I say—“*Scourging, racking, and beheading, are circumstances of no very agreeable kind, and with the poor aids of which the stage was then possessed, must be somewhat worse than ridiculous.*” Vol. i. p. 118. Yet the critics, without shame, or dread of detection, apply the quotation to the “glorious vision” of Dorothea! p. 111.

† In Greene’s *Groats Worth of Wit*, published many years before the *Virgin Martyr*, a player is introduced boasting, that “his share in stage apparel would not be sold for TWO HUNDRED POUNDS!”

was perhaps exhibited on the same stage, and with the same materials. Costly dresses were more common in Massinger's age than in our own; gorgeous robes were occasionally procured from the nobility; and there was, at all times, abundance of cast finery to be cheaply purchased. The Reviewers are as ignorant of the customs of those days as of the language.

“Perhaps,” (continue the critics, p. 112,) “Mr. Gifford will be offended at the little ceremony with which we have treated his favourite dramatist.” Not in the least. Judgment is free to all, and the decision rests with the public. In the present case, indeed, if the anxious call for another Edition be permitted to stand for any thing, they have already determined the question in my favour. At any rate, Massinger has taken his place on our shelves; he is noticed by those who overlooked him in the blundering volumes of Coxeter and M. Mason, and cannot again be thrown entirely out of the estimate of our ancient literature.

But though I have no desire to change the critics' opinion of Massinger, I must not lightly forego my own. I incidentally produced a passage from the *Parliament of Love*, where every pause, of which verse is susceptible, is introduced with such exquisite feeling, such rhythmical variety, that I spoke of it with the warmth which its unparalleled artifice appeared to demand. The Reviewers “are at a loss,” they say, “to discover that pre-eminent beauty which called forth such unqualified praise,” p. 112. I believe it:—the ears which relaxed, with delight, over such soothing melody, as

“You are very peremptory, pray you, stay. I once held you.”

“And punishment overtake him when he least expects it”—

may well be pricked up in scorn at the verses which I commended,—and which the reader will find, vol. ii. p. 246.

But have not the critics, in their anxiety to depreciate Massinger, been somewhat inconsiderate? They say that "Massinger has not a single passage which can call forth a tear, amidst all his *butchery*," p. 113. His butchery (if it must be so termed) is not more bloody than that of his contemporaries.—But has he really no pathos? Cumberland declares that a scene in the *Fatal Dowry* is one of the most pathetic in the English language: and many others might be pointed out, which cannot easily be read "dry-eyed:"—But where men have tears of sympathy only for axioms and postulates, obduracy to fantastic miseries is a matter of course.

But their taste is not more alive than their natural feelings. When young Beaufort (not "Belgarde," the buffoon of the play,) first discovers the body of the injured, the innocent Theocrine, he bursts into tears, with this simple and touching adjuration to his friends:

"All that have eyes to weep,  
Spare one tear with me: Theocriné's dead."

He hears an incidental remark, that the thunder-bolt which killed her wicked father, had deformed his features, when he interrupts his sorrows, and exclaims, with triumphant affection,

"But here's one, retains  
Her native innocence, that never yet  
Called down heaven's anger!"

And the piece concludes with a paternal and pious application of the catastrophe, (or what the Reviewers sneeringly call "a dry moral,") by old Beaufort. This "cursory dismissal of the circumstance" is attributed to the incompetency of Massinger to call forth a tear: and certain it is, that a modern writer would have *yelled out many syllables of dolour* on the occasion. But this was not Massinger's mode; and it yet remains to be proved that the modern writer would be right.

The critics now recur to the *Parliament of Love*. Here they seem to be in the situation of poor Elbow, and *would discover my offences if they could*. I attribute this play to Massinger, but am "very sparing, it seems, of the grounds of my opinion." One word is sufficient. The entry on the Stationers' book which gives the *Parliament of Love* to Rowley; is, as they ought to know, of no authority whatever; whereas the license of the Master of the Revels, which I produced, is an authentic document. Mr. Malone, who believed (what has since been confirmed) that the MS. which I copied was from the poet's own hand, shewed me the blank leaf where the *license* of Sir Henry Herbert once stood, and which had been cut off with equal folly and dishonesty by some one to whom it had been entrusted.

And would it have proved derogatory to the critics' candour, if, when they blamed my forbearance, they had condescended to notice the apology for it, which lay immediately before them? "I have been sparing of my observations, being desirous that the fragment should enjoy the reader's undivided attention." Vol. ii. 299.

This brings me to their last correction. "In page 254 of this drama we *observe* an error of the MS. (or perhaps of the press) which has escaped Mr. Gifford's *observation*. "I'll not out for a second," *should have been*, "I'll out for a second," as *appears clearly* by a reference to p. 270." (p. 119.)

*Bos lassus pes firmitus ponit*, we know; and these gentlemen tread cruelly heavy at the end of their journey. My *observation*, which is somewhat better than the critics expected to find it, has not failed me in this place; neither is there any error of the MS.—there is nothing, in short, but a fresh proof (which was by no means wanted) of the *utter incompetency* of the Edinburgh Reviewers for the task to which they have unluckily set their hands.

“ I’ll *not* out” should have been “ I’ll out.” Good ! You have studied Massinger to an excellent purpose, gentlemen, and admirably qualified, undoubtedly, you are, to read me lectures on the language of our old dramatists. I could produce fifty examples of this expression, (which the critics do not even now understand,) but I am weary, and must content myself with those in my immediate recollection.

In the very volume where they reprove my oscitancy, the expression occurs, and, I believe, more than once ;

“ Nor am I so precise but I can drab too,  
I will *not* out, for my part.” *Renegado.*

Again,

“ I could have drank my share, boy ;  
Though I am old, I will *not* out.” *Loyal Subject.*

Again,

“ I have no great devotion to this matter,  
But for a prayer or two, I will *not* out.” *Knight of Malta.*

Again,

“ I would ’twere toothsome, too, boys ;  
But all agree, and I’ll *not* out.” *Bonduca.*

Sympson, who knew little of our old language, elegantly inserted *stick* before “ *out*,” for which he is praised by Mr. Weber, who knows nothing at all of it, and who tells us, “ that it seems requisite to the sense !” the critics blunder therefore, in very admirable company.—But I have done.

It is the fashion, it seems, to part good friends. The Reviewers, after all the specimens which they have produced of my stupidity, end with gravely declaring that “ they respect my talents.” Bien obligé, Messieurs ! and I beg leave to subjoin, (for I would not willingly be out-done in politeness,) that I admire yours.

It is material to add that the *respect for my talents*, was extended by these gentlemen even to the Index to this Article ; where the changes are rung, with great glee, on



the " numerous errors of Mr. Gifford," the " frequent errors of Mr. Gifford," &c. Whether the reader, (who has had *every one of them* fairly laid before him,) will feel any obligation to this extrajudicial attack, I know not; but it was this striking proof of systematic hostility, which determined me, as occasion should offer, to rise against it. I have reason to think that the merriment of the critics has since been somewhat Sardonic, and that they would not be quite inconsolable if this last triumph had been spared.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes direct observation, interviews with key personnel, and the use of specialized software tools. Each method is described in detail, highlighting its strengths and potential limitations.

The third part of the report presents the findings of the study. It shows that there is a significant correlation between the variables being studied. The data indicates that as one variable increases, the other tends to decrease, which is contrary to the initial hypothesis.

Finally, the document concludes with a series of recommendations based on the findings. It suggests that further research should be conducted to explore the underlying causes of the observed trends. Additionally, it provides practical advice for how the information can be used to improve organizational efficiency and decision-making.

## INTRODUCTION.

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**P**HILIP MASSINGER, the Author of the following Plays, was born in the year 1584. Of his mother nothing is known; but his father was Arthur Massinger,<sup>1</sup> a gentleman attached to the family of Henry, second earl of Pembroke: "Many years," says the Poet, to his descendant, Philip earl of Montgomery, "my father spent in the service of your honourable house, and died a servant to it."

The writers of Massinger's life have thought it necessary to observe in this place, that the

<sup>1</sup> *His father was Arthur Massinger,*] "I cannot guess," Davies says, "from what information Oldys, in his manuscript notes, (to Langbaine,) gives the Christian name of *Arthur* to Massinger's father, nor why he should reproach Wood for calling him Philip; since Massinger himself, in the Dedication of *the Bondman*, to the Earl of Montgomery, says expressly that his father *Philip* Massinger lived and died in the service of the honourable house of Pembroke." *Life of Massinger*, prefixed to the last edition.

This preliminary observation augurs but ill for the accuracy of what follows. Oldys, who was a very careful writer, *got his information* from the first edition of *the Bondman*, 1623, which, it appears from this, Mr. Davies never saw. In the second edition, published many years after the first, (1638,) he is, indeed, called Philip; but that is not the only error in the Dedication, which, as well as the Play itself, is most carelessly printed.

word servant carries with it no sense of degradation. This requires no proof: at a period when the great lords and officers of the court numbered inferior nobles among their followers, we may be confident, that neither the name, nor the situation, was looked upon as humiliating. Many considerations united to render this state of dependance respectable, and even honourable. The secretaries, clerks, and assistants, of various departments, were not then, as now, nominated by the government; but left to the choice of the person who held the employment; and as no particular dwelling was officially set apart for their residence, they were entertained in the house of their principal.

That communication too, between noblemen of power and trust, both of a public and private nature, which is now committed to the post, was, in those days, managed by confidential servants, who were dispatched from one to the other, and even to the sovereign:<sup>2</sup> when to this we add the unbounded state and grandeur which the great men of Elizabeth's days assumed on a variety of occasions; we may form some idea of the nature of those services discharged

<sup>2</sup> An instance of this occurs with respect to Massinger's father, who was thus employed to Elizabeth: "Mr. Massinger is newly come up from the Earl of Pembroke with letters to the queen, for his lordship's leave to be away this St. George's day." *Sidney Letters*, Vol. II. p. 933. The bearer of letters to Elizabeth on an occasion which she perhaps thought

by men of birth and fortune, and the manner in which such numbers of them were employed.

Massinger was born, as all the writers of his life agree, at Salisbury;\* and educated, probably, at Wilton, the seat of the earl of Pembroke. When he had reached his sixteenth year, he sustained an irreparable loss in the death of that worthy nobleman,<sup>3</sup> who, from attachment to the father, would, not improbably, have extended his powerful patronage to the young poet. He was succeeded in his titles and estates by his son

important, could, as Davies justly observes, be no mean person; for no monarch ever exacted from the nobility in general, and the officers of state in particular, a more rigid and scrupulous compliance with stated order, than this princess.

\* The following extract of a letter from a friend, will shew the result of my inquiries at Salisbury. “ Agreeably to your request particular search has been made in *all* the parishes for the birth of Philip Massinger; but without effect. There is a *vacuum* in the Register of St. Edmund from 1582 to 1597.” Whether Massinger’s birth was registered here it is impossible to say: but the interval certainly comprises the date of that event.

<sup>3</sup> *Death of that worthy nobleman,*] This took place on the 19th of January, 1601. It is impossible to speak of him without mentioning, at the same time, that he was the husband of sir Philip Sidney’s sister, the all-accomplished lady for whom Jonson wrote the celebrated epitaph:

“ Underneath this marble herse  
 “ Lies the subject of all verse,  
 “ Sidney’s sister, Pembroke’s mother;  
 “ Death, ere thou hast slain another,  
 “ Learn’d, and fair, and good as she,  
 “ Time shall throw a dart at thee.”

William, the third earl of Pembroke; one of the brightest characters that adorned the court of Elizabeth and James. He was, says Wood, "not only a great favourer of learned and ingenious men, but was himself learned and endowed to admiration with a poetical geny, (Antony's notions of "poetical geny" are sufficiently humble) as by those amorous and poetical aires and poems of his composition doth evidently appear; some of which had musical notes set to them by Hen. Lawes and Nich. Lanear." *Ath.* I. 546.

Massinger's father continued in the service of this nobleman till his death. It is not possible to ascertain the precise period at which this took place, but it was not later, perhaps, than 1606: in the interim he had bestowed, as Langbaine says, a liberal education on his son, and sent him to the University of Oxford, where he became a commoner of St. Alban's Hall,<sup>5</sup> (1602,) in the eighteenth year of his age. Wood's account varies from this in several particulars. He says, he was entered at St. Alban's Hall in 1601, when he was in his seventeenth year, and supported there, not by his father, but the earl of Pembroke. Antony had many opportunities for ascertaining these facts, if he had desired to avail himself of them, and there-

<sup>5</sup> A Thomas Massinger, of Magdalen College, has a copy of verses on the death of queen Elizabeth, in 1602, among the Oxford Collection.

fore Davies inclines to his authority. The seeming difference, he adds, between the two periods respectively assigned for Massinger's matriculation, may be *easily reconciled*, for the year then began and ended according to that mode which took place before the alteration of the style. It is seldom safe to speak by guess, and Davies had no authority for his ingenious solution; which, unfortunately, will not apply in the present case. The memorandum of Massinger's entrance now lies before me, and proves Wood to be incorrect: it is dated May 14, 1602.<sup>6</sup> How he came to mistake in a matter where it required so little pains to be accurate, is difficult to say.

Langbaine and Wood nearly agree in the time which Massinger spent at Oxford, but seem to differ as to the objects of his pursuit. The former observes, that during his residence there he applied himself closely to his studies; while the latter writes, that he "gave his mind more to poetry and romances for about four years or more, than to logic and philosophy, which *he ought to have done*, as he was patronized to that end." What ideas this "tasteless but useful drudge" had of logic and philosophy it may be vain to enquire; but, with respect to the first, Massinger's reasoning will not be found deficient

<sup>6</sup> In it he is styled the son of a gentleman; "Philip Massinger, *Sarisburiensis, generosi filius.*"

either in method or effect; and it might easily be proved that he was no mean proficient in philosophy of the noblest kind: the truth is, that he must have applied himself to study with uncommon energy, for his literary acquisitions at this early period appear to be multifarious and extensive.

From the account of Wood, however, Davies concludes that the earl of Pembroke was offended at this misapplication of his time to the superficial but alluring pursuits of poetry and romance, and therefore withdrew his support, which compelled the young man to quit the University without a degree; "for which," adds he, "attention to logic and philosophy was absolutely necessary; as the candidate for that honour must pass through an examination in both, before he can obtain it." *Dans le pays des aveugles*, says the proverb, *les borgnes sont rois*: and Davies, who apparently had not these valuable acquisitions, entertained probably a vast idea of their magnitude and importance. A shorter period, however, than four years, would be found amply sufficient, at that period, to furnish even an ordinary mind with enough of school logic and philosophy, to pass the examination for a bachelor's degree; and I am, therefore, unwilling to believe that Massinger missed it on the score of incapacity in these notable arts.

However this may be, he certainly left the



University abruptly; not, I apprehend, on account of the earl of Pembroke withholding his assistance, for it does not appear that he ever afforded any, but of a much more calamitous event, the death of his father; from whom, I incline to think, with Langbaine, his sole support was derived.

Why the earl of Pembroke, the liberal friend and protector of literature in all its branches,<sup>7</sup> neglected a young man to whom his assistance was so necessary, and who, from the acknowledged services of his father, had so many and just claims on it; one, too, who would have done his patronage such singular honour, I have no means of ascertaining: that he was never indebted to it is, I fear, indisputable; since the Poet, of whose character gratitude forms a striking part, while he recurs perpetually to his hereditary obligations to the Herbert family, anxiously avoids all mention of his name. I sometimes, indeed, imagine that I have discovered the cause of this alienation, but cannot flatter myself that it will be very generally or even partially allowed: not to keep the reader in suspense, I attribute it to the Poet's having, during his residence at the University, ex-

<sup>7</sup> To this nobleman (and his younger brother, Philip) Heminge and Condell dedicated their edition of Shakspeare's Plays; to him, also, Jonson inscribed his Epigrams, "as the great example of honour and virtue," an idea on which he enlarged in one of his minor poems.

changed the religion of his father, for one, at this time, the object of persecution, hatred, and terror. A close and repeated perusal of Massinger's works has convinced me that he was a Catholic: *the Virgin-Martyr, the Renegado, the Maid of Honour*, exhibit innumerable proofs of it; to say nothing of those casual intimations which are scattered over his remaining dramas. A consciousness of this might prevent him from applying to the earl of Pembroke for assistance, or a knowledge of it might determine that nobleman to withhold his hand: for it is difficult to believe that his displeasure (if he really entertained any) could arise from Massinger's attachment to an art of which he and his brother<sup>8</sup> were universally considered as the patrons, and which, indeed, he himself cultivated with assiduity, at least, if not with success.<sup>9</sup>

However this be, the period of Massinger's misfortunes commenced with his arrival in London. His father had probably applied most of his property to the education of his son, and when the small remainder was exhausted, he

<sup>8</sup> The first folio edition of Beaumont and Fletcher's Plays was dedicated, by the players, to the earl of Montgomery.

<sup>9</sup> In 1660 was published a collection of "amorous and poetical airs and compositions," Wood tells us, "with this title: *Poems written by William Earl of Pembroke, &c. many of which are answered by way of repartee, by Sir Benj. Rudyard, with other Poems written by them occasionally and apart.*" Athen. Vol. I. p. 546.

was driven (as he more than once observes) by his necessities, and somewhat inclined perhaps, by the peculiar bent of his talents, to dedicate himself to the service of the stage.

This expedient, though not the most prudent, nor, indeed, the most encouraging to a young adventurer, was not altogether hopeless. Men who will ever be considered as the pride and boast of their country, Shakspeare, Jonson, and Fletcher, were solely, or in a considerable degree, dependant on it: nor were there wanting others of an inferior rank, such as Rowley, Middleton, Chapman, Field, Decker, Shirley, &c.; writers to whom Massinger, without any impeachment of his modesty, might consider himself as fully equal, who subsisted on the emoluments derived from dramatic writing. There was also something to tempt the ambition, or, if it must be so, the vanity, of a young adventurer, in this pursuit: literature was the sole means by which a person undistinguished by birth and fortune, could, at this time, hope to acquire the familiarity or secure the friendship of the great; and of all its branches none was so favourably received, or so liberally encouraged, as that of the drama. Tilts and tournaments, the boisterous but magnificent entertainments of the court, together with pageantries and processions, the absurd and costly mummeries of the city, were rapidly giving way to more elegant and rational amusements, to revels, masques, and plays: nor

were the latter merely encouraged by the presence of the nobility; the writers of them were adopted into the number of their acquaintance, and made at once the objects of their bounty and esteem. It is gratifying to observe how the names of Shakspeare, Jonson, &c. are come down to us in connexion with the Sidneys, the Pembrokes, the Southamptons, and other great and splendid ornaments of the courts of Elizabeth and James.

Considerations of this or a similar kind may naturally be supposed to have had their weight with Massinger, as with so many others: but whatever was the motive, Wood informs us, that "being sufficiently famed for several specimens of wit, he betook himself to making plays." Of what description these specimens were, Antony does not say; he probably spoke without much examination into a subject for which he had little relish or solicitude; and, indeed, it seems more reasonable to conclude, from the peculiar nature of Massinger's talents, that the drama was his first and sole pursuit.

It must appear singular, after what has been observed, that, with only one exception, we should hear nothing of Massinger for the long period of sixteen years, that is, from his first appearance in London, 1606, to 1622, when his *Virgin-Martyr*, the first of his printed works, was given to the public. That his necessities would not admit of relaxation in his efforts for

subsistence is certain, and we have the testimony of a contemporary poet, as preserved by Langbaine, for the rapidity with which he usually composed :

“ Ingenious Shakespeare, Massinger that knows  
 “ The strength of plot, to write in verse and prose,  
 “ Whose easy Pegasus will amble o’er  
 “ Some threescore miles of fancy in a hour.”

The best solution of the difficulty which occurs to me, is, that the Poet’s modesty, combined with the urgency of his wants, deterred him, at first, from attempting to write alone : and that he, therefore, lent his assistance to others of a more confirmed reputation, who could depend on a ready vent for their joint productions. When men labour for the demands of the day, it is imprudent to leave much to hazard ; such certainly was the case with Massinger.

Sir Aston Cockayne, the affectionate friend and patron of our author, printed a collection of, what he is pleased to call, Poems, Epigrams, &c. in 1658. Among these is one addressed to Humphrey Moseley, the publisher of Beaumont and Fletcher in folio :

“ In the large book of plays you late did print  
 “ In Beaumont and in Fletcher’s name, why in’t  
 “ Did you not justice, give to each his due?  
 “ For Beaumont of those many writ but few :

“ *And Massinger in other few ; the main*  
 “ Being sweet issues of sweet Fletcher’s brain.  
 “ But how came I, you ask, so much to know ?  
 “ Fletcher’s chief bosom friend informed me so.”<sup>1</sup>

Davies, for what reason I cannot discover, seems inclined to dispute that part of the assertion which relates to Massinger: he calls it vague and hearsay evidence, and adds, with sufficient want of precision, “ Sir Aston was well acquainted with Massinger, who would, in all probability, have communicated to his friend a circumstance so honourable to himself.” There can be no doubt of it; and we may be confident that the information *did* come from him; but Mr. Davies mistakes the drift of Sir Aston’s expostulation: the fact was notorious that Beaumont and Massinger had written in conjunction with Fletcher; what he complains of is, that *the main*, the bulk of the book, should not be attributed to the latter, by whom it was undoubtedly composed. Beaumont died in 1615,

<sup>1</sup> And in the former part of the Epistle to Ch. Cotton, (of which the conclusion is cited by Langbaine,) Sir Aston says of the Edition of Beaumont and Fletcher’s plays,

“ And my good friend, old Philip Massinger,  
 “ With Fletcher, writ in some that are seen there.”

The circumstance is also repeated in his epitaph (p. lxxiv.) so that the fact is placed beyond dispute.

and Fletcher produced, in the interval between that year and the period of his own death, (1625) between thirty and forty plays: it is not, therefore, unreasonable to suppose that he was assisted in *a few* of them by Massinger, as Sir Aston affirms: it happens, however, that the fact does not rest solely on his testimony; for we can produce a melancholy proof of it, from an authentic voucher, which the enquiries set on foot by the unwearied assiduity of Mr. Malone, have occasioned to be dragged from the dust of Dulwich College:

“ To our most loving friend, Mr. Philip Hinchlow, esquire, These,

“ Mr. Hinchlow,

“ You understand our unfortunate extremitie, and I doe not thincke you so void of cristianitie but that you would throw so much money into the Thames as wee request now of you, rather than endanger so many innocent lives. You know there is xl. more at least to be receaved of you for the play. We desire you to lend us v<sup>l</sup>. of that; which shall be allowed to you, without which we cannot be bayled, nor *I play any more* till this be dispatch'd. It will lose you xx<sup>l</sup>. ere the end of the next weeke, besides the hinderance of the next new play. Pray, sir, consider our cases with humanity, and now give us cause to acknowledge you our true freind

in time of neede. Wee have entreated Mr. Davison to deliver this note, as well to witness your love as our promises, and alwayes acknowledgement to be ever

“Your most thanckfull and loving friends,  
“NAT. FIELD.”

“The money shall be abated out of the money remayns for *the play of Mr. Fletcher and ours.*  
ROB. DABORNE.”

“I have ever found you a true loving friend to mee, and in soe small a suite, it beeing honest, I hope you will not fail us.  
PHILIP MASSINGER.”

*Indorsed:*

“Received by mee Robert Davison of Mr. Hinchlow, for the use of Mr. Daboerne, Mr. Feeld, Mr. Messenger, the sum of *vl.*  
“ROB. DAVISON.”

This letter tripartite, which it is impossible

\* Robert Daborne is the author of two Plays, *the Christian turned Turk*, 4° 1612, and *the Poor Man's Comfort*, 4° 1655. He was a gentleman of a liberal education, master of arts, and in holy orders. His humble fortunes appear to have improved after this period, for there is extant a sermon preached by him at Waterford in Ireland, 1618, where the authors of the *Biographia Dramatica* think it probable that he had a living.

<sup>2</sup> *Additions to Malone's Historical Account of the English Stage*, p. 488.



to read without the most poignant regret at the distress of such men, fully establishes the partnership between Massinger and Fletcher, who must, indeed, have had considerable assistance to enable him to bring forward the numerous plays attributed to his name.

We can now account for a part of the time which Massinger spent in London before his appearance in print as a professed writer for the stage: but this is not all. Among the manuscript plays collected with such care by Mr. Warburton, (Somerset Herald,) and applied with such perseverance by his cook to the covering of her pies, were no less than twelve, said to be written by Massinger:<sup>3</sup> and though it is now made probable that two of the number

<sup>3</sup> *No less than twelve, &c.]* Their titles, as given by Mr. Warburton, are—

*Minerva's Sacrifice.*

*The Forced Lady.*

*Antonio and Valia.*

*The Woman's Plot.*

*The Tyrant.*

*Philenzo and Hippolita.*

*The Judge.*

*Fast and Welcome.*

*Believe as you List.*

*The Honour of Women.*

*The Noble Choice. And*

*The Parliament of Love.*

When it is added that, together with these, forty other manuscript plays of various authors were destroyed, it will readily be allowed that English literature has seldom sustained

do not belong to him, yet scattered notices of others which assuredly do, prove that he was not inactive.

Four only of the plays named in Mr. Warburton's list occur in the Office-book of Sir Henry Herbert, which is continued up to the latest

a greater loss than by the strange conduct of Mr. Warburton, who becoming the master of treasures which ages may not reproduce, lodges them, as he says, *in the hands of an ignorant servant*, and when, after a lapse of years, he condescends to revisit his hoards, finds that they have been burnt from an economical wish to save him the charges of more valuable brown paper. It is time to bring on shore the book-hunting passenger\* in Locher's *Navis Stultifera*, and exchange him for one more suitable to the rest of the cargo.

Tardy, however, as Mr. Warburton was, it appears that he came in time to preserve three dramas from the general wreck :

*The Second Maid's Tragedy.*

*The Bugbears.* And

*The Queen of Corsica.*

These, it is said, are now in the library of the marquis of Lansdown, where they will, probably, remain in safety till moths, or damps,† or fires mingle their "forgotten dust" with that of their late companions.

When it is considered at how trifling an expense a manuscript play may be placed beyond the reach of accident, the withholding it from the press will be allowed to prove a strange indifference to the ancient literature of the country. The fact, however, seems to be, that these treasures are made subservient to the gratification of a spurious rage for notoriety: it is

\* *Spem quoque nec parvam collecta volumina præbent.*

*Calleo nec verbum, nec libri sentio mentem,*

*Attamen in MAGNO per me servantur HONORE.*

† Damps had nearly destroyed *the Parliament of Love.*

period of Massinger's life: it is, therefore, evident that they must have been written previously to its commencement: these, therefore, with *the Old Law*, *the Virgin-Martyr*, *the Unnatural Combat*, and *the Duke of Milan*, which are also unnoticed in it, will sufficiently fill up the time till 1622.

not that any benefit may accrue from them either to the proprietors or others, that manuscripts are now hoarded, but that A or B may be celebrated for possessing what no other letter of the alphabet can hope to acquire. Nor is this all. The hateful passion of literary avarice (a compound of vanity and envy) is becoming epidemic, and branching out in every direction. It has many of the worst symptoms of that madness which once raged among the Dutch for the possession of tulips:—here, as well as in Holland, an artificial rarity is first created, and then made a plea for extortion, or a ground for low-minded and selfish exultation. I speak not of works never intended for sale, and of which, therefore, the owner may print as few or as many as his feelings will allow, but of those which are ostensibly designed for the public, and which, notwithstanding, prove the editors to labour under this odious disease. Here, an old manuscript is brought forward, and after a few copies are printed, the press is broken up, that there may be a pretence for selling them at a price which none but a collector can reach: there, explanatory plates are engraved for a work of general use, and, as soon as twenty or thirty impressions are taken off, destroyed with gratuitous malice, (for it deserves no other name,) that there may be a mad competition for the favoured copies! To conclude, for this is no pleasant subject, books are purchased now at extravagant rates, not because they are good, but because they are scarce, so that a fire or an enterprising trunk-maker that should take off nearly the whole of a worthless work, would instantly render the small remainder invaluable.

There are no data to ascertain the respective periods at which these plays were produced. *The Virgin-Martyr* is confidently mentioned by the former editors as the earliest of Massinger's works, probably because it was the first that appeared in print: but this drama, which they have considerably under-rated, in consequence, perhaps, of the dull ribaldry with which it is vitiated by Decker, evinces a style decidedly formed, a hand accustomed to composition, and a mind stored with the richest acquisitions of a long and successful study.

*The Old Law*, which was not printed till many years after Massinger's death, is said to have been written by him in conjunction with Middleton and Rowley.<sup>5</sup> The latter of these is ranked by the Author of *the Companion to the Play House*, in the third class of dramatic writers; higher it is impossible to place him: but the former was a man of considerable powers, who has lately been the object of much discussion, on account of the liberal use which Shakspeare is ascertained to have made of his recently discovered tragi-comedy, *the Witch*.<sup>6</sup>

<sup>5</sup> *The Parliament of Love* is entered on the Stationers' books as the production of William Rowley. It is now known from infinitely better authority, the Official Register of the Master of the Revels, to be the composition of Massinger; indeed, the abilities of Rowley were altogether unequal to the execution of such a work, to the style and manner of which his acknowledged performances bear not the slightest resemblance.

<sup>6</sup> It would be unjust to mention this manuscript play with-

It is said, by Steevens, that *the Old Law* was acted in 1599. If it be really so, Massinger's name must in future be erased from the title-page of that play, for he was, at that date, only in the fifteenth year of his age, and probably had not left the residence of his father. Steevens produces no authority for his assertion; but as he does not usually write at random, unless when Jonson is concerned, it is entitled to notice. In Act III. Sc. I. of that play, in which the Clown consults the church-book on the age of his wife, the Clerk reads and comments upon it thus:—"Agatha, the daughter of Pollux, born in an. 1540, and now 'tis 1599." The observation of Steevens is probably founded upon this passage, (at least I am aware of no other,) and it will not, perhaps, be easy to conjecture why the authors should fix upon this particular year, unless it really were the current one. It is to no purpose to object that the scene is laid in a distant country, and the period of action necessarily remote, for the dramatic writers of those days confounded all climes and all ages with

out noticing, at the same time, the striking contrast which the conduct of its possessor, Mr. Isaac Reed, forms with that of those alluded to in the preceding note. *The Witch*, from the circumstance mentioned above, was a literary curiosity of the most valuable kind, yet he printed it at his own expense, and, with a liberality which has found more admirers than imitators, gratuitously distributed the copies among his friends. It is thus placed out of the reach of accident.

a facility truly wonderful. On the whole, I am inclined to attribute the greater part of *the Old Law* to Middleton and Rowley : it has not many characteristic traits of Massinger, and the style, with the exception of a few places which are pointed out by Dr. Ireland, is very unlike that of his acknowledged pieces.

It is by no means improbable that Massinger, an author in high repute, was employed by the actors to alter or to add a few scenes to a popular drama, and that his pretensions to this partnership of wit were thus recognized and established. A process like this was consonant to the manners of the age, when the players, who were usually the proprietors, exerted, and not unfrequently abused, the privilege of interlarding such pieces as were once in vogue, from time to time, with new matter.\* Who will say that Shakspeare's claims to many dramas which formerly passed under his name, and probably with

\* A very curious instance of this occurs in the Office-book of sir Henry Herbert: "Received for the adding of a new scene to *the Virgin-Martyr* this 7th of July, 1624, £0. 10. 0."\* Such were the liberties taken with our old plays! *The Virgin Martyr* had now been more than a twelvemonth before the public, being printed in 1622; the new scene does not appear in the subsequent editions, which are mere copies of the first: had that, however, not been committed to the press previously to these additions, we may be pretty confident that the whole

\* This was sir Henry's fee; for this mean and rapacious overseer not only insisted on being paid for allowing a new play, but for every trifling addition which might subsequently be made to it.

no intent, on the part of the publishers, to deceive, had not this or a similar foundation?

What has been said of *the Virgin-Martyr* applies with equal, perhaps with greater force, to *the Unnatural Combat*, and *the Duke of Milan*, of which the style is easy, vigorous, and harmonious, bespeaking a confirmed habit of composition, and serving, with the rest, to prove that Massinger began to write for the stage at an earlier period than has been hitherto supposed.

Massinger appears for the first time in the Office-book of the Master of the Revels, Dec. 3, 1623, on which day *the Bondman* was brought forward. About this time too, he printed *the Duke of Milan*, with a short dedication to lady Katherine Stanhope;\* in which he speaks with

would have come down to us as the joint production of Massinger and Decker.

Since this note first appeared, an additional proof has been discovered both of the popularity of this play, and of the practice here mentioned. Sir Henry Herbert's Office-book contains a few memorandums, extracted from that of his predecessor, Sir George Buck, and among them the following, "Oct. 6, 1620. For new reforming the *Virgin-Martyr* for the Red Bull, 40s."

This entry shews it to have been even then an old play. Probably it was produced before the year 1609, in the time of Mr. Tylney, who was not so scrupulous in licensing plays, as his immediate successor, Buck.

\* *Lady Katherine Stanhope*;] Daughter of Francis lord Hastings, and first wife of Philip Stanhope, baron of Shelford, and afterwards (1628) earl of Chesterfield; a nobleman of great honour and virtue. He opposed the high court measures,

great modesty of his course of studies, to which he insinuates, (what he more than once repeats in his subsequent publications,) misfortune rather than choice had determined him.

In 1624, he published *the Bondman*, and dedicated it to Philip earl of Montgomery, who being present at the first representation, had shewn his discernment and good taste, by what the Author calls *a liberal suffrage* in its favour. Philip was the second son of Henry earl of Pembroke, the friend and patron of Massinger's father. At an early age he came to court, and was distinguished by the particular favour of James I. who conferred upon him the honour of knighthood ; and, on his marriage<sup>9</sup> with lady

till he discovered that the parliament were violently usurping on the prerogatives of the other branches of the state ; when, after an ineffectual struggle to bring them within constitutional limits, and preserve peace, he joined the arms of his royal master. Shelford, the seat from which he derived his title, was burnt in the conflict, two of his sons fell in battle, and he himself suffered a long and severe imprisonment ; yet he preserved his loyalty and faith, and died as he had lived, unblemished.

<sup>9</sup> *On his marriage*] There is an account of this marriage in a letter from sir Dudley Carlton to Mr. Winwood, which is preserved in the second volume of his *Memoires*, and which, as affording a very curious picture of the grossness that prevailed at the court of James I. may not be unworthy of insertion : “ On St. John's day we had the marriage of sir Philip Herbert and the lady Susan performed at Whitehall, with all the honour could be done a great favourite. The court was great ; and for that day put on the best braverie. The prince and duke



Susan Vere,<sup>1</sup> daughter of Edward earl of Oxford, and granddaughter of William lord Burleigh, of Holst led the bridle to church; the queen followed her from thence. The king gave her; and she, in her tresses and trinkets, bridled and bridled it so handsomely, and indeed became herself so well, that the king said if he were unmarried, he would not give her but keep her himself. The marriage dinner was kept in the great chamber, where the prince and the duke of Holst, and the great lords and ladies, accompanied the bride. The ambassadour of Venice was the only bidden guest of strangers, and he had place above the duke of Holst, which the duke took not well. But after dinner he was as little pleased himself; for being brought into the closet to retire himself, he was then suffered to walk out, his supper unthought of. At night there was a mask in the hall, which, for conceit and fashion, was suitable to the occasion. The actors were, the earl of Pembroke, the lord Willoby, sir Samuel Hays, sir Thomas Germain, sir Robert Cary, sir John Lee, sir Richard Preston, and sir Thomas Bager. There was no small loss that night of chaines and jewels, and many great ladies were made shorter by the skirts, and were very well served, that they could keep cut no better. The presents of plate and other things given by the noblemen were valued at £2.500.; but that which made it a good marriage was a gift of the king's of £500. land, for the bride's jointure. They were lodged in the council chamber, where the king, in his shirt and night-gown, gave them a *receille-matin* before they were up, and spent a good time in or upon the bed; chuse which you will believe. No ceremony was omitted of bride cakes, points, garters, and gloves, which have been ever since the livery of the court, and at night there was sewing into the sheet, casting off the bride's left hose, with many other petty sorceries.\* Jan. 1605."

<sup>1</sup> *Lady Susan Vere,*] To this lady Jonson addressed the poem beginning,

\* There is an allusion to one of these "petty sorceries" in the speech of Mirtilla, *Guardian*, Act III. sc. ii.

gave him lands to a considerable amount, and soon afterwards created him a baron and an earl.<sup>2</sup>

“ Were they that named you prophets? did they see,

“ Even in the dew of grace, what you would be?

“ Or did our times require it, to behold

“ A new *Susanna* equal to that old?” &c.            *Epig. civ.*

The *dew of grace* is an elegant and beautiful periphrasis for the baptismal sprinkling.

<sup>2</sup> Davies, after noticing the favours heaped on him, as recorded by lord Clarendon, petulantly adds, “ But Clarendon, perhaps, did not know the real cause of lord Herbert’s advancement. The behaviour of the Scots on James’s accession to the throne of England was generally obnoxious and much resented. At a meeting of English and Scotch at a horse-race near Croydon, a sudden quarrel arose between them, occasioned by a Mr. Ramsey’s\* striking Philip lord Herbert in the face with a switch. The English would have made it a national quarrel, and Mr. John Pinchbeck rode about the field with a dagger in his hand, crying, ‘ *Let us break our fast with them here, and dine with them in London.*’ But Herbert not resenting it, the king was so charmed with his peaceable disposition, that he made him a knight, a baron, a viscount, and an earl, in one day.” *Life of Massinger*, p. lii. This is taken from Osborne, one of those gossiping talemongers in which the times of James so greatly abounded, and who, with Weldon, Wilson, Peyton, Sanderson, and others, contributed to propagate an infinite number of scandalous stories, which should have been left *sub lodice*, where most of them perhaps had birth.

\* This “ Mr. Ramsey,” as Davies calls him, was viscount Haddington; (the person who killed the earl of Gowrie, in the mysterious attempt to seize James at Perth, August 5, 1600.) In consequence of the assault at Croydon, he was forbid the court; but I know not how long the interdiction continued. He was subsequently created earl of Holderness.

This dedication, which is sensible, modest, and affecting, serves to prove that whatever might be the unfortunate circumstance which deprived the Author of the patronage and protection of the elder branch of the Herberts, he did not imagine it to be of a disgraceful nature; or he would not, in the face of the public, have appealed to his connexions with the family :

What reliance may be placed on them, in general, is sufficiently apparent from the assertion of Osborne. The fact is, that Herbert had long been a knight, and was never a viscount. He was married in the beginning of 1605, (he was then sir Philip,) and created baron Herbert of Shurland in the Isle of Sheppy, and earl of Montgomery, June 4th, in the same year: and so far were these titles from being the reward of what Osborne calls his cowardice at Croydon, that they were all conferred on him seven years before that event took place!\* Osborne himself allows that if Montgomery had not, by his forbearance, “stanchèd the blood then ready to be spilt, not only that day, but all after, must have proved fatal to the Scots, so long as any had staid in England, the royal family excepted, which, in respect to majesty, or their own safety, they must have spared, or the kingdom been left to the misery of seeing so much blood laid out as the trial of so many crabbed titles would have required.” The prevention of these horrors might, in some minds, have raised feelings favourable to the temperance of the young earl; but Osborne, whose object, and whose office, was calumny, contrives to convert it into a new accusation: “they could not be these considerations,” he says, “that restrained Herbert, who wanted leisure, no less than capacity, to use them, though laid in his way by others”!

*Memoirs of King James.*

\* The horse-race at Croydon, was in March 1611-12. This is ascertained by a MS. in the Museum.

at the same time, it is manifest that some cause of alienation existed, otherwise he would scarcely have overlooked so fair an opportunity of alluding to the characteristic generosity of the earl of Pembroke, whom, on this, as on every other occasion, he scrupulously forbears to name, or even to hint at.

This dedication, which was kindly received, led the way to a closer connexion, and a certain degree of familiarity, for which, perhaps, the approbation, so openly expressed, of *the Bondman*, might be designed by Montgomery as an overture: at a subsequent period,<sup>3</sup> Massinger styles the earl his "most singular good lord and patron," and speaks of the greatness of his obligations:

" ————— mine being more  
 " Than they could owe, who since, or heretofore,  
 " Have labour'd with exalted lines to raise  
 " Brave piles or rather pyramids of praise  
 " To Pembroke,<sup>4</sup> and his family."

What pecuniary advantages he derived from the present address, cannot be known; whatever they were, they did not preclude the necessity of writing for the stage, which he continued to do with great industry, seldom producing less than two new pieces annually.

<sup>3</sup> On the loss of his eldest son, who died of the small-pox at Florence, Jan. 1635.

<sup>4</sup> Montgomery had now succeeded to the title and estates of his elder brother, who deceased April 10, 1630.

In 1629, his occasions, perhaps, again pressing upon him, he gave to the press *the Renegado* and *the Roman Actor*, both of which had now been several years before the public. The first of these, he inscribed to lord Berkeley in a short address, composed with taste and elegance. He speaks with some complacency of the merits of the piece, but trusts that he shall live “to tender his humble thankfulness in some higher strain:” this confidence in his abilities, the pleasing concomitant of true genius, Massinger often felt and often expressed. The latter play he presented to sir Philip Knyvet, and sir Thomas Jeay,<sup>5</sup> with a desire, as he says, that the world might take notice of his being indebted to their support for power to compose the piece: he expatiates on their kindness in warm and energetic language, and accounts for addressing “the most perfect birth of his Minerva” to them, from their superior demands on his gratitude.

Little more than four years had elapsed since *the Bondman* was printed; in that period Massinger had written seven plays, all of which, it is probable, were favourably received: it therefore becomes a question, what where the emo-

<sup>5</sup> Sir Thomas Jeay was himself a poet: several commendatory copies of verses by him are prefixed to Massinger's Plays. He calls the Author his worthy friend, and gives many proofs that his esteem was founded on judgment, and his kindness candid and sincere.

luments derived from the stage, which could thus leave a popular and successful writer to struggle with adversity?

There seem to have been two methods of disposing of a new piece; the first, and perhaps the most general, was to sell the copy to one of the theatres; the price cannot be exactly ascertained, but appears to have fluctuated between ten and twenty pounds, seldom falling short of the former, and still more seldom, I believe, exceeding the latter. In this case, the author could only print his play by permission of the proprietors, a favour which was sometimes granted to the necessities of a favourite writer, and to none, perhaps, more frequently than to Massinger. The other method was by offering it to the stage for the advantage of a benefit, which was commonly taken on the second or third night, and which seldom produced, there is reason to suppose, the net sum of twenty pounds. There yet remain the profits of publication: Mr. Malone, from whose *Historical Account of the English Stage*, (one of the most instructive essays that ever appeared on the subject,) many of these notices are taken, says, that, in the time of Shakspeare, the customary price was twenty nobles; (£6. 13s. 4d.) if, at a somewhat later period, we fix it at thirty, (£10.) we shall not probably be far from the truth. The usual dedication fee, which yet remains to be added, was forty shillings: where any con-

nexion subsisted between the parties, it was doubtless increased.

We may be pretty confident, therefore, that Massinger seldom; if ever, received for his most strenuous and fortunate exertions, more than fifty pounds a year; this indeed, if regularly enjoyed, would, at that period, be sufficient, with decent economy, to have preserved him from absolute want: but nothing is better known than the precarious nature of dramatic writing. Some of his pieces might fail of success, (indeed, we are assured that they actually did so,) others might experience a "thin third day;" and a variety of circumstances, not difficult to enumerate, contribute to diminish the petty sum which I have ventured to state as the maximum of the poet's revenue. Nor could the benefit which he derived from the press be very extensive, as of the seventeen dramas which make up his printed works, (exclusive of *the Parliament of Love*, which now appears for the first time,) only twelve were published during his life; and of these, two (*the Virgin-Martyr* and *the Fatal Dowry*) were not wholly his own.

In 1630, he printed *the Picture*, which had appeared on the stage the preceding year. This play was warmly supported by many of the "noble Society of the Inner Temple," to whom it is addressed. These gentlemen were so sensible of the extraordinary merits of this admir-

able performance, that they gave the Author leave to particularize their names at the head of the dedication, an honour which he declined, because, as he modestly observes, and evidently with an allusion to some of his contemporaries, he “had rather enjoy the real proofs of their friendship, than, mountebank-like, boast their numbers in a catalogue.”

In 1631, Massinger appears to have been unusually industrious, for he brought forward three pieces in little more than as many months. Two of these, *Believe as you List*, and *the Unfortunate Piety*, are lost, the third is *the Emperor of the East*, which was published in the following year, and inscribed to lord Mohun, who was so much pleased with the perusal of the Author's printed works, that he commissioned his nephew, sir Aston Cockayne,<sup>6</sup> to express his high opinion of them, and to present the

<sup>6</sup> This is the only place in which Massinger makes any mention of sir Aston, who was not less delighted with *the Emperor of the East* than his uncle, and who, in a copy of verses which he prefixed to it, calls Massinger his *worthy friend*. It is to the praise of sir Aston Cockayne that he not only maintained his esteem and admiration of Massinger during the poet's life, but preserved an affectionate regard for his memory, of which his writings furnish many proofs. He was, as I have supposed Massinger to be, a Catholic, and suffered much for his religion. I will not take upon myself to say that this community of faith strengthened their mutual attachment, though I do not think it altogether improbable.



writer "with a token of his love and intended favour."

*The Fatal Dowry* was printed in 1632. I once supposed this to be the play which is mentioned above by the name of *the Unfortunate Piety*, as it does not appear under its present title in the Office-book of sir Henry Herbert; but I now believe it to have been written previously to 1623. His coadjutor in this play was Nathaniel Field, of whom I can give the reader but little account. His name stands at the head of the principal comedians who performed *Cynthia's Revels*, and he is joined with Heminge, Condell, Burbadge, and others, in the preface to the folio edition of Shakspeare. He was also the author of two comedies, *A Woman is a Weathercock*, 1612, and *Amends for Ladies*, 1618. Mr. Reed, however, conjectures the writer of these plays, the assistant of Massinger in *the Fatal Dowry*, to be a distinct person from the actor above mentioned, and "a Nath. Field, M. A. fellow of New. Coll. who wrote some Latin verses printed in *Oxon. Academie Parentalia*, 1625, and who, being of the same University with Massinger, might there join with him in the composition of the play ascribed to them." It is seldom safe to differ from Mr. Reed on subjects of this nature, yet I still incline to think that Field the actor was the person meant. There is no authority for supposing that

<sup>1</sup> *Old Plays*, Vol. XII. p. 350.

Massinger wrote plays at College; and if there were, it is not likely that *the Fatal Dowry* should be one of them. But Mr. Reed's chief reason for his assertion is, that no contemporary author speaks of Field as a writer: this argument, in the refutation of which I can claim no merit, is now completely disproved by the discovery of the letter to Mr. Henslowe. Mr. Malone too thinks that the person who wrote the two comedies here mentioned, and assisted Massinger, could not be Field the actor, since the first of them was printed in 1612, at which time he must have been a youth, having performed as one of the children of the revels in Jonson's *Silent Woman*, 1609.\* I know not to what age these children were confined, but Barkstead, who was one of them, and who, from his situation in the list, was probably younger than Field, published, in 1611, a poem called *Hiren (Irene) the Fair Greck*, consisting of 114 stanzas, which is yet earlier than the date of *Woman's a Weathercock*.

\* It had probably escaped Mr. Malone's observation, that Field appears as the principal performer in *Cynthia's Revels*, acted in 1599 or 1600. He could not then have well been less than twelve years old, and at the time mentioned by Mr. Malone, as too early for the production of his first play, must have been turned of one-and-twenty.

Mr. Malone informed me, not long before his death, that he was satisfied from what is here adduced, that the author and the actor were the same person.

Mr. Malone conjectures that the affecting letter (p. xlix.) was written between 1612 and 1615: if we take the latest period, Field will then be not far from his twenty-eighth year, a period sufficiently advanced for the production of any work of fancy. I have sometimes felt a pang at imagining that the play on which they were then engaged, and for which they solicit a trifling advance in such moving terms, was *the Fatal Dowry*, one of the noblest compositions that ever graced the English stage! Even though it should not be so, it is yet impossible to be unaffected when we consider that those who actually did produce it, were in danger of perishing in gaol for want of a loan of five pounds!

In the following year Massinger brought forward *the City Madam*. As this play was undoubtedly disposed of to the performers, it remained in manuscript till the distress brought on the stage by the persecution of the Puritans, induced them to commit it to the press. The person to whom we are indebted for its appearance, was Andrew Pennycuicke, an actor of some note. In the dedication to the countess of Oxford,<sup>1</sup> he observes, with a spirited reference to the restrictions then laid on the drama, " In

<sup>1</sup> *Countess of Oxford, &c.*] Ann, first wife of Aubrey de Vere, twentieth and last earl of Oxford. She was a distant relation of the Pembroke family.

that age when *wit and learning were not conquered by injury and violence*, this poem was the object of love and commendations:" he then adds, "the encouragement I had to prefer this dedication to your powerful protection proceeds from the universal fame of the deceased author," who (although he composed many) wrote none amiss, and this may justly be ranked among his best." Pennycuicke might have gone further; but this little address is sufficient to shew in what estimation the poet was held by his "fellows." He had then been dead nineteen years.

About this time too (1632) Massinger printed *the Maid of Honour*, with a dedication to sir Francis Foljambe<sup>3</sup> and sir Thomas Bland, which

<sup>2</sup> *The deceased author,*] *The City Madam* was printed in 1659. This sufficiently proves the absurdity of the account given by Langbaine, Jacob, Whincop, and Cibber, who concur in placing Massinger's death in 1669, and who, certainly, never perused his works with any attention: nor is that of Chetwood more rational, who asserts that he died 1659, since his epitaph is printed among the poems of sir Aston Cockayne, which were published in 1658, and written much earlier. It is, therefore, worse than a waste of time to repeat from book to book such palpable errors. (1805.) It is necessary to place the date here, lest I should be supposed to reflect on Mr. Stephen Jones, who had not, at that time, been guilty of this tale and tiresome blunder.

<sup>3</sup> *Sir Francis Foljambe, &c.*] I suspect that sir Francis was also a Catholick. From the brief account of this ancient family which is given in Lodge's *Illustrations*, they appear to have suffered severely on account of their religion, to which they were zealously attached.

cannot be read without sorrow. He observes, that these gentlemen, who appear to have been engaged in an amicable suit at law, had continued, for many years, the patrons of him and his despised studies, and he calls upon the world to take notice, as from himself, that he *had not to that time subsisted*, but that he was supported by their frequent courtesies and favours.

It is not improbable, however, that he was now labouring under the pressure of more than usual want; as the failure of two of his plays had damped his spirits, and materially checked the prosecution of his dramatic studies. No account of the unsuccessful pieces is come down to us: their names do not occur in the Office-book of sir H. Herbert; nor should we have known the circumstance, had not the Author, with a modesty which shames some of his contemporaries, and a deference to the judgment of the public, which becomes all who write for it, recorded the fact in the prologue to *the Guardian*. To this, probably, we owe the publication of *A New Way to pay Old Debts*, which was now first printed with a sensible and manly address to the earl of Caernarvon, who had married lady Sophia Herbert, the sister of his patron, Philip earl of Pembroke and Montgomery. "I was born," he says, "a devoted servant to the thrice noble family of your incomparable lady, and am most ambitious, but with a becoming distance, to be known to your

lordship." All Massinger's patrons appear to be persons of worth and eminence. Philip had not at this time tarnished the name of Pembroke by disloyalty and ingratitude, and the earl of Caernarvon was a man of unimpeachable honour and integrity. He followed the declining fortunes of his royal master, and fell at Newbury, where he commanded the cavalry, after defeating that part of the parliamentary army to which he was opposed. In his last moments, says Fuller, as he lay on the field, a nobleman of the royal party desired to know if he had any request to make to the king, to whom he was deservedly dear, comforting him with the assurance that it would be readily granted. His reply was such as became a brave and conscientious soldier: I will not die with a suit in my mouth, but to the King of kings!

Flattered by the success of *the Guardian*, which was licensed on the 31st of October 1633, Massinger exerted himself with unusual energy, and produced three plays before the expiration of the following year. One of them, the delightful comedy of *A Very Woman*, is come down to us; of the others, nothing is known but the names, which are registered by the Master of the Revels. In 1635, it does not appear that he brought any thing forward; but in 1636 he wrote *the Bashful Lover*, and printed *the Great Duke of Florence*, which had now been many years on the stage, with a dedication

to sir Robert Wiseman of Thorrells Hall, in Essex. In this, which is merely expressive of his gratitude for a long continuation of kindness, he acknowledges, "and with a zealous thankfulness, that, for many years, he had but faintly subsisted, if he had not often tasted of his bounty." In this precarious state of dependance passed the life of a man who is charged with no want of industry, suspected of no extravagance, and whose works were, at this very period, the boast and delight of the stage!

*The Bashful Lover* is the latest play of Massinger's writing which we possess, but there were three others posterior to it, of which the last, *the Anchoress of Pausilippó*, was acted Jan. 26, 1640, about six weeks before his death. Previously to this, he sent to the press one of his early plays, *the Unnatural Combat*, which he inscribed to Anthony Sentleger, (whose father, sir Wareham, had been his particular admirer,) being, as he says, ambitious to publish his many favours to the world. It is pleasant to find the Author, at the close of his blameless life, avowing, as he here does, with an amiable modesty, that the noble and eminent persons to whom his former works were dedicated, did not think themselves disparaged by being "celebrated as the patrons of his humble studies, in the first file of which," he continues, "I am confident you shall have no cause to blush, to find your name written."

Massinger died on the 17th of March, 1640. He went to bed in good health, says Langbaine, and was found dead in the morning in his own house on the Bankside. He was buried in the churchyard of St. Saviour's, and the comedians paid the last sad duty to his name, by attending him to the grave.

It does not appear, from the strictest search,\* that a stone, or inscription of any kind, marked the place where his dust was deposited: even the memorial of his mortality is given with a pathetic brevity, which accords but too well with the obscure and humble passages of his life: "March 20, 1639-40, buried Philip Massinger, A STRANGER!" No flowers were flung into his grave, no elegies "soothed his hovering spirit," and of all the admirers of his talents and his worth, none but sir Aston Cockayne dedicated a line to his memory. It would be an abuse of language, to honour any composition of sir Aston with the name of poetry; but the steadiness of his regard for Massinger may be justly praised. In that collection of doggrel rhymes, which I have already mentioned, (p. xlvi.) there is "an epitaph on Mr. John Fletcher, and Mr. Philip Massinger, who lie both buried in one grave in St. Mary Overy's church, in Southwark:

"In the same grave was Fletcher buried, here

"Lies the stage poet, Philip Massinger;

\* Every stone, and every fragment of a stone, have been examined.



“ Plays they did write together, were great friends,

“ And now one grave includes them in their ends.

“ To whom on earth nothing could part, beneath

“ Here in their fame they lie, in spite of death.”

It is surely somewhat singular that of a man of such eminence nothing should be known. What I have presumed to give, is merely the history of the successive appearance of his works; and I am aware of no source from whence any additional information can be derived: no anecdotes are recorded of him by his contemporaries; few casual mentions of his name occur in the writings of the time; and he had not the good fortune which attended many of less eminence, to attract attention at the revival of dramatic literature from the deathlike torpor of the Interregnum.<sup>3</sup> But though we are ignorant of every circumstance respecting Massinger, but that he lived, wrote, and died,<sup>4</sup> we may yet form to ourselves some idea of his personal character from the incidental hints scattered through his works. In what light he was regarded may be collected from the commendatory poems prefixed to his several plays,

<sup>3</sup> One exception we shall hereafter mention. Even in this the Poet's ill fate pursued him, and he was flung back into obscurity, that his spoils might be worn without detection.

<sup>4</sup> It is seriously to be lamented that sir Aston Cockayne, instead of wasting his leisure in measuring out dull prose which cannot be read, had not employed a part of it in furnishing some notices of the dramatic poets, with whom he was so well acquainted, and whom he professes so much to admire.

in which the language of his panegyrists, though warm, expresses an attachment apparently derived not so much from his talents as his virtues: he is, as Davies has observed, their *beloved, much-esteemed, dear, worthy, deserving, honoured, long-known, and long-loved friend*, &c. &c. All the writers of his life unite in representing him as a man of singular modesty, gentleness, candour, and affability; nor does it appear that he ever made, or found an enemy. He speaks indeed of opponents on the stage; but the contention of rival candidates for popular favour must not be confounded with personal hostility. With all this, however, he appears to have maintained a constant struggle with adversity; since not only the stage, from which, perhaps, his natural reserve prevented him from deriving the usual advantages, but even the bounty of his particular friends, on which he chiefly relied, left him in a state of absolute dependance. Other writers for the stage, not superior to him in abilities, had their periods of good fortune, their bright as well as their stormy hours; but Massinger seems to have enjoyed no gleam of sunshine; his life was all one wintry day, and "shadows, clouds, and darkness," rested upon it.

Davies finds a servility in his dedications which I have not been able to discover: they are principally characterised by gratitude and humility, without a single trait of that gross

and servile adulation which distinguishes and disgraces the addresses of some of his contemporaries. That he did not conceal his misery, his editors appear inclined to reckon among his faults; he bore it, however, without impatience, and we only hear of it when it is relieved. Poverty made him no flatterer, and, what is still more rare, no maligner of the great: nor is one symptom of envy manifested in any part of his compositions.

His principles of patriotism appear irreprehensible: the extravagant and slavish doctrines which are found in the dramas of his great contemporaries make no part of his creed, in which the warmest loyalty is skilfully combined with just and rational ideas of political freedom. Nor is this the only instance in which the rectitude of his mind is apparent; the writers of his day abound in recommendations of suicide; he is uniform in the reprehension of it, with a single exception, to which, perhaps, he was led by the peculiar turn of his studies.<sup>5</sup> Guilt of every kind is usually left to the punishment of divine justice: even the wretched Malefort excuses himself to his son on his supernatural appearance, because the latter was *not marked out by*

<sup>5</sup> See *the Duke of Milan*, Vol. I. p. 254. The frequent violation of female chastity, which took place on the irruption of the barbarians into Italy, gave rise to many curious disquisitions among the fathers of the church, respecting the degree of guilt incurred in preventing it by self-murder. Massinger had these, probably, in his thoughts.

heaven for his mother's avenger; and the young, the brave, the pious Charalois accounts his death fallen upon him by the will of heaven, because " *he made himself a judge in his own cause.*"

But the great, the glorious distinction of Massinger, is the uniform respect with which he treats religion and its ministers, in an age when it was found necessary to add regulation to regulation, to stop the growth of impiety on the stage. No priests are introduced by him, "to set on some quantity of barren spectators" to laugh at their licentious follies; the sacred name is not lightly invoked, nor daringly sported with; nor is Scripture profaned by buffoon allusions lavishly put in the mouths of fools and women.

To this brief and desultory delineation of his mind, it may be expected that something should here be added of his talents for dramatic composition; but this is happily rendered unnecessary. The kindness of Dr. Ferriar has allowed me to annex to this Introduction the elegant and ingenious *Essay on Massinger*, first printed in the third volume of the *Manchester Transactions*; and I shall presently have to notice, in a more particular manner, the value of the assistance which has been expressly given to me for this work. These, if I do not deceive myself, leave little or nothing to be desired on the peculiar qualities, the excellencies and defects, of this much neglected and much injured writer.

Mr. M. Mason has remarked the general harmony of his numbers, in which, indeed, Massinger stands unrivalled. He seems, however, inclined to make a partial exception in favour of Shakspeare; but I cannot admit of its propriety. The claims of this great poet on the admiration of mankind are innumerable, but rhythmical modulation is not one of them: nor do I think it either wise or just to hold him forth as supereminent in every quality which constitutes genius: Beaumont is as sublime, Fletcher as pathetic, and Jonson as nervous:—nor let it be accounted poor or niggard praise, to allow him only an equality with these extraordinary men in their peculiar excellencies, while he is admitted to possess many others, to which they make no approaches. Indeed, if I were asked for the discriminating quality of Shakspeare's mind, that by which he is raised above all competition, above all prospect of rivalry, I should say it was WIT. To wit Massinger has no pretensions, though he is not without a considerable portion of humour; in which, however, he is surpassed by Fletcher, whose style bears some affinity to his own: there is, indeed, a morbid softness in the poetry of the latter, which is not visible in the flowing and vigorous metre of Massinger, but the general manner is not unlike.\*

\* There is yet a peculiarity which it may be proper to notice,

With Massinger terminated the triumph of dramatic poetry; indeed, the stage itself survived him but a short time. The nation was convulsed to its centre by contending factions, and a set of austere and gloomy fanatics, enemies to every elegant amusement, and every social relaxation, rose upon the ruins of the state. Exasperated by the ridicule with which they had long been covered by the stage, they persecuted the actors with unrelenting severity, and consigned them, together with the writers, to hopeless obscurity and wretchedness. Taylor died in the extreme of poverty, Shirley opened a little school, and Lowin, the boast of the stage, kept an alehouse at Brentford:

*Balneolum Gabiis, furnos conducere Romæ  
Tentarunt!———*

Others, and those the far greater number, joined the royal standard, and exerted themselves with

as it contributes in a slight degree, to the fluency of Massinger's style; it is, the resolution of his words (and principally of those derived from the Latin through the medium of the French) into their component syllables. *Virtuous, partial, nation, &c. &c.* he usually makes dactyls, (if it be not pedantic to apply terms of measure to a language acquainted only with accent,) passing over the last two syllables with a gentle but distinct enunciation. This practice, indeed, is occasionally adopted by all the writers of his time, but in Massinger it is frequent and habitual. This singularity may slightly embarrass the reader at first, but a little acquaintance will shew its advantages, and render it not only easy but delightful.

more gallantry than good fortune, in the service of their old and indulgent master.\*

We have not yet, perhaps, fully estimated, and certainly not yet fully recovered, what was lost in that unfortunate struggle. The arts were rapidly advancing to perfection under the fostering wing of a monarch who united in himself taste to feel, spirit to undertake, and munificence to reward. Architecture, painting, and poetry, were by turns the objects of his paternal care. Shakspeare was his "closet companion,"<sup>b</sup> Jonson his poet, and in conjunction with Inigo Jones, his favoured architect, produced those

\* It is grateful to notice the noble contrast which the English stage of that day offers to that of Revolutionary France. One wretched actor, only, deserted his Sovereign, and fought on the side of the Parliament, while of the vast multitude fostered by the nobility and the royal family of France, not an individual adhered to their cause. All rushed madly forward to plunder and assassinate their benefactors; and, with few exceptions, were recognized as the most bloody and remorseless miscreants of that horrible period.

<sup>b</sup> His "closet companion,"] Milton mentions, as a fact universally known, the fondness of the unfortunate Charles for the plays of Shakspeare: and it appears from those curious particulars collected from sir Henry Herbert by Mr. Malone, that his attachment to the drama, and his anxiety for its perfection, began with his reign. The plot of *the Gamester*, one of the best of Shirley's pieces, was given to him by the king; and there is an anecdote recorded by the Master of the Revels, which shews that he was not inattentive to the success of Massinger.

<sup>c</sup> At Greenwich this 4 of June (1638) Mr. W. Murray

magnificent entertainments which, though modern refinement may affect to despise them, modern splendour never reached even in thought.<sup>9</sup>

gave mee power from the king to allow of *the King and the Subject*, and tould mee that he would warrant it :

“ Monies ! We’ll raise supplies what way we please  
 “ And force you to subscribe to blanks, in which  
 “ We’ll mulct you as wee shall think fit. The Cæsars  
 “ In Rome were wise, acknowledging no laws  
 “ But what their swords did ratify, the wives  
 “ And daughters of the senators bowing to  
 “ Their will, as deities,” &c.

“ This is a peece taken out of Philip Messenger’s play called *the King and the Subject*, and enterd here for ever to be remembered by my son and those that cast their eyes on it, in honour of king Charles, my master, who readinge over the play at Newmarket, set his marke upon the place with his own hande, and in thes words :—*This is too insolent, and to be changed.*

“ Note, that the poett makes it the speech of a king, Don Pedro of Spayne, and spoken to his subjects.” This play is lost. It was probably a revived one, as sir Henry received but £1. for reading it.

<sup>9</sup> That the exhibition of those masques was attended with a considerable degree of expense, cannot be denied : and yet a question may be modestly started, whether a thousand pounds might not have been as rationally and as creditably laid out on one of them at Tibbald’s, Althorpe, or Ludlow Castle, as on a basket of unripe trash, in Grosvenor Square.

But we are fallen indeed ! The festival of the knights of the Bath, presented an opportunity for a masque appropriate to the subject, in which taste should have united with grandeur. Whose talents were employed on the great occasion I cannot pretend to say ; but assuredly the frequenters of Bartholomew



That the tyranny of the commonwealth should sweep all this away, was to be expected: the circumstance not less to be wondered at than regretted is, that when the revival of monarchy afforded an opportunity for restoring every thing to its pristine place, no advantage should be taken of it. Such, however, was the horror created in the general mind, by the perverse and unsocial government from which they had so fortunately escaped, that the people appear to have anxiously avoided all retrospect; and with Prynne and Vicars, to have lost sight of Shakspeare and "his fellows." Instead, therefore, of taking up dramatic poetry (for to this my subject confines me) where it abruptly ceased in the labours of Massinger, they elicited, as it were, a manner of their own, or fetched it from the heavy monotony of their continental neighbours. The ease, the elegance, the simplicity, the copiousness of the former period, were as if they had never been; and jangling and blustering declamation took place of nature, truth, and sense. Even criticism, which, in the former reign, had been making no inconsiderable progress under the influence and direction of the great masters of Italy, was now diverted into a new channel, and only studied in the puny and jejune canons of their degenerate followers, the French.

fair were never invited to so vile and senseless an exhibition, as was produced at Ranelagh for the entertainment of the nobility and gentry of the united kingdom.

The Restoration did little for Massinger; this, however, will the less surprise us, when we find that he but shared the fortune of a greater name. It appears from a list of revived plays preserved by Downes the prompter, that of twenty-one, two only<sup>1</sup> were written by Shakespeare! *The Bondman* and *the Roman Actor* were at length brought forward by Betterton, who probably conceived them to be favourable to his fine powers of declamation. We are told by Downes, that he gained "great applause" in them: his success, however, did not incite him to the revival of the rest, though he might have found among the number ample scope for the display of his highest talents. I can discover but two more of Massinger's plays which were acted in the period immediately following the Restoration, *the Virgin-Martyr*, and *the Renegado*; I have, indeed, some idea that *the Old Law* should be added to the scanty list; but having mislaid my memorandums, I cannot affirm it.

The time, however, arrived when he was to be remembered. Nicholas Rowe, a man gifted by nature with taste and feeling, disgusted at the tumid vapidity of his own times, turned his attention to the poets of a former age, and, among the rest, to Massinger. Pleased at the discovery of a mind congenial with his own, he studied him with attention, and endeavoured to form a style on his model. Suavity, ease, ele-

<sup>1</sup> *Two only*] And of these two, one was *Titus Andronicus*!

gance, all that close application and sedulous imitation could give, Rowe acquired from the perusal of Massinger: humour, richness, vigour, and sublimity, the gifts of nature, were not to be caught, and do not, indeed, appear in any of his multifarious compositions.

Rowe, however, had discrimination and judgment: he was alive to the great and striking excellencies of the Poet, and formed the resolution of presenting him to the world in a correct and uniform edition. It is told in the preface to *the Bondman*, (printed in 1719,) and there is no reason to doubt the veracity of the affirmation, that Rowe had revised the whole of Massinger's works, with a view to their publication: unfortunately, however, he was seduced from his purpose by the merits of *the Fatal Dowry*. The pathetic and interesting scenes of this domestic drama have such irresistible power over the best feelings of the reader, that he determined to avail himself of their excellence, and frame a second tragedy on the same story. How he altered and adapted the events to his own conceptions is told by Mr. Cumberland, with equal elegance and taste, in the Essay which follows the original piece.\*

\* See Vol. III. p. 465. A few words may yet be hazarded on this subject. The moral of *the Fatal Dowry* is infinitely superior to that of *the Fair Penitent*, which, indeed, is little better than a specious apology for adultery. Rowe has lavished the most seducing colours of his eloquence on Lothario, and

Pleased with the success of his performance,<sup>3</sup> Rowe conceived the ungenerous idea of appropriating the whole of its merits; and, from that instant, appears not only to have given up all thoughts of Massinger, but to have avoided all mention of his name. In the base and servile dedication of his tragedy to the dutchess of Ormond, while he founds his claim to her patronage on the interesting nature of the scenes, he suffers not a hint to escape him that he was indebted for them to any preceding writer.

acted, throughout the piece, as if he studied to frame an excuse for Calista: whereas Massinger has placed the crime of Beaumelle in an odious and proper light. Beaumelle can have no followers in her guilt:—no frail one can urge that she was misled by her example; for Novall has nothing but personal charms, and even in these he is surpassed by Charalois. For the unhappy husband of Calista, Rowe evinces no consideration, while Massinger has rendered Charalois the most interesting character that was ever produced on the stage.

Beaumelle, who falls a sacrifice, in some measure, to the artifices of her maid, the profligate agent of young Novall, is much superior to Calista. Indeed, the impression which she made on Rowe was so strong, that he named his tragedy after her, and not after the heroine of his own piece: Beaumelle is truly the Fair Penitent, whereas Calista is neither more nor less than a haughty and abandoned strumpet.

<sup>3</sup> *The success of his performance,*] This was somewhat problematical at first. For though *the Fair Penitent* be now a general favourite with the town, it experienced considerable opposition on its appearance, owing, as Downes informs us, “to the flatness of the fourth and fifth acts.” The poverty of Rowe’s genius is principally apparent in the last; of which the plot and the execution are equally contemptible.

It may seem strange that Rowe should flatter himself with the hope of evading detection: that hope, however, was not so extravagant as it may appear at present.\* Few of our old dramas were then on sale: those of Shakspeare, Jonson, and Fletcher, indeed, had been collected; depredations on them, therefore, though frequently made, were attended with some degree of hazard; but the works of Massinger, few of which had reached a second edition, lay scattered in single plays, and might be appropriated without fear. What printed copies or manuscripts were extant, were chiefly to be found in private libraries, not easily accessible, nor often brought to sale; and it is not, perhaps, too much to say that more old plays may now be found in the hands of a single bookseller, than, in the days of Rowe, were supposed to be in existence.

*The Fair Penitent* was produced in 1703, and the Author, having abandoned his first design, undertook to prepare for the press the works of a poet more worthy, it must be confessed, of his care, but not in equal want of his assistance, and, in 1709, gave the public the first octavo edition of Shakspeare.

What might have been the present rank of

\* Indeed it was justified by the event. No suspicion of the plagiarism was entertained, I believe, during his life; and for more than half a century *the Fair Penitent* was spoken of as the sole property of Rowe.

Massinger, if Rowe had completed his purpose, it would be presumptuous to determine: it may, however, be conjectured that, reprinted with accuracy, corrected with judgment, and illustrated with ingenuity, he would, at least, have been more generally known,<sup>4</sup> and suffered

<sup>4</sup> *More generally known,*] It does not appear from Johnson's observations on *the Fair Penitent*, that he had any knowledge of Massinger; Steevens, I have some reason to think, took him up late in life; and Mr. Malone observes to me, that he only consulted him for verbal illustrations of Shakspeare. This is merely a subject for regret; but we may be allowed to complain a little of those who discuss his merits without examining his works, and traduce his character on their own misconceptions. Capell, whose dull fidelity forms the sole claim on our kindness, becomes both inaccurate and unjust the instant he speaks of Massinger; he accuses him of being one of the props of Jonson's throne, in opposition to the pretensions of Shakspeare!\* The reverse of this is the truth: he was the admirer and imitator of Shakspeare; and it is scarcely possible to look into one of his prologues, without discovering some allusion, more or less concealed, to the overweening pride and arrogance of Jonson. This disinclination to the latter was no secret to his contemporaries, while his partiality to the former was so notorious, that in a mock romance, entitled *Wit and Fancy in a Maze, or Don Zara del Fogo*, 12mo. 1656, (noticed by Mr. Todd,) where an uproar amongst the English poets is described, Massinger is expressly introduced as "one of the life-guards to Shakspeare." So much for the sneer of Capell!—but Massinger's ill fate still pursues him. In a late Essay on the stage, written with considerable ingenuity, the author, in giving a chronological history of dramatic writers from Sackville downwards, overlooks Massinger till he arrives at our

\* See his *Introduction to Shakspeare's Plays*, Vol. I. p. 14.

to occupy a station of greater respectability than he has hitherto been permitted to assume.

Massinger, thus plundered and abandoned by Rowe, was, after a considerable lapse of time, taken up by Thomas Coxeter, of whom I know nothing more than is delivered by Mr. Egerton Brydges, in his useful and ingenious additions to the *Theatrum Poetarum*.<sup>5</sup> “He was born of an ancient and respectable family, at Lechlade, in Gloucestershire, in 1689, and educated at Trinity College, Oxford, where he wore a civilian’s gown, and about 1710, abandoning the civil law, and every other profession, came to London. Here continuing without any settled

own times. He then recollects that he was one of the fathers of the drama; and adds, that “his style was *rough*, manly, and vigorous, that he pressed upon his subject with a *severe* but masterly hand, that his *wit* was *caustic*, &c. If this gentleman had ever looked into the poet thus characterised, he must have instantly recognised his error. Massinger has no *wit*, and his humour, in which he abounds, is of a light and frolic nature; and his style is so far from *roughness*, that its characteristic excellence is a sweetness beyond example. “Whoever,” says Johnson, “wishes to attain an English style familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.” Whoever would add to these the qualities of simplicity, purity, sweetness, and strength, must devote his hours to the study of Massinger.

<sup>5</sup> I take the offered opportunity to express my thanks to this gentleman for the obliging manner in which he transmitted to me the manuscript notes of Oldys and others, copied into his edition of Langbaine, formerly in the possession of Mr. Steevens.

purpose, he became acquainted with booksellers and authors, and amassed materials for a biography of our old poets. He had a curious collection of old plays, and was the first who formed the scheme adopted by Dodsley, of publishing a selection of them," &c.

Warton too calls Coxeter a faithful and industrious amasser of our old English literature, and this praise, whatever be its worth, is all that can be fairly said to belong to him:<sup>6</sup> as an editor he is miserably deficient; though it appears that he was not without assistance which, in other hands, might have been turned to some account. "When I left London," says the accurate and ingenious Oldys, "in the year 1724, to reside in Yorkshire, I left in the care of the Rev. Mr. Burrigge's family, with whom I had several years lodged, amongst many other books, a copy of this Langbaine, in which I had written several notes and references to further the knowledge of these poets. When I returned to London in 1730, I understood my books had been dispersed; and afterwards becoming acquainted with Mr. Coxeter, I found that he

<sup>6</sup> Johnson told Boswell that "a Mr. Coxeter, whom he knew, had collected about five hundred volumes of poets whose works were little known; but that, upon his death, Tom Osborne bought them, and they were dispersed, which he thought a pity; as it was curious to see any series complete, and in every volume of poems something good might be found." Boswell's *Life*, &c. Vol. III. p. 172.



had bought my Langbaine of a bookseller, as he was a great collector of plays and poetical books. This must have been of service to him, and he has kept it so carefully from my sight, that I never could have the opportunity of transcribing into this I am now writing, the notes I had collected in that. Whether I had entered any remarks upon Massinger, I remember not; but he had communications from me concerning him, when he was undertaking to give us a new edition of his plays, which is not published yet. He (Mr. Coxeter) died on the 10th (or 19th, I cannot tell which) of April, being Easter Sunday, 1747, of a fever which grew from a cold he caught at an auction of books over Exeter Change, or by sitting up late at the tavern afterwards.”<sup>6</sup>

On the death of Coxeter,<sup>7</sup> his collections for

<sup>6</sup> Manuscript notes on Langbaine, in the British Museum.

<sup>7</sup> The following advertisement, which has been recovered from the *London Gazetteer*, Oct. 29, 1751, relates, I presume, to Coxeter's edition; and was probably drawn up by himself; at least, I have been unable to discover any other person, who, about that period, had formed the design “of publishing the Dramatic Works of Massinger.” It appears that Dell changed the form of the proposed edition.

“*This day is published, proposals for printing by Subscription, the Dramatic Works of PHILIP MASSINGER, GENT. in five volumes, duodecimo. Conditions.*

I. “The price to subscribers will be twelve shillings and six-pence; five shillings to be paid at the time of subscribing, and the remainder upon the delivery of a set in five volumes sewed in blue paper.

the purposed edition of Massinger fell into the hands of a bookseller of the name of Dell, who gave them to the world in 1759. From the publisher's preface it appears that Coxeter did not live to complete his design. "The late ingenious Mr. Coxeter," he says, "had corrected and collated all the various editions;" and, if I may judge from his copies, he had spared no diligence and care to make them as correct as possible. Several ingenious observations and notes he had likewise prepared for his

II. "The work will be put to press as soon as four hundred sets are subscribed for, and finished with all the expedition that is consistent with correctness and elegance.

"Proposals with a specimen are delivered, and subscriptions taken in by J. Payne and J. Bouquet, at the White-Hart, in Pater-noster-Row, London." (Here follow the names of other booksellers in different parts of the kingdom.)

"It is hoped, that all who can distinguish literary merit, and enjoy the beauties of poetry, will be induced to encourage this undertaking, by the character which MASSINGER has always maintained. Among the dramatic writers of his time he is universally allowed to hold the third place; and, in the opinion of many, for his plot, his sentiments, and his moral, he may justly contend for the second, and claim the precedence of Beaumont and Fletcher.

"Great care will be taken to correct the innumerable typographical errors of all the former editions; and no alteration of importance will be adopted; without preserving the old reading. Historical notes will be inserted, where the perplexity of the diction, or the obscurity of the allusion, render them necessary; and to the whole will be prefixed the fullest and most circumstantial life of the author that can be obtained."

‡ This is also asserted in the title-page: but it is not so.

intended edition, which are all inserted in the present. Had he lived to have completed his design, I dare say he would have added many more, and that his work would have met with a very favourable reception, from every person of true taste and genius."

As Dell professes to have followed Coxeter's papers, and given all his notes, we may form no inadequate idea of what the edition would have been. Though educated at the University, Coxeter exhibits no proofs of literature. To critical sagacity he has not the smallest pretension; his conjectures are void alike of ingenuity and probability, and his historical references at once puerile and incorrect. Even his parallel passages (the easiest part of an editor's labour) are more calculated to produce a smile at the collector's expense, than to illustrate his author; while every page of his work bears the strongest impression of imbecility. The praise of fidelity may be allowed him; but in doing this, the unfortunate Dell must be charged (how justly I know not) with the innumerable errors which over-run and deform the edition. I need not inform those who are conversant with old copies, that the printers were frequently less attentive to the measure of the original, than to filling up the line, and saving their paper: this Coxeter attempted to remedy; his success, however, was but partial; his vigilance relaxed, or his ear failed him, and hundreds, perhaps thousands, of verses are given in the cacophonous and unme-

trical state in which they appear in the early editions. A few palpable blunders are removed, others, not less remarkable, are continued, and where a word is altered, under the idea of improving the sense, it is almost invariably for the worse. Upon the whole, Massinger appeared to less advantage than in the old copies.

Two years afterwards, (1761,) a second edition<sup>9</sup> of this work was published by Mr. Thomas Davies, accompanied by an *Essay on the Old English Dramatic Writers*, furnished by Mr. Colman, and addressed to David Garrick, Esq. to whom Dell's edition was also inscribed.

It may tend to mortify those, who, after bestowing unwearied pains on a work, look for some trifling return of praise, to find the approbation, which should be reserved for themselves, thoughtlessly lavished on the most worthless productions. Of this publication, the most ignorant and incorrect (if we except that of Mr. M. Mason, to which we shall speedily arrive) that ever issued from the press, bishop Percy thus speaks: "Mr. Coxeter's VERY CORRECT EDITION of Massinger's Plays has lately been published in 4 vols. 8vo. by Mr. T. Davies, (which T. Davies was many years an actor on Drury-lane stage, and I believe still continues so, notwith-

<sup>9</sup> *A second edition*] So, at least, it insinuates: but my friend, Mr. Waldron, of Drury Lane Theatre, (to whose small but curious collection I am much indebted, and on whose accuracy, I can always rely,) who is far better acquainted with the adroitness of booksellers than I pretend to be, informs me that it is only Dell's with a new title-page.

standing his shop.) To this edition is prefixed a superficial letter to Mr. Garrick, written by Mr. Colman, but giving not the least account of Massinger, or of the old editions from whence this was composed. 'Tis great pity Mr. Coxeter did not live to finish it himself." It is manifest that his lordship never compared a single page of this "very correct edition," with the old copies: and I mention the circumstance, to point out to writers of eminence the folly, as well as the danger, of deciding at random on any subject which they have not previously considered.

It will readily be supposed that a publication like this was not much calculated to extend the celebrity, or raise the reputation, of the Poet; it found, however, a certain quantity of readers, and was now growing scarce, when it fell by accident into the hands of John Monck Mason, Esq.

In 1777, this gentleman, as he tells the story, was favoured, by a friend, with a copy of Massinger. He received from it a high degree of pleasure, and having contracted a habit of rectifying, in the margin, the mistakes of such books as he read, he proceeded in this manner with those before him; his emendations were accidentally discovered by two of his acquaintance, who expressed their approbation of them in very flattering terms, and requested the author to give them to the public.<sup>1</sup>

<sup>1</sup> Preface to Mr. M. Mason's edition, p. ii.

Mr. M. Mason was unfortunate in his friends: they should have considered (a matter which had completely escaped himself,) that the great duty of an editor is fidelity: that the ignorance of Coxeter, in admitting so many gross faults, could give no reasonable mind the slightest plea for relying on his general accuracy, and that however high they might rate their friend's sagacity, it was not morally certain that, when he displaced his predecessor's words to make room for his own, he fell upon the genuine text. Nothing of this, however, occurred to them; and Mr. M. Mason was prevailed upon, in evil hour, to send his corrected Coxeter to the press.

In a preface which accords but too well with the rest of the work, he observes, that he had "never heard of Massinger till about two years before he reprinted him."<sup>2</sup> It must be confessed that he lost no time in boasting of his acquaintance:—it appears, however, to have been but superficial. In the second page he asserts, that the whole of Massinger's plays

<sup>2</sup> Yet *it is strange* (he adds) that a writer of such evident excellence should be so little known. Preface, p. i. As some alleviation of Mr. M. Mason's amazement, I will tell him a short story: "Tradition says, that on a certain time, a man, who had occasion to rise very early, was met by another person, who expressed his astonishment at his getting up at so unseasonable an hour: the man answered, O master wonder-monger! as you *have done the same thing*, what reason have you to be surprised?"

were published while the author was living! This is a specimen of the care with which he usually proceeds: the life of the Author, prefixed to his own edition, tells that he died in 1640, and in the list which immediately follows it, no less than four plays are given in succession, which were not published till near twenty years after that period!

The oscitancy of Mr. M. Mason is so great, that it is impossible to say whether he supposed there was any older edition than that before him or not. He talks indeed of Massinger, but he always seems to mean Coxeter; and it is beyond any common powers of face to hear him discourse of the verbal and grammatical inaccuracies of an author whose text he probably never saw, without a smile of pity or contempt.

He says, "I have admitted into the text all my own *amendments*, in order that those who may wish to give free scope to their fancy and their feelings, and without turning aside to verbal criticism, may read these plays in that which appears to me the most perfect state;" (what intolerable conceit!) "but for the satisfaction of more critical readers, I have directed that the words rejected by me should be inserted in the margin."<sup>3</sup> This is not the case; and I cannot account, on any common principles of prudence, for the gratuitous temerity with which so strange an assertion is advanced: not

<sup>3</sup> Preface, p. ix.

one in twenty is noticed, and the reader is misled on almost every occasion.

I do not wish to examine the preface further; and shall therefore conclude with observing, that Mr. M. Mason's edition is infinitely worse than Coxeter's. It rectifies a few mistakes, and suggests a few improvements; but, on the other hand, it abounds in errors and omissions, not only beyond that, but, perhaps, beyond any other work that ever appeared in print.\* Nor is this all: the ignorant fidelity of Coxeter has certainly given us many absurd readings of the old printers or transcribers; this, however, is far more tolerable than the mischievous ingenuity of Mr. M. Mason: the words which he has *silently* introduced bear a specious appearance of truth, and are therefore calculated to elude the vigilance of many readers whom the text of Coxeter would have startled, and compelled to seek the genuine sense elsewhere. To sum up the account between the two editions,—both bear the marks of ignorance, inexperience, and inattention; in both the faults are incredibly numerous; but where Coxeter drops words, Mr. M. Mason drops lines; and where the former omits lines, the latter leaves out whole speeches!

After what I have just said, the reader, perhaps, will feel an inclination to smile at the

\* When this was written, 1805, the observation was correct.

I am sorry to say that it is so no longer.



concluding sentence of Mr. M. Mason's Preface:  
"I FLATTER MYSELF, THAT THIS EDITION OF  
MASSINGER WILL BE FOUND MORE CORRECT  
(AND CORRECTNESS IS THE ONLY MERIT IT  
PRETENDS TO) THAN THE BEST OF THOSE WHICH  
HAVE AS YET BEEN PUBLISHED OF ANY OTHER  
ANCIENT DRAMATIC WRITER!"<sup>5</sup>

The genuine merits of the Poet, however, were strong enough to overcome these wretched remoras. The impression was become scarce, and though never worth the paper on which it was printed, sold at an extravagant price, when a new edition was proposed to me by Mr. Evans of Pall-Mall. Massinger was a favourite; and I had frequently lamented, with many others, that he had fallen into such hands. I saw, without the assistance of the old copies, that his metre was disregarded, that his sense was disjointed and broken, that his dialogue was imperfect, and that he was encumbered with explanatory trash which would disgrace the pages of a sixpenny magazine; and in the hope of remedying these, and enabling the Author to take his place on the same shelf, I will not say with Shakspeare, but with Jonson, Beaumont, and his associate, Fletcher, I readily undertook the labour.

My first care was to look round for the old editions. To collect these is not at all times possible, and, in every case, is a work of trouble

<sup>5</sup> Preface, p. xi.

and expense; but the kindness of individuals supplied me with all that I wanted. Octavius Gilchrist, a gentleman of Stamford,<sup>6</sup> no sooner heard of my design, than he obligingly sent me all the copies which he possessed; the Rev. P. Bayles of Colchester (only known to me by this act of kindness) presented me with a small but choice selection: and Mr. Malone, with a liberality which I shall ever remember with gratitude and delight, furnished me, unsolicited, with his invaluable collection,<sup>7</sup> among which I found all

<sup>6</sup> I must not omit that Mr. Gilchrist, (whose name will occur more than once in the ensuing pages,) together with his copies of Massinger, transmitted a number of useful and judicious observations on the Poet, derived from his extensive acquaintance with our old historians.

<sup>7</sup> For this, I owe Mr. Malone my peculiar thanks: but the admirers of Massinger must join with me in expressing their gratitude to him for an obligation of a more public kind; for the communication of that beautiful fragment, which now appears in print for the first time, *the Parliament of Love*. From *the History of the English Stage*, prefixed to Mr. Malone's edition of Shakspeare, I learned that "four acts of an unpublished drama by Massinger were still extant in manuscript." Anxiously wishing to render this Edition as perfect as possible, I wrote to Mr. Malone, with whom I had not the pleasure of being personally acquainted, to know where it might be found? in return, he informed me that the manuscript was in his possession: its state, he added, was such, that he doubted whether much advantage could be derived from it, but that I was entirely welcome to make the experiment.\* Of this permission,

\* I subjoin, an extract from Mr. Malone's letter which now lies before me, "Mr. Malone presents his compliments to Mr.

the first editions :<sup>a</sup> these, with such as I could procure in the course of a few months from the

which I accepted with singular pleasure, I instantly availed myself, and received the manuscript. It was, indeed, in a forlorn condition : several leaves were torn from the beginning, and the top and bottom of every page wasted by damp, to which it had formerly been exposed. On examination, however, I had the satisfaction to find, that a considerable part of the first act, which was supposed to be totally lost, yet existed, and that a certain degree of attention, which I was not unwilling to bestow on it, might recover nearly the whole of the remainder. How I succeeded may be seen in the second volume ; where the reader will find such an account, as was consistent with the brevity of my plan, of the singular institution on which the fable is founded. Perhaps the subject merits no further consideration : I would, however, just observe, that, since the article was printed, I have been furnished by my friend, the Rev. R. Nares, with a curious old volume, called *Arresta Amorum*, or *Arrets d'Amour*, written in French by Martial d'Auvergne, who died in 1508. It is not possible to imagine any thing more frivolous than the causes, or rather appeals, which are supposed to be heard in this Court of Love.

Gifford—he has sent *the Parliament of Love* by his servant, for Mr. Gifford's inspection, and transcription, if he should think it worth that trouble. This piece, however, is in such a mutilated state, wanting the whole of the first act and part of the second (to say nothing of its other defects from damp and time) that it is feared, it can be of little use.

*Queen Anne Street East, February 1, 1803."*

The copying of this fragment engaged me about six weeks, (for I worked diligently,) and on the 24th of March, in that year, I had the pleasure of returning Mr. Malone his MS. with a fair copy of it. In his answer, which is dated March 25, 1803, and is also before me, he says, "Your transcript of *the Parliament of Love* quite astonishes me, for I feared that a good part of the concluding lines of several pages was irretrievable."

booksellers, in addition to the copies in the Museum, and in the rich collection of His Majesty, which I consulted from time to time, form the basis of the present work.

With these aids I sat down to the business of collation: it was now I discovered, with no less surprise than indignation, those alterations and omissions of which I have already spoken; and which I made it my first care to reform and supply. At the outset, finding it difficult to

What is, however, somewhat extraordinary is, that these miserable trifles are commented upon by Benoit le Court, a celebrated jurisconsult of those times, with a degree of seriousness which would not disgrace the most important questions. Every Greek and Roman writer, then known, is quoted with profusion, to prove some trite position dropt at random: occasion is also taken to descant on many subtile points of law, which might not be altogether, perhaps, without their interest. I have nothing further to say of this elaborate piece of foolery, which I read with equal wearisomeness and disgust, but which serves, perhaps, to shew that these Parliaments of Love, though confessedly imaginary, occupied much of the public attention, than that it had probably fallen into Massinger's hands, as the scene between Bellisant and Clarindore (Vol. II. p. 280) seems to be founded on the first appeal which is heard in the *Arrets d'Amour*.

<sup>3</sup> I have no intention of entering into the dispute respecting the comparative merits of the first and second folios of Shakspeare. Of Massinger, however, I may be allowed to say that I constantly found the earliest editions the most correct. A palpable error might be, and, indeed, sometimes was removed in the subsequent ones; but the spirit, and what I would call the raciness, of the author only appeared complete in the original copies.

conceive that the variations in Coxeter and Mr. M. Mason were the effect of ignorance or caprice, I imagined that an authority for them might be somewhere found; and therefore collated not only every edition, but even several copies of the same edition: what began in necessity was continued by choice, and every play has undergone, at least, five close examinations with the original text. On this strictness of revision rests the great distinction of this edition from the preceding ones, from which it will be found to vary in an infinite number of places: indeed, accuracy, as Mr. M. Mason says, is all the merit to which it pretends; and though I would not provoke, yet I see no reason to deprecate the consequences of the severest scrutiny.

There is yet another distinction. The old copies rarely specify the place of action: such, indeed, was the poverty of the stage, that it admitted of little variety. A plain curtain hung up in a corner, separated distant regions; and if a board was advanced with Milan or Florence written upon it, the delusion was complete. "A table with pen and ink thrust in," signified that the stage was a counting-house; if these were withdrawn, and two stools put in their places, it was then a tavern. Instances of

¶ In several of these plays, I discovered that an error had been detected after a part of the impression was worked off, and consequently corrected, or what was more frequently the case, exchanged for another.

this may be found in the margin of all our old plays, which seem to be copied from the prompter's books; and Mr. Malone might have produced from his Massinger alone, more than enough to satisfy the veriest sceptic, that the notion of scenery, as we now understand it, was utterly unknown to the stage. Indeed, he had so much the advantage of the argument without these aids, that I have always wondered how Steevens could so long support, and so strenuously contend for, his most hopeless cause. But he was a wit and a scholar; and there is some pride in shewing how dexterously a clumsy weapon may be wielded by a practised swordsman. With all this, however, I have ventured on an arrangement of the scenery. Coxeter and Mr. M. Mason attempted it in two or three plays, and their ill success, in a matter of no extraordinary difficulty, proves how much they mistook their talents, when they commenced the trade of editorship, with little more than the negative qualities of heedlessness and inexperience.<sup>1</sup>

<sup>1</sup> *Heedlessness and inexperience.*] Those who recollect the boast of Mr. M. Mason, will be somewhat surprised, perhaps, even after all which they have heard, at learning that, in so simple a matter as marking the *exits*, this gentleman blunders at every step. If Pope were now alive, he need not apply to his black-letter plays for such niceties as *exit omnes, enter three witches solus,\** &c. Mr. M. Mason's edition, which he "flatters himself will be found *more correct* than the *best* of those which

\* See his Preface to Shakspeare.

I come now to the notes. Those who are accustomed to the crowded pages of our modern have been yet published of any other ancient dramatic writer," would furnish abundance of them. His copy of *the Fatal Dowry* now lies before me, and, in the compass of a few pages, I observe, *Exit Officers with Novall*, (196,) *Exit Charalois, Creditors, and Officers*, (200,) *Exit Romont and Servant*, (215,) *Exit Novall senior, and Pontalier*, (258,) &c. *All exit*, occurs in *the Emperor of the East*, (311,) *Exit Gentlemen*, (224,) and *Exit Tiberio and Stephano*, (245,) in *the Duke of Milan*: these last blunders are voluntary on the part of the editor: Coxeter, whom he usually follows, reads *Ex.* for *Exeunt*, the filling up, therefore, is solely due to his own ingenuity. Similar instances might be produced from every play. I would not infer from this that Mr. M. Mason is unacquainted with the meaning of so common a word; but if we relieve him from the charge of ignorance, what becomes of his accuracy? Indeed, it is difficult to say on what precise exertion of this faculty his claims to favour were founded. Sometimes characters come in that never go out, and go out that never come in; at other times they speak before they enter, or after they have left the stage, nay, "to make it the more gracious," after they are asleep or dead! Here one mode of spelling is adopted, there another; here Coxeter is servilely followed, there capriciously deserted; here the scenes are numbered, there continued without distinction; here *asides* are multiplied without necessity, there suppressed with manifest injury to the sense; while the page is every where encumbered with marginal directions, which, being intended solely for the property-man, who, as has been already mentioned, had but few properties at his disposal, can now only be regarded as designed to excite a smile at the expense of the author. Nor is this all: the absurd scenery introduced by Coxeter is continued in despite of common sense; the lists of dramatis personæ are imperfectly given in every instance; and even that of *the Fatal Dowry*, which has no description of the characters, is left by Mr. M. Mason as

editors, will probably be somewhat startled at the comparative nakedness of mine. If this be an error, it is a voluntary one. I never could conceive why the readers of our old dramatists should be suspected of labouring under a greater degree of ignorance than those of any other class of writers; yet, from the trite and insignificant materials amassed for their information, it is evident that a persuasion of this nature is uncommonly prevalent. Customs which are universal, and expressions "familiar as household words" in every mouth, are illustrated, that is to say, overlaid, by an immensity of parallel passages, with just as much wisdom and reach of thought as would be evinced by him who, to explain any simple word in this line, should empty upon the reader all the examples to be found under it in Johnson's Dictionary!

This cheap and miserable display of minute erudition grew up, in great measure, with

he found it, though nothing can be more destructive of that uniformity which the reader is led to expect from the bold pretensions of his preface; in which (he will hear with some surprise, after what he has just read) Coxeter is bitterly reproached for "his want of *attention*," and accused of "retaining, in the text, a number of palpable blunders!" I hope it is needless to add that these irregularities will not be found in the present volumes. 1805.

Several short notes, relative to Mr. M. Mason's errors, have been omitted in this edition. I protest, however, against every attempt to take advantage of this forbearance, and to represent me as not sufficiently justified in my reproof of the editor, by the small number of mistakes now brought forward.



Warton:—peace to his manes! the cause of sound literature has been fearfully avenged upon his head: and the knight-errant who, with his attendant Bowles, the dullest of all mortal squires, (whose drivellings are yet suffered to defile the pages of the last editions,) sallied forth in quest of the original proprietor of every common word in Milton, has had his copulatives and disjunctives, his *buts* and his *ands*, sedulously ferretted out from all the school-books in the kingdom. As a prose writer, he will long continue to instruct and delight; but as a poet, he is buried—lost. He is not of the race of the Titans, nor does he possess sufficient vigour to shake off the weight of incumbent mountains.

However this may be, I have proceeded on a different plan. Passages which only exercise the memory, by suggesting similar thoughts and expressions in other writers, are, if somewhat obvious, generally left to the reader's own discovery. Uncommon and obsolete words are briefly explained, and, where the phraseology was doubtful or obscure, it is illustrated and confirmed, by quotations from contemporary authors. In this part of the work, no abuse has been attempted of the reader's patience: the most positive that could be found, are given, and a scrupulous attention is every where paid to brevity; as it has been always my persuasion,

“ That where one's proofs are aptly chosen,

“ Four are as valid as four dozen.”

I do not know whether it may be proper to add here, that the freedoms of the Author (of which, as none can be more sensible than myself, so none can more lament them) have obtained little of my solicitude: those, therefore, who examine the notes with a prurient eye, will find no gratification of their licentiousness. I have called in no Amner to drivel out gratuitous obscenities in uncouth language;<sup>2</sup> no Collins (whose name should be devoted to lasting infamy) to ransack the annals of a brothel for secrets “better hid;”<sup>3</sup> where I wished not to detain the reader, I have been silent, and instead of aspiring to the fame of a licentious commentator, sought only for the quiet approbation with which the guardians of youth and innocence may reward the faithful editor.

But whatever may be thought of my own

<sup>2</sup> *In uncouth language;*] It is singular that Mr. Steevens, who was so well acquainted with the words of our ancient writers, should be so ignorant of their style. The language which he has put into the mouth of Amner is a barbarous jumble of different ages, that never had, and never could have, a prototype.

<sup>3</sup> One book which (not being, perhaps, among the archives so carefully explored for the benefit of the youthful readers of Shakspeare) seems to have escaped the notice of Mr. Collins, may yet be safely commended to his future researches, as not unlikely to reward his pains. He will find in it, among many other things equally valuable, that, “*The knowledge of wickedness is not wisdom, neither, at any time, the council of sinners prudence.*” *Eccles. xix. 22.*

notes, the critical observations which follow each play, and, above all, the eloquent and masterly delineation of Massinger's character, subjoined to *the Old Law*, by the companion of my youth, the friend of my maturer years, the inseparable and affectionate associate of my pleasures and my pains, my graver and my lighter studies, the Rev. Dr. Ireland,<sup>4</sup> will, I am persuaded, be received with peculiar pleasure, if precision, vigour, discrimination, and originality, preserve their usual claims to esteem.

The head of Massinger, prefixed to this volume, was copied by my young friend, Lascelles Hoppner, from the print before the three octavo plays published by H. Moseley, 1655.<sup>5</sup> 23 Whether it be really the "vera effigies" of the Poet, I cannot pretend to say: it was produced sufficiently near his time to be accurate, and it has not the air of a fancy portrait. There is, I believe, no other.

<sup>4</sup> Prebendary and sub-dean of Westminster, and vicar of Croydon, in Surrey.

<sup>5</sup> The date on the plate is 1623. This mistake of the engraver, which was not discovered till it was printed off, the reader will have the goodness to correct with the pen.



ESSAY ON THE DRAMATIC WRITINGS  
OF MASSINGER.

By JOHN FERRIAR, M.D.

Manchester, October 25, 1786.

- - - - *Res antiquæ laudis et artis*  
*Ingredior, sanctos ausus recludere fontes. Virg.*

IT might be urged, as a proof of our possessing a superfluity of good plays in our language, that one of our best dramatic writers is very generally disregarded. But whatever conclusion may be drawn from this fact, it will not be easy to free the public from the suspicion of caprice, while it continues to idolize Shakspeare, and to neglect an author not often much inferior, and sometimes nearly equal, to that wonderful poet. Massinger's fate has, indeed, been hard, far beyond the common topics of the infelicity of genius. He was not merely denied the fortune for which he laboured, and the fame which he merited;

a still more cruel circumstance has attended his productions: literary pilferers have built their reputation on his obscurity, and the popularity of their stolen beauties has diverted the public attention from the excellent original.

An attempt was made in favour of this injured Poet, in 1761, by a new edition of his works, attended with a critical dissertation on the old English dramatists, in which, though composed with spirit and elegance, there is little to be found respecting Massinger. Another edition appeared in 1773, but the Poet remained unexamined. Perhaps Massinger is still unfortunate in his vindicator.

The same irregularity of plot, and disregard of rules, appear in Massinger's productions, as in those of his cotemporaries. On this subject, Shakspeare has been so well defended, that it is unnecessary to add any arguments in vindication of our Poet. There is every reason to suppose that Massinger did not neglect the ancient rules from ignorance, for he appears to be one of our most learned writers, (notwithstanding the insipid sneer of Antony Wood;<sup>1</sup>) and Cartwright, who was confessedly a man of great erudition, is not more attentive to the unities, than any other poet of that age. But our Author, like Shakspeare, wrote for bread: it appears, from different parts of his works,<sup>2</sup> that

<sup>1</sup> *Athenæ Oxon.* Vol. I.

<sup>2</sup> See particularly the dedication of *the Maid of Honour*, and *Great Duke of Florence*.

much of his life had passed in slavish dependance, and penury is not apt to encourage a desire of fame.

One observation, however, may be risked, on our irregular and regular plays; that the former are more pleasing to the taste, and the latter to the understanding; readers must determine, then, whether it is better to feel, or to approve. Massinger's dramatic art is too great to allow a faint sense of propriety to dwell on the mind, in perusing his pieces; he inflames or soothes, excites the strongest terror, or the softest pity, with all the energy and power of a true poet.

But if we must admit, that an irregular plot subjects a writer to peculiar disadvantages, the force of Massinger's genius will appear more evidently, from this very concession. The interest of his pieces is, for the most part, strong and well defined; the story, though worked up to a studied intricacy, is, in general, resolved with as much ease and probability as its nature will permit; attention is never disgusted by anticipation, nor tortured with unnecessary delay. These characters are applicable to most of Massinger's own productions; but in those which he wrote jointly with other dramatists, the interest is often weakened, by incidents which that age permitted, but which the present would not endure. Thus, in *the Renegado*,<sup>3</sup> the honour

<sup>3</sup> This play was written by Massinger alone.

of Paulina is preserved from the brutality of her Turkish master, by the influence of a relic, which she wears on her breast: in *the Virgin-Martyr*, the heroine is attended, through all her sufferings, by an angel disguised as her page; her persecutor is urged on to destroy her by an attendant fiend, also in disguise. Here our anxiety for the distressed, and our hatred of the wicked, are completely stifled, and we are more easily affected by some burlesque passages which follow, in the same legendary strain. In the last quoted play, the attendant angel picks the pockets of two debauchees, and Theophilus overcomes the devil by means of a cross composed of flowers, which Dorothea had sent him from Paradise.

The story of *the Bondman* is more intricate than that of *the Duke of Milan*, yet the former is a more interesting play; for in the latter the motives of Francisco's conduct, which occasions the distress of the piece, are only disclosed in narration, at the beginning of the fifth act: we therefore consider him, till that moment, as a man absurdly and unnaturally vicious: but in *the Bondman*, we have frequent glimpses of a concealed splendour in the character of Pisander, which keep our attention fixed, and exalt our expectation of the catastrophe. A more striking comparison might be instituted between *the Fatal Dowry* of our Author, and Rowe's copy of it in his *Fair Penitent*; but this is very fully and judiciously



done, by the author of *the Observer*,<sup>4</sup> who has proved sufficiently, that the interest of *the Fair Penitent* is much weakened, by throwing into narration what Massinger had forcibly represented on the stage. Yet Rowe's play is rendered much more regular by alteration. Farquhar's *Inconstant*, which is taken from our Author's *Guardian*, and Fletcher's *Wild-goose Chase*, is considerably less elegant and less interesting, by the plagiarist's indiscretion; the lively, facetious Durazzo of Massinger is transformed into a nauseous buffoon, in the character of old Mirabel.

The art and judgment with which our Poet conducts his incidents are every where admirable. In *the Duke of Milan*, our pity for Marcellia would inspire a detestation of all the other characters, if she did not facilitate her ruin by the indulgence of an excessive pride. In *the Bondman*, Cleora would be despicable when she changes her lover, if Leosthenes had not rendered himself unworthy of her, by a mean jealousy. The violence of Almira's passion in the *Very Woman*, prepares us for its decay. Many detached scenes in these pieces possess uncommon beauties of incident and situation. Of this kind, are the interview between Charles V. and Sforza,<sup>5</sup> which, though notoriously contrary to true history, and very deficient in the repre-

<sup>4</sup> No. LXXXVIII. LXXXIX. XC.

<sup>5</sup> *Duke of Milan*, Act II.

sentation of the emperor, arrests our attention, and awakens our feelings in the strongest manner; the conference of Mathias and Baptista, when Sophia's virtue becomes suspected;<sup>6</sup> the pleadings in *the Fatal Dowry*, respecting the funeral rites of Charalois; the interview between don John, disguised as a slave, and his mistress, to whom he relates his story;<sup>7</sup> but, above all, the meeting of Pisander and Cleora,<sup>8</sup> after he has excited the revolt of the slaves, in order to get her within his power. These scenes are eminently distinguished by their novelty, correctness, and interest; the most minute critic will find little wanting, and the lover of truth and nature can suffer nothing to be taken away.

It is no reproach of our Author, that the foundation of several, perhaps all, of his plots may be traced in different historians, or novel-lists; for in supplying himself from these sources, he followed the practice of the age. Shakspeare, Jonson, and the rest, are not more original, in this respect, than our Poet; if Cartwright may be exempted, he is the only exception to this remark. As the minds of an audience, unacquainted with the models of antiquity, could only be affected by immediate application to their passions, our old writers crowded as many incidents, and of as perplexing a nature as possible, into their works, to support anxiety

<sup>6</sup> *Picture.*

<sup>7</sup> *A Very Woman.*

<sup>8</sup> *Bondman.*

and expectation to their utmost height. In our reformed tragic school, our pleasure arises from the contemplation of the writer's art; and instead of eagerly watching for the unfolding of the plot, (the imagination being left at liberty by the simplicity of the action,) we consider whether it be properly conducted. Another reason, however, may be assigned for the intricacy of those plots, namely, the prevailing taste for the manners and writings of Italy. During the whole of the sixteenth, and part of the seventeenth century, Italy was the seat of elegance and arts, which the other European nations had begun to admire, but not to imitate. From causes which it would be foreign to the present purpose to enumerate, the Italian writers abounded in complicated and interesting stories, which were eagerly seized by a people not well qualified for invention; but the richness, variety, and distinctness of character which our writers added to those tales, conferred beauties on them which charm us at this hour, however disguised by the alterations of manners and language.

Exact discrimination and consistency of character appear in all Massinger's productions: sometimes, indeed, the interest of the play suf-

<sup>9</sup> Cartwright and Congreve, who resemble each other strongly in some remarkable circumstances, are almost our only dramatists who have any claim to originality in their plots.

fers by his scrupulous attention to them. Thus, in *the Fatal Dowry*, Charalois's fortitude and determined sense of honour are carried to a most unfeeling and barbarous degree: and Francisco's villainy, in *the Duke of Milan*, is cold and considerate beyond nature. But here we must again plead the sad necessity under which our Poet laboured, of pleasing his audience at any rate. It was the prevailing opinion, that the characters ought to approach towards each other as little as possible. This was termed *art*, and in consequence of this, as Dr. Hurd observes,<sup>1</sup> some writers of that time have founded their characters on abstract ideas, instead of copying from real life. Those delicate and beautiful shades of manners, which we admire in Shakspeare, were reckoned inaccuracies by his contemporaries. Thus Cartwright says, in his verses to Fletcher, speaking of Shakspeare, whom he undervalues, "*nature was all his art.*"

General manners must always influence the stage; unhappily, the manners of Massinger's age were pedantic. Yet it must be allowed that our Author's characters are less abstract than those of Jonson or Cartwright, and that, with more dignity, they are equally natural with those of Fletcher. His conceptions are, for the most part, just and noble. We have a fine instance of this in the character of Dioclesian, who, very differently from the ranting tyrants

<sup>1</sup> *Essay on the Provinces of the Drama.*

by whom the stage has been so long possessed, is generous to his vanquished enemies, and persecutes from policy as much as from zeal. He attracts our respect, immediately on his appearance, by the following sentiments :

- - - - In all growing empires,  
 Even cruelty is useful ; some must suffer,  
 And be set up examples to strike terror  
 In others, though far off : but, when a state  
 Is raised to her perfection, and her bases  
 Too firm to shrink, or yield, we may use mercy,  
 And do't with safety :

*Virgin Martyr, Act. I. sc. i.*

Sforza is an elevated character, cast in a different mould ; brave, frank, and generous, he is hurried, by the unrestrained force of his passions, into fatal excesses in love and friendship. He appears with great dignity before the emperor, on whose mercy he is thrown, by the defeat of his allies, the French, at the battle of Pavia. After recounting his obligations to Francis, he proceeds :

- - - - If that, then, to be grateful  
 For courtesies received, or not to leave  
 A friend in his necessities, be a crime  
 Amongst you Spaniards, - - -  
 - - - - Sforza brings his head  
 To pay the forfeit. Nor come I as a slave,  
 Pinion'd and fetter'd, in a squalid weed,  
 Falling before thy feet, kneeling and howling,  
 For a forestall'd remission : that were poor,

And would but shame thy victory ; for conquest  
 Over base foes, is a captivity,  
 And not a triumph. I ne'er fear'd to die,  
 More than I wish'd to live. When I had reach'd  
 My ends in being a duke, I wore these robes,  
 This crown upon my head, and to my side  
 This sword was girt ; and witness truth, that, now  
 'Tis in another's power when I shall part  
 With them and life together, I'm the same :  
 My veins then did not swell with pride ; nor now  
 Shrink they for fear.

*The Duke of Milan, Act III. sc. ii.*

In the scene where Sforza enjoins Francisco to dispatch Marcelia, in case of the emperor's proceeding to extremities against him, the Poet has given him a strong expression of horror at his own purpose. After disposing Francisco to obey his commands without reserve, by recapitulating the favours conferred on him, Sforza proceeds to impress him with the blackest view of the intended deed :

- - - But you must swear it ;  
 And put into the oath all joys or torments  
 That fright the wicked, or confirm the good ;  
 Not to conceal it only, that is nothing,  
 But, whensoever my will shall speak, Strike now,  
 To fall upon't like thunder. .

- - - - -  
 - - - Thou must do, then,  
 What no malevolent star will dare to look on,  
 It is so wicked : for which men will curse thee  
 For being the instrument ; and the blest angels  
 Forsake me at my need, for being the author :  
 For 'tis a deed of night, of night, Francisco !

In which the memory of all good actions  
 We can pretend to, shall be buried quick :  
 Or, if we be remember'd, it shall be  
 To fright posterity by our example,  
 That have outgone all precedents of villains  
 That were before us ;

*The Duke of Milan, Act I. sc. ult.*

If we compare this scene, and especially the passage quoted, with the celebrated scene between king John and Hubert, we shall perceive this remarkable difference, that Sforza, while he proposes to his brother-in-law and favourite, the eventual murder of his wife, whom he idolizes, is consistent and determined ; his mind is filled with the horror of the deed, but borne to the execution of it by the impulse of an extravagant and fantastic delicacy : John, who is actuated solely by the desire of removing his rival in the crown, not only fears to communicate his purpose to Hubert, though he perceives him to be

A fellow by the hand of nature mark'd,  
 Quoted, and sign'd to do a deed of shame ;

but after he has sounded him, and found him ready to execute whatever he can propose, he only hints at the deed. Sforza enlarges on the cruelty and atrocity of his design ; John is afraid to utter *his*, in the view of the sun : nay, the sanguinary Richard hesitates in proposing the murder of his nephews to Buckingham. In this instance then, as well as that of Charalois,

our Poet may seem to deviate from nature, for ambition is a stronger passion than love, yet Sforza decides with more promptness and confidence than either of Shakspeare's characters. We must consider, however, that timidity and irresolution are characteristics of John, and that Richard's hesitation appears to be assumed, only in order to transfer the guilt and odium of the action to Buckingham.

It was hinted before, that the character of Pisander in *the Bondman*, is more interesting than that of Sforza. His virtues, so unsuitable to the character of a slave, the boldness of his designs, and the steadiness of his courage, excite attention and anxiety in the most powerful manner. He is perfectly consistent, and though lightly shaded with chivalry is not deficient in nature or passion. Leosthenes is also the child of nature, whom perhaps we trace in some later jealous characters. Cleora is finely drawn, but to the present age, perhaps, appears rather too masculine: the exhibition of characters which should wear an unalterable charm, in their finest and almost insensible touches, was peculiar to the prophetic genius of Shakspeare.<sup>2</sup> Massinger has given a strong proof of his genius, by introducing in a different play, a similar character,

<sup>2</sup> If Massinger formed the singular character of sir Giles Over-reach from his own imagination, what should we think of his sagacity, who have seen this poetical phantom realised in our days? Its apparent extravagance required this support.



in a like situation to that of Pisander, yet with sufficient discrimination of manners and incident: I mean don John, in *the Very Woman*, who, like Pisander, gains his mistress's heart, under the disguise of a slave. Don John is a model of magnanimity, superior to Cato, because he is free from pedantry and ostentation. I believe he may be regarded as an original character. It was easy to interest our feelings for all the characters already described, but no writer, before Massinger, had attempted to make a player the hero of tragedy. This, however, he has executed, with surprising address, in *the Roman Actor*. It must be confessed that Paris, the actor, owes much of his dignity to incidents: at the opening of the play, he defends his profession successfully before the senate; this artful introduction raises him in our ideas, above the level of his situation, for the Poet has "graced him with all the power of words;" the empress's passion for him places him in a still more distinguished light, and he meets his death from the hand of the emperor himself, in a mock-play. It is, perhaps, from a sense of the difficulty of exalting Paris's character, and of the dexterity requisite to fix the attention of the audience on it, that Massinger says, in the dedication of this play, that "he ever held it the most perfect birth of his Minerva." I know not whether it is owing to design, or to want of art, that Romont, in *the*

*Fatal Dowry*, interests us as much as Charalois, the hero. If Charalois surrenders his liberty to procure funeral rites for his father, Romont previously provokes the court to imprison him, by speaking with too much animation in the cause of his friend. Romont, though insulted by Charalois, who discredits his report of Beaumelle's infidelity, flies to him with all the eagerness of attachment, when Charalois is involved in difficulties by the murder of Novall and his wife, and revenges his death, when he is assassinated by Pontalier. Rowe, who neglected the finest parts of this tragedy in his plagiarism, (*the Fair Penitent*,) has not failed to copy the fault I have pointed out. His Horatio is a much finer character than his Altamont, yet he is but a puppet when compared with Massinger's Romont. Camiola (*the Maid of Honour*) is a most delightful character; her fidelity, generosity, dignity of manners, and elevation of sentiments, are finely displayed, and nobly sustained throughout. It is pity that the Poet thought himself obliged to debase all the other characters in the piece in order to exalt her. There is an admirable portrait of Old Malefort, in that extravagant composition, *the Unnatural Combat*. The Poet seems to equal the art of the writer whom he here imitates:

- - - I have known him  
From his first youth, but never yet observed,  
In all the passages of his life and fortunes,

Virtues so mix'd with vices: valiant the world speaks him,  
 But with that, bloody; liberal in his gifts too,  
 But to maintain his prodigal expense,  
 A fierce extortioner; an impotent lover  
 Of women for a flash, but, his fires quench'd,  
 Hating as deadly: Act. III. sc. ii.

Almira and Cardenes, in *the Very Woman*, are copied from nature, and therefore never obsolete. They appear like many favourite characters in our present comedy, amiable in their tempers, and warm in their attachments, but capricious, and impatient of control. Massinger, with unusual charity, has introduced a physician in a respectable point of view, in this play. We are agreeably interested in Durazzo,<sup>3</sup> who has all the good nature of Terence's Micio, with more spirit. His picture of country sports may be viewed with delight even by those who might not relish the reality:

- - - rise before the sun,  
 Then make a breakfast of the morning dew,  
 Served up by nature on some grassy hill;  
 You'll find it nectar,

In *the City Madam*, we are presented with the character of a finished hypocrite, but so artfully drawn, that he appears to be rather governed by external circumstances, to which he adapts himself, than to act, like Moliere's Tartuffe, from a formal system of wickedness. His humility and benevolence, while he appears as a

<sup>3</sup> *The Guardian*.

ruined man, and as his brother's servant, are evidently produced by the pressure of his misfortunes, and he discovers a tameness, amidst the insults of his relations, that indicates an inherent baseness of disposition.<sup>4</sup>—When he is informed that his brother has retired from the world, and has left him his immense fortune, he seems at first to apprehend a deception :

- - - O my good lord!

This heap of wealth which you possess me of,  
Which to a worldly man had been a blessing,  
And to the messenger might with justice challenge

A kind of adoration, is to me

A curse I cannot thank you for ; and much less  
Rejoice in that tranquillity of mind

My brother's vows must purchase. I have made

A dear exchange with him : he now enjoys

My peace and poverty, the trouble of

His wealth conferr'd on me, and that a burthen

Too heavy for my weak shoulders. Act. III. sc. ii.

On receiving the will, he begins to promise unbounded lenity to his servants, and makes professions and promises to the ladies who used him so cruelly in his adversity, which appear at last to be ironical, though they take them to be sincere. He does not display himself till he has visited his wealth, the sight of which dazzles and astonishes him so far as to throw him off his guard, and to render him insolent. Massinger displays a knowledge of man not very usual

<sup>4</sup> See particularly his soliloquy, Act III. sc. ii.

with dramatic writers, while he represents the same person as prodigal of a small fortune in his youth, servile and hypocritical in his distresses, arbitrary and rapacious in the possession of wealth suddenly acquired: for those seeming changes of character depend on the same disposition variously influenced; I mean, on a base and feeble mind, incapable of resisting the power of external circumstances. In order, however, to prepare us for the extravagances of this character, after he is enriched, the Poet delineates his excessive transports on viewing his wealth, in a speech which cannot be injured by a comparison with any soliloquy in our language:

'Twas no fantastic object, but a truth,  
 A real truth; nor dream: I did not slumber,  
 And could wake ever with a brooding eye  
 To gaze upon't! it did endure the touch,  
 I saw and felt it! Yet what I beheld  
 And handled oft, did so transcend belief,  
 (My wonder and astonishment pass'd o'er,  
 I faintly could give credit to my senses.  
 Thou dumb magician,—[*Taking out a key.*—that without  
                   a charm  
 Did'st make my entrance easy, to possess  
 What wise men wish, and toil for! Hermes' moly,  
 Sibylla's golden bough, the great elixir,  
 Imagined only by the alchemist,  
 Compared with thee are shadows,—thou the substance,  
 And guardian of felicity! No marvel,  
 My brother made thy place of rest his bosom,  
 Thou being the keeper of his heart, a mistress

To be hugg'd ever! In by-corners of  
 This sacred room, silver in bags, heap'd up  
 Like billets saw'd and ready for the fire,  
 Unworthy to hold fellowship with bright gold  
 That flow'd about the room, conceal'd itself.  
 There needs no artificial light; the splendor  
 Makes a perpetual day there, night and darkness  
 By that still-burning lamp for ever banish'd!  
 But when, guided by that, my eyes had made  
 Discovery of the caskets, and they open'd,  
*Each sparkling diamond from itself shot forth*  
*A pyramid of flames, and in the roof*  
*Fix'd it a glorious star, and made the place*  
*Heaven's abstract, or epitome!*—rubies, sapphires,  
 And ropes of oriental pearl; these seen, I could not  
 But look on gold with contempt.<sup>5</sup> And yet I found  
 What weak credulity could have no faith in,  
 A treasure far exceeding these: here lay  
 A manor bound fast in a skin of parchment,  
 The wax continuing hard, the acres melting;  
 Here a sure deed of gift for a market-town,  
 If not redeem'd this day, which is not in  
 The unthrift's power: there being scarce one shire  
 In Wales, or England, where my monies are not  
 Lent out at usury, the certain hook  
 To draw in more. I am sublimed! gross earth  
 Supports me not; I walk on air!—Who's there?

<sup>5</sup> In these quotations, the present edition has been hitherto followed. Dr. Ferriar, it appears, made use of Mr. M. Mason's, to whose vitiated readings it is necessary to recur on the present occasion, as the Doctor founds on them his exception to the general excellence of Massinger's versification. The reader who wishes to know how these lines were really given by the Poet, must turn to Vol. IV. p. 67, where he will find them to be as flowing and harmonious as any part of the speech.

WRITINGS OF MASSINGER. cxxix

*Enter Lord LACY, with Sir JOHN FRUGAL; Sir MAURICE LACY,  
and PLENTY, disguised as Indians.*

Thieves! raise the street! thieves! Act III. sc. iii.

It was a great effort by which such a train of violent emotions and beautiful images was drawn, with the strictest propriety, from the indulgence of a passion to which other poets can only give interest in its anxieties and disappointments. Every sentiment in this fine soliloquy is touched with the hand of a master; the speaker, overcome by the splendour of his acquisitions, can scarcely persuade himself that the event is real; "it is no fantasy, but a truth; a real truth, no dream; he does not slumber;" the natural language of one who strives to convince himself that he is fortunate beyond all probable expectation; for "he could wake ever to gaze upon his treasure:" again he reverts to his assurances; "it did endure the touch; he saw and felt it." These broken exclamations and anxious repetitions, are the pure voice of nature. Recovering from his astonishment, his mind dilates with the value of his possessions, and the Poet finely directs the whole gratitude of this mean-character to the key of his stores. In the description which follows, there is a striking climax in sordid luxury; that passage where

Each sparkling diamond from itself shot forth  
A pyramid of flames, and in the roof  
Fix'd it a glorious star, and made the place  
Heaven's abstract, or epitome!

though founded on a false idea in natural history, long since exploded, is amply excused by the singular and beautiful image which it presents. The contemplation of his enormous wealth, still amplified by his fancy, transports him at length to a degree of frenzy; and now seeing strangers approach, he cannot conceive them to come upon any design but that of robbing him, and with the appeasing of his ridiculous alarm this storm of passion subsides, which stands unrivalled in its kind, in dramatic history. The soliloquy possesses a very uncommon beauty, that of forcible description united with passion and character. I should scarcely hesitate to prefer the description of sir John Frugal's counting-house to Spenser's house of riches.

It is very remarkable, that in this passage, the versification is so exact, (two lines only excepted<sup>6</sup>) and the diction so pure and elegant, that, although much more than a century has elapsed since it was written, it would be perhaps impossible to alter the measure or language without injury, and certainly very difficult to produce an equal length of blank verse, from any modern poet, which should bear a comparison with Massinger's, even in the mechanical part of its construction. This observation may be extended to all our Poet's productions: majesty, elegance, and sweetness of diction predominate in them. It is needless to quote any single passage for proof of this, because

<sup>6</sup> But see the preceding note, p. cxxviii.



none of those which I am going to introduce will afford any exception to the remark. Independent of character, the writings of this great Poet abound with noble passages. It is only in the productions of true poetical genius that we meet with successful allusions to sublime natural objects; the attempts of an inferior writer, in this kind, are either borrowed or disgusting. If Massinger were to be tried by this rule alone, we must rank him very high; a few instances will prove this. Theophilus, speaking of Dioclesian's arrival, says,

- - - - The marches of great princes,  
Like to the motions of prodigious meteors,  
Are step by step observed; *Virgin Martyr*, Act I. sc. 1.

The introductory circumstances of a threatening piece of intelligence, are

- - - - but creeping billows,  
Not got to shore yet: *Ib.* Act II. sc. ii.

In the same play, we meet with this charming image, applied to a modest young nobleman:

The sunbeams which the emperor throws upon him,  
Shine there but as in water, and gild him  
Not with one spot of pride: *Ib.* sc. iii.

No other figure could so happily illustrate the peace and purity of an ingenuous mind, uncorrupted by favour. Massinger seems fond of this thought; we meet with a similar one in *the Guardian*:

I have seen those eyes with pleasant glances play  
Upon Adorio's, like Phæbe's shine,  
Gilding a crystal river; *Act IV.* sc. i.



WRITINGS OF MASSINGER. cxxxiii

- - - What a bridge  
Of glass I walk upon, over a river  
Of certain ruin, *mine own weighty fears*  
*Cracking what should support me!*

*The Bondman, Act IV. sc. iii.*

I'll read you matter deep and dangerous;  
As full of peril, and advent'rous spirit,  
As to o'er-walk a current, roaring loud,  
On the unsteadfast footing of a spear.

*Henry IV. Part I. Act I. sc. iii.*

It cannot be denied that Massinger has improved on his original: he cannot be said to borrow, so properly as to imitate. This remark may be applied to many other passages: thus Harpax's menace,

- - - I'll take thee - and hang thee  
In a contorted chain of isicles

In the frigid zone: *Virgin Martyr, Act V. sc. i.*

is derived from the same source with that passage in *Measure for Measure*, where it is said to be a punishment in a future state,

- - - to reside  
In thrilling regions of thick-ribbed ice.

Again, in *the Old Law*, we meet with a passage similar to a much celebrated one of Shakspeare's, but copied with no common hand:

- - - In my youth  
I was a soldier, no coward in my age;  
I never turn'd my back upon my foe;  
I have felt nature's winters, sicknesses,  
Yet ever kept a lively sap in me

To greet the cheerful spring of health again. *Act I. sc. i.*

Though I look old, yet I am strong and lusty :  
 For in my youth I never did apply  
 Hot and rebellious liquors to my blood ;  
 Nor did not with unbashful forehead woo  
 The means of weakness and debility ;  
 Therefore my age is as a lusty winter,  
 Frosty, but kindly.<sup>7</sup> *As You Like It*, Act II. sc. iii.

Our Poet's writings are stored with fine sentiments, and the same observation which has been made on Shakspeare's, holds true of our Author, that his sentiments are so artfully introduced, that they appear to come uncalled, and to force themselves on the mind of the speaker.<sup>8</sup> In the legendary play of *the Virgin-Martyr*, Angelo delivers a beautiful sentiment, perfectly in the spirit of the piece :

- - - Look on the poor  
 With gentle eyes, for in such habits, often,  
 Angels desire an alms.

When Francisco, in *the Duke of Milan*, succeeds in his designs against the life of Marcelia, he remarks with exultation, that

When he's a suitor, that brings cunning arm'd  
 With power, to be his advocates, the denial

<sup>7</sup> In an expression of Archidamus, in *the Bondman*, we discover, perhaps, the origin of an image in *Paradise Lost* :

- - - O'er our heads, with sail-stretch'd wings,  
 Destruction hovers. *The Bondman*, Act I. sc. iii.

Milton says of Satan,

- - - *His sail-broad vanns*  
 He spreads for flight.

<sup>8</sup> Mrs. Montagu's *Essay on Shakspeare*.

WRITINGS OF MASSINGER. cxxxv

Is a disease as killing as the plague,  
And chastity a clue that leads to death.

Act IV. sc. ii.

Pisander, in *the Bondman*, moralizes the insolence of the slaves to their late tyrants, after the revolt, in a manner that tends strongly to interest us in his character :

Here they, that never see themselves, but in  
The glass of servile flattery, might behold  
The weak foundation upon which they build  
Their trust in human frailty. Happy are those,  
That knowing, in their births, they are subject to  
Uncertain change, are still prepared, and arm'd  
For either fortune : a rare principle,  
And with much labour, learn'd in wisdom's school !  
For, as these bondmen, by their actions, shew  
That their prosperity, like too large a sail  
For their small bark of judgment, sinks them with  
A fore-right gale of liberty, ere they reach  
The port they long to touch at : so these wretches,  
Swollen with the false opinion of their worth,  
And proud of blessings left them, not acquired ;  
That did believe they could with giant arms  
Fathom the earth, and were above their fates,  
Those borrow'd helps, that did support them, vanish'd,  
Fall of themselves, and by unmanly suffering,  
Betray their proper weakness. Act III. sc. iii.

His complaint of the hardships of slavery must not be entirely passed over :

- - - The noble horse,  
*That, in his fiery youth, from his wide nostrils  
Neigh'd courage to his rider, and brake through  
Groves of opposed pikes, bearing his lord  
Safe to triumphant victory ; old or wounded  
Was set at liberty, and freed from service.*

The Athenian mules, that from the quarry drew  
 Marble, hew'd for the temples of the gods,  
 The great work ended, were dismiss'd, and fed  
 At the public cost ; nay, faithful dogs have found  
 Their sepulchres ; but man, to man more cruel,  
 Appoints no end to the sufferings of his slave.

*Ib.* Act IV. sc. ii.

The sense of degradation in a lofty mind, hurried into vice by a furious and irresistible passion, is expressed very happily in *the Renegado*, by Donusa :

- - - - - What poor means  
 Must I make use of now ! and flatter such,  
 To whom, till I betray'd my liberty,  
 One gracious look of mine would have erected  
 An altar to my service ! Act II. sc. i.

Again,

- - - - - O that I should blush  
 To speak what I so much desire to do !

When Mathias, in *the Picture*, is informed by the magical skill of his friend, that his wife's honour is in danger, his first exclamations have at least as much sentiment as passion :

- - - - - It is more  
 Impossible in nature for gross bodies,  
 Descending of themselves, to hang in the air ;  
 Or with my single arm to underprop  
 A falling tower ; nay, in its violent course  
 To stop the lightning, than to stay a woman  
 Hurried by two furies, lust and falsehood,  
 In her full career to wickedness !

- - - - - I am thrown  
 From a steep rock headlong into a gulph

WRITINGS OF MASSINGER. cxxxvii

Of misery, and find myself past hope,  
In the same moment that I apprehend  
That I am falling.

Act IV. sc. i.

But if Massinger does not always exhibit the liveliest and most natural expressions of passion; if, like most other poets, he sometimes substitutes declamation for those expressions; in description at least he puts forth all his strength, and never disappoints us of an astonishing exertion. We may be content to rest his character, in the description of passion, on the following single instance. In the *Very Woman*, Almira's lover, Cardenes, is dangerously wounded in a quarrel, by don John Antonio, who pays his addresses to her. Take, now, a description of Almira's frenzy on this event, which the prodigal author has put into the mouth of a chambermaid :

- - - If she slumber'd, straight,  
As if some dreadful vision had appear'd,  
She started up, her hair unbound, and, with  
Distracted looks staring about the chamber,  
She asks aloud, *Where is Martino ? where*  
*Have you conceal'd him ?* sometimes names Antonio,  
*Trembling in every joint, her brows contracted,*  
*Her fair face as 'twere changed into a curse,*  
*Her hands held up thus ;* and, as if her words  
Were too big to find passage through her mouth,  
She groans, then throws herself upon her bed,  
Beating her breast.

Act II. sc. iii.

To praise or to elucidate this passage, would be equally superfluous; I am acquainted with





In solitary groves, or in choice gardens ;  
 From the variety of curious flowers  
 Contemplate nature's workmanship, and wonders ;  
 And then, for change, near to the murmur of  
 Some bubbling fountain, I might hear you sing,  
 And, from the well-tuned accents of your tongue,  
 In my imagination conceive  
 With what melodious harmony a quire  
 Of angels sing above their Maker's praises.  
 And then with chaste discourse, as we return'd, \*  
 Imp feathers to the broken wings of time :—

- - - walk into  
 The silent groves, and hear the amorous birds  
 Warbling their wanton notes ; here, a sure shade  
 Of barren sycamores, which the all-seeing sun  
 Could not pierce through ; near that, an arbour hung  
 With spreading eglantine ; there, a bubbling spring  
 Watering a bank of hyacinths and lilies ;

*The Great Duke of Florence, Act I. sc. i. and  
 Act IV. sc. ii.*

Let us oppose to these peaceful and inglorious  
 images, the picture of a triumph by the same  
 masterly hand :

- - - when she views you,  
 Like a triumphant conqueror, carried through  
 The streets of Syracuse, the glad people  
 Pressing to meet you, and the senators  
 Contending who shall heap most honours on you ;  
 The oxen, crown'd with garlands, led before you,  
 Appointed for the sacrifice ; and the altars  
 Smoaking with thankful incense to the gods :  
 The soldiers chanting loud hymns to your praise,  
 The windows fill'd with matrons and with virgins,  
 Throwing upon your head, as you pass by,  
 The choicest flowers, and silently invoking

The queen of love, with their particular vows,  
To be thought worthy of you.

*The Bondman*, Act III. sc. iv.

Every thing here is animated, yet every action is appropriated: a painter might work after this sketch, without requiring an additional circumstance.

The speech of young Charalois, in the funeral procession, if too metaphorical for his character and situation, is at least highly poetical:

How like a silent stream shaded with night,  
And gliding softly with our windy sighs,  
Moves the whole frame of this solemnity!

Whilst I, the only murmur in this grove  
Of death, thus hollowly break forth.

*The Fatal Dowry*, Act II. sc. i.

It may afford some consolation to inferior genius, to remark that even Massinger sometimes employs pedantic and overstrained allusions. He was fond of displaying the little military knowledge he possessed, which he introduces in the following passage, in a most extraordinary manner: one beautiful image in it must excuse the rest:

were Margaret only fair,  
The cannon of her more than earthly form,  
Though mounted high, commanding all beneath it,  
And ramm'd with bullets of her sparkling eyes,  
Of all the bulwarks that defend your senses  
Could batter none, but that which guards your sight.  
But

when you feel her touch, and breath

*Like a soft western wind, when it glides o'er  
 Arabia, creating gums and spices ;  
 And in the van, the nectar of her lips,  
 Which you must taste, bring the battalia on,  
 Well arm'd, and strongly lined with her discourse,  
 Hippolytus himself would leave Diana,  
 To follow such a Venus.*

*A New Way to pay Old Debts, Act III. sc. i.*

What pity, that he should ever write so extravagantly, who could produce this tender and delicate image, in another piece :

*What's that? oh, nothing but the whispering wind  
 Breathes through yon churlish hawthorn, that grew  
 rude,*

*As if it chid the gentle breath that kiss'd it.*

*The Old Law, Act IV. sc. ii.*

I wish it could be added to Massinger's just praises, that he had preserved his scenes from the impure dialogue which disgusts us in most of our old writers. But we may observe, in defence of his failure, that several causes operated at that time to produce such a dialogue, and that an author who subsisted by writing was absolutely subjected to the influence of those causes. The manners of the age permitted great freedoms in language ; the theatre was not frequented by the best company ; the male part of the audience was by much the more numerous ; and, what perhaps had a greater effect than any of these, the women's parts were performed by boys. So powerful was the effect of those circumstances, that Cartwright is the

only dramatist of that age whose works are tolerably free from indecency. Massinger's error, perhaps, appears more strongly, because his indelicacy has not always the apology of wit; for, either from a natural deficiency in that quality, or from the peculiar model on which he had formed himself, his comic characters are less witty than those of his cotemporaries, and when he attempts wit, he frequently degenerates into buffoonery. But he has shewed, in a remarkable manner, the justness of his taste, in declining the practice of quibbling; and as wit and a quibble were supposed, in that age, to be inseparable, we are perhaps to seek, in his aversion to the prevailing folly, the true cause of his sparing employment of wit.

Our Poet excels more in the description than in the expression of passion; this may be ascribed, in some measure, to his nice attention to the fable: while his scenes are managed with consummate skill, the lighter shades of character and sentiment are lost in the tendency of each part to the catastrophe.

The prevailing beauties of his productions are dignity and elegance; their predominant fault is want of passion.

The melody, force, and variety of his versification are every where remarkable: admitting the force of all the objections which are made to the employment of blank verse in comedy, Massinger possesses charms sufficient to dissipate

them all. It is indeed equally different from that which modern authors are pleased to style blank verse, and from the flippant prose so loudly celebrated in the comedies of the day. The neglect of our old comedies seems to arise from other causes, than from the employment of blank verse in their dialogue; for, in general, its construction is so natural, that in the mouth of a good actor it runs into elegant prose. The frequent delineations of perishable manners, in our old comedy, have occasioned this neglect, and we may foresee the fate of our present fashionable pieces, in that which has attended Jonson's, Fletcher's, and Massinger's: they are either entirely overlooked, or so mutilated, to fit them for representation, as neither to retain the dignity of the old comedy, nor to acquire the graces of the new.

The changes of manners have necessarily produced very remarkable effects on theatrical performances. In proportion as our best writers are further removed from the present times, they exhibit bolder and more diversified characters, because the prevailing manners admitted a fuller display of sentiments, in the common intercourse of life. Our own times, in which the intention of polite education is to produce a general, uniform manner, afford little diversity of character for the stage. Our dramatists, therefore, mark the distinctions of their characters, by incidents more than by sentiments,

and abound more in striking situations than interesting dialogue. In the old comedy, the catastrophe is occasioned, in general, by a change in the mind of some principal character, artfully prepared, and cautiously conducted; in the modern, the unfolding of the plot is effected by the overturning of a screen, the opening of a door, or by some other equally dignified machine.

When we compare Massinger with the other dramatic writers of his age, we cannot long hesitate where to place him. More natural in his characters, and more poetical in his diction, than Jonson or Cartwright, more elevated and nervous than Fletcher, the only writers who can be supposed to contest his pre-eminence, Massinger ranks immediately under Shakspeare himself.

It must be confessed, that in comedy Massinger falls considerably beneath Shakspeare; his wit is less brilliant, and his ridicule less delicate and various; but he affords a specimen of elegant comedy,<sup>9</sup> of which there is no archetype in his great predecessor. By the rules of a very judicious critic,<sup>1</sup> the characters in this piece appear to be of too elevated a rank for comedy; yet though the plot is somewhat embarrassed by this circumstance, the diversity, spirit, and consistency of the characters render it a most

<sup>9</sup> *The Great Duke of Florence.*

<sup>1</sup> See the *Essay on the Provinces of the Drama.*

teresting play. In tragedy, Massinger is rather eloquent than pathetic; yet he is often as majestic, and generally more elegant than his master; he is as powerful a ruler of the understanding, as Shakspeare is of the passions: with the disadvantage of succeeding that matchless poet, there is still much original beauty in his works; and the most extensive acquaintance with poetry will hardly diminish the pleasure of a reader and admirer of Massinger.

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PHYSICS 101

LECTURE 1

MECHANICS

1.1 Kinematics

1.2 Dynamics

1.3 Energy

1.4 Momentum

1.5 Angular Momentum

1.6 Relativity

1.7 Quantum Mechanics

1.8 Electromagnetism

1.9 Optics



COMMENDATORY VERSES  
ON MASSINGER.

*Upon this Work [The Duke of Milan] of his beloved Friend the Author.*

I AM snapt already, and may go my way ;  
The poet-critic's come ; I hear him say  
This youth's mistook, the author's work's a play.

He could not miss it, he will straight appear  
At such a bait ; 'twas laid on purpose there,  
To take the vermin, and I have him here.

Sirrah ! you will be nibbling ; a small bit,  
A syllable, when you're in the hungry fit,  
Will serve to stay the stomach of your wit.

Fool, knave, what worse, for worse cannot de-  
prave thee ;  
And were the devil now instantly to have thee,  
Thou canst not instance such a work to save  
thee,

'Mongst all the ballets which thou dost compose,  
And what thou stylest thy Poems, ill as those,  
And void of rhyme and reason, thy worse prose :

Yet like a rude jack-sauce in poesy,  
With thoughts unblest, and hand unmannerly,  
Ravishing branches from Apollo's tree ;

exlviii COMMENDATORY VERSES

Thou mak'st a garland, for thy touch unfit,  
And boldly deck'st thy pig-brain'd sponce with  
it,

As if it were the supreme head of wit :

The blameless Muses blush ; who not allow  
That reverend order to each vulgar brow,  
Whose sinful touch profanes the holy bough.

Hence, shallow prophet, and admire the strain  
Of thine own pen, or thy poor cope-mate's vein ;  
This piece too curious is for thy coarse brain.

Here wit, more fortunate, is join'd with art,  
And that most sacred frenzy bears a part,  
Infused by nature in the Poet's heart.

Here may the puny wits themselves direct,  
Here may the wisest find what to affect,  
And kings may learn their proper dialect.

On then, dear friend, thy pen, thy name, shall  
spread,

And shouldst thou write, while thou shalt not be  
read,

The Muse must labour, when thy hand is dead.

W. B.<sup>1</sup>

<sup>1</sup> W. B.] 'Tis the opinion of Mr. Reed, that the initials W. B. stand for William Brown, the author of *Britannia's Pastorals*. I see no reason to think otherwise, except that Ben Jonson, whom W. B. seems to attack all through this Poem, had greatly celebrated Brown's *Pastorals* ; but indeed Jonson was so capricious in his temper, that we must not suppose him to be very constant in his friendships. DAVIES.

This is a pretty early specimen of the judgment which Davies brought to the elucidation of his work. Not a line, not a syllable of this little poem can, by any violence, be tortured into a reflection on Jonson, whom he supposes to be "attacked all through it!" In 1622, when it was written, that great poet was at the height of his reputation. Would a "young" writer

*The Author's Friend to the Reader, on the Bondman.*

THE printer's haste calls on; I must nor drive  
 My time past six, though I begin at five.  
 One hour I have entire, and 'tis enough;  
 Here are no gipsy jigs, no drumming-stuff,  
 Dances, or other trumpery to delight,  
 Or take, by common way, the common sight.  
 The author of this poem; as he dares  
 To stand the austerest censure, so he cares  
 As little what it is; his own best way  
 Is, to be judge, and author of his play:  
 It is his knowledge makes him thus secure;  
 Nor does he write to please, but to endure.  
 And, reader, if you have disburs'd a shilling,  
 To see this worthy story, and are willing  
 To have a large increase, if ruled by me,  
 You may a merchant and a poet be.  
 'Tis granted for your twelve-pence you did sit,  
 And see, and hear, and understand not yet.

presume to term such a man "fool, knave," &c. ? would he—  
 but the enquiry is too absurd for further pursuit.

I know not the motives which induced Mr. Reed to attribute  
 these stanzas to W. Brown; they may, I think, with some pro-  
 bability, be referred to W. Basse, a minor poet, whose tribute  
 of praise is placed at the head of the commendatory verses on  
 Shakspeare; or to W. Barksted, author of *Myrrha the Mother  
 of Adonis*, a poem, 1607. Barksted was an actor, as appears  
 from a list of "the principal comedians" who represented  
 Jonson's *Silent Woman*; and therefore not less likely than the  
 author of *Britannia's Pastorals* to say, that,

————— in the way of poetry, now-a-days,  
 "Of all that are call'd *works* the best are plays."

There is not much to be said for these introductory poems,  
 which must be viewed rather as proofs of friendship than of  
 talents. In the former editions they are given with a degree of  
 ignorance and inattention truly scandalous.

The author, in a Christian pity, takes  
 Care of your good, and prints it for your sakes ;  
 That such as will but venture sixpence more,  
 May know what they but saw and heard before :  
 'Twill not be money lost, if you can read,  
 (There's all the doubt now,) but your gains  
 exceed,

If you can understand, and you are made  
 Free of the freest and the noblest trade ;  
 And in the way of poetry, now-a-days,  
 Of all that are call'd works, the best are plays.  
W. B.

---

*To my honoured Friend, Master PHILIP MAS-  
 SINGER, upon his Renegado.*

DABLERS in poetry, that only can  
 Court this weak lady, or that gentleman,  
 With some loose wit in rhyme ;  
 Others that fright the time  
 Into belief, with mighty words that tear  
 A passage through the ear ;  
 Or nicer men,  
 That through a perspective will see a play,  
 And use it the wrong way,  
 (Not worth thy pen,)  
 Though all their pride exalt them, cannot be  
 Competent judges of thy lines or thee.

I must confess I have no public name  
 To rescue judgment, no poetic flame  
 To dress thy Muse with praise,  
 And Phœbus his own bays ;  
 Yet I commend this poem, and dare tell  
 The world I liked it well ;

And if there be  
 A tribe who in their wisdoms dare accuse  
     This offspring of thy Muse,  
     Let them agree  
 Conspire one comedy, and they will say,  
 'Tis easier to commend, than make a play.  
JAMES SHIRLEY.\*

---

*To his worthy Friend, Master PHILIP MASSINGER,  
 on his Play call'd the Renegado.*

THE bosom of a friend cannot breathe forth  
 A flattering phrase to speak the noble worth  
 Of him that hath lodged in his honest breast  
 So large a title: I, among the rest

\* JAMES SHIRLEY.] A well-known dramatic writer. His works, which are very voluminous, have never been collected in an uniform edition, though highly deserving of it. He assisted Fletcher in many of his plays; and some, say his biographers, thought him equal to that great poet. He died in 1666.

Shirley was of Catharine Hall, and in a MS. poem, which I have seen in Mr. Waldron's hands, is the following pretty allusion to it, in the taste of the times:

“ James, you and I have spent some precious years  
 “ At Catharine Hall, as by the *Book* appears:  
 “ Since which we, sometimes, are too apt to feel  
 “ Poetic whirlings, caught from Catharine's Wheel.” \*

Shirley's plays, as Dr. Farmer says, in a letter now lying before me, are “ *cursedly printed.*” In hundreds of places, as I have found, to my regret, it is scarcely possible, to discover what the author really wrote. I notice this, lest the Booksellers, at a time when ignorance and inexperience are prowling in every shop for jobs, should be tempted, by the cheapness of the offer, to trust them to unworthy hands.

\* A well known tavern, the name of which frequently occurs in our old dramatists.

That honour thee, do only seem to praise,  
 Wanting the flowers of art to deck that bays  
 Merit has crown'd thy temples with. Know,  
 friend,

Though there are some who merely do commend  
 To live i' the world's opinion, such as can  
 Censure with judgment, no such piece of man  
 Makes up my spirit; where desert does live,  
 There will I plant my wonder, and there give  
 My best endeavours to build up his story  
 That truly merits. I did ever glory

To behold virtue rich; though cruel Fate  
 In scornful malice does beat low their state  
 That best deserve; when others, that but know  
 Only to scribble, and no more, oft grow  
 Great in their favours, that would seem to be  
 Patrons of wit, and modest poesy:

Yet, with your abler friends, let me say this,  
 Many may strive to equal you, but miss  
 Of your fair scope; this work of yours men may  
 Throw in the face of envy, and then say  
 To those, that are in great men's thoughts more  
 blest,

Imitate this, and call that work your best.  
 Yet wise men, in this, and too often, err,  
 When they their love before the work prefer.  
 If I should say more, some may blame me for't,  
 Seeing your merits speak you, not report.

DANIEL LAKYN.

3 ————— *this work of yours, &c.*] *The Renegado* was always accounted an excellent play by the poet's contemporaries. The following curious notice of it is taken from *Shepherd's Times displayed, &c.* After mentioning some who shall ever live on earth, in spite of envy, the writer adds,

“ ————— and, Fletcher, so shall you,

“ With him that the *sweet Renegado* penn'd,

“ And him that Cressy sung and Poictiers too.”

*To his dear Friend the Author, on the Roman Actor.*

I AM no great admirer of the plays,  
 Poets, or actors, that are now-adays;  
 Yet, in this work of thine, methinks, I see  
 Sufficient reason for idolatry.  
 Each line thou hast taught Cæsar is as high  
 As he could speak, when groveling flattery,  
 And his own pride (forgetting heaven's rod)  
 By his edicts styled himself great Lord and God.  
 By thee, again the laurel crowns his head,  
 And, thus revived, who can affirm him dead?  
 Such power lies in this lofty strain as can  
 Give swords and legions to Domitian:  
 And when thy Paris pleads in the defence  
 Of actors, every grace and excellence  
 Of argument for that subject, are by thee  
 Contracted in a sweet epitome.  
 Nor do thy women the tired hearers vex  
 With language no way proper to their sex.  
 Just like a cunning painter thou let'st fall  
 Copies more fair than the original.  
 I'll add but this: from all the modern plays  
 The stage hath lately born, this wins the bays;  
 And if it come to trial, boldly look  
 To carry it clear, thy witness being thy book.

T. J.\*

\* T. J.] Coxeter gives these initials to sir Thomas Jay, or Jeay, to whom the play is dedicated; (see p. lxiii.) but without authority, and, indeed, without adverting to his real sentiments on the subject; see p. clix. The writer before us, who was "no great admirer" of the plays of his days, when Jonson, Shirley, Ford, &c. were in full vigour, would not, I suspect, be altogether enraptured if he could witness those of ours!

*In PHILIPPI MASSINGERI, Poetæ, elegantiss.  
Actorem Romanum, typis excusum.*

Δεκασίκον.

ECCE Philippinæ celebrata Tragœdia Musæ,  
Quam Roseus Britonum Roscius<sup>5</sup> egit, adest.  
Semper fronde ambo vireant Parnasside, semper  
Liber ab invidiæ dentibus esto, liber.  
Crebra papyrivori spernas incendia pæti,  
Thus, vœnum expositi tegmina suta libri:  
Nec metuas raucos, Momorum sibila, rhoncos,  
Tam bardus nebulo si tamen ullus erit.  
Nam toties festis, actum, placuisse theatris  
Quod liquet, hoc, cusum, crede, placebit, opus.  
THO. GOFF.<sup>6</sup>

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*To his deserving Friend, Mr. PHILIP MASSINGER,  
upon his Tragedy, the Roman Actor.*

PARIS, the best of actors in his age,  
Acts yet, and speaks upon our Roman stage  
Such lines by thee, as do not derogate  
From Rome's proud heights, and her then learned  
state.  
Nor great Domitian's favour; nor the embraces  
Of a fair empress, nor those often graces

<sup>5</sup> *Roscius.*] This was Joseph Taylor, whose name occurs in a subsequent page.

<sup>6</sup> *Tho. Goff.*] Goff was a man of considerable learning, and highly celebrated for his oratorical powers, which he turned to the best of purposes, in the service of the church. He also wrote several tragedies; but these do no honour to his memory, being full of the most ridiculous bombast; and one comedy, which is not without merit.



Which from th' applauding theatres were paid  
 To his brave action, nor his ashes laid  
 In the Flaminian way, where people strow'd  
 His grave with flowers, and Martial's wit bestow'd  
 A lasting epitaph; not all these same  
 Do add so much renown to Paris' name  
 As this, that thou present'st his history  
 So well to us: for which, in thanks, would he,  
 (If that his soul, as thought Pythagoras,  
 Could into any of our actors pass,)  
 Life to these lines by action gladly give,  
 Whose pen so well has made his story live.

THO. MAY.'

---

*Upon Mr. MASSINGER his Roman Actor.*

To write is grown so common in our time,  
 That every one who can but frame a rhyme,  
 However monstrous, gives himself that praise,  
 Which only he should claim, that may wear bays  
 By their applause, whose judgments apprehend  
 The weight and truth of what they dare com-  
 mend.

In this besotted age, friend, 'tis thy glory  
 That here thou hast outdone the Roman story.  
 Domitian's pride, his wife's lust, unabated  
 In death, with Paris, merely were related,

<sup>7</sup> THO. MAY.] May translated *Lucan* into English verse, and was a candidate for the office of Poet Laureat with sir William Davenant. He wrote several plays; his Latin *Supplement to Lucan* is much admired by the learned. DAVIES.

This, "admired," supplement May dedicated to the "best and greatest of kings, his most sacred Majesty Charles I." But his most "sacred majesty" or his minister, having refused him the laurel, he threw himself into the arms of the rebels, and persecuted his sovereign with implacable malignity.

Without a soul, until thy abler pen  
 Spoke them, and made them speak, nay act again  
 In such a height, that here to know their deeds,  
 He may become an actor that but reads.

JOHN FORD.

---

*Upon Mr. MASSINGER's Roman Actor.*

LONG'ST thou to see proud Cæsar set in state,  
 His morning greatness, or his evening fate,  
 With admiration here behold him fall,  
 And yet outlive his tragic funeral:  
 For 'tis a question whether Cæsar's glory  
 Rose to its height before, or in this story;  
 Or whether Paris, in Domitian's favour,  
 Were more exalted, than in this thy labour.  
 Each line speaks him an emperor, every phrase  
 Crowns thy deserving temples with the bays;  
 So that reciprocally both agree,  
 Thou liv'st in him, and he survives in thee.

ROBERT HARVEY.

---

*To his long-known and loved Friend, Mr. PHILIP  
 MASSINGER, upon his Roman Actor.*

IF that my lines, being placed before thy book,  
 Could make it sell, or alter but a look  
 Of some sour censurer, who's apt to say,  
 No one in these times can produce a play  
 Worthy his reading, since of late, 'tis true,  
 The old accepted are more than the new:  
 Or, could I on some spot o'the court work so,  
 To make him speak no more than he doth know;

Not borrowing from his flatt'ring flatter'd friend  
 What to dispraise, or wherefore to commend:  
 Then, gentle friend, I should not blush to be  
 Rank'd 'mongst those worthy ones which here I  
 see

Ushering this work; but why I write to thee  
 Is, to profess our love's antiquity,  
 Which to this tragedy must give my test,  
 Thou hast made many good, but this thy best.

JOSEPH TAYLOR.<sup>1</sup>

---

*To Mr. PHILIP MASSINGER, my much-esteem'd  
 Friend, on his Great Duke of Florence.*

ENJOY thy laurel! 'tis a noble choice,  
 Not by the suffrages of voice  
 Procured, but by a conquest so achieved,  
 As that thou hast at full relieved  
 Almost neglected poetry, whose bays,  
 Sullied by childish thirst of praise,  
 Wither'd into a dullness of despair,  
 Had not thy later labour (heir  
 Unto a former industry) made known

This work, which thou mayst call thine own,  
 So rich in worth, that th'ignorant may grudge  
 To find true virtue is become their judge.

GEORGE DONNE.

<sup>1</sup> JOSEPH TAYLOR, who, in 1611, was at the head of the lady Elizabeth's players, is said to have been the original performer of Hamlet and Iago. When he represented Paris in Massinger's Tragedy, he was one of the king's players. In 1639, he was appointed yeoman of the Revels, under sir Henry Herbert, and, in 1647, was one of the actors who joined in dedicating Beaumont and Fletcher's plays to the earl of Pembroke. Taylor died at Richmond, in 1654, at a very advanced age, and in the extreme of poverty. GILCHRIST.

*To the deserv'ing Memory of this worthy Work,*  
 [the Great Duke of Florence,] *and the Author,*  
 Mr. PHILIP MASSINGER.

ACTION gives many poems right to live ;  
 This piece gave life to action ; and will give,  
 For state and language, in each change of age,  
 To time delight, and honour to the stage.  
 Should late prescription fail which fames that  
                   seat,

This pen might style the Duke of Florence Great.  
 Let many write, let much be printed, read,  
 And censur'd; toys, no sooner hatch'd than dead :  
 Here, without blush to truth of commendation,  
 Is proved, how art hath outgone imitation.

JOHN FORD.

---

*To my worthy Friend the Author, upon his Tragi-*  
*Comedy the Maid of Honour.*

Was not thy Emperor enough before  
 For thee to give, that thou dost give us more ?  
 I would be just, but cannot: that I know  
 I did not slander, this I fear I do.  
 But pardon me, if I offend ; thy fire  
 Let equal poets praise, while I admire.  
 If any say that I enough have writ,  
 They are thy foes, and envy at thy wit.  
 Believe not them, nor me ; they know thy lines  
 Deserve applause, but speak against their minds.  
 I, out of justice, would commend thy play,  
 But (friend, forgive me) 'tis above my way.

One word, and I have done, (and from my heart  
 Would I could speak the whole truth, not the part,  
 Because 'tis thine,) it henceforth will be said,  
 Not the Maid of Honour, but the Honour'd Maid.  
 ASTON COCKAINE.'

---

*To his worthy Friend, Mr. PHILIP MASSINGER,  
 upon his Tragi-Comedy styled the Picture.*

METHINKS I hear some busy critic say,  
 Who's this that singly ushers in this play?  
 'Tis boldness, I confess, and yet perchance  
 It may be construed love, not arrogance.  
 I do not here upon this leaf intrude,  
 By praising one to wrong a multitude.  
 Nor do I think, that all are tied to be  
 (Forced by my vote) in the same creed with me,  
 Each man hath liberty to judge; free will,  
 At his own pleasure, to speak good or ill.  
 But yet your Muse already's known so well  
 Her worth will hardly find an infidel.  
 Here she hath drawn a Picture, which shall lie  
 Safe for all future times to practise by;  
 Whate'er shall follow are but copies, some  
 Preceding works were types of this to come.  
 'Tis your own lively image, and sets forth,  
 When we are dust, the beauty of your worth.  
 He that shall duly read, and not advance  
 Aught that is here, betrays his ignorance:  
 Yet whosoe'er beyond desert commends,  
 Errs more by much than he that reprehends;  
 For praise misplaced, and honour set upon  
 A worthless subject, is detraction.

I cannot sin so here, unless I went  
 About to style you only excellent.  
 Apollo's gifts are not confined alone  
 To your dispose, he hath more heirs than one,  
 And such as do derive from his blest hand  
 A large inheritance in the poets' land,  
 As well as you; nor are you, I assure  
 Myself, so envious, but you can endure  
 To hear their praise, whose worth long since was  
                   known,

And justly too prefer'd before your own.  
 I know you'd take it for an injury,  
 (And 'tis a well-becoming modesty,  
 To be parallel'd with Beaumont, or to hear  
 Your name by some too partial friend writ near  
 Unequall'd Jonson; being men whose fire,  
 At distance, and with reverence, you admire.  
 Do so, and you shall find your gain will be  
 Much more, by yielding them priority,  
 Than, with a certainty of loss, to hold  
 A foolish competition: 'tis too bold  
 A task, and to be shunn'd: nor shall my praise,  
 With too much weight, ruin what it would raise.

THOMAS JAY.

---

*To my worthy Friend, Mr. PHILIP MASSINGER,  
 upon his Tragi-Comedy called the Emperor of  
 the East.*

SUFFER, my friend, these lines to have the grace,  
 That they may be a mole on Venus' face.  
 There is no fault about thy book but this,  
 And it will shew how fair thy Emperor is,  
 Thou more than poet! our Mercury, that art  
 Apollo's messenger, and dost impart

His best expressions to our ears, live long  
To purify the slighted English tongue,  
That both the nymphs of Tagus and of Po  
May not henceforth despise our language so.  
Nor could they do it, if they e'er had seen  
The matchless features of the Fairy Queen ;  
Read Jonson, Shakspeare, Beaumont, Fletcher; or  
Thy neat-limn'd pieces, skilful Massinger.  
Thou known, all the Castilians must confess  
Vego de Carpio thy foil, and bless  
His language can translate thee, and the fine  
Italian wits yield to this work of thine.  
Were old Pythagoras alive again,  
In thee he might find reason to maintain  
His paradox, that souls by transmigration  
In divers bodies make their habitation :  
And more, than all poetic souls yet known,  
Are met in thee, contracted into one.  
This is a truth, not an applause : I am  
One that at furthest distance views thy flame,  
Yet may pronounce, that, were Apollo dead,  
In thee his poesy might all be read.  
Forbear thy modesty : thy Emperor's vein  
Shall live admired, when poets shall complain  
It is a pattern of too high a reach,  
And what great Phœbus might the Muses teach.  
Let it live, therefore, and I dare be bold  
To say, it with the world shall not grow old.

ASTON COCKAINE.

*A Friend to the Author, and Well-wisher to the Reader, on the Emperor of the East.*

WHO with a liberal hand freely bestows  
 His bounty on all comers, and yet knows  
 No ebb, nor formal limits, but proceeds,  
 Continuing his hospitable deeds,  
 With daily welcome shall advance his name  
 Beyond the art of flattery; with such fame,  
 May yours, dear friend, compare. Your Muse  
                   hath been

Most bountiful, and I have often seen  
 The willing seats receive such as have fed,  
 And risen thankful; yet were some misled  
 By NICETY, when this fair banquet came,  
 (So I allude) their stomachs were to blame,  
 Because that excellent, sharp, and poignant sauce,  
 Was wanting, they arose without due grace,  
 Lo! thus a second time he doth invite you:  
 Be your own carvers, and it may delight you.

JOHN CLAVELL.<sup>1</sup>

<sup>1</sup> John Clavell, "in the autumn of his years," published *A recantation of an ille-ledde Life, &c.* dated from "his lonely, sad and unfrequented chamber in the King's Bench, Oct. 1627," where he had been committed for a high-way robbery, for which offence he was tried and condemned. He was afterwards pardoned through the interest of the Queen, moved by the earnest solicitations of his wife:—of whose attachment during his imprisonment, Clavell speaks, in a prefatory poem, with the tenderest expressions of gratitude and affection. He was living in 1634, (two years after the appearance of his commendatory verses,) reformed and respected. GILCHRIST.



*To my true Friend and Kinsman, PHILIP MASSINGER, on his Emperor of the East.*

I TAKE not upon trust, nor am I led  
 By an implicit faith: what I have read  
 With an impartial censure I dare crown  
 With a deserved applause, how'er cried down  
 By such whose malice will not let them be  
 Equal to any piece limn'd forth by thee.  
 Contemn their poor detraction, and still write  
 Poems like this, that can endure the light,  
 And search of abler judgments. This will raise  
 Thy name; the others' scandal is thy praise.  
 This, oft perused by grave wits, shall live long,  
 Not die as soon as past the actor's tongue,  
 The fate of slighter toys; and I must say,  
 'Tis not enough to make a passing play  
 In a true poet: works that should endure  
 Must have a genius in them strong as pure,  
 And such is thine, friend: nor shall time devour  
 The well-form'd features of thy Emperor.

WILLIAM SINGLETON.

---

*To the ingenious Author, Master PHILIP MASSINGER, on his Comedy called A New Way to Pay Old Debts.*

'Tis a rare charity, and thou couldst not  
 So proper to the time have found a plot:  
 Yet whilst you teach to pay, you lend; the age  
 We wretches live in, that to come the stage,  
 The thronged audience that was thither brought,  
 Invited by your fame, and to be taught

This lesson; all are grown indebted more,  
 And when they look for freedom, ran in score.  
 It was a cruel courtesy to call  
 In hope of liberty, and then, inthrall.  
 The nobles are your bondmen, gentry, and  
 All besides those that did not understand.  
 They were no men of credit, bankrupts born,  
 Fit to be trusted with no stock but scorn.  
 You have more wisely credited to such,  
 That though they cannot pay, can value much.  
 I am your debtor too, but, to my shame,  
 Repay you nothing back but your own fame.

HENRY MOODY.<sup>3</sup> Miles.

---

*To his Friend the Author, on A New Way to Pay  
 Old Debts.*

You may remember how you chid me, when  
 I rank'd you equal with those glorious men,  
 Beaumont and Fletcher: if you love not praise,  
 You must forbear the publishing of plays.  
 The crafty mazes of the cunning plot,  
 The polish'd phrase, the sweet expressions, got  
 Neither by theft nor violence; the conceit  
 Fresh and unsullied; all is of weight,  
 Able to make the captive reader know  
 I did but justice when I placed you so.

<sup>3</sup> HENRY MOODY.] Sir Henry Moody plays on the title of the piece. He has not much of the poet in him, but appears to be a friendly, good-natured man. A short poem of his, is prefixed to the folio edition of Beaumont and Fletcher. He was one of the gentlemen who had honorary degrees conferred on them by Charles I. on his return to Oxford from the battle of Edgchill.

A shamefaced blushing would become the brow  
Of some weak virgin writer ; we allow  
To you a kind of pride, and there where most  
Should blush at commendations, you should boast.  
If any think I flatter, let him look  
Off from my idle trifles on thy book.

THOMAS JAY. Miles.

13 (1700)

Faint, illegible text, possibly bleed-through from the reverse side of the page.

A LIST  
OF  
MASSINGER'S PLAYS.

Those marked thus \* are in the present Edition.

1. **THE Forced Lady, T.** This was one of the plays destroyed by Mr. Warburton's servant. †
  2. **The Noble Choice, C.**
  3. **The Wandering Lovers, C.**
  4. **Philenzo and Hippolita, T. C.**
  5. **Antonio and Vallia, ‡ C.**
  6. **The Tyrant, T.**
  7. **Fast and Welcome, C.**
- } Entered on the Stationers' books by H. Moseley, Sept. 9, 1653; but not printed. These were among the plays destroyed by Mr. Warburton's servant.
- } Entered on the Stationers' books by H. Moseley, June 29, 1660, but not printed. These, too, were among the plays destroyed by Mr. Warburton's servant.

† After this, I had entered, in the former edition, *the Secretary*, of which the title appears in the catalogue which furnished the materials for Poole's *Parnassus*. Mr. Gilchrist, who seems destined to serve the cause of Massinger, by his fortunate discoveries, has enabled me to correct my statement. The person mentioned by Poole is John Massinger, and the work to which he refers is a translation of *Familiar Letters*, by Mons. La Sèze, historiographer of France. From a ludicrous-pompous introduction to this little manual, which Mr. Gilchrist discovered among some old rubbish in a village library, John might be taken for a schoolmaster, though he signs himself J. M. *Gent.* instead of *Philomath.* The full title of his work is, *the Secretary in Fashion, or a compendious and refined way of expression in all manner of Letters.* It is dated 1640, the year of the Poet's death.

‡ In that most curious MS. Register discovered at Dulwich College, and subjoined by Mr. Malone to his *Historical Account of the English Stage*, is the following entry "R. 20 of June, 1593, at *antony and vallea ol. xxs. od.*" If this be the play entered by Moseley, Massinger's claims can only arise from his having revised and altered it; for he must have been a mere child when it was first produced. See the Introduction, p. lvi.

clxviii LIST OF MASSINGER'S PLAYS.

8. The Woman's Plot, C. Acted at court 1621. Destroyed by Mr. Warburton's servant.
9. \*The Old Law, C.
10. \*The Virgin Martyr, T. Acted by the servants of his Majesty's revels. Quarto, 1622; Quarto, 1631; Quarto, 1661.
11. \*The Unnatural Combat, T. Acted at the Globe. Quarto, 1639.
12. \*The Duke of Milan, T. Acted at Black-Friars. Quarto, 1623; Quarto, 1638.
13. \*The Bondman, T. C. Acted Dec. 3, 1623, at the Cockpit, Drury Lane. Quarto, 1624; Quarto, 1638.
14. \*The Renegado, T. C. Acted April 17, 1624, at the Cockpit, Drury Lane. Quarto, 1630.
15. \*The Parliament of Love, C. Acted Nov. 3, 1624, at the Cockpit, Drury Lane.
16. The Spanish Viceroy, C. Acted in 1624. Entered on the Stationers' books Sept. 9, 1653, by H. Moseley, but not printed. This was one of the plays destroyed by Mr. Warburton's servant.
17. \*The Roman Actor, T. Acted October 11, 1626, by the King's company. Quarto, 1629.
18. The Judge. Acted June 6, 1627, by the King's company. This play is lost.
19. \*The Great Duke of Florence. Acted July 5, 1627, at the Phœnix, Drury Lane. Quarto, 1636.
20. The Honour of Women. Acted May 6, 1628. This play is lost.
21. \*The Maid of Honour, T. C. † Acted at the Phœnix, Drury Lane. Date of its first appearance uncertain. Quarto, 1632.
22. \*The Picture, T. C. Acted June 8, 1629, at the Globe. Quarto, 1630.
23. Minerva's Sacrifice, T. Acted Nov. 3, 1629, by the King's company. Entered on the Stationers' books Sept. 9, 1653, but not printed. This was one of the plays destroyed by Mr. Warburton's servant.

† Mr. Malone thinks this to be the play immediately preceding it, with a new title. This is, however, extremely doubtful.

## LIST OF MASSINGER'S PLAYS. clxix

24. \*The Emperor of the East, T. C. Acted March 11, 1631, at Black-Friars. Quarto, 1632.
25. Believe as you List, C. Acted May 7, 1631. Entered on the Stationers' books Sept. 9, 1653, and again June 29, 1660, but not printed. This also was one of the plays destroyed by Mr. Warburton's servant.
26. The Unfortunate Piety, T. Acted June 13, 1631, by the King's company. This play is lost.
27. \*The Fatal Dowry, T. Acted by the King's company. Quarto, 1632.
28. \*A New Way to pay Old Debts, C. Acted at the Phoenix, Drury Lane. Quarto, 1633.
29. \*The City Madam, C. Acted May 25, 1632, by the King's company. Quarto, 1659.
30. \*The Guardian, C. Acted October 31, 1633, by the King's company. Octavo, 1655.
31. The Tragedy of Cleander. Acted May 7, 1634, by the King's company. This play is lost.†
32. \*A Very Woman, T. C. Acted June 6, 1634, by the King's company. Octavo, 1655.
33. The Orator. Acted June 10, 1635, by the King's company. This play is lost.
34. \*The Bashful Lover, T. C. Acted May 9, 1636, by the King's company. Octavo, 1655.
35. The King and the Subject.‡ Acted June 5, 1638, by the King's company. This play is lost.
36. Alexius, or the Chaste Lover. Acted Sept. 25, 1639, by the King's company. This play is lost.
37. The Fair Anchoress of Pausilippo. Acted Jan. 26, 1640, by the King's company. This play is lost.

† This play must have been possessed of more than common merit, since it drew the Queen (Henrietta-Maria) to Black-Friars. A remarkable event at that time, when our sovereigns were not accustomed to visit the public theatres. She honoured it with her presence on the 13th of May, six days after its first appearance. I hope that it was the Poet's benefit-day. The circumstance is recorded by the Master of the Revels.

‡ The title of this play, sir H. Herbert tells us, was changed. Mr. Malone conjectures it was named *the Tyrant*, one of Warburton's unfortunate collection.

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## GLOSSARIAL INDEX.

## A.

ABRAM MEN, iii. 522.  
 absurd, iii. 280.  
 abuse, iii. 65.  
 acts of parliament, iv. 469.  
 actuate, ii. 396.  
 aeric, i. 276.  
 - - - iii. 25.  
 affects, ii. 30.  
 Alba Regalis, iii. 125.  
 - - - - - iii. 188.  
 altar, ii. 274.  
 a many, i. 35.  
 amorous, ii. 465.  
 Amsterdam, ii. 127.  
 Anaxarete, ii. 381.  
 angel (bird), i. 36.  
 ape, ii. 61.  
 apostata, i. 93.  
 - - - - - i. 111.  
 - - - - - i. 140.  
 - - - - - i. 145.  
 apple, iii. 324.  
 Argiers, i. 139.  
 arrearages, iii. 160.  
 as (as if), iii. 593.  
 astrology, iv. 38.  
 at all, iv. 78.  
 atheism, iii. 66.  
 atonement, i. 315.  
 Aventine, ii. 333.

## B.

bake-house, ii. 304.

bandog, i. 44.  
 banquet, i. 167.  
 - - - - - iv. 29.  
 banqueting-house, ii. 13.  
 Baptista Porta, iii. 122.  
 bar, ii. 267.  
 barathrum, iii. 551.  
 barley-break, i. 103.  
 bases, iii. 145.  
 basket, iii. 449.  
 - - - - - iii. 511.  
 - - - - - iv. 12.  
 battalia, iii. 144.  
 battle of Sabla, iv. 366.  
 beadsmen, iv. 26.  
 - - - - - iv. 57.  
 bearing dishes, iii. 594.  
 Beaumelle, iii. 392.  
 becco, iii. 233.  
 bees, iv. 91.  
 beetles, i. 281.  
 beg estates, iii. 256.  
 beglerbeg, ii. 182.  
 Bellona, iii. 152.  
 bells ring backward, i. 238.  
 bend the body, i. 277.  
 - - - - - iv. 411.  
 beneath the salt, iv. 7.  
 beso las manos, ii. 488.  
 betake, i. 140.  
 - - - - - iv. 89.  
 bind with, iv. 140.  
 bird-bolts, iv. 172.  
 birthright, ii. 40.  
 Biscan, iv. 321.

bisognion, iii. 70.  
 blacks, iii. 380.  
 blasphemous, ii. 476.  
 bloods, iii. 436.  
 blue gown, iv. 84.  
 - - - - - iv. 113.  
 boman, iv. 85.  
 box-keeper, iv. 4.  
 - - - - - iv. 14.  
 braches, i. 210.  
 - - - - - iii. 493.  
 - - - - - iv. 53.  
 brave, ii. 210.  
 - - - - - iv. 331.  
 braveries, ii. 12.  
 - - - - - ii. 258.  
 bravery, i. 208.  
 - - - - - iii. 148.  
 - - - - - iv. 486.  
 Breda, iii. 503.  
 Brennus, iii. 459.  
 broadside (to shew), ii. 232.  
 brother in arms, iii. 39.  
 buck, i. 88.  
 bug, iii. 556.  
 bullion, iii. 389.  
 buoy'd, iii. 513.  
 burial denied, iii. 368.  
 burse, iv. 50.  
 bury money, iv. 539.  
 but, ii. 133.  
 - - - - - iii. 329.  
 Butler, dr. iv. 496.

## C.

calver'd salmon, iii. 54.  
 - - - - - iv. 206.  
 camel, iii. 394.  
 cancelier, iv. 142.  
 candour, ii. 294.  
 - - - - - iv. 172.  
 canters, iii. 497.  
 Caranza, i. 159.  
 - - - - - iv. 178.  
 carcanet, iv. 95.  
 carcanet, iv. 243,

caroch, ii. 135.  
 - - - - - iii. 95.  
 carouse, i. 239.  
 carpet knights, iii. 47.  
 caster, iv. 82.  
 casting, iii. 220.  
 cast suit, iii. 206.  
 cafer, iv. 34.  
 catstick, iii. 32.  
 cautelous, ii. 46.  
 cavallery, iii. 43.  
 censure, ii. 107.  
 - - - - - ii. 517.  
 ceruse, iv. 80.  
 chamber, ii. 231.  
 chapel fall, ii. 116.  
 chapines, ii. 135.  
 Charles the robber, iv. 163.  
 charms on rubies, ii. 463.  
 cheese-trenchers, iv. 489.  
 chiaus, ii. 182.  
 chine evil, iii. 204.  
 choice and richest, ii. 148.  
 chreokopia, iv. 465.  
 chuffs, i. 281.  
 church-book, iv. 468.  
 circular, iii. 288.  
 civil, ii. 218.  
 - - - - - iv. 18.  
 clap-dish, ii. 257.  
 clemm'd, ii. 366.  
 close breeches, iii. 426.  
 clubs, ii. 142.  
 - - - - - iv. 16.  
 coats, iv. 509.  
 Colbrand, iii. 426.  
 colon, i. 132.  
 - - - - - iii. 146.  
 come aloft, ii. 61.  
 comfort, iv. 370.  
 coming in, i. 283.  
 commence, i. 308.  
 - - - - - iii. 279.  
 commodities, ii. 51.  
 come off, i. 210.  
 commoner, i. 73.  
 comparison, iii. 159.

- comrogues, iv. 72.  
 conceited, ii. 47.  
 conclusions, i. 308.  
 condition, iv. 492.  
 conduit, ii. 304.  
 conquering Romans, ii. 62.  
 consort, iii. 140.  
 - - - - - iii. 427.  
 constable, to steal a, iii. 9.  
 constant in, i. 7.  
 constantly, ii. 515.  
 ✓ cooks' shops, iii. 530.  
 Corinth, ii. 13.  
 corsives, ii. 406.  
 - - - - - iii. 340.  
 counsel, i. 283.  
 - - - - - ii. 396.  
 counterfeit gold thread, ii. 52.  
 - - - - - - - - - - - iii. 517.  
 courtesy, ii. 467.  
 courtship, i. 304.  
 - - - - - i. 297.  
 - - - - - ii. 446.  
 - - - - - ii. 505.  
 - - - - - iv. 244.  
 courtesies, iii. 586.  
 cow eyes, i. 196.  
 - - - - - iii. 279.  
 crack, i. 129.  
 crincomes, iv. 209.  
 crone, i. 130.  
 cresses, ii. 161.  
 crowd, iv. 569.  
 crowns o'the sun, i. 133.  
 - - - - - - - - - - - ii. 274.  
 cry absurd! iii. 280.  
 cry aim, ii. 27.  
 - - - - - ii. 131.  
 Cupid and Death, i. 91.  
 cullions, iv. 167.  
 cunning, iv. 160.  
 curiosity, iv. 9.  
 Curious Impertinent, iii. 418.  
 curiousness, i. 190.  
 - - - - - - - - - - - ii. 242.  
 cypress, iv. 407.
- D.
- dag, iii. 429.  
 dalliance, i. 81.  
 danger, iii. 374.  
 - - - - - iv. 108.  
 dead pays, i. 207.  
 death, the, i. 252.  
 decimo sexto, iii. 32.  
 deck, iv. 177.  
 decline, iii. 13.  
 deduct, iv. 506.  
 deep ascent, iv. 403.  
 deer of ten, iii. 309.  
 defeature, ii. 73.  
 defended, iv. 206.  
 defensible, iv. 136.  
 degrees, ii. 376.  
 Delphos, iii. 459.  
 demears, iii. 118.  
 denying burial, iii. 368.  
 depart, ii. 136.  
 dependencies, iii. 9.  
 - - - - - - - - - - - iv. 137.  
 deserved me, iii. 575.  
 Diana, i. 317.  
 discourse and reason, i. 148.  
 - - - - - - - - - - - ii. 208.  
 - - - - - - - - - - - iv. 57.  
 disclose, iii. 25.  
 dispartations, ii. 165.  
 dissolve, i. 321.  
 - - - - - ii. 382.  
 distaste, i. 188.  
 - - - - - ii. 133.  
 distempered, i. 238.  
 divert, ii. 445.  
 doctor, go out, i. 308.  
 doctrine, iii. 11.  
 - - - - - iii. 293.  
 drad, i. 22.  
 drawer-on, iv. 157.  
 dresser, cook's drum, i. 166.  
 - - - - - - - - - - - iv. 177.  
 drum, iv. 24.  
 drum-wine, iv. 51.  
 Dunkirk, i. 294.  
 Dutch hangman, iv. 110.

## E.

elenchs, iii. 280.  
 elysium, i. 94.  
 empiric, iii. 317.  
 enghle, iv. 70.  
 entradas, iv. 222.  
 equal, i. 133.  
 equal mart, iv. 393.  
 estridge train, i. 206.  
 estridge, iii. 43.  
 extend, iii. 590.  
 - - - - iv. 109.  
 eyasses, iii. 220.

## F.

faith, i. 61.  
 fame, iv. 335.  
 far-fetch'd, iv. 167.  
 fault, ii. 98.  
 - - - - iv. 520.  
 fautors, ii. 110.  
 fellow, iii. 169.  
 festival exceedings, iii. 216.  
 - - - - - iv. 12.  
 fetch in, ii. 390.  
 fewterer, iii. 32.  
 - - - - iii. 219.  
 Fielding, iv. 87.  
 fineness, ii. 190.  
 Fiorinda, ii. 432.  
 flies, i. 35.  
 for, i. 101.  
 forks, ii. 486.  
 forms, i. 178.  
 fore-right, ii. 232.  
 forth, iii. 335.  
 frequent, ii. 333.  
 - - - - - ii. 343.  
 frippery, iv. 11.  
 fur, iv. 13.

## G.

gabel, iii. 263.  
 gallant of the last edition, iv. 14.

galley foist, iii. 389.  
 galliard, iv. 524.  
 garded, ii. 332.  
 garden-house, ii. 13.  
 gauntlets to feed in, i. 182.  
 Gay, iii. 381.  
 gazet, iii. 53.  
 gemonies, ii. 336.  
 Geneva print, i. 238.  
 gimcrack, i. 320.  
 Giovanni, ii. 432.  
 glad to, i. 34.  
 glorious, i. 142.  
 - - - - - i. 198.  
 - - - - - ii. 445.  
 go by, iii. 91.  
 God be wi' you, iv. 49.  
 gods to friend, ii. 337.  
 gold and store, iii. 158.  
 - - - - - iv. 82.  
 golden arrow, ii. 382.  
 - - - - - iv. 138.  
 go less, iv. 66.  
 - - - - iv. 419.  
 golls, iv. 73.  
 go near, ii. 159.  
 good, iv. 69.  
 good fellows, iv. 222.  
 - - - - - iv. 229.  
 good lord, iii. 242.  
 good man, iii. 373.  
 good mistress, ii. 342.  
 goody wisdom, iii. 386.  
 Gorgon, iv. 369.  
 governor's place, i. 24.  
 Granson, iii. 372.  
 Great Britain, i. 100.  
 green apron, ii. 128.  
 Gresset, iv. 365.  
 grim sir, i. 176.  
 grub up forests, iv. 165.  
 guard, iii. 131.

## H.

hairy comet, i. 139.  
 hand, ii. 194.

hawking, iii. 220.  
 heats, ii. 30.  
 hecatombaion, iv. 508.  
 Hecuba, ii. 386.  
 hell, iv. 7.  
 Herbert, sir H., ii. 312.  
 high forehead, i. 129.  
 hole, iv. 7.  
 horned moons, ii. 161.  
 horse-trick, iv. 521.  
 hose, ii. 486.  
 humanity, iii. 378.  
 hunt's up, i. 273.  
 hurricano, i. 226.

## I.

Jane of apes, ii. 64.  
 jewel, iv. 217.  
 - - - iv. 314.  
 imp, ii. 230.  
 - - - ii. 421.  
 - - - ii. 440.  
 impotence, ii. 408.  
 - - - - - iv. 260.  
 impotent, i. 173.  
 Indians, iv. 101.  
 induction, iii. 441.  
 ingles, iv. 72.  
 interest, i. 241.  
 Iphis, ii. 381.

## K.

✓ ka me ka thee, iv. 34.  
 katexochên, iv. 171.  
 keeper of the door, ii. 296.  
 knock on the dresser, i. 166.

## L.

Lachrymæ, iii. 10.  
 - - - - - iii. 232.  
 lackeying, i. 9.  
 lady Compton, iv. 43.  
 lady of the lake, iii. 522.  
 lamia, i. 84.

lanceprezado, iii. 52.  
 lapwing's cunning, iv. 546.  
 ✓ last edition, iv. 15.  
 lavender, iii. 588,  
 lavolta, ii. 496.  
 - - - - iv. 55.  
 leaden dart, i. 19.  
 leaguer, iii. 121.  
 - - - - iii. 408.  
 leege, iii. 310.  
 Lent, ii. 213.  
 l'envoy, iv. 421.  
 - - - - iv. 442.  
 leper, ii. 257.  
 lets, i. 25.  
 - - - i. 220.  
 lightly, ii. 67.  
 lime-hound, iv. 359.  
 line, i. 37.  
 little, i. 265.  
 - - - iii. 156.  
 ✓ little legs, iv. 284.  
 lively grave, iii. 379.  
 living funeral, ii. 85.  
 looking-glasses at the girdle,  
 iv. 8.  
 lost, ii. 227.  
 loth to depart, iv. 538.  
 lottery, ii. 310.  
 lovers perjuries, ii. 470.  
 Ludgate, iv. 23.  
 Luke, iv. 101.  
 lye abroad, ii. 126.

## M.

M. for master, iv. 86.  
 master iv. 59.  
 magic picture, iii. 125.  
 magnificent, iii. 273.  
 Mahomet, ii. 125.  
 Malefort, i. 135.  
 Mammon, ii. 364.  
 manchets, iii. 447.  
 mandrakes, i. 127.  
 mankind, iv. 53.  
 marginal fingers, iii. 419.

marmoset, iv. 51.  
 Mars, iii. 152.  
 Marseilles; i. 131, 193.  
 - - - - - ii. 245.  
 masters of dependencies, iii. 9.  
 Mephostophilus, iii. 229.  
 mermaid, iv. 536.  
 micher, iv. 182.  
 Minerva, ii. 416.  
 miniver cap, iv. 94.  
 mirror of knighthood, iv. 145.  
 mistress, i. 193.  
 - - - - - ii. 246.  
 mistress' colours, ii. 106.  
 moppes, ii. 61.  
 Morat, iii. 372.  
 more, iii. 155.  
 most an end, iv. 282.  
 music, iii. 432.  
 music-master, iii. 432.

## N.

Nancy, iii. 372.  
 neat-house, iv. 51.  
 never-falling iii. 258.  
 Nell of Greece, iv. 534.  
 niggler, iii. 345.  
 nightingale, ii. 444.  
 night-rail, iv. 66.  
 nimming, iv. 217.  
 no cunning quean, ii. 10.  
 north passage, iv. 48.  
 Novall, iii. 423.  
 number his years, ii. 352.

## O.

October, ii. 34.  
 often and return, iv. 541.  
 oil of angels, i. 292.  
 oil of talc, iv. 79.  
 Olympus, iii. 566.  
 once, ii. 365.  
 only, ii. 208.  
 - - - iv. 66.  
 Ovid, i. 191.

Ovid, iv. 418.  
 outcry, iv. 25.  
 owe, ii. 39.  
 owes, i. 18.  
 - - - - - ii. 154.

## P.

packing, ii 485.  
 padder, iii. 522.  
 pale-spirited, iii. 521  
 Pandarus, iv. 172.  
 paned hose, ii. 486.  
 - - - - - iv. 485.  
 pantofle, sworn to, i. 175.  
 parallel, i. 314.  
 - - - - - iii. 24.  
 parle, iv. 368.  
 parted, i. 40.  
 - - - - - ii. 502.  
 parts, iii. 77.  
 pash, i. 38.  
 passionate, ii. 439.  
 passionately, iv. 513.  
 passions, iv. 466.  
 - - - - - iv. 575.  
 pastry fortifications, iii. 503.  
 Patch, iii. 553.  
 - - - - - iii. 591.  
 Pavia, battle of, i. 242.  
 peat, iii. 36.  
 peevish i. 71.  
 peevishness, iii. 580.  
 pérfected, i. 189.  
 perséver, i. 7.  
 - - - - - iii. 105.  
 personate, ii. 504.  
 - - - - - iii. 120.  
 Pescara, i. 255.  
 petty, iii. 65.  
 physicians, iv. 266.  
 piety, iv. 389.  
 pig-sconce, iv. 55.  
 pine-tree, i. 268.  
 pip, iii. 386.  
 place, iv. 141.  
 - - - - - iv. 448.

play my prize, iii. 576.  
 plumed victory, i. 154.  
 plurisy, i. 197.  
 Plymouth cloak, iii. 494.  
 ----- iv. 82.  
 Pontalier, iii. 414.  
 poor John, ii. 126.  
 ----- iii. 167.  
 porter's lodge, i. 294.  
 ----- iii. 500.  
 ports, i. 8.  
 ----- ii. 224.  
 possessed, ii. 472.  
 power of things, ii. 336.  
 practice, ii. 308.  
 ----- ii. 525.  
 practic, iii. 279.  
 precisian, iii. 493.  
 prest, iv. 64.  
 pretty, iii. 65.  
 prevent, iii. 581.  
 ----- iv. 474.  
 prevented, ii. 147.  
 prodigious, i. 125.  
 progress, iv. 130.  
 provant sword, iii. 10.  
 providence, iii. 542.  
 pull down the side, i. 150.  
 ----- ii 501.  
 puppet, i. 268.  
 purer, i. 260.  
 purge, iii. 167.  
 put on, i. 305.  
 ----- iii. 358.  
 ----- iii. 549.  
 ----- iv. 105.

## Q

quality, ii. 344.  
 ----- iii. 146.  
 ----- iii. 432.  
 quellio ruffs, iv. 95.  
 quirpo, iii. 390.  
 quited, iv. 502.

## R.

rag, iii. 408.  
 ragged, ii. 309.  
 ✓ Ram Alley, iii. 530.  
 remarkable, i. 157.  
 relic, ii. 132.  
 remember, ii. 86.  
 ----- ii. 263.  
 ----- iv. 175.  
 re-refine, iii. 260.  
 resolved, i. 277.  
 ----- iii. 230.  
 rest on it, ii. 21.  
 riches of catholic king, iv. 417.  
 ride, iv. 54.  
 rivo, ii. 167.  
 roarer, ii. 145.  
 Roman, iv. 82.  
 roses, iv. 11,  
 ----- iv. 95.  
 rouse, i. 239.  
 ----- ii. 49.  
 royal merchant, ii. 156.  
 rubies, ii. 463.

## S.

Sabla, battle of, iv. 371.  
 sacer, iii. 325.  
 sacratu, iii. 325.  
 sacred badge, ii. 209.  
 sacrifice, iii. 382.  
 sail-stretch'd, i. 141.  
 ----- ii. 12.  
 sainted, iii. 213.  
 St. Dennis, ii. 255.  
 St. Martin's, iv. 80.  
 sanzacke, ii. 182.  
 salt, above the, i. 170.  
 scarabs, i. 281.  
 scarlet, iv. 21.  
 scenery, iv. 21.  
 scholar, iii. 122.  
 scirophorion, iv. 508.  
 scotomy, iv. 526.  
 sedan-chairs, ii. 7.

clxxviii GLOSSARIAL INDEX.

- sea-rats, iv. 329.  
 Sedgley curse, iv. 41.  
 seek to, i. 223.  
 - - - - - iii. 135.  
 seisactheia, iv. 465.  
 servant, i. 185.  
 - - - - - i. 193.  
 - - - - - iv. 148.  
 shadows, i. 165.  
 shall be, is, iv. 154.  
 shape, ii. 113.  
 - - - - - ii. 279.  
 - - - - - ii. 374.  
 - - - - - ii. 381.  
 - - - - - iii. 301.  
 she-Dunkirk, i. 295.  
 sheriff's basket, iv. 12.  
 shew water, iii. 5.  
 shining shoes, iv. 166.  
 siege, iv. 140.  
 sir Giles Mompesson, iii. 517.  
 skills not, i. 239.  
 - - - - - ii. 321.  
 - - - - - ii. 331.  
 sleep on either ear, iv. 155.  
 small legs, iv. 284.  
 softer neck, i. 192.  
 so, ho, birds, iii. 220.  
 solve, i. 321.  
 sort, i. 71.  
 sovereign, iv. 569.  
 sought to, i. 222.  
 sparred, i. 79.  
 Spartan boy, iv. 192.  
 sphered, i. 79.  
 spit, i. 107.  
 spital, iv. 53.  
 spittle, iii. 202.  
 - - - - - iii. 409.  
 - - - - - iv. 53.  
 spot, i. 244.  
 spring, i. 184.  
 squire o' dames, ii. 295.  
 - - - - - iii. 253.  
 squire o' Troy, iv. 172.  
 stale the jest, i. 204.  
 startup, iii. 221.  
 state, ii. 16.  
 - - - - - ii. 523.  
 states, ii. 511.  
 statute against witches, iii. 590.  
 statute lace, ii. 303.  
 staunch, ii. 14.  
 steal a constable, iii. 9.  
 steal courtesy from heaven, ii.  
 467.  
 Sterne, iii. 388.  
 stiletto, iii. 190.  
 still an end, iv. 282,  
 stones, iii. 220.  
 stool, to bring with one, i. 181.  
 - - - - - iii. 54.  
 story, ii. 496.  
 strange, ii. 8.  
 strongly, iii. 311.  
 street fired, ii. 116.  
 strengths, ii. 199.  
 - - - - - ii. 228.  
 - - - - - iii. 307.  
 striker, i. 209.  
 suit, iv. 56.  
 supplant, ii. 197.  
 sweating sickness, i. 210.  
 sworn servant, ii. 365.  
 Swiss, iii. 370.  
 synonyma, iii. 253.  
 - - - - - iii. 447.  
  
 T.  
  
 table, iv, 489.  
 tailors, iii. 447.  
 taint, ii. 296.  
 take in, iii. 592.  
 take me with you, ii. 495.  
 - - - - - iii. 68.  
 - - - - - iv. 323.  
 take up, ii. 447.  
 - - - - - iii. 228.  
 tall ships, i. 112.  
 tall trenchermen, i. 166.  
 tamin, iii. 543.  
 tattered, i. 66.  
 Termagant, ii. 125.



theatre, ii. 331.  
 Theocrine, i. 145.  
 thick-skinned, i. 317.  
 thing of things, ii. 50.  
 third meal, i. 281.  
 thought for, iii. 591.  
 Thrace, iii. 152.  
 Timariots, iii. 117.  
 time, ii. 361.  
 Timoleon, ii. 17.  
 Timophanes, ii. 18.  
 to-to, iv. 300.  
 token, iii. 496.  
 - - - - iv. 88.  
 toothful, i. 106.  
 toothpicks, ii. 486.  
 tosses, iii. 160.  
 touch, iv. 420.  
 train, i. 206.  
 tramontanes, ii. 458.  
 trillibubs, iv. 523.  
 trimmed, ii. 252.  
 tripe, iii. 54.  
 try conclusions, i. 308.  
 tune, ii. 361.  
 turn Turk, ii. 222.  
 - - - - - iii. 33.  
 twines, iv. 136.

## U.

unbidden guests, i. 181.  
 uncivil, iii. 420.  
 unequal, iii. 337.  
 untappice, iv. 298.  
 uses, iii. 11.  
 - - - iii. 293.

## V.

vail, iii. 71.  
 - - - iii. 261.  
 varlets, iii. 446.  
 ✓ Venice glasses, ii. 144.  
 Virbius, ii. 380.  
 voley, iii. 186.  
 votes, iv. 212.

## W.

waistcoateer, iv. 52.  
 walk after supper, i. 168.  
 ✓ walk the round, iii. 141.  
 ✓ - - - - - iv. 184.  
 Walstein, iv. 430.  
 ward, iii. 131.  
 wards, iv. 129.  
 wardship, iv. 128.  
 watchmen, iv. 471.  
 water, to shew, iii. 5.  
 way of youth, ii. 339.  
 - - - - - iv. 309.  
 weakness, the last, iv. 335.  
 wear the caster, iv. 82.  
 wear scarlet, iv. 21.  
 well, iii. 396.  
 wheel, iii. 155.  
 where, (whereas) ii. 248.  
 - - - - - iii. 360.  
 - - - - - iii. 496.  
 - - - - - iv. 344.  
 while, ii. 414.  
 - - - - iv. 476.  
 whiting-mop, iv. 207.  
 whole field wide, iii. 31.  
 - - - - - iv. 64.  
 why, when! ii. 405.  
 witches, iii. 590.  
 witness, iii. 286.  
 wishes, as well as, iv. 305.  
 wolf, iv. 369.  
 work of grace, ii. 190.  
 worm, ii. 290.  
 wreak, ii. 131.

## Y.

yaws, iv. 297.  
 yellow, i. 310.  
 yeoman fewterer, iii. 32.  
 - - - - - iii. 219.  
 youthful heats, ii. 30.



THE  
VIRGIN-MARTYR.



**THE VIRGIN-MARTYR.]** Of this Tragedy, which appears to have been very popular, there are four editions in quarto, 1622, 1631, 1651, and 1661; the last of which is infinitely the worst. It is not possible to ascertain when it was first produced; but it was certainly amongst the Author's earliest efforts. In the composition of it he was assisted by Decker, a poet of no mean reputation, and the writer of several plays much esteemed by his contemporaries.

In the first edition of this Tragedy it is said to have been "divers times publicly acted with great applause by the servants of his Majesty's Revels." The plot of it, as Coxeter observes, is founded on the tenth and last general persecution of the Christians, which broke out in the nineteenth year of Dioclesian's reign, with a fury hardly to be expressed; the Christians being every where, without distinction of sex, age, or condition, dragged to execution, and subjected to the most exquisite torments that rage, cruelty, and hatred could suggest.

## DRAMATIS PERSONÆ.

Dioclesian, } *Emperors of Rome.*  
Maximinus, }

*King of Pontus.*

*King of Epire.*

*King of Macedon.*

Sapritius, *Governor of Cæsarea.*

Theophilus, *a zealous persecutor of the Christians.*

Sempronius, *captain of Sapritius' guards.*

Antoninus, *son to Sapritius.*

Macrinus, *friend to Antoninus.*

Harpax, *an evil spirit, following Theophilus in the shape of a secretary.*

Angelo, *a good spirit, serving Dorothea in the habit of a page.*

Hircius a *whoremaster,* } *servants of Dorothea.*  
Spungius, a *drunkard,* }

Julianus, } *servants of Theophilus.*  
Geta, }

*Priest of Jupiter.*

*British Slave.*

Artemia, *daughter to Dioclesian.*

Calista, } *daughters to Theophilus.*  
Christeta, }

Dorothea, *the Virgin-Martyr.*

*Officers and Executioners.*

SCENE, Cæsarea.

THE  
VIRGIN-MARTYR.

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ACT I. SCENE I.

*The Governor's Palace.*

*Enter THEOPHILUS and HARPAX.*

*Theoph.* Come to Cæsarea to-night!

*Harp.* Most true, sir.

*Theoph.* The emperor in person!

*Harp.* Do I live?

*Theoph.* 'Tis wondrous strange! The marches  
of great princes,

Like to the motions of prodigious meteors,  
Are step by step observ'd; and loud-tongued  
Fame

The harbinger to prepare their entertainment:  
And, were it possible so great an army,  
Though cover'd with the night, could be so near,  
The governor cannot be so unfriended  
Among the many that attend his person,  
But, by some secret means, he should have notice  
Of Cæsar's purpose;—in this, then, excuse me,  
If I appear incredulous.

<sup>1</sup> *Of Cæsar's purpose;—in this then excuse me,*] Before Mr. M. Mason's edition, it stood:

—*he should have notice*

*Of Cæsar's purpose in this,—*

meaning, perhaps, in this hasty and unexpected visit: I have not, however, altered his pointing.

6 THE VIRGIN - MARTYR.

*Harp.* At your pleasure.

*Theoph.* Yet, when I call to mind you never  
fail'd me

In things more difficult, but have discover'd  
Deeds that were done thousand leagues distant  
from me,

When neither woods, nor caves, nor secret  
vaults,

No, nor the Power they serve, could keep these  
Christians

Or from my reach or punishment, but thy magic  
Still laid them open; I begin again

To be as confident as heretofore,

It is not possible thy powerful art

Should meet a check, or fail.

*Enter the Priest of Jupiter, bearing an Image, and  
followed by CALISTA and CHRISTETA.*

*Harp.* Look on the Vestals,

The holy pledges that the gods have given you,  
Your chaste, fair daughters. Were't not to up-  
braid

A service to a master not unthankful,

I could say these, in spite of your prevention,

Seduced by an imagined faith, not reason,  
(Which is the strength of nature,) quite forsaking

The Gentile gods, had yielded up themselves

To this new-found religion. This I cross'd,

Discover'd their intents, taught you to use,

With gentle words and mild persuasions,

The power and the authority of a father,

Set off with cruel threats; and so reclaim'd them:

And, whereas they with torment should have died,

(Hell's furies to me, had they undergone it!)

[*Aside.*

They are now votaries in great Jupiter's temple,



And, by his priest instructed, grown familiar  
With all the mysteries, nay, the most abstruse ones,  
Belonging to his deity.

*Theoph.* 'Twas a benefit,  
For which I ever owe you.—Hail, Jove's flamen !  
Have these my daughters reconciled themselves,  
Abandoning for ever the Christian way,  
To your opinion ?

*Priest.* And are constant in<sup>2</sup> it.  
They teach their teachers with their depth of  
judgment,  
And are with arguments able to convert  
The enemies to our gods, and answer all  
They can object against us.

*Theoph.* My dear daughters !

*Cal.* We dare dispute against this new-sprung  
sect,  
In private or in public.

*Harp.* My best lady,  
Perséver<sup>3</sup> in it.

*Chris.* And what we maintain,  
We will seal with our bloods.

*Harp.* Brave resolution !  
I e'en grow fat to see my labours prosper.

*Theoph.* I young again. To your devotions.

*Harp.* Do—  
My prayers be present with you.

[*Exeunt Priest, Cal. and Chris.*]

<sup>2</sup> *Priest.* *And are constant in it.*] So the first two editions. The last, which is very incorrectly printed, reads *to* it, and is followed by the modern editors.

<sup>3</sup> *Perséver in it.*] So this word was anciently written and pronounced : thus the king, in *Hamlet* :

— *but to perséver*

*In obstinate condolment.*

Coxeter adopts the unmetrical reading of the third quarto, *persevere* in it, and is followed by Mr. M. Mason, who, however, warns the reader to lay the accent on the penultimate.

*Theoph.* O my Harpax !  
 Thou engine of my wishes, thou that steel'st  
 My bloody resolutions, thou that arm'st  
 My eyes 'gainst womanish tears and soft com-  
 passion,  
 Instructing me, without a sigh, to look on  
 Babes torn by violence from their mothers'  
 breasts  
 To feed the fire, and with them make one  
 flame ;  
 Old men, as beasts, in beasts' skins torn by  
 dogs ;  
 Virgins and matrons tire the executioners ;  
 Yet I, unsatisfied, think their torments easy—  
*Harp.* And in that, just, not cruel.  
*Theoph.* Were all sceptres  
 That grace the hands of kings, made into one,  
 And offer'd me, all crowns laid at my feet,  
 I would contemn them all,—thus spit at them ;  
 So I to all posterities might be call'd  
 The strongest champion of the Pagan gods,  
 And rooter out of Christians.  
*Harp.* Oh, mine own,  
 Mine own dear lord ! to further this great work,  
 I ever live thy slave.

*Enter SAPRITIUS and SEMPRONIUS.*

*Theoph.* No more—The governor.

*Sap.* Keep the ports close,<sup>4</sup> and let the guards  
 be doubled ;

<sup>4</sup> *Sap.* *Keep the ports close.*] This word, which is directly from the Latin, is so frequently used by Massinger and the writers of his time, for the *gates of a town*, that it appears superfluous to produce any examples of it. To have noticed it once is sufficient.

Disarm the Christians ; call it death in any  
To wear a sword, or in his house to have one.

*Semp.* I shall be careful, sir.

*Sap.* 'Twill well become you.  
Such as refuse to offer sacrifice  
To any of our gods, put to the torture.  
Grub up this growing mischief by the roots ;  
And know, when we are merciful to them,  
We to ourselves are cruel.

*Semp.* You pour oil  
On fire that burns already at the height :  
I know the emperor's edict, and my charge,  
And they shall find no favour.

*Theoph.* My good lord,  
This care is timely for the entertainment  
Of our great master, who this night in person  
Comes here to thank you.

*Sap.* Who ! the emperor ?

*Harp.* To clear your doubts, he doth return in  
triumph,  
Kings lackeying<sup>5</sup> by his triumphant chariot ;  
And in this glorious victory, my lord,  
You have an ample share : for know, your son,  
The ne'er-enough commended Antoninus,  
So well hath flesh'd his maiden sword,<sup>6</sup> and died  
His snowy plumes so deep in enemies' blood,

<sup>5</sup> *Kings lackeying by his triumphant chariot ;*] Running by the side of it like lackies, or foot-boys. So in Marston's *Antonio and Mellida* :

“ Oh that our power

“ Could lackey or keep pace with our desire !”

<sup>6</sup> *So well hath flesh'd, &c.*] Massinger was a great reader and admirer of Shakspeare : he has here not only adopted his sentiment, but his words :

“ Come, brother John, full bravely hast thou *flesh'd*

“ *Thy maiden sword*”——

But Shakspeare is in every one's head, or, at least, in every

That, besides public grace beyond his hopes,  
There are rewards propounded.

*Sap.* I would know  
No mean in thine, could this be true.

*Harp.* My head  
Answer the forfeit.

*Sap.* Of his victory  
There was some rumour: but it was assured,  
The army pass'd a full day's journey higher,  
Into the country.

*Harp.* It was so determined;  
But, for the further honour of your son,  
And to observe the government of the city,  
And with what rigour, or remiss indulgence,  
The Christians are pursued, he makes his stay  
here: [*Trumpets.*

For proof, his trumpets speak his near arrival.

*Sap.* Haste, good Sempronius, draw up our  
guards.

And with all ceremonious pomp receive  
The conquering army. Let our garrison speak  
Their welcome in loud shouts, the city shew  
Her state and wealth.

*Semp.* I'm gone. [*Exit.*

*Sap.* O, I am ravish'd  
With this great honour! cherish, good Theo-  
philus,

one's hand; and I should therefore be constantly anticipated in such remarks as these.

I will take this opportunity to say, that it is not my intention to encumber the page with tracing every expression of Massinger to its imaginary source. This is a compliment which should only be paid to great and mighty geniuses; with respect to those of a second or third order, it is somewhat worse than superfluous to hunt them through innumerable works of all descriptions, for the purpose of discovering whence every common epithet, or trivial phrase is taken. Of this folly we have lately had enough, and more than enough.

This knowing scholar. Send [for] your fair daughters;<sup>7</sup>

I will present them to the emperor,  
And in their sweet conversion, as a mirror,  
Express your zeal and duty.

*Theoph.* Fetch them, good Harpax.

[*Exit Harpax.*]

*Enter SEMPRONIUS, at the head of the guard, soldiers leading three kings bound; ANTONINUS and MACRINUS bearing the Emperor's eagles; DIOCLESIAN with a gilt laurel on his head, leading in ARTEMIA: SAPRITIUS kisses the Emperor's hand, then embraces his Son; HARPAX brings in CALISTA and CHRISTETA. Loud shouts.*

*Diocle.* So: at all parts I find Cæsarea  
Completely govern'd: the licentious soldier<sup>8</sup>  
Confined in modest limits, and the people  
Taught to obey, and not compell'd with rigour:  
The ancient Roman discipline revived,  
Which raised Rome to her greatness, and pro-  
claim'd her  
The glorious mistress of the conquer'd world;  
But, above all, the service of the gods,

<sup>7</sup>——— *send* [for] *your fair daughters*;] All the copies read,—  
*send your fair daughters: for*, which I have inserted, seems necessary to complete the sense as well as the metre; as Harpax is immediately dispatched to bring them.

<sup>8</sup>——— *the licentious soldier*] Mr. M. Mason reads *soldiers*, the old and true lection is *soldur*. The stage direction in this place is very strangely given by the former editors. It may be here observed that I do not mean to notice every slight correction: already several errors have been silently reformed by the assistance of the first quarto: to say nothing of the removal of such barbarous contractions as *conq'ring*, *ad'mant*, *ranc'rous*, *ign'rance*, *chetr'ick*, &c. with which the modern editions are every where deformed without authority or reason.

So zealously observed, that, good Saprilius,  
 In words to thank you for your care and duty,  
 Were much unworthy Dioclesian's honour,  
 Or his magnificence to his loyal servants.—  
 But I shall find a time with noble titles  
 To recompense your merits.

*Sap.* Mightiest Cæsar,

Whose power upon this globe of earth is equal  
 To Jove's in heaven; whose victorious triumphs  
 On proud rebellious kings that stir against it,  
 Are perfect figures of his immortal trophies  
 Won in the Giants' war; whose conquering sword,  
 Guided by his strong arm, as deadly kills  
 As did His thunder! all that I have done,  
 Or, if my strength were centupled, could do,  
 Comes short of what my loyalty must challenge.  
 But, if in any thing I have deserved  
 Great Cæsar's smile, 'tis in my humble care  
 Still to preserve the honour of those gods,  
 That make him what he is: my zeal to them  
 I ever have express'd in my fell hate  
 Against the Christian sect that, with one blow,  
 (Ascribing all things to an unknown Power,)  
 Would strike down all their temples, and allows  
 them<sup>1</sup>

Nor sacrifice nor altars.

*Diocle.* Thou, in this,  
 Walk'st hand in hand with me: my will and  
 power

\* *Whose power, &c]* An imitation of the well-known line,  
*Divisum imperium cum Jove Cæsar habet.*

1  
 ——— and allows them  
 Nor sacrifice, nor altars.] The modern editors have,

————— and allow them

No sacrifice nor altars:

which is the corrupt reading of the quarto, 1661.

Shall not alone confirm, but honour all  
That are in this most forward.

*Sap.* Sacred Cæsar,

If your imperial majesty stand pleased  
To shower your favours upon such as are  
The boldest champions of our religion ;  
Look on this reverend man, [*points to Theophilus.*]  
to whom the power

Of searching out, and punishing such delin-  
quents,

Was by your choice committed; and, for proof,  
He hath deserv'd the grace imposed upon him,  
And with a fair and even hand proceeded,  
Partial to none, not to himself, or those  
Of equal nearness to himself; behold

<sup>2</sup>This pair of virgins.

*Diocle.* What are these?

*Sap.* His daughters.

*Artem.* Now by your sacred fortune, they are  
fair ones,

Exceeding fair ones: would 'twere in my power  
To make them mine!

*Theoph.* They are the gods', great lady,  
They were most happy in your service else:  
On these, when they fell from their father's  
faith,

I used a judge's power, entreaties failing  
(They being seduced) to win them to adore  
The holy Powers we worship; I put on  
The scarlet robe of bold authority,  
And, as they had been strangers to my blood,  
Presented them in the most horrid form,  
All kind of tortures; part of which they suffer'd  
With Roman constancy.

*Artem.* And could you endure,

<sup>2</sup> 'This pair of virgins.] Changed, I know not why, by the modern editors, into—These pair of virgins.

Being a father, to behold their limbs  
Extended on the rack ?

*Theoph.* I did ; but must

Confess there was a strange contention in me,  
Between the impartial office of a judge,  
And pity of a father ; to help justice  
Religion stept in, under which odds  
Compassion fell :—yet still I was a father.  
For e'en then, when the flinty hangman's whips  
Were worn with stripes spent on their tender  
limbs,

I kneel'd, and wept, and begg'd them, though  
they would

Be cruel to themselves, they would take pity  
On my gray hairs ; now note a sudden change,  
Which I with joy remember ; those, whom torture,  
Nor fear of death could terrify, were o'ercome  
By seeing of my sufferings ; and so won,  
Returning to the faith that they were born in,  
I gave them to the gods. And be assured,  
I that used justice with a rigorous hand,  
Upon such beauteous virgins, and mine own,  
Will use no favour, where the cause commands me,  
To any other ; but, as rocks, be deaf  
To all entreaties.

*Diocle.* Thou deserv'st thy place ;  
Still hold it, and with honour. Things thus order'd  
Touching the gods, 'tis lawful to descend  
To human cares, and exercise that power  
Heaven has conferr'd upon me ;—which that you,  
Rebels and traitors to the power of Rome,  
Should not with all extremities undergo,  
What can you urge to qualify your crimes,  
Or mitigate my anger ?

<sup>3</sup>*K. of Epire.* We are now

<sup>3</sup> K. of Epire. *We are now*  
*Slaves to thy power, &c.]* I have observed several imitations



Slaves to thy power, that yesterday were kings,  
 And had command o'er others; we confess  
 Our grandsires paid yours tribute, yet left us,  
 As their forefathers had, desire of freedom.  
 And, if you Romans hold it glorious honour,  
 Not only to defend what is your own,  
 But to enlarge your empire, (though our fortune  
 Denies that happiness,) who can accuse  
 The famish'd mouth, if it attempt to feed?  
 Or such, whose fetters eat into their freedoms,  
 If they desire to shake them off?

*K. of Pontus.* We stand  
 The last examples, to prove how uncertain  
 All human happiness is; and are prepared  
 To endure the worst.

*K. of Macedon.* That spoke, which now is highest  
 In Fortune's wheel, must, when she turns it next,  
 Decline as low as we are. This consider'd,  
 Taught the Ægyptian Hercules, Sesostris,  
 That had his chariot drawn by captive kings,  
 To free them from that slavery;—but to hope  
 Such mercy from a Roman, were mere madness:  
 We are familiar with what cruelty  
 Rome, since her infant greatness, ever used.  
 Such as she triumph'd over; age nor sex  
 Exempted from her tyranny; scepter'd princes  
 Kept in her common dungeons, and their children,  
 In scorn train'd up in base mechanic arts,

of Massinger in the dramas of Mason: there is, for instance, a striking similarity between this spirited speech, and the indignant exclamation of the brave but unfortunate Caractacus:

————— “Soldier, I had arms,  
 “Had neighing steeds to whirl my iron cars,  
 “Had wealth, dominions: Dost thou wonder, Roman,  
 “I fought to save them? What if Cæsar aims  
 “To lord it universal o'er the world,  
 “Shall the world tamely crouch to Cæsar's footstool?”

For public bondmen. In the catalogue  
Of those unfortunate men, we expect to have  
Our names remember'd.

*Diocle.* In all growing empires,  
Even cruelty is useful; some must suffer,  
And be set up examples to strike terror  
In others, though far off: but, when a state  
Is raised to her perfection, and her bases  
Too firm to shrink, or yield, we may use mercy,  
And do't with safety:<sup>4</sup> but to whom? not  
cowards,  
Or such whose baseness shames the conqueror,  
And robs him of his victory, as weak Perseus  
Did great Æmilius.<sup>5</sup> Know, therefore, kings  
Of Epire, Pontus, and of Macedon,  
That I with courtesy can use my prisoners,  
As well as make them mine by force, provided  
That they are noble enemies: such I found you,  
Before I made you mine; and, since you were so,  
You have not lost the courages of princes,  
Although the fortune. Had you born yourselves  
Dejectedly, and base, no slavery  
Had been too easy for you: but such is  
The power of noble valour, that we love it

<sup>4</sup> *And do't with safety:*] This is admirably expressed; the maxim, however, though just, is of the most dangerous nature, for what ambitious chief will ever allow the state to be "raised to her perfection," or that the time for using "mercy with safety" is arrived? Even Dioclesian has his exceptions,—strong ones too! for Rome was old enough in his time. There is an allusion to Virgil, in the opening of this speech:

*Res dura, et novitas regni me talia cogunt  
Moliri, &c.*

<sup>5</sup> ————— as weak Perseus

*Did great Æmilius.*] It is said that Perseus sent to desire Paulus Æmilius not to exhibit him as a spectacle to the Romans, and to spare him the indignity of being led in triumph. Æmilius replied coldly: *The favour he asks of me is in his own power; he can procure it for himself.* COXETER.

Even in our enemies, and taken with it,  
Desire to make them friends, as I will you.

*K. of Epire.* Mock us not, Cæsar.

*Diocle.* By the gods, I do not.

Unloose their bonds:—I now as friends embrace  
you.

Give them their crowns again.

*K. of Pontus.* We are twice o'ercome ;

By courage, and by courtesy.

*K. of Macedon.* But this latter,

Shall teach us to live ever faithful vassals  
To Dioclesian, and the power of Rome.

*K. of Epire.* All kingdoms fall before her !

*K. of Pontus.* And all kings

Contend to honour Cæsar !

*Discle.* I believe

Your tongues are the true trumpets of your  
hearts,

And in it I most happy. Queen of fate,  
Imperious Fortune ! mix some light disaster  
With my so many joys, to season them,  
And give them sweeter relish : I'm girt round  
With true felicity ; faithful subjects here,  
Here bold commanders, here with new-made  
friends :

But, what's the crown of all, in thee, Artemia,  
My only child, whose love to me and duty,  
Strive to exceed each other !

*Artem.* I make payment

But of a debt, which I stand bound to tender  
As a daughter and a subject.

*Diocle.* Which requires yet

A retribution from me, Artemia,  
Tied by a father's care, how to bestow  
A jewel, of all things to me most precious :  
Nor will I therefore longer keep thee from  
The chief joys of creation, marriage rites ;

Which that thou may'st with greater pleasures  
taste of,

Thou shalt not like with mine eyes, but thine own.  
Among these kings, forgetting they were cap-  
tives ;

Or those, remembering not they are my subjects,  
Make choice of any : By Jove's dreadful thunder,  
My will shall rank with thine.

*Artem.* It is a bounty  
The daughters of great princes seldom meet  
with ;

For they, to make up breaches in the state,  
Or for some other public ends, are forced  
To match where they affect not.<sup>5</sup> May my life  
Deserve this favour !

*Diocle.* Speak ; I long to know  
The man thou wilt make happy.

*Artem.* If that titles,  
Or the adored name of Queen could take me,  
Here would I fix mine eyes, and look no further ;  
But these are baits to take a mean-born lady,  
Not her, that boldly may call Cæsar father :  
In that I can bring honour unto any,  
But from no king that lives receive addition :  
To raise desert and virtue by my fortune,  
Though in a low estate, were greater glory,  
Than to mix greatness with a prince that owes<sup>6</sup>  
No worth but that name only.

*Diocle.* I commend thee ;  
'Tis like myself.

<sup>5</sup> *To match where they affect not.*] This does better for modern than Roman practice ; and indeed the author was thinking more of Hamlet than Dioclesian, in this part of the dialogue.

<sup>6</sup> *Than to mix greatness with a prince that owes*] Wherever the former editors meet with this word, in the sense of *possess*, they alter it into *owns* ; though it is so used in almost every page of our old dramatists.

*Artem.* If, then, of men beneath me,  
My choice is to be made, where shall I seek,  
But among those that best deserve from you?  
That have served you most faithfully; that in  
          dangers

Have stood next to you; that have interposed  
Their breasts as shields of proof, to dull the  
          swords

Aim'd at your bosom; that have spent their  
          blood

To crown your brows with laurel?

*Macr.* Cytherea,

Great Queen of Love, be now propitious to me!

*Harp.* [*to Sap.*] Now mark what I foretold.

*Anton.* Her eye's on me.

Fair Venus' son, draw forth a leaden dart,<sup>8</sup>  
And, that she may hate me, transfix her with it;  
Or, if thou needs wilt use a golden one,  
Shoot it in the behalf of any other:

Thou know'st I am thy votary elsewhere. [*Aside.*

*Artem.* [*advances to Anton.*] Sir.

*Theoph.* How he blushes!

*Sap.* Welcome, fool, thy fortune.

Stand like a block when such an angel courts  
          thee!

*Artem.* I am no object to divert your eye  
From the beholding.

7 ——— to dull the swords] So the old copies. Mr. M. Mason reads, to dull their swords!

<sup>8</sup> Fair Venus' son draw forth a leaden dart,] The idea of this double effect, to which Massinger has more than one allusion, is from Ovid:

*Filius huic Veneris; Figat tuus omnia, Phæbe,  
Te meus arcus, ait:—Parnassi constitit arce,  
Eque sagittifera promisit duo tela phœtra  
Dixersorum operum: fugat hoc, facit illud amorem.  
Quod facit, auratum est, et cuspidè fulget acuta;  
Quod fugat, obtusum est, et habet sub arundine plumbum.*

*Met. lib. 1. 470.*

*Anton.* Rather a bright sun,  
 Too glorious for him to gaze upon,  
 That took not first flight from the eagle's aerie.  
 As I look on the temples, or the gods,  
 And with that reverence, lady, I behold you,  
 And shall do ever.

*Artem.* And it will become you,  
 While thus we stand at distance ; but, if love,  
 Love born out of the assurance of your virtues,  
 Teach me to stoop so low—

*Anton.* O, rather take  
 A higher flight.

*Artem.* Why, fear you to be raised ?  
 Say I put off the dreadful awe that waits  
 On majesty, or with you share my beams,  
 Nay, make you to outshine me ; change the name  
 Of Subject into Lord, rob you of service  
 That's due from you to me, and in me make it  
 Duty to honour you, would you refuse me ?

*Anton.* Refuse you, madam ! such a worm as  
 I am,  
 Refuse what kings upon their knees would sue  
 for !

Call it, great lady, by another name ;  
 An humble modesty, that would not match  
 A molehill with Olympus.

*Artem.* He that's famous  
 For honourable actions in the war,  
 As you are, Antoninus, a proved soldier,  
 Is fellow to a king.

*Anton.* If you love valour,  
 As 'tis a kingly virtue, seek it out,  
 And cherish it in a king ; there it shines brightest,  
 And yields the bravest lustre. Look on Epire,  
 A prince, in whom it is incorporate ;  
 And let it not disgrace him that he was  
 O'ercome by Cæsar ; it was victory,

To stand so long against him : had you seen him,  
 How in one bloody scene he did discharge  
 The parts of a commander and a soldier,  
 Wise in direction, bold in execution ;  
 You would have said, Great Cæsar's self ex-  
 cepted,

The world yields not his equal.

*Artem.* Yet I have heard,  
 Encountering him alone in the head of his troop,  
 You took him prisoner.

*K. of Epire.* 'Tis a truth, great princess ;  
 I'll not detract from valour.

*Anton.* 'Twas mere fortune ;  
 Courage had no hand in it.

*Theoph* Did ever man  
 Strive so against his own good ?

*Sap.* Spiritless villain !  
 How I am tortured ! By the immortal gods, -  
 I now could kill him.

*Diocle.* Hold, Sapritius, hold,  
 On our displeasure hold !

*Harp.* Why, this would make  
 A father mad ; 'tis not to be endured ;  
 Your honour's tainted in't.

*Sap.* By heaven, it is :  
 I shall think of it.

*Harp.* 'Tis not to be forgotten.

*Artem.* Nay, kneel not, sir, I am no ravisher,  
 Nor so far gone in fond affection to you,  
 But that I can retire, my honour safe :—  
 Yet say, hereafter, that thou hast neglected  
 What, but seen in possession of another,  
 Will make thee mad with envy.

*Anton.* In her looks  
 Revenge is written.

*Mac.* As you love your life,  
 Study to appease her.

*Anton.* Gracious madam, hear me.

*Artem.* And be again refused?

*Anton.* The tender of

My life, my service, or, since you vouchsafe it,<sup>9</sup>  
My love, my heart, my all: and pardon me,  
Pardon, dread princess, that I made some  
scruple

To leave a valley of security,  
To mount up to the hill of majesty,  
On which, the nearer Jove, the nearer lightning.  
What knew I, but your grace made trial of me;  
Durst I presume to embrace, where but to touch  
With an unmanner'd hand, was death? The fox,  
When he saw first the forest's king, the lion,  
Was almost dead with fear;<sup>1</sup> the second view  
Only a little daunted him; the third,  
He durst salute him boldly: pray you, apply this;  
And you shall find a little time will teach me  
To look with more familiar eyes upon you,  
Than duty yet allows me.

*Sap.* Well excused.

*Artem.* You may redeem all yet.

*Diocle.* And, that he may  
Have means and opportunity to do so,  
Artemia, I leave you my substitute  
In fair Cæsarea.

*Sap.* And here, as yourself,  
We will obey and serve her.

*Diocle.* Antoninus,  
So you prove hers, I wish no other heir;

<sup>9</sup> *My life, my service, or, since you vouchsafe it,*

*My love, &c.*] This is the reading of the first edition, and is evidently right. Coxeter follows the second and third, which read *not* instead of *or*. How did this nonsense escape Mr. M. Mason?

<sup>1</sup> *Was almost dead with fear;*] The reading of the first quarto is *drad*, which may, perhaps, be the genuine word. The fable is from the Greek. In a preceding line there is an allusion to the proverb—*Procul a Jove, sed procul a fulmine*.



Think on't:—be careful of your charge, Theophilus;

Sapritius, be you my daughter's guardian.  
Your company I wish, confederate princes,  
In our Dalmatian wars; which finished  
With victory I hope, and Maximinus,  
Our brother and copartner in the empire,  
At my request won to confirm as much,  
The kingdoms I took from you we'll restore,  
And make you greater than you were before.

[*Exeunt all but Antoninus and Macrimus.*

*Anton.* Oh, I am lost for ever! lost, Macrimus!  
The anchor of the wretched, hope, forsakes me,  
And with one blast of Fortune all my light  
Of happiness is put out.

*Mac.* You are like to those  
That are ill only, 'cause they are too well;  
That, surfeiting in the excess of blessings,  
Call their abundance want. What could you wish,  
That is not fall'n upon you? honour, greatness,  
Respect, wealth, favour, the whole world for a  
dower;  
And with a princess, whose excelling form  
Exceeds her fortune.

*Anton.* Yet poison still is poison,  
Though drunk in gold; and all these flattering  
glories  
To me, ready to starve, a painted banquet,  
And no essential food. When I am scorcht'd  
With fire, can flames in any other quench me?  
What is her love to me, greatness, or empire,  
That am slave to another, who alone  
Can give me ease or freedom?

*Mac.* Sir, you point at  
Your dotage on the scornful Dorothea:  
Is she, though fair, the same day to be named  
With best Artemia? In all their courses,

Wise men propose their ends: with sweet  
Artemia,

There comes along pleasure, security,  
Usher'd by all that in this life is precious:  
With Dorothea (though her birth be noble,  
The daughter to a senator of Rome,  
By him left rich, yet with a private wealth,  
And far inferior to yours) arrives

The emperor's frown, which, like a mortal  
plague,

Speaks death is near; the princess' heavy scorn,  
Under which you will shrink; your father's  
fury,

Which to resist, even piety forbids:—

And but remember that she stands suspected  
A favourer of the Christian sect; she brings  
Not danger, but assured destruction with her.  
This truly weigh'd, one smile of great Artemia  
Is to be cherish'd, and preferr'd before  
All joys in Dorothea: therefore leave her.

*Anton.* In what thou think'st thou art most  
wise, thou art

Grossly abused, Macrinus, and most foolish.

For any man to match above his rank,  
Is but to sell his liberty. With Artemia  
I still must live a servant; but enjoying  
Divinest Dorothea, I shall rule,

Rule as becomes a husband: for the *danger*,  
Or call it, if you will, *assured destruction*,  
I slight it thus.—If, then, thou art my friend,  
As I dare swear thou art, and wilt not take  
A governor's place upon thee,<sup>2</sup> be my helper.

*Mac.* You know I dare, and will do any thing;  
Put me unto the test.

*Anton.* Go then, Macrinus,

<sup>2</sup> *A governor's place upon thee,*] From the Latin: *ne sis mihi tutor.*

To Dorothea; tell her I have worn,  
 In all the battles I have fought, her figure,  
 Her figure in my heart, which, like a deity,  
 Hath still protected me. Thou can'st speak well;  
 And of thy choicest language spare a little,  
 To make her understand how much I love her,  
 And how I languish for her. Bear these jewels,  
 Sent in the way of sacrifice, not service,  
 As to my goddess: all lets<sup>3</sup> thrown behind me,  
 Or fears that may deter me, say, this morning  
 I mean to visit her by the name of friendship:  
 —No words to contradict this.

*Mac.* I am yours:

And, if my travail this way be ill spent,  
 Judge not my readier will by the event. [*Exeunt.*]

## ACT II. SCENE I.

*A Room in Dorothea's House.*

*Enter SPUNGIUS, and HIRCIUS.<sup>4</sup>*

*Spun.* Turn Christian! Would he that first  
 tempted me to have my shoes walk upon Chris-  
 tian soles, had turn'd me into a capon; for I am  
 sure now, the stones of all my pleasure, in this  
 fleshly life, are cut off.

*Hir.* So then, if any coxcomb has a galloping

<sup>3</sup> ——— *All lets thrown behind me,*] i. e. All impediments.  
 So in the *Mayor of' Quinborough*:

“ Hope, and be sure I'll soon remove the *let*

“ That stands between thee and thy glory.”

<sup>4</sup> Very few of our old English plays are free from these dia-  
 logues of low wit and buffoonery: 'twas the vice of the age;

desire to ride, here's a gelding, if he can but sit him.

*Spun.* I kick, for all that, like a horse;—look else.

*Hir.* But that is a kickish jade, fellow Spungius. Have not I as much cause to complain as thou hast? When I was a pagan, there was an infidel punk of mine, would have let me come upon trust for my curvetting: a pox on your Christian cockatrices! they cry, like poulterers' wives:—No money, no coney.

*Spun.* Bacchus, the god of brew'd wine and sugar, grand patron of rob-pots, upsy-freesy

nor is Massinger less free from it than his cotemporaries. To defend them is impossible, nor shall I attempt it. They are of this use, that they mark the taste, display the manners, and shew us what was the chief delight and entertainment of our forefathers. COXETER.

It should, however, be observed, in justice to our old plays, that few, or rather none of them, are contaminated with such detestable ribaldry as the present. To "low wit," or indeed to wit of any kind, it has not the slightest pretension; being, in fact, nothing more than a loathsome sooterkin engendered of filth and dulness. Hircius and Spungius were evidently brought forward by the writer as personifications of LUST and DRUNKENNESS; this indeed forms no excuse for the vile language in which they indulge, though it may serve in some degree to account for it. That Massinger himself is not free from dialogues of low wit and buffoonery, (though certainly, notwithstanding Coxeter's assertion, he is much more so than his contemporaries,) may readily be granted; but the person who, after perusing this execrable trash, can imagine it to bear any resemblance to his style and manner, must have read him to very little purpose. It was assuredly written by Decker, as was the rest of this act, in which there is much to approve: with respect to this scene, and every other in which the present speakers are introduced, I recommend them to the reader's supreme scorn and contempt; if he pass them entirely over, he will lose little of the story, and nothing of his respect for the writer. I have carefully corrected the text in innumerable places, but given it no farther consideration. I repeat my entreaty that the reader would reject it altogether.

tipplers, and super-naculum takers; this Bacchus, who is head warden of Vintners'-hall, ale-conner, mayor of all victualling-houses, the sole liquid benefactor to bawdy-houses; lanceprezade to red noses, and invincible adelantado over the armado of pimpled, deep-scarleted, rubified, and carbuncled faces——

*Hir.* What of all this?

*Spun.* This boon Bacchanalian skinker, did I make legs to.

*Hir.* Scurvy ones, when thou wert drunk.

*Spun.* There is no danger of losing a man's ears by making these indentures; he that will not now and then be Calabingo, is worse than a Calamoothe. When I was a pagan, and kneced to this Bacchus, I durst out-drink a lord; but your Christian lords out-bowl me. I was in hope to lead a sober life, when I was converted; but, now amongst the Christians, I can no sooner stagger out of one alehouse, but I reel into another: they have whole streets of nothing but drinking-rooms, and drabbing-chambers, jumbled together.

*Hir.* Bawdy Priapus, the first schoolmaster that taught butchers how to stick pricks in flesh, and make it swell, thou know'st, was the only ningle that I cared for under the moon; but, since I left him to follow a scurvy lady, what with her praying and our fasting, if now I come to a wench, and offer to use her any thing hardly, (telling her, being a Christian, she must endure,) she presently handles me as if I were a clove, and cleaves me with disdain, as if I were a calf's head.

*Spun.* I see no remedy, fellow Hircius, but that thou and I must be half pagans, and half Christians; for we know very fools that are Christians

*Hir.* Right: the quarters of Christians are good for nothing but to feed crows.

*Spun.* True: Christian brokers, thou know'st, are made up of the quarters of Christians; par-boil one of these rogues, and he is not meat for a dog: no, no, I am resolved to have an infidel's heart, though in shew I carry a Christian's face.

*Hir.* Thy last shall serve my foot: so will I.

*Spun.* Our whimpering lady and mistress sent me with two great baskets full of beef, mutton, veal, and goose, fellow Hircius——

*Hir.* And woodcock, fellow Spungius.

*Spun.* Upon the poor lean ass-fellow, on which I ride, to all the almswomen: what think'st thou I have done with all this good cheer?

*Hir.* Eat it; or be choked else.

*Spun.* Would my ass, basket and all, were in thy maw, if I did! No, as I am a demi-pagan, I sold the victuals, and coined the money into pottle pots of wine.

*Hir.* Therein thou shewed'st thyself a perfect demi-christian too, to let the poor beg, starve, and hang, or die of the pip. Our puling, snotty-nose lady sent me out likewise with a purse of money, to relieve and release prisoners:—Did I so, think you?

*Spun.* Would thy ribs were turned into grates of iron then.

*Hir.* As I am a total pagan, I swore they should be hanged first: for, sirrah Spungius, I lay at my old ward of lechery, and cried, a pox on your two-penny wards! and so I took scurvy common flesh for the money.

*Spun.* And wisely done; for our lady, sending it to prisoners, had bestowed it out upon lousy knaves: and thou, to save that labour, cast'st it away upon rotten whores.

*Hir.* All my fear is of that pink-an-eye jack-an-apes boy, her page.

*Spun.* As I am a pagan from my cod-piece downward, that white-faced monkey frights me too. I stole but a dirty pudding, last day, out of an almsbasket, to give my dog when he was hungry, and the peaking chitty-face page hit me in the teeth with it.

*Hir.* With the dirty pudding! so he did me once with a cow-turd, which in knavery I would have crumb'd into one's porridge, who was half a pagan too. The smug dandiprat smells us out, whatsoever we are doing.

*Spun.* Does he? let him take heed I prove not his back-friend: I'll make him curse his smelling what I do.

*Hir.* 'Tis my lady spoils the boy; for he is ever at her tail, and she is never well but in his company.

*Enter ANGELO with a book, and a taper lighted; seeing him, they counterfeit devotion.*

*Ang.* O! now your hearts make ladders of  
your eyes,  
In shew to climb to heaven, when your devotion  
Walks upon crutches. Where did you waste  
your time,  
When the religious man was on his knees,  
Speaking the heavenly language?

*Spun.* Why, fellow Angelo, we were speaking  
in pedlar's French, I hope.

*Hir.* We have not been idle, take it upon my word.

*Ang.* Have you the baskets emptied, which  
your lady  
Sent, from her charitable hands, to women  
That dwell upon her pity?

*Spun.* Emptied them ! yes ; I'd be loth to have my belly so empty : yet, I am sure, I munched not one bit of them neither.

*Ang.* And went your money to the prisoners ?

*Hir.* Went ! no ; I carried it, and with these fingers paid it away.

*Ang.* What way ? the devil's way, the way of sin, The way of hot damnation, way of lust ?

And you, to wash away the poor man's bread, In bowls of drunkenness ?

*Spun.* Drunkenness ! yes, yes, I use to be drunk ; our next neighbour's man, called Christopher, hath often seen me drunk, hath he not ?

*Hir.* Or me given so to the flesh : my cheeks speak my doings.

*Ang.* Avaunt, ye thieves, and hollow hypocrites ! Your hearts to me lie open like black books, And there I read your doings.

*Spun.* And what do you read in my heart ?

*Hir.* Or in mine ? come, amiable Angelo, beat the flint of your brains.

*Spun.* And let's see what sparks of wit fly out to kindle your cerebrum.

*Ang.* Your names even brand you ; you are Spungius call'd,

And like a sponge, you suck up lickerish wines, Till your soul reels to hell.

*Spung.* To hell ! can any drunkard's legs carry him so far ?

*Ang.* For blood of grapes you sold the widows' food.

And, starving them, 'tis murder ; what's this but hell ?——

Hircius your name, and goatish is your nature ; You snatch the meat out of the prisoner's mouth, To fatten harlots : is not this hell too ?

No angel, but the devil, waits on you.



*Spun.* Shall I cut his throat?

*Hir.* No; better burn him, for I think he is a witch: but sooth, sooth him.

*Spun.* Fellow Angelo, true it is, that falling into the company of wicked he-christians, for my part——

*Hir.* And she ones, for mine,—we have them swim in shoals hard by——

*Spun.* We must confess, I took too much out of the pot; and he of t'other hollow commodity.

*Her.* Yes, indeed, we laid Jill on both of us; we cozen'd the poor; but 'tis a common thing: many a one, that counts himself a better Christian than we two, has done it, by this light!

*Spun.* But pray, sweet Angelo, play not the tell-tale to my lady; and, if you take us creeping into any of these mouse-holes of sin any more, let cats flay off our skins.

*Hir.* And put nothing but the poison'd tails of rats into those skins.

*Ang.* Will you dishonour her sweet charity, Who saved you from the tree of death and shame?

*Hir.* Would I were hang'd, rather than thus be told of my faults!

*Spun.* She took us, 'tis true, from the gallows; yet I hope she will not bar yeomen sprats to have their swing.

*Ang.* She comes,—beware, and mend.

*Hir.* Let's break his neck, and bid him mend.

*Enter DOROTHEA.*

*Dor.* Have you my messages, sent to the poor, Deliver'd with good hands, not robbing them Of any jot was theirs?

*Spun.* Rob them, lady! I hope neither my fellow nor I am thieves.

*Hir.* Delivered with good hands, madam! else let me never lick my fingers more when I eat butter'd fish.

*Dor.* Who cheat the poor, and from them pluck their alms,  
Pilfer from heaven; and there are thunderbolts,  
From thence to beat them ever. Do not lie;  
Were you both faithful, true distributors?

*Spun.* Lie, madam! what grief is it to see you turn swaggerer, and give your poor-minded rascally servants the lie!

*Dor.* I'm glad you do not; if those wretched people,  
Tell you they pine for want of any thing,  
Whisper but to mine ear, and you shall furnish them.

*Hir.* Whisper! nay, lady, for my part I'll cry whoop.

*Ang.* Play no more, villains, with so good a lady;  
For, if you do——

*Spun.* Are we Christians?

*Hir.* The foul fiend snap all pagans for me!

*Ang.* Away, and, once more, mend.

*Spun.* Takes us for botchers.

*Hir.* A patch, a patch! <sup>5</sup> [*Exeunt Spun. and Hir.*]

*Dor.* My book and taper. <sup>6</sup>

*Ang.* Here, most holy mistress.

*Dor.* Thy voice sends forth such music, that  
I never  
Was ravish'd with a more celestial sound.

<sup>5</sup> A patch, a patch!] i. e. A fool, a fool!

<sup>6</sup> *Dor.* *My book and taper.*] What follows, to the end of the scene, is exquisitely beautiful. What pity that a man so capable of interesting our best passions (for I am persuaded that this also was written by Decker), should prostitute his genius and his judgment to the production of what could only disgrace himself, and disgust his reader.

Were every servant in the world like thee,  
 So full of goodness, angels would come down  
 To dwell with us: thy name is Angelo,  
 And like that name thou art; get thee to rest,  
 Thy youth with too much watching is opprest.

*Ang.* No, my dear lady, I could weary stars,  
 And force the wakeful moon to lose her eyes,  
 By my late watching, but to wait on you.  
 When at your prayers you kneel before the altar,  
 Methinks I'm singing with some quire in heaven,  
 So blest I hold me in your company:  
 Therefore, my most loved mistress, do not bid  
 Your boy, so serviceable, to get hence;  
 For then you break his heart.

*Dor.* Be nigh me still, then:  
 In golden letters down I'll set that day,  
 Which gave thee to me. Little did I hope  
 To meet such worlds of comfort in thyself,  
 This little, pretty body; when I, coming  
 Forth of the temple, heard my beggar-boy,  
 My sweet-faced, godly beggar-boy, crave an  
 alms,  
 Which with glad hand I gave, with lucky hand!—  
 And, when I took thee home, my most chaste  
 bosom,  
 Methought, was fill'd with no hot wanton fire,  
 But with a holy flame, mounting since higher,  
 On wings of cherubins, than it did before.

*Ang.* Proud am I, that my lady's modest eye  
 So likes so poor a servant.

*Dor.* I have offer'd  
 Handfuls of gold but to behold thy parents.  
 I would leave kingdoms, were I queen of  
 some,  
 To dwell with thy good father; for, the son  
 Bewitching me so deeply with his presence,  
 He that begot him must do't ten times more.

I pray thee, my sweet boy, shew me thy parents ;  
Be not ashamed.

*Ang.* I am not : I did never  
Know who my mother was ; but, by yon palace,  
Fill'd with bright heavenly courtiers, I dare  
assure you,

And pawn these eyes upon it, and this hand,  
My father is in heaven : and, pretty mistress,  
If your illustrious hourglass spend his sand,  
No worse than yet it does ; upon my life,  
You and I both shall meet my father there,  
And he shall bid you welcome.

*Dor.* A blessed day !  
We all long to be there, but lose the way.  
[*Exeunt.*]

## SCENE II.

*A Street, near Dorothea's House.*

*Enter MACRINUS, met by THEOPHILUS and  
HARPAX.*

*Theoph.* The Sun, god of the day, guide thee,  
Macrinus !

*Mac.* And thee, Theophilus !

*Theoph.* Glad'st thou in such scorn ?  
I call my wish back.

*Mac.* I'm in haste.

*Theoph.* One word,  
Take the least hand of time up :—stay.

<sup>7</sup> *Theoph.* Glad'st thou in such scorn ?] Theophilus, who is represented as a furious zealot for paganism, is mortified at the indifference with which Macrinus returns the happiness he had wished him by his god. Mr. M. Mason reads, *Gaddest thou in such scorn ?* He may be right ; for Macrinus is evidently anxious to pass on : the reading of the text, however, is that of all the old copies.

*Mac.* Be brief.

*Theoph.* As thought: I prithee tell me, good  
Macrinus,

How health and our fair princess lay together  
This night, for you can tell; courtiers have flies,<sup>8</sup>  
That buzz all news unto them.

*Mac.* She slept but ill.

*Theoph.* Double thy courtesy; how does An-  
toninus?

*Mac.* Ill, well, straight, crooked,—I know not  
how.

*Theoph.* Once more;  
—Thy head is full of windmills:—when doth  
the princess

Fill a bed full of beauty, and bestow it  
On Antoninus, on the wedding-night?

*Mac.* I know not.

*Theoph.* No! thou art the manuscript,  
Where Antoninus writes down all his secrets:  
Honest Macrinus, tell me.

*Mac.* Fare you well, sir. [Exit.

*Harp.* Honesty is some fiend, and frights him  
hence;

A many courtiers love it not.<sup>9</sup>

*Theoph.* What piece  
Of this state-wheel, which winds up Antoninus,  
Is broke, it runs so jarringly? the man  
Is from himself divided: O thou, the eye,  
By which I wonders see, tell me, my Harpax,  
What gad-fly tickles this Macrinus so,  
That, flinging up the tail, he breaks thus from me.

<sup>8</sup> ——— courtiers have flies,] This word is used by Ben Jonson, a close and devoted imitator of the ancients, for a domestic parasite, a familiar, &c. and from him, probably, Decker adopted it in the present sense.

<sup>9</sup> A many courtiers love it not.] This is the reading of the first quarto. The editors follow that of the last two:—And many, &c. which is not so good.

*Harp.* Oh, sir, his brain-pan is a bed of snakes,  
Whose stings shoot through his eye-balls, whose  
poisonous spawn  
Ingenders such a fry of speckled villainies,  
That, unless charms more strong than adamant  
Be used, the Roman angel's<sup>1</sup> wings shall melt,  
And Cæsar's diadem be from his head

<sup>1</sup>——— *the Roman angel's*] As angels were no part of the pagan theology, this should *certainly* be *augel* from the Italian *augello*, which means a bird. M. MASON.

It were to be wished that critics would sometimes apply to themselves the advice which Gonerill gives to poor old Lear:

“ I pray you, father, *being weak*, seem so ;”

we should not then find so many of these *certainlics*. The barbarous word *augel*, of which Mr. M. Mason speaks so confidently, is foreign to our language; whereas *angel*, in the sense of bird, occurs frequently. Jonson beautifully calls the nightingale, “ the dear good *angel* of the spring ;” and if this should be thought, as it probably is, a Grecism; yet we have the same term in another passage, which will admit of no dispute :

“ Not an *angel* of the air,

“ *Bird* melodious, or *bird* fair, &c.”

*Two Noble Kinsmen.*

In Mandeville, the barbarous Herodotus of a barbarous age, there is an account of a people (probably the remains of the old Guebres) who exposed the dead bodies of their parents to the *fowles of the air*. They reserved, however, the skulls, of which, says he, the son, “ letethe make a cuppe, and thereof drynkethe he with gret devocioun, in remembrance of the holy man that the *aungeles of God* han eten.”

“ By this expression,” says Mr. Hole, “ Mandeville possibly meant to insinuate that they were considered as sacred *messengers*.” Not so: *aungeles of God*, was probably synonymous in Mandeville's vocabulary, to *fowles of the air*. With Greek phraseology he was, perhaps, but little acquainted; but he knew his own language well. To return to the text; it can scarcely be necessary to add, that by the “ Roman angel,” is meant the eagle, the well-known military ensign.

The reader cannot but have already observed how ill the style of Decker assimilates with that of Massinger: in the former act, Harpax had spoken sufficiently plain, and told Theophilus of strange and important events, without these harsh and violent starts and metaphors.

Spurn'd by base feet; the laurel which he wears,  
 Returning victor, he enforced to kiss  
 That which it hates, the fire. And can this ram,  
 This Antoninus-Engine, being made ready  
 To so much mischief, keep a steady motion?—  
 His eyes and feet, you see, give strange assaults.

*Theoph.* I'm turn'd a marble statue at thy language,  
 Which printed is in such crabb'd characters,  
 It puzzles all my reading: what, in the name  
 Of Pluto, now is hatching?

*Harp.* This Macrinus,<sup>2</sup>  
 The line is, upon which love-errands run  
 'Twixt Antoninus and that ghost of women,  
 The bloodless Dorothea; who in prayer  
 And meditation, mocking all your gods,  
 Drinks up her ruby colour: yet Antoninus  
 Plays the Endymion to this pale-faced Moon,  
 Courts, seeks to catch her eyes—

*Theoph.* And what of this?

*Harp.* These are but creeping billows,  
 Not got to shore yet: but if Dorothea  
 Fall on his bosom, and be fired with love,  
 (Your coldest women do so),—had you ink  
 Brew'd from the infernal Styx, not all that black-  
 ness

Can make a thing so foul, as the dishonours,

<sup>2</sup> *Harp.* *This Macrinus*

*The line is &c.]* The old copies read *time*. Before I saw Mr. M. Mason's emendation, I had altered it to *time*. This, however, appears to be the genuine reading, and I have therefore placed it in the text. The allusion is to the rude fire-works of our ancestors. So, in the *Fawn*, by Marston:

“*Page.* There he squibs, sir, running upon *lines*, like some of our gawdy gallants.” &c.

And in the *Honest Whore* by Decker, the author of the passage before us: “*Troth, mistress, to tell you true, the fire-works then ran from me upon lines,*” &c.

Disgraces, buffetings, and most base affronts  
Upon the bright Artemia, star o' the court,  
Great Cæsar's daughter.

*Theoph.* I now conster thee.

*Harp.* Nay, more; a firmament of clouds,  
being fill'd

With Jove's artillery, shot down at once,  
To pash<sup>3</sup> your gods in pieces, cannot give,  
With all those thunderbolts, so deep a blow  
To the religion there, and pagan lore,  
As this; for Dorothea hates your gods,  
And, if she once blast Antoninus' soul,  
Making it foul like hers, Oh! the example—

*Theoph.* Eats through Cæsarea's heart like  
liquid poison.

Have I invented tortures to tear Christians,  
To see but which, could all that feel hell's tor-  
ments

Have leave to stand aloof here on earth's stage,  
They would be mad till they again descended,  
Holding the pains most horrid of such souls,  
May-games to those of mine; has this my hand

<sup>3</sup> *To pash your gods 'in pieces,*] So the old copies. Coxeter, (who is followed, as usual, by Mr. M. Mason,) ignorant perhaps of the sense of *pash*, changed it to *dash*, a word of far less energy, and of a different meaning. The latter signifies, to throw one thing with violence against another; the former, to strike a thing with such force as to crush it to pieces. Thus in Act IV. of this tragedy:

“ ————when the battering ram  
“ Was fetching his career backwards, to *pash*  
“ Me with his horns in pieces.”

The word is now obsolete; which is to be regretted, as we have none that can adequately supply its place: it is used in its proper sense by Dryden, which is the latest instance I recollect:

“ Thy cunning engines have with labour raised  
“ My heavy anger, like a mighty weight,  
“ To fall and *pash* thee.”



Set down a Christian's execution  
 In such dire postures; that the very hangman  
 Fell at my foot dead, hearing but their figures;  
 And shall Macrinus and his fellow-masquer  
 Strangle me in a dance?

*Harp.* No:—on; I hug thee,  
 For drilling thy quick-brains in this rich plot  
 Of tortures 'gainst these Christians: on; I hug  
 thee!

*Theoph.* Both hug and holy me: to this  
 Dorothea,  
 Fly thou and I in thunder.

*Harp.* Not for kingdoms  
 Piled upon kingdoms: there's a villain page  
 Waits on her, whom I would not for the world  
 Hold traffic with; I do so hate his sight,  
 That, should I look on him, I must sink down.

*Theoph.* I will not lose thee then, her to con-  
 found:

None but this head with glories shall be crown'd.

*Harp.* Oh! mine own as I would wish thee!  
 [*Exeunt.*]

### SCENE III.

*A Room in Dorothea's House.*

*Enter DOROTHEA, MACRINUS, and ANGELO.*

*Dor.* My trusty Angelo, with that curious eye  
 Of thine, which ever waits upon my business,  
 I prithee watch those my still-negligent servants,  
 That they perform my will, in what's enjoind them  
 To the good of others; else will you find them  
 flies,

Not lying still, yet in them no good lies:  
 Be careful, dear boy.

*Ang.* Yes, my sweetest mistress.<sup>4</sup> [Exit.

*Dor.* Now, sir, you may go on.

*Mac.* I then must study

A new arithmetic; to sum up the virtues  
Which Antoninus gracefully become.

There is in him so much man, so much goodness,  
So much of honour, and of all things else,  
Which make our being excellent, that from his  
store

He can enough lend others; yet, much ta'en  
from him,

The want shall be as little, as when seas  
Lend from their bounty, to fill up the poorness<sup>5</sup>  
Of needy rivers.

*Dor.* Sir, he is more indebted  
To you for praise, than you to him that owes it.

*Mac.* If queens, viewing his presents paid to  
the whiteness

Of your chaste hand alone, should be ambitious  
But to be parted in their numerous shares;<sup>6</sup>  
This he counts nothing: could you see main  
armies

Make battles in the quarrel of his valour,  
That 'tis the best, the truest; this were nothing:  
The greatness of his state, his father's voice,

<sup>4</sup> *Ang. Yes, my sweetest mistress.*] So the old copies: the modern editors read, *Yes, my sweet mistress*, which destroys the metre.

<sup>5</sup> ——— to fill up the poorness] The modern editors read, I know not why—to fill up their poorness!

<sup>6</sup> But to be parted in their numerous shares;] This the former editors have modernized into

*But to be partners, &c.*

a better word, perhaps, but not, for that, to be unwarrantably thrust into the text. The expression may be found in most of the writers of our author's age, in the sense here required; *to be parted*; to be favoured or endowed with a part. It frequently occurs in Jonson.

And arm, awing Cæsarea,<sup>7</sup> he ne'er boasts of;  
 The sunbeams which the emperor throws upon him,  
 Shine there but as in water, and gild him  
 Not with one spot of pride: no, dearest beauty,  
 All these, heap'd up together in one scale,  
 Cannot weigh down the love he bears to you,  
 Being put into the other.

*Dor.* Could gold buy you  
 To speak thus for a friend, you, sir, are worthy  
 Of more than I will number; and this your lan-  
 guage

Hath power to win upon another woman,  
 'Top of whose heart the feathers of this world  
 Are gaily stuck: but all which first you named,  
 And now this last, his love, to me are nothing.

*Mac.* You make me a sad messenger;—but  
 himself

*Enter ANTONINUS.*

Being come in person, shall, I hope, hear from you  
 Music more pleasing.

*Anton.* Has your ear, Macrinus,  
 Heard none, then?

*Mac.* None I like,

*Anton.* But can there be  
 In such a noble casket, wherein lie  
 Beauty and chastity in their full perfections,  
 A rocky heart, killing with cruelty  
 A life that's prostrated beneath your feet?

*Dor.* I am guilty of a shame I yet ne'er knew,  
 Thus to hold parley with you;—pray, sir, pardon.  
 [*Going.*

<sup>7</sup> *And arm, awing Casarea.*] I have ventured to differ here from all the copies, which read *owing*; the error, as it be-  
 one, as I think it is, probably arose from the expression being taken  
 down by the ear.

*Anton.* Good sweetness, you now have it, and shall go:

Be but so merciful, before your wounding me  
With such a mortal weapon as Farewell,  
To let me murmur to your virgin ear,  
What I was loth to lay on any tongue  
But this mine own.

*Dor.* If one immodest accent  
Fly out, I hate you everlastingly.

*Anton.* My true love dares not do it.

*Mac.* Hermes inspire thee!

*Enter above, ARTEMIA, SAPRITIUS, THEOPHILUS,  
SPUNGIUS, and HIRCIUS.*

*Spun.* So, now, do you see?—Our work is done; the fish you angle for is nibbling at the hook, and therefore untruss the cod-piece-point of our reward, no matter if the breeches of conscience fall about our heels.

*Theoph.* The gold you earn is here; dam up your mouths,  
And no words of it.

*Hir.* No; nor no words from you of too much damning neither. I know women sell themselves daily, and are hacknied out for silver: why may not we, then, betray a scurvy mistress for gold?

*Spun.* She saved us from the gallows, and, only to keep one proverb from breaking his neck, we'll hang her.

*Theoph.* 'Tis well done; go, go, you're my fine white boys.

*Spun.* If your red boys, 'tis well known more ill-favoured faces than ours are painted.

*Sap.* Those fellows trouble us.

*Theoph.* Away, away!

*Hir.* I to my sweet placket.

*Spun.* And I to my full pot.

[*Exeunt Hir. and Spun.*]

*Anton.* Come, let me tune you:—glaze not  
thus your eyes

With self-love of a vow'd virginity,

Make every man your glass; you see our sex

Do never murder propagation;

We all desire your sweet society,

But if you bar me from it, you do kill me,

And of my blood are guilty.

*Artem.* O base villain!

*Sap.* Bridle your rage, sweet princess.

*Anton.* Could not my fortunes,

Rear'd higher far than yours, be worthy of you,

Methinks my dear affection makes you mine.

*Dor.* Sir, for your fortunes, were they mines  
of gold,

He that I love is richer; and for worth,

You are to him lower than any slave,

Is to a monarch.

*Sap.* So insolent, base Christian!

*Dor.* Can I, with wearing out my knees before  
him,

Get you but be his servant, you shall boast

You're equal to a king.

*Sap.* Confusion on thee,

For playing thus the lying sorceress!

*Anton.* Your mocks are great ones; none  
beneath the sun

Will I be servant to.—On my knees I beg it,

Pity me, wondrous maid.

*Sap.* I curse thy baseness.

*Theoph.* Listen to more.

*Dor.* O kneel not, sir, to me.

*Anton.* This knee is emblem of an humbled  
heart:

That heart which tortured is with your disdain,  
 Justly for scorning others, even this heart,  
 To which for pity such a princess sues,  
 As in her hand offers me all the world,  
 Great Cæsar's daughter.

*Artem.* Slave, thou liest.

*Anton* Yet this  
 Is adamant to her, that melts to you  
 In drops of blood.

*Theoph.* A very dog!

*Anton.* Perhaps  
 'Tis my religion makes you knit the brow;  
 Yet be you mine, and ever be your own:  
 I ne'er will screw your conscience from that  
 Power,  
 On which you Christians lean.

*Sap.* I can no longer  
 Fret out my life with weeping at thee, villain.  
 Sirrah! [*Aloud.*  
 Would, when I got thee, the high Thunderer's hand  
 Had struck thee in the womb!

*Mac.* We are betray'd.

*Artem.* Is that the idol, traitor, which thou  
 kneel'st to,  
 Trampling upon my beauty?

*Theoph.* Sirrah, bandog!<sup>a</sup>  
 Wilt thou in pieces tear our Jupiter

<sup>a</sup> *Theoph.* *Sirrah*, bandog!

*Wilt thou in pieces tear our Jupiter*] A *bandog*, as the name imports, was a dog so fierce, as to require to be chained up. *Bandogs* are frequently mentioned by our old writers (indeed the word occurs three times in this play) and always with a reference to their savage nature. If the term was appropriated to a species, it probably meant a large dog, of the mastiff kind, which, though no longer met with here, is still common in many parts of Germany: it was familiar to Snyders, and is found in most of his hunting-pieces.

In this country the bandog was kept to bait bears: with the

For her? our Mars for her? our Sol for her?—  
 A whore! a hell-hound! In this globe of brains,  
 Where a whole world of furies for such tortures  
 Have fought, as in a chaos, which should exceed,  
 These nails shall grubbing lie from skull to skull,  
 To find one horrider than all, for you,  
 You three!

*Artem.* Threaten not, but strike: quick ven-  
 geance flies  
 Into my bosom; caitiff! here all love dies.

[*Exeunt above.*]

*Anton.* O! I am thunderstruck! We are both  
 o'erwhelm'd—

*Mac.* With one high-raging billow.

*Dor.* You a soldier,  
 And sink beneath the violence of a woman!

*Anton.* A woman! a wrong'd princess. From  
 such a star

Blazing with fires of hate, what can be look'd for,  
 But tragical events? my life is now  
 The subject of her tyranny.

*Dor.* That fear is base,  
 Of death, when that death doth but life displace

decline of that "noble sport," perhaps, the animal fell into disuse, as he was too ferocious for any domestic purpose. Mr. Gilchrist has furnished me with a curious passage from Lanham, which renders any further details on the subject unnecessary. "On the syxth day of her Majestyes cumming, a great sort of *bandogs* whear *thear* tyed in the utter coourt, and thyrteen bears in the inner. Whoosoever made the pannell *thear* wear enoow for a queast, and one for a challenge and need wear. A wight of great wisdoom and gravitie seemed *thear* foreman to be, had it cum to a jury: but it fell oont that they wear causd to appeer *thear* upon no such matter, but onlie too onswear too an *auncient quarrele between them and the bandogs,*" &c. *Queen Elizabeth's Entertainment at Killingwoorth Castle, in 1575.*

<sup>9</sup> ——— quick vengeance flies

[*Into my bosom* &c.] The old copies read, *Into thy bosom.* For the change, which is obviously necessary, I am answerable.

Out of her house of earth; you only dread  
 The stroke, and not what follows when you're  
     dead;  
 There's the great fear, indeed:<sup>1</sup> come, let your  
     eyes  
 Dwell where mine do, you'll scorn their tyrannies.

*Re-enter below, ARTEMIA, SAPRITIUS, THEOPHILUS, a guard; ANGELO comes and stands close by DOROTHEA.*

*Artem.* My father's nerves put vigour in mine  
     arm,  
 And I his strength must use. Because I once  
 Shed beams of favour on thee, and, with the lion,  
 Play'd with thee gently, when thou struck'st my  
     heart,  
 I'll not insult on a base, humbled prey,  
 By lingering out thy terrors; but, with one frown,  
 Kill thee:—hence with them all to execution.  
 Seize him; but let even death itself be weary  
 In torturing her. I'll change those smiles to  
     shrieks;  
 Give the fool what she's proud of, martyrdom:  
 In pieces rack that bawd too. [*points to Macr.*  
*Sap.* Albeit the reverence  
 I owe our gods and you, are, in my bosom,  
 Torrents so strong, that pity quite lies drown'd  
 From saving this young man; yet, when I see  
 What face death gives him, and that a thing  
     within me  
 Says, 'tis my son, I am forced to be a man,  
 And grow fond of his life, which thus I beg.  
*Artem.* And I deny.

<sup>1</sup> *There's the great fear, indeed:]* The modern editors omit *great*, which is found in the first and second quartos.



*Anton.* Sir, you dishonour me,  
To sue for that which I disclaim to have.  
I shall more glory in my sufferings gain,  
Than you in giving judgment, since I offer  
My blood up to your anger; nor do I kneel  
To keep a wretched life of mine from ruin:  
Preserve this temple, builded fair as yours is,<sup>2</sup>  
And Cæsar never went in greater triumph,  
Than I shall to the scaffold.

*Artem.* Are you so brave, sir?  
Set forward to his triumph, and let those two  
Go cursing along with him.

*Dor.* No, but pitying,  
For my part, I, that you lose ten times more  
By torturing me, than I that dare your tortures:  
Through all the army of my sins, I have even  
Labour'd to break, and cope with death to th'  
face.

The visage of a hangman frights not me;  
The sight of whips, racks, gibbets, axes, fires,  
Are scaffoldings by which my soul climbs up  
To an eternal habitation.

*Theoph.* Cæsar's imperial daughter, hear me  
speak.

Let not this Christian thing, in this her pageantry  
Of proud deriding both our gods and Cæsar,

<sup>2</sup> *Preserve this temple, build it fair as yours is,*] As this line stands, Antonius's request is, not merely that Artemia should preserve Dorothea, but that she should raise her to a degree of splendour equal to her own. The absurdity of supposing that he should make this request to a princess, who had condemned her to death, in favour of her rival, made me suppose that there must be a correction in this passage, and suggested the amendment.

Wonderfully sagacious! A single glance at either of the first two editions would have saved all this labour: *build it* is the burden of the quarto, 1651, which Coxeter followed; in the others, it stands as in the text.

Build to herself a kingdom in her death,  
 Going<sup>3</sup> laughing from us: no; her bitterest  
 torment

Shall be, to feel her constancy beaten down;  
 The bravery of her resolution lie  
 Batter'd, by argument, into such pieces,  
 That she again shall, on her belly, creep  
 To kiss the pavements of our paynim gods.

*Artem.* How to be done?

*Theoph.* I'll send my daughters to her,  
 And they shall turn her rocky faith to wax;  
 Else spit at me, let me be made your slave,  
 And meet no Roman's but a villain's grave.

*Artem.* Thy prisoner let her be, then; and,  
 Sapritius,

Your son and that,<sup>4</sup> be yours: death shall be sent  
 To him that suffers them, by voice or letters,  
 To greet each other. Rife her estate;  
 Christians to beggary brought, grow desperate.

*Dor.* Still on the bread of poverty let me feed.

*Ang.* O! my admired mistress, quench not out  
 The holy fires within you, though temptations  
 Shower down upon you: Clasp thine armour on,  
 Fight well, and thou shalt see, after these wars,  
 Thy head wear sunbeams, and thy feet touch  
 stars. [*Exeunt all but Angelo.*

*Enter HIRCIUS and SPUNGIUS.*

*Hir.* How now, Angelo; how is it, how is it?  
 What thread spins that whore Fortune upon her  
 wheel now?

*Spun.* *Com' esta, com' esta,* poor knave?

<sup>3</sup> Going *laughing from us*:] So the old copies, which is far more correct than the modern reading—*Go, laughing from us.*

<sup>4</sup> *Your son and that,*] Macrinus, whom before she had called a bawd. M. MASON.

*Hir.* *Comment portez-vous, comment portez-vous, mon petit garçon ?*

*Spun.* My pretty wee comrade, my half-inch of man's flesh, how run the dice of this cheating world, ha ?

*Ang.* Too well on your sides; you are hid in gold, O'er head and ears.

*Hir.* We thank our fates, the sign of the gingle-boys hangs at the doors of our pockets.

*Spun.* Who would think that we, coming forth of the a—, as it were, or fag-end of the world, should yet see the golden age, when so little silver is stirring ?

*Hir.* Nay, who can say any citizen is an ass, for loading his own back with money till his soul cracks again, only to leave his son like a gilded coxcomb behind him ? Will not any fool take me for a wise man now, seeing me draw out of the pit of my treasury this little god with his belly full of gold ?

*Spun.* And this, full of the same meat, out of my ambry ?

*Ang.* That gold will melt to poison.

*Spun.* Poison ! would it would ! whole pints for healths should down my throat.

*Hir.* Gold, poison ! there is never a she-thrasher in Cæsarea, that lives on the flail of money, will call it so.

*Ang.* Like slaves you sold your souls for golden dross,  
Bewraying her to death, who stept between  
You and the gallows.

*Spun.* It was an easy matter to save us, she being so well back'd.

*Hir.* The gallows and we fell out: so she did but part us.

*Ang.* The misery of that mistress is mine own ;  
She beggar'd, I left wretched.

*Hir.* I can but let my nose drop in sorrow,  
with wet eyes for her.

*Spun.* The petticoat of her estate is unlaced, I  
confess.

*Hir.* Yes, and the smock of her charity is now  
all to pieces.

*Ang.* For love you bear to her, for some good turns  
Done you by me, give me one piece of silver.

*Hir.* How ! a piece of silver ! if thou wert an  
angel of gold, I would not put thee into white  
money, unless I weighed thee ; and I weigh thee  
not a rush.

*Spun.* A piece of silver ! I never had but two  
calves in my life, and those my mother left me ;  
I will rather part from the fat of them, than from  
a mustard-token's worth of argent.

*Hir.* And so, sweet nit, we crawl from thee.

*Spun.* Adieu, demi-dandiprat, adieu !

*Ang.* Stay,—one word yet ; you now are full  
of gold.

*Hir.* I would be sorry my dog, were so full of  
the pox.

*Spun.* Or any sow of mine of the meazles either.

*Ang.* Go, go ! you're beggars both ; you are  
not worth

That leather on your feet.

*Hir.* Away, away, boy !

*Spun.* Page, you do nothing but set patches on  
the soles of your jests.

*Ang.* I am glad I tried your love, which, see ! I  
want not,

So long as this is full.

*Both.* And so long as this, so long as this.

*Hir.* Spungius, you are a pickpocket.

*Spun.* Hircius, thou hast nimm'd:—*Solong as!*—  
not so much money is left as will buy a louse.

*Hir.* Thou art a thief, and thou liest in that gut  
through which thy wine runs, if thou deniest it.

*Spun.* Thou liest deeper than the bottom of  
mine enraged pocket, if thou affrontest it.

*Ang.* No blows, no bitter language;—all your  
gold gone!

*Spun.* Can the devil creep into onc's breeches?

*Hir.* Yes, if his horns once get into the cod-  
piece.

*Ang.* Come, sigh not; I so little am in love  
With that whose loss kills you, that, see! 'tis yours,  
All yours: divide the heap in equal share,  
So you will go along with me to prison,  
And in our mistress' sorrows bear a part:  
Say, will you?

*Both.* Will we!

*Spun.* If she were going to hanging, no gallows  
should part us.

*Hir.* Let us both be turn'd into a rope of  
onions, if we do not.

*Ang.* Follow me, then; repair your bad deeds  
past;

Happy are men, when their best days are last!

*Spun.* True, master Angelo; pray, sir, lead the  
way. [*Exit Angelo.*

*Hir.* Let him lead that way, but follow thou  
me this way.

*Spun.* I live in a gaol!

*Hir.* Away, and shift for ourselves:—She'll  
do well enough there; for prisoners are more  
hungry after mutton, than catchpoles after pri-  
soners.

*Spun.* Let her starve then, if a whole gaol will  
not fill her belly. [*Exeunt.*

## ACT III. SCENE I.

*A Room in Dorothea's House.*

*Enter* SAPRITIUS, THEOPHILUS, Priest, CALISTA,  
and CHRISTETA.

*Sap.* Sick to the death, I fear.<sup>5</sup>

*Theoph.* I meet your sorrow,  
With my true feeling of it.

*Sap.* She's a witch,  
A sorceress, Theophilus; my son  
Is charm'd by her enchanting eyes; and, like  
An image made of wax, her beams of beauty  
Melt him to nothing: all my hopes in him,  
And all his gotten honours, find their grave  
In his strange dotage on her. Would, when first  
He saw and loved her, that the earth had open'd,  
And swallow'd both alive!

*Theoph.* There's hope left yet.

*Sap.* Not any: though the princess were ap-  
peased,  
All title in her love surrender'd up;  
Yet this coy Christian is so transported  
With her religion, that unless my son  
(But let him perish first!) drink the same potion,  
And be of her belief, she'll not vouchsafe  
To be his lawful wife.

*Priest.* But, once removed

<sup>5</sup> *Sap. Sick to the death, I fear.]* It is delightful, after the vile ribaldry and harshness of the preceding act, to fall in again with the clear and harmonious periods of Massinger. From hence to the conclusion of the second scene, where Decker takes up the story, every page is crowded with beauties of no common kind.

From her opinion, as I rest assured  
 The reasons of these holy maids will win her,  
 You'll find her tractable to any thing,  
 For your content or his.

*Theoph.* If she refuse it,  
 The Stygian damps, breeding infectious airs,  
 The mandrake's shrieks, the basilisk's killing eye,  
 The dreadful lightning that does crush the bones,  
 And never singe the skin, shall not appear  
 Less fatal to her, than my zeal made hot  
 With love unto my gods. I have deferr'd it,  
 In hopes to draw back this apostata,  
 Which will be greater honour than her death,  
 Unto her father's faith; and, to that end,  
 Have brought my daughters hither.

*Cal.* And we doubt not  
 To do what you desire.

*Sap.* Let her be sent for.  
 Prosper in your good work; and were I not  
 To attend the princess, I would see and hear  
 How you succeed.

*Theoph.* I am commanded too,  
 I'll bear you company.

*Sap.* Give them your ring,  
 To lead her as in triumph, if they win her,  
 Before her highness. [*Exit.*

*Theoph.* Spare no promises,  
 Persuasions, or threats, I do conjure you:  
 If you prevail, 'tis the most glorious work  
 You ever undertook.

*Enter DOROTHEA and ANGELO.*

*Priest.* She comes.

*Theoph.* We leave you;  
 Be constant, and be careful.

[*Excunt Theoph. and Priest.*

*Cal.* We are sorry  
To meet you under guard.

*Dor.* But I more grieved  
You are at liberty. So well I love you,  
That I could wish, for such a cause as mine,  
You were my fellow-prisoners: Prithee, Angelo,  
Reach us some chairs. Please you sit——

*Cal.* We thank you:  
Our visit is for love, love to your safety.

*Christ.* Our conference must be private, pray  
you, therefore,  
Command your boy to leave us.

*Dor.* You may trust him  
With any secret that concerns my life,  
Falsehood and he are strangers: had you, ladies,  
Been bless'd with such a servant, you had never  
Forsook that way, your journey even half ended,  
That leads to joys eternal. In the place  
Of loose lascivious mirth, he would have stirr'd  
you

To holy meditations; and so far  
He is from flattery, that he would have told you,  
Your pride being at the height, how miserable  
And wretched things you were, that, for an hour  
Of pleasure here, have made a desperate sale  
Of all your right in happiness hereafter.  
He must not leave me; without him I fall:  
In this life he's my servant, in the other  
A wish'd companion.

*Ang.* 'Tis not in the devil,  
Nor all his wicked arts, to shake such goodness.

*Dor.* But you were speaking, lady.

*Cal.* As a friend  
And lover of your safety, and I pray you  
So to receive it; and, if you remember  
How near in love our parents were, that we,  
Even from the cradle, were brought up together,



Our amity increasing with our years,  
We cannot stand suspected.

*Dor.* To the purpose.

*Cal.* We come, then, as good angels, Dorothea,  
To make you happy; and the means so easy,  
That, be not you an enemy to yourself,  
Already you enjoy it.

*Christ.* Look on us,  
Ruin'd as you are, once, and brought unto it,  
By your persuasion.

*Cal.* But what follow'd, lady?  
Leaving those blessings which our gods gave  
freely,  
And shower'd upon us with a prodigal hand,  
As to be noble born, youth, beauty, wealth,  
And the free use of these without control,  
Check, curb, or stop, such is our law's indulgence!  
All happiness forsook us; bonds and fetters,  
For amorous twines; the rack and hangman's  
whips,  
In place of choice delights; our parents' curses  
Instead of blessings; scorn, neglect, contempt,  
Fell thick upon us.

*Christ.* This consider'd wisely,  
We made a fair retreat; and reconciled  
To our forsaken gods, we live again  
In all prosperity.

*Cal.* By our example,  
Bequeathing misery to such as love it,  
Learn to be happy. The Christian yoke's too  
heavy  
For such a dainty neck; it was framed rather  
To be the shrine of Venus, or a pillar,  
More precious than crystal, to support  
Our Cupid's image: our religion, lady,  
Is but a varied pleasure; yours a toil  
Slaves would shrink under.

*Dor.* Have you not cloven feet? are you not devils?

Dare any say so much, or dare I hear it  
Without a virtuous and religious anger?  
Now to put on a virgin modesty,  
Or maiden silence, when His power is question'd  
That is omnipotent, were a greater crime,  
Than in a bad cause to be impudent.  
Your gods! your temples! brothel-houses rather,  
Or wicked actions of the worst of men,  
Pursued and practised. Your religious rites!  
Oh! call them rather juggling mysteries,  
The baits and nets of hell: your souls the prey  
For which the devil angles; your false pleasures  
A steep descent, by which you headlong fall  
Into eternal torments.

*Cal.* Do not tempt  
Our powerful gods.

*Dor.* Which of your powerful gods?  
Your gold, your silver, brass, or wooden ones,  
That can nor do me hurt, nor protect you?<sup>6</sup>  
Most pitied women! will you sacrifice  
To such,—or call them gods or goddesses,  
Your parents would disdain to be the same,  
Or you yourselves? O blinded ignorance!  
Tell me, Calista, by the truth, I charge you,  
Or any thing you hold more dear, would you,  
To have him deified to posterity,  
Desire your father an adulterer,  
A ravisher, almost a parricide,  
A vile incestuous wretch?

*Cal.* That, piety  
And duty answer for me.

<sup>6</sup> *That can nor do me hurt, nor protect you?* More spirited, and more in the author's manner, than the reading of the last quarto, which the modern editors follow:

*That cannot do me hurt, nor protect you?*

*Dor.* Or you, Christeta,  
To be hereafter register'd a goddess,  
Give your chaste body up to the embraces  
Of goatish lust? have it writ on your forehead,  
"This is the common whore, the prostitute,  
The mistress in the art of wantonness,  
Knows every trick, and labyrinth of desires  
That are immodest?"

*Christ.* You judge better of me,  
Or my affection is ill placed on you;  
Shall I turn strumpet?

*Dor.* No, I think you would not.  
Yet Venus, whom you worship, was a whore;  
Flora, the foundress of the public stews,  
And has, for that, her sacrifice; your great god,  
Your Jupiter, a loose adulterer,  
Incestuous with his sister: read but those  
That have canonized them, you'll find them worse  
Than, in chaste language, I can speak them to  
you.

Are they immortal then, that did partake  
Of human weakness, and had ample share  
In men's most base affections; subject to  
Unchaste loves, anger, bondage, wounds, as men  
are?

Here, Jupiter, to serve his lust, turn'd bull,  
The shape, indeed, in which he stole Europa;  
Neptune, for gain, builds up the walls of Troy,  
As a day-labourer; Apollo keeps  
Admetus' sheep for bread; the Lemnian smith  
Sweats at the forge for hire; Prometheus here,  
With his still-growing liver, feeds the vulture;  
Saturn bound fast in hell with adamant chains;  
And thousands more, on whom abused error  
Bestows a deity. Will you then, dear sisters,  
For I would have you such, pay your devotions  
To things of less power than yourselves?

*Cal.* We worship

Their good deeds in their images.

*Dor.* By whom fashion'd ?

By sinful men. I'll tell you a short tale,<sup>8</sup>

Nor can you but confess it is a true one :

A king of Egypt, being to erect

The image of Osiris, whom they honour,

Took from the matrons' necks the richest jewels,

And purest gold, as the materials,

To finish up his work ; which perfected,

With all solemnity he set it up,

To be adored, and served himself his idol ;

Desiring it to give him victory

Against his enemies : but, being overthrown,

Enraged against his god, (these are fine gods,

Subject to human fury !) he took down

The senseless thing, and melting it again,

He made a bason, in which eunuchs wash'd

His concubine's feet ; and for this sordid use,

Some months it served : his mistress proving

false,

As most indeed do so, and grace concluded

Between him and the priests, of the same bason

He made his god again !—Think, think, of this,

And then consider, if all worldly honours,

Or pleasures that do leave sharp stings behind

them,

<sup>8</sup> ————*I'll tell you a short tale, &c* ] I once thought that I had read this *short tale* in Arnobius, from whom, and from Augustin, much of the preceding speech is taken ; but, upon looking him over again, I can scarcely find a trace of it. Herodotus has, indeed, a story of a king of Egypt (Amasis), which bears a distant resemblance to it ; but the application is altogether different :—there is a *bason of gold* in which he and his guests were accustomed to spit, *wash their feet, &c.* which is formed *into a god* ; but whether this furnished the poet with any hints, I cannot undertake to say.

Have power to win such as have reasonable souls,  
To put their trust in dross.

*Cal.* Oh, that I had been born  
Without a father !

*Christ.* Piety to him  
Hath ruin'd us for ever.

*Dor.* Think not so ;  
You may repair all yet : the attribute  
That speaks his Godhead most, is merciful :  
Revenge is proper to the fiends you worship,  
Yet cannot strike without his leave.—You weep,—  
Oh, 'tis a heavenly shower ! celestial balm  
To cure your wounded conscience ! let it fall,  
Fall thick upon it ; and, when that is spent,  
I'll help it with another of my tears :  
And may your true repentance prove the child  
Of my true sorrow, never mother had  
A birth so happy !

*Cal.* We are caught ourselves,  
That came to take you ; and, assured of conquest,  
We are your captives.

*Dor.* And in that you triumph :  
Your victory had been eternal loss,  
And this your loss immortal gain. Fix here,  
And you shall feel yourselves inwardly arm'd  
'Gainst tortures, death, and hell:—but, take  
heed, sisters,  
That, or through weakness, threats, or mild per-  
suasions,  
Though of a father, you fall not into  
A second and a worse apostacy.

*Cal.* Never, oh never ! steel'd by your ex-  
ample,  
We dare the worst of tyranny.

*Christ.* Here's our warrant,  
You shall along and witness it.

*Dor.* Be confirm'd then ;

And rest assured, the more you suffer here,  
 The more your glory, you to heaven more dear.  
 [*Exeunt.*]

## SCENE II.

*The Governor's Palace.*

*Enter ARTEMIA, SAPRITIUS, THEOPHILUS,  
 and HARPAX.*

*Artem.* Sapritius, though your son deserve no  
 pity,  
 We grieve his sickness: his contempt of us,  
 We cast behind us, and look back upon  
 His service done to Cæsar, that weighs down  
 Our just displeasure. If his malady  
 Have growth from his restraint, or that you think  
 His liberty can cure him, let him have it:  
 Say, we forgive him freely.

*Sap.* Your grace binds us,  
 Ever your humblest vassals.

*Artem.* Use all means  
 For his recovery; though yet I love him,  
 I will not force affection. If the Christian,  
 Whose beauty hath out-rivall'd me, be won  
 To be of our belief, let him enjoy her;  
 That all may know, when the cause wills, I can  
 Command my own desires.

*Theoph.* Be happy then,  
 My lord Sapritius: I am confident,  
 Such eloquence and sweet persuasion dwell  
 Upon my daughters' tongues, that they will  
 work her  
 To any thing they please.

*Sap.* I wish they may!

Yet 'tis no easy task to undertake,  
To alter a perverse and obstinate woman.

[*A shout within: loud music.*

*Artem.* What means this shout?

*Sap.* 'Tis seconded with music,  
Triumphant music.—Ha!

*Enter SEMPRONIUS.*

*Semp.* My lord, your daughters,  
The pillars of our faith,<sup>9</sup> having converted,  
For so report gives out, the Christian lady,  
The image of great Jupiter born before them,  
Sue for access.

*Theoph.* My soul divined as much.

Blest be the time when first they saw this  
light!

Their mother, when she bore them to support  
My feeble age, filled not my longing heart  
With so much joy, as they in this good work  
Have thrown upon me.

*Enter Priest with the Image of Jupiter, incense  
and censers; followed by CALISTA and CHRIS-  
TETA, leading DOROTHEA.*

Welcome, oh, thrice welcome,  
Daughters, both of my body and my mind!  
Let me embrace in you my bliss, my comfort;  
And, Dorothea, now more welcome too,  
Than if you never had fallen off! I am ravish'd  
With the excess of joy:—speak, happy daughters,  
The blest event.

<sup>9</sup> *The pillars of our faith, &c.*] Here, as in many other places, the language of Christianity and paganism is confounded; *faith* was always the distinctive term for the former, in opposition to heathenism.

*Cal.* We never gain'd so much  
By any undertaking.

*Theoph.* O my dear girl,  
Our gods reward thee!

*Dor.* Nor was ever time,  
On my part, better spent.

*Christ.* We are all now  
Of one opinion.

*Theoph.* My best Christeta!  
Madam, if ever you did grace to worth,  
Vouchsafe your princely hands.

*Artem.* Most willingly——  
Do you refuse it?

*Cal.* Let us first deserve it.

*Theoph.* My own child still! here set our god;  
prepare

The incense quickly: Come, fair Dorothea,  
I will myself support you;—now kneel down,  
And pay your vows to Jupiter.

*Dor.* I shall do it  
Better by their example.

*Theoph.* They shall guide you,  
They are familiar with the sacrifice.  
Forward, my twins of comfort, and, to teach her,  
Make a joint offering.

*Christ.* Thus———[*they both spit at the image,*

*Cal.* And thus———[*throw it down, and spurn it.*

*Harp.* Profane,  
And impious! stand you now like a statue?  
Are you the champion of the gods? where is  
Your holy zeal, your anger?

*Theoph.* I am blasted;  
And, as my feet were rooted here, I find  
I have no motion; I would I had no sight too!  
Or if my eyes can serve to any use,<sup>1</sup>

<sup>1</sup> Or if my eyes can serve to any use,] The modern editors read:  
Or if my eyes can serve to any other use.



Give me, thou injured Power! a sea of tears,  
To expiate this madness in my daughters;  
For, being themselves, they would have trem-  
bled at

So blasphemous a deed in any other:—  
For my sake, hold awhile thy dreadful thunder,  
And give me patience to demand a reason  
For this accursed act.

*Dor.* 'Twas bravely done.

*Theoph.* Peace, damn'd enchantress, peace!—

I should look on you  
With eyes made red with fury, and my hand,  
That shakes with rage, should much outstrip my  
tongue,

And seal my vengeance on your hearts;—but nature,  
To you that have fallen once, bids me again  
To be a father. Oh! how durst you tempt  
The anger of great Jove?

*Dor.* Alack, poor Jove!

He is no swaggerer; how smug he stands!  
He'll take a kick, or any thing.

*Sap.* Stop her mouth.

*Dor.* It is the patient'st godling!<sup>2</sup> do not fear him;  
He would not hurt the thief that stole away  
Two of his golden locks; indeed he could not:  
And still 'tis the same quiet thing.

*Theoph.* Blasphemer!

Ingenious cruelty shall punish this:  
Thou art past hope: but for you yet,<sup>3</sup> dear  
daughters,

*Other*, which destroys at once the metre and the sense, is an absurd interpolation of the quartos 1631 and 1661.

<sup>2</sup> *Dor.* *It is the patient'st godling;*] I have inserted this word at the recommendation of Mr. M. Mason. The old copies concur in reading *antient'st*, which may yet be the proper word.

<sup>3</sup> ————*but for you yet,*] *Yet*, which completes the verse, is now restored from the first edition.

Again bewitch'd, the dew of mild forgiveness  
 May gently fall, provided you deserve it,  
 With true contrition : be yourselves again ;  
 Sue to the offended deity.

*Christ.* Not to be  
 The mistress of the earth.

*Cal.* I will not offer  
 A grain of incense to it, much less kneel,  
 Nor look on it but with contempt and scorn,  
 To have a thousand years conferr'd upon me  
 Of worldly blessings. We profess ourselves  
 To be, like Dorothea, Christians ;  
 And owe her for that happiness.

*Theoph.* My ears  
 Receive, in hearing this, all deadly charms,  
 Powerful to make man wretched.

*Artem.* Are these they  
 You bragg'd could convert others !

*Sap.* That want strength  
 To stand, themselves !

*Harp.* Your honour is engaged,  
 The credit of your cause depends upon it ;  
 Something you must do suddenly.

*Theoph.* And I will.

*Harp.* They merit death ; but, falling by your  
 hand,

'Twill be recorded for a just revenge,  
 And holy fury in you.

*Theoph.* Do not blow  
 The furnace of a wrath thrice hot already ;  
 Ætna is in my breast, wildfire burns here,  
 Which only blood must quench. Incensed Power!  
 Which from my infancy I have adored,  
 Look down with favourable beams upon  
 The sacrifice, though not allow'd thy priest,  
 Which I will offer to thee ; and be pleased,  
 My fiery zeal inciting me to act,

To call that justice others may style murder.  
Come, you accurs'd, thus by the hair I drag  
you

Before this holy altar; thus look on you,  
Less pitiful than tigers to their prey:  
And thus, with mine own hand, I take that life  
Which I gave to you. [Kills them.

*Dor.* O most cruel butcher!

*Theoph.* My anger ends not here: hell's dread-  
ful porter,  
Receive into thy ever-open gates,  
Their damned souls, and let the Furies' whips  
On them alone be wasted; and, when death  
Closes these eyes, 'twill be Elysium to me  
To hear their shrieks and howlings. Make me,  
Pluto,

Thy instrument to furnish thee with souls  
Of that accursed sect; nor let me fall,  
Till my fell vengeance hath consumed them all.  
[Exit, with Harpax.

*Artem.* 'Tis a brave zeal.\*

*Enter ANGELO, smiling.*

*Dor.* Oh, call him back again,  
Call back your hangman! here's one prisoner  
left

To be the subject of his knife.

*Artem.* Not so;

We are not so near reconciled unto thee;  
Thou shalt not perish such an easy way.

\* *Artem.* 'Tis a brave zeal.] The first two quartos have a stage direction here, which Coxeter and M. Mason follow: *Enter Artemia laughing.* But Artemia continues on the stage: the error was seen and removed by the quarto 1651. It is worth observing with what care Harpax and Angelo are kept apart, till the catastrophe.

Be she your charge, Sapritius, now; and suffer  
None to come near her, till we have found out  
Some torments worthy of her.

*Ang.* Courage, mistress;  
These martyrs but prepare your glorious fate;  
You shall exceed them, and not imitate. [*Exeunt.*]

## SCENE III.

*A Room in Dorothea's House.*

*Enter SPUNGIUS and HIRCIUS, ragged, at opposite doors.*

*Hir.* Spungius!

*Spun.* My fine rogue, how is it? how goes this tattered world?

*Hir.* Hast any money?

*Spun.* Money! no. The tavern ivy clings about my money, and kills it. Hast thou any money?

*Hir.* No. My money is a mad bull; and finding any gap opened, away it runs.

*Spun.* I see then a tavern and a bawdyhouse have faces much alike; the one hath red grates next the door, the other hath peeping-holes within doors: the tavern hath evermore a bush, the bawdyhouse sometimes neither hedge nor bush. From a tavern a man comes reeling;

<sup>s</sup> .——— *how goes this tattered world?*] These odious wretches——but they are not worth a thought. Mr. Malone observes that *tattered* is spelt with an *o* in the old editions of Shakspeare: this is the first opportunity I have had for mentioning, that Massinger conforms to the same practice. The modern editors sometimes adopt one mode of spelling it, and sometimes another, as if the words were different. It is best to be uniform.

from a bawdyhouse, not able to stand. In the tavern you are cozen'd with paltry wine; in a bawdyhouse, by a painted whore: money may have wine, and a whore will have money; but to neither can you cry, Drawer, you rogue! or, Keep door, rotten bawd! without a silver whistle:—We are justly plagued, therefore, for running from our mistress.

*Hir.* Thou didst; I did not: Yet I had run too, but that one gave me turpentine pills, and that staid my running.

*Spun.* Well! the thread of my life is drawn through the needle of necessity, whose eye, looking upon my lousy breeches, cries out it cannot mend them; which so pricks the linings of my body, (and those are, heart, lights, lungs, guts, and midriff,) that I beg on my knees, to have Atropos, the tailor to the Destinies, to take her sheers, and cut my thread in two; or to heat the iron goose of mortality, and so press me to death.

*Hir.* Sure thy father was some botcher, and thy hungry tongue bit off these shreds of complaints, to patch up the elbows of thy nitty eloquence.

*Spun.* And what was thy father?

*Hir.* A low-minded cobler, a cobler whose zeal set many a woman upright; the remembrance of whose awl (I now having nothing) thrusts such scurvy stitches into my soul, that the heel of my happiness is gone awry.

*Spun.* Pity that e'er thou trod'st thy shoe awry.

*Hir.* Long I cannot last; for all sowerly wax of comfort melting away, and misery taking the length of my foot, it boots not me to sue for life, when all my hopes are seam-rent, and go wet-shod.

*Spun.* This shows thou art a cobler's son, by

going through stitch: O Hircius, would thou and I were so happy to be cobblers!

*Hir.* So would I; for both of us being weary of our lives, should then be sure of shoemakers' ends.

*Spun.* I see the beginning of my end, for I am almost starved.

*Hir.* So am not I; but I am more than famished.

*Spun.* All the members in my body are in a rebellion one against another.

*Hir.* So are mine; and nothing but a cook, being a constable, can appease them, presenting to my nose, instead of his painted staff, a spit full of roast meat.

*Spun.* But in this rebellion, what uproars do they make! my belly cries to my mouth, Why dost not gape and feed me?

*Hir.* And my mouth sets out a throat to my hand, Why dost not thou lift up meat, and cram my chops with it?

*Spun.* Then my hand hath a fling at mine eyes, because they look not out, and shark for victuals.

*Hir.* Which mine eyes seeing, full of tears, cry aloud, and curse my feet, for not ambling up and down to feed colon; sithence if good meat be in any place, 'tis known my feet can smell.

*Spun.* But then my feet, like lazy rogues, lie still, and had rather do nothing, than run to and fro to purchase any thing.

*Hir.* Why, among so many millions of people, should thou and I only be miserable tatterdemalions, ragamuffins, and lousy desperates?

*Spun.* Thou art a mere I-am-an-o, I-am-an-as: consider the whole world, and 'tis as we are.

*Hir.* Lousy, beggarly! thou whoreson assa fœtida?

*Spun.* Worse; all tottering, all out of frame, thou fooliamini!

*Hir.* As how, arsenic? come, make the world smart.

*Spun.* Old honour goes on crutches, beggary rides caroched; honest men make feasts, knaves sit at tables, cowards are lapp'd in velvet, soldiers (as we) in rags; beauty turns whore, whore, bawd, and both die of the pox: why then, when all the world stumbles, should thou and I walk upright?

*Hir.* Stop, look! who's yonder?

*Enter ANGELO.*

*Spun.* Fellow Angelo! how does my little man? well?

*Ang.* Yes;

And would you did so too! Where are your clothes?

*Hir.* Clothes! You see every woman almost go in her loose gown, and why should not we have our clothes loose?

*Spun.* Would they were loose!

*Ang.* Why, where are they?

*Spun.* Where many a velvet cloak, I warrant, at this hour, keeps them company; they are pawned to a broker.

*Ang.* Why pawn'd? where's all the gold I left with you?

*Hir.* The gold! we put that into a scrivener's hands, and he hath cozen'd us.

*Spun.* And therefore, I prithee, Angelo, if thou hast another purse, let it be confiscate, and brought to devastation.

*Ang.* Are you made all of lies? I know which way

Your guilt-wing'd pieces flew. I will no more

Be mock'd by you : be sorry for your riots,  
Tame your wild flesh by labour ; eat the bread  
Got with hard hands ; let sorrow be your whip,  
To draw drops of repentance from your heart :  
When I read this amendment in your eyes,  
You shall not want ; till then, my pity dies.

[*Exit.*

*Spun.* Is it not a shame, that this scurvy puerilis  
should give us lessons ?

*Hir.* I have dwelt, thou know'st, a long time  
in the suburbs of conscience, and they are ever  
bawdy ; but now my heart shall take a house  
within the walls of honesty.

*Enter HARPAX behind.*

*Spun.* O you drawers of wine, draw me no  
more to the bar of beggary ; the sound of *Score*  
*a pottle of sack*, is worse than the noise of a scold-  
ing oysterwench, or two cats incorporating.

*Harp.* This must not be—I do not like when  
conscience  
Thaws ; keep her frozen still. [*comes forward.*]

How now, my masters !

Dejected ? drooping ? drown'd in tears ? clothes  
torn ?

Lean, and ill colour'd ? sighing ? where's the  
whirlwind

Which raises all these mischiefs ? I have seen you  
Drawn better on't. O ! but a spirit told me  
You both would come to this, when in you thrust<sup>6</sup>  
Yourselves into the service of that lady,

<sup>6</sup> ——— *when in you thrust*] *In*, which completes the verse,  
was omitted by Mr. M. Mason, from an opinion, perhaps, that it  
was superfluous to the sense. But this was the language of the  
times : for the rest, this whole act is most carelessly printed by  
the last editors.



Who shortly now must die. Where's now her  
praying?

What good got you by wearing out your feet,  
To run on scurvy errands to the poor,  
And to bear money to a sort' of rogues,  
And lousy prisoners?

*Hir.* Pox on them! I never prospered since I  
did it.

*Spun.* Had I been a pagan still, I should not  
have spit white for want of drink; but come to  
any vintner now, and bid him trust me, because  
I turned Christian, and he cries, Poh!

*Harp.* You're rightly served; before that  
peevish<sup>8</sup> lady  
Had to do with you, women, wine, and money  
Flow'd in abundance with you, did it not?

<sup>7</sup> *And to bear money to a sort of rogues, &c.]* Or, as we now,  
say—to a set, or parcel of rogues. The word occurs so fre-  
quently in this sense, in our old writers, that it seems almost  
unnecessary to give any examples of it:

“Here are a sort of poor petitioners,

“That are importunate.” *Spanish Tragedy.*

Again:

“And, like a sort of true born scavengers,

“Scour me this famous realm of enemies.”

*Knight of the Burning Pestle.*

<sup>8</sup> ——— before that peevish lady

*Had to do with you,]* *Peevish* is *foolish*; thus, in *the Merry  
Wives of Windsor*, Mrs. Quickly says of her fellow-servant,  
“His worst fault is, that he is given to prayer; he is something  
*peevish* that way.” Mr. Malone thinks this to be one of dame  
Quickly's blunders, and that she means to say *precise*: but he  
is mistaken. In *Hycke Scorne*, the word is used in the very  
sense here given:

“For an I sholde do after your scole

“To learn to pater to make me *peyusse*.”

Again, in *God's Revenge against Adultery*; “Alhemare kept a  
man-fool of some forty years old in his house, who indeed was  
so naturally *peevish*, as not Milan, hardly Italy, could match him  
for simplicity.”

*Hir.* Oh, those days ! those days !

*Harp.* Beat not your breasts, tear not your hair in madness ;

Those days shall come again, be ruled by me ;  
And better, mark me, better.

*Spun.* I have seen you, sir, as I take it, an attendant on the lord Theophilus.

*Harp.* Yes, yes ; in shew his servant : but  
—hark, hither !—

Take heed no body listens.

*Spun.* Not a mouse stirs.

*Harp.* I am a prince disguised.

*Hir.* Disguised ! how ? drunk ?

*Harp.* Yes, my fine boy ! I'll drink too, and  
be drunk ;

I am a prince, and any man by me,  
Let him but keep my rules, shall soon grow  
rich,

Exceeding rich, most infinitely rich :

He that shall serve me, is not starved from  
pleasures

As other poor knaves are ; no, take their fill.

*Spun.* But that, sir, we're so ragged——

*Harp.* You'll say, you'd serve me ?

*Hir.* Before any master under the zodiac.

*Harp.* For clothes no matter ; I've a mind to  
both.

And one thing I like in you ; now that you see  
The bonfire of your lady's state burnt out,  
You give it over, do you not ?

*Hir.* Let her be hang'd !

*Spun.* And pox'd !

*Harp.* Why, now you're mine ;

Come, let my bosom touch you.

*Spun.* We have bugs, sir.

*Harp.* There's money, fetch your clothes home ;  
there's for you.

*Hir.* Avoid, vermin! give over our mistress! a man cannot prosper worse, if he serve the devil.

*Harp.* How! the devil? I'll tell you what now of the devil,  
He's no such horrid creature; cloven-footed,  
Black, saucer-eyed, his nostrils breathing fire,  
As these lying Christians make him.

*Both.* No!

*Harp.* He's more loving  
To man, than man to man is.<sup>9</sup>

*Hir.* Is he so? Would we two might come acquainted with him!

*Harp.* You shall: he's a wondrous good fellow,  
loves a cup of wine, a whore, any thing; if you have money, it's ten to one but I'll bring him to some tavern to you or other.

*Spun.* I'll bespeak the best room in the house for him.

*Harp.* Some people he cannot endure.

*Hir.* We'll give him no such cause.

*Harp.* He hates a civil lawyer, as a soldier does peace.

*Spun.* How a commoner?<sup>1</sup>

*Harp.* Loves him from the teeth outward.

*Spun.* Pray, my lord and prince, let me encounter you with one foolish question: does the devil eat any mace in his broth?

*Harp.* Exceeding much, when his burning

<sup>9</sup> *Harp.* *He's more loving*

*To man, than man to man is.*] Though this horrid prostitution of that fine sentiment in Juvenal, *Carior est illis homo qui in sibi*, may not be altogether out of character for the speaker; it were to be wished that it had not been employed. To say the truth, the whole of this scene, more especially what yet remains of it, is as profligate as it is stupid.

<sup>1</sup> *Spun.* *How a commoner?*] That is, a common lawyer.  
M. MASON.

fever takes him; and then he has the knuckles of a bailiff boiled to his breakfast.

*Hir.* Then, my lord, he loves a catchpole, does he not?

*Harp.* As a bearward doth a dog. A catchpole! he hath sworn, if ever he dies, to make a serjeant his heir, and a yeoman his overseer.

*Spun.* How if he come to any great man's gate, will the porter let him come in, sir?

*Harp.* Oh! he loves porters of great men's gates, because they are ever so near the wicket.

*Hir.* Do not they whom he makes much on, for all his stroaking their cheeks, lead hellish lives under him?

*Harp.* No, no, no, no; he will be damn'd before he hurts any man: do but you (when you are thoroughly acquainted with him) ask for any thing, see if it does not come.

*Spun.* Any thing!

*Harp.* Call for a delicate rare whore, she is brought you.

*Hir.* Oh! my elbow itches. Will the devil keep the door?

*Harp.* Be drunk as a beggar, he helps you home.

*Spun.* O my fine devil! some watchman, I warrant; I wonder who is his constable.

*Harp.* Will you swear, roar, swagger? he claps you——

*Hir.* How? on the chaps?

*Harp.* No, on the shoulder; and cries, O, my brave boys! Will any of you kill a man?

*Spun.* Yes, yes; I, I.

*Harp.* What is his word? Hang! hang! 'tis nothing.—Or stab a woman?

*Hir.* Yes, yes; I, I.

*Harp.* Here is the worst word he gives you :  
A pox on't, go on !

*Hir.* O inveigling rascal !—I am ravish'd.

*Harp.* Go, get your clothes ; turn up your glass  
of youth,

And let the sands run merrily : nor do I care  
From what a lavish hand your money flies,  
So you give none away to beggars——

*Hir.* Hang them !

*Harp.* And to the scrubbing poor.

*Hir.* I'll see them hang'd first.

*Harp.* One service you must do me.

*Both.* Any thing.

*Harp.* Your mistress, Dorothea, ere she suffers,  
Is to be put to tortures : have you hearts  
To tear her into shrieks, to fetch her soul  
Up in the pangs of death, yet not to die ?

*Hir.* Suppose this she, and that I had no hands,  
here's my teeth.

*Spun.* Suppose this she, and that I had no  
teeth, here's my nails.

*Hir.* But will not you be there, sir ?

*Harp.* No, not for hills of diamonds ; the grand  
master,

Who schools her in the Christian discipline,  
Abhors my company : should I be there,  
You'd think all hell broke loose, we should so  
quarrel.

Ply you this business ; he, her flesh who spares,  
Is lost, and in my love never more shares. [*Exit.*

*Spun.* Here's a master, you rogue !

*Hir.* Sure he cannot choose but have a horrible  
number of servants. [*Exeunt.*

## ACT IV. SCENE I.

*The Governor's Palace.*

ANTONINUS *on a couch, asleep, with Doctors about him*; SAPRITIUS and MACRINUS.

*Sap.* O you, that are half gods, lengthen that  
life

Their deities lend us; turn o'er all the volumes  
Of your mysterious Æsculapian science,  
T' increase the number of this young man's days:  
And, for each minute of his time prolong'd,  
Your fee shall be a piece of Roman gold  
With Cæsar's stamp, such as he sends his captains  
When in the wars they earn well: do but save him,  
And, as he's half myself, be you all mine.

1 *Doct.* What art can do, we promise; physic's  
hand

As apt is to destroy as to preserve,  
If heaven make not the med'cine: all this while,  
Our skill hath combat held with his disease;  
But 'tis so arm'd, and a deep melancholy,  
To be such in part with death,<sup>2</sup> we are in fear  
The grave must mock our labours.

*Mac.* I have been

His keeper in this sickness, with such eyes  
As I have seen my mother watch o'er me;  
And, from that observation, sure I find  
It is a midwife must deliver him.

<sup>2</sup> *To be such in part with death,*] Mr. M. Mason reads, after Coxeter, *To such in part with death,* and explains it to mean "To such a degree." I doubt whether he understood his own explanation or not. The genuine reading, which I have restored, takes away all difficulty from the passage.

*Sap.* Is he with child? a midwife!<sup>1</sup>

*Mac.* Yes, with child;

And will, I fear, lose life, if by a woman  
 He is not brought to bed. Stand by his pillow  
 Some little while, and, in his broken slumbers,  
 Him shall you hear cry out on Dorothea;  
 And, when his arms fly open to catch her,  
 Closing together, he falls fast asleep,  
 Pleased with embracings of her airy form.  
 Physicians but torment him, his disease  
 Laughs at their gibberish language; let him hear  
 The voice of Dorothea, nay, but the name,  
 He starts up with high colour in his face:  
 She, or none, cures him; and how that can be,  
 The princess' strict command barring that hap-  
 piness,  
 To me impossible seems.

*Sap.* To me it shall not;

I'll be no subject to the greatest Cæsar  
 Was ever crown'd with laurel, rather than cease  
 To be a father. [*Exit.*

*Mac.* Silence, sir, he wakes.

*Anton.* Thou kill'st me, Dorothea; oh, Dorothea!

*Mac.* She's here:—enjoy her.

*Anton.* Where? Why do you mock me?

Age on my head hath stuck no white hairs yet,  
 Yet I'm an old man, a fond doating fool  
 Upon a woman. I, to buy her beauty,  
 (In truth I am bewitch'd,) offer my life,  
 And she, for my acquaintance, hazards hers:  
 Yet, for our equal sufferings, none holds out  
 A hand of pity.

*Doct.* Let him have some music.

*Anton.* Hell on your fiddling!

[*Starting from his couch.*

<sup>1</sup> *Sap.* *Is he with child? a midwife!*] The modern editors read, *A midwife! is he with child?* Had they no ears!

1 *Doct.* Take again your bed, sir ;  
Sleep is a sovereign physic.

*Anton.* Take an ass's head, sir :  
Confusion on your fooleries, your charms !—  
Thou stinking clyster-pipe, where's the god of  
rest,

Thy pills and base apothecary drugs  
Threaten'd to bring unto me? Out, you impostors!  
Quacksalving, cheating mountebanks! your skill  
Is to make sound men sick, and sick men kill.

*Mac.* Oh, be yourself, dear friend.

*Anton.* Myself, Macrinus!  
How can I be myself, when I am mangled  
Into a thousand pieces? here moves my head,  
But where's my heart? wherever—that lies dead.

*Re-enter SAPRITIUS, dragging in DOROTHEA by  
the hair, ANGELO following.*

*Sap.* Follow me, thou damn'd sorceress! Call  
up thy spirits,  
And, if they can, now let them from my hand  
Untwine these witching hairs.

*Anton.* I am that spirit:  
Or, if I be not, were you not my father,  
One made of iron should hew that hand in pieces,  
That so defaces this sweet monument  
Of my love's beauty.

*Sap.* Art thou sick?

*Anton.* To death.

*Sap.* Wouldst thou recover?

*Anton.* Would I live in bliss!

*Sap.* And do thine eyes shoot daggers at that  
man

That brings thee health?

*Anton.* It is not in the world.

*Sap.* It's here.



*Anton.* To treasure,<sup>4</sup> by enchantment lock'd  
In caves as deep as hell, am I as near.

*Sap.* Break that enchanted cave: enter, and  
rifle

The spoils thy lust hunts after; I descend  
To a base office, and become thy pander,  
In bringing thee this proud thing: make her thy  
whore,

Thy health lies here; if she deny to give it,  
Force it: imagine thou assault'st a town's  
Weak wall; to't, 'tis thine own, but beat this down.  
Come, and, unseen, be witness to this battery,  
How the coy strumpet yields.<sup>5</sup>

1 *Doct.* Shall the boy stay, sir?

*Sap.* No matter for the boy:—pages are used  
To these odd bawdy shufflings; and, indeed, are  
Those little young snakes in a Fury's head,  
Will sting worse than the great ones.—  
Let the pimp stay. [*Exeunt Sap. Mac. and Doct.*

*Dor.* O, guard me, angels!  
What tragedy must begin now?

*Anton.* When a tiger  
Leaps into a timorous herd, with ravenous jaws,  
Being hunger-starv'd, what tragedy then begins?

*Dor.* Death; I am happy so; you, hitherto,  
Have still had goodness spher'd within your eyes,  
Let not that orb be broken.<sup>6</sup>

*Ang.* Fear not, mistress;

<sup>4</sup> *Ant.* To *treasure*, &c.] This is the emendation of Mr. M. Mason. It appears a happy substitution for the old reading, which was, O *treasure*, &c.

<sup>5</sup> *Come, and, unseen, be witness to this battery, How the coy strumpet yields.*] These two lines are addressed to Macrinus and the doctors. M. MASON.

<sup>6</sup> ——— *you, hitherto, Have still had goodness spar'd within your eyes, Let not that orb be broken.*] The word *orb* in this last line proves that we should read *spher'd* instead of *spar'd*; the latter,

If he dare offer violence, we two  
Are strong enough for such a sickly man.

*Dor.* What is your horrid purpose, sir? your eye  
Bears danger in it.

*Anton.* I must——

*Dor.* What?

*Sap.* [*within.*] Speak it out.

*Anton.* Climb that sweet virgin tree.

*Sap.* [*within.*] Plague o' your trees!

*Anton.* And pluck that fruit which none, I  
think, e'er tasted.

*Sap.* [*within.*] A soldier, and stand fumbling so!

*Dor.* Oh, kill me, [*kneels.*]

And heaven will take it as a sacrifice;  
But, if you play the ravisher, there is  
A hell to swallow you.

*Sap.* [*within.*] Ler her swallow thee!

*Anton.* Rise:—for the Roman empire, Dorothea,  
I would not wound thine honour. Pleasures forced,  
Are unripe apples; sour, not worth the plucking:  
Yet, let me tell you, 'tis my father's will,  
That I should seize upon you, as my prey;  
Which I abhor, as much as the blackest sin  
The villainy of man did ever act.

[*Sapritius breaks in with Macrinus.*]

*Dor.* Die happy for this language!

*Sap.* Die a slave,

A blockish idiot!

*Mac.* Dear sir, vex him not.

*Sap.* Yes, and vex thee too; both, I think, are  
geldings:

indeed, made the passage nonsense, which is now very poetical.  
M. MASON.

Mr. M. Mason is somewhat rash in his assertion: *sparred*,  
is, *shut up*, *inclosed*, it is not therefore nonsense. I have, how-  
ever adopted his emendation, which, if not just, is at least  
ingenious.

Cold, phlegmatic bastard, thou'rt no brat of mine;

One spark of me, when I had heat like thine;  
By this had made a bonfire: a tempting whore,  
For whom thou'rt mad, thrust c'en into thine  
arms,

And stand'st thou puling! Had a tailor seen her  
At this advantage, he, with his cross capers,  
Had ruffled her by this: but thou shalt curse  
Thy dalliance,<sup>7</sup> and here, before her eyes,  
Tear thy own flesh in pieces, when a slave  
In hot lust bathes himself, and gluts those pleasures

Thy niceness durst not touch. Call out a slave;  
You, captain of our guard, fetch a slave hither.

*Anton.* What will you do, dear sir?

*Sap.* Teach her a trade, which many a one  
would learn

In less than half an hour,—to play the whore.

*Enter Soldiers with a Slave.*

*Mac.* A slave is come; what now?

*Sap.* Thou hast bones and flesh  
Enough to ply thy labour: from what country  
Wert thou ta'en prisoner, here to be our slave?

*Slave.* From Britain.

*Sap.* In the west ocean?

*Slave.* Yes.

*Sap.* An island?

*Slave.* Yes.

*Sap.* I'm fitted: of all nations  
Our Roman swords e'er conquer'd, none comes near

<sup>7</sup> ——— but thou shalt curse

*Thy dalliance,*] i. e. thy hesitation, thy delay:

“ Good lord! you use this *dalliance* to excuse

“ Your breach of promise.” *Comedy of Errors.*

The Briton for true whoring. Sirrah fellow,  
What wouldst thou do to gain thy liberty?

*Slave.* Do! liberty! fight naked with a lion,  
Venture to pluck a standard from the heart  
Of an arm'd legion. Liberty! I'd thus  
Bestride a rampire, and defiance spit  
I' the face of death, then, when the battering-ram  
Was fetching his career backward, to pash  
Me with his horns in pieces. To shake my chains  
off,

And that I could not do't but by thy death,  
Stoodst thou on this dry shore, I on a rock  
Ten pyramids high, down would I leap to kill  
thee,

Or die myself: what is for man to do,  
I'll venture on, to be no more a slave.

*Sap.* Thou shalt, then, be no slave, for I will  
set thee

Upon a piece of work is fit for man;  
Brave for a Briton:—drag that thing aside,  
And ravish her.

*Slave.* And ravish her! is this your manly  
service?

A devil scorns to do it; 'tis for a beast,  
A villain, not a man: I am, as yet,  
But half a slave; but, when that work is past,  
A damned whole one, a black ugly slave,  
The slave of all base slaves:—do't thyself, Roman,  
'Tis drudgery fit for thee.

*Sap.* He's bewitch'd too:  
Bind him, and with a bastinado give him,  
Upon his naked belly, two hundred blows.

*Slave.* Thou art more slave than I.

[*He is carried in.*]

*Dor.* That Power supernal, on whom waits my  
soul,  
Is captain o'er my chastity.

*Anton.* Good sir, give o'er:  
The more you wrong her, yourself's vex'd the  
more.

*Sap.* Plagues light on her and thee!—thus  
down I throw  
Thy harlot, thus by the hair nail her to earth.  
Call in ten slaves, let every one discover  
What lust desires, and surfeit here his fill.  
Call in ten slaves.

*Enter Slaves.*

*Mac.*<sup>5</sup> They are come, sir, at your call.

*Sap.* Oh, oh! *[Falls down.*

*Enter THEOPHILUS.*

*Theoph.* Where is the governor?

*Anton.* There's my wretched father.

*Theoph.* My lord Sapritius—he's not dead!—  
my lord!

That witch there—

*Anton.* 'Tis no Roman gods can strike  
These fearful terrors. O, thou happy maid,  
Forgive this wicked purpose of my father.

*Dor.* I do.

*Theoph.* Gone, gone; he's pepper'd. It is thou  
Hast done this act infernal.

*Dor.* Heaven pardon you!  
And if my wrongs from thence pull vengeance  
down,

(I can no miracles work,) yet, from my soul,  
Pray to those Powers I serve, he may recover.

*Theoph.* He stirs—help, raise him up,—my  
lord!

<sup>5</sup> *Mac.* *They are come, &c.*] The old copies give this speech to Angelo: it is, however, so palpable an error, that the emendation which I have introduced requires no apology.

*Sap.* Where am I?

*Theoph.* One cheek is blasted.

*Sap.* Blasted! where's the lamia<sup>9</sup>

That tears my entrails? I'm bewitch'd; seize on her.

*Dor.* I'm here; do what you please.

*Theoph.* Spurn her to the bar.

*Dor.* Come, boy, being there, more near to heaven we are.

*Sap.* Kick harder; go out, witch! [*Exeunt.*

*Anton.* O bloody haugmen! Thine own gods give thee breath!

Each of thy tortures is my several death. [*Exit.*

## SCENE II.

### *A Public Square.*

*Enter* HARPAX, HIRCIUS, and SPUNGIUS.

*Harp.* Do you like my service now? say, am not I

A master worth attendance?

*Spun.* Attendance! I had rather lick clean the soles of your dirty boots, than wear the richest suit of any infected lord, whose rotten life hangs between the two poles.

*Hir.* A lord's suit! I would not give up the cloak of your service, to meet the splayfoot estate of any left-eyed knight above the antipodes; because they are unlucky to meet.

*Harp.* This day I'll try your loves to me; 'tis only

But well to use the agility of your arms.

<sup>9</sup> *Where's the lamia, &c.*] The sorceress, the hag: the word is pure Latin

*Spun.* Or legs, I am lusty at them.

*Hir.* Or any other member that has no legs.

*Spun.* Thou'lt run into some hole.

*Hir.* If I meet one that's more than my match,  
and that I cannot stand in their hands, I must  
and will creep on my knees.

*Harp.* Hear me, my little team of villains,  
hear me ;

I cannot teach you fencing with these cudgels,  
Yet you must use them; lay them on but  
soundly ;

That's all.

*Hir.* Nay, if we come to mauling once, pah!

*Spun.* But what walnut-tree is it we must beat?

*Harp.* Your mistress.

*Hir.* How! my mistress? I begin to have a  
Christian's heart made of sweet butter, I melt;  
I cannot strike a woman.

*Spun.* Nor I, unless she scratch; bum my  
mistress!

*Harp.* You're coxcombs, silly animals.

*Hir.* What's that?

*Harp.* Drones, asses, blinded moles, that dare  
not thrust

Your arms out to catch fortune: say, you fall off,  
It must be done. You are converted rascals,  
And, that once spread abroad, why every slave  
Will kick you, call you motley Christians,  
And half-faced Christians.

*Spun.* The guts of my conscience begin to be  
of whittleather.

*Hir.* I doubt me, I shall have no sweet butter  
in me.

*Harp.* Deny this, and each pagan whom you  
meet,

Shall forked fingers thrust into your eyes ——

*Hir.* If we be cuckolds.

*Harp.* Do this, and every god the Gentiles  
bow to,  
Shall add a fathom to your line of years.

*Spun.* A hundred fathom, I desire no more.

*Hir.* I desire but one inch longer.

*Harp.* The senators will, as you pass along,  
Clap you upon your shoulders with this hand,  
And with this give you gold : when you are dead,  
Happy that man shall be, can get a nail,  
The paring,—nay, the dirt under the nail,  
Of any of you both, to say, this dirt  
Belonged to Spungius or Hircius.

*Spun.* They shall not want dirt under my nails,  
I will keep them long of purpose, for now my  
fingers itch to be at her.

*Hir.* The first thing I do, I'll take her over  
the lips.

*Spun.* And I the hips,—we may strike any  
where ?

*Harp.* Yes, any where.

*Hir.* Then I know where I'll hit her.

*Harp.* Prosper, and be mine own ; stand by, I  
must not  
To see this done, great business calls me hence :  
He's made can make her curse his violence. [*Exit.*

*Spun.* Fear it not, sir ; her ribs shall be basted.

*Hir.* I'll come upon her with rounce, robble-  
hobble, and thwick-thwack-thirlery bouncing.

*Enter DOROTHEA, led prisoner ; SAPRITIUS,  
THEOPHILUS, ANGELO, and a Hangman, who  
sets up a Pillar ; SAPRITIUS and THEOPHILUS  
sit ; ANGELO stands by DOROTHEA. A Guard  
attending.*

*Sap.* According to our Roman customs, bind  
That Christian to a pillar.



*Theoph.* Infernal Furies,  
 Could they into my hand thrust all their whips  
 To tear thy flesh, thy soul, 'tis not a torture  
 Fit to the vengeance I should heap on thee,  
 For wrongs done me ; me ! for flagitious facts,  
 By thee done to our gods : yet, so it stand  
 To great Cæsarea's governor's high pleasure,  
 Bow but thy knee to Jupiter, and offer  
 Any slight sacrifice ; or do but swear  
 By Cæsar's fortune, and——be free.

*Sap.* Thou shalt.

*Dor.* Not for all Cæsar's fortune, were it  
 chain'd  
 To more worlds than are kingdoms in the world,  
 And all those worlds drawn after him. I defy  
 Your hangmen ; you now shew me whither to fly.

*Sap.* Are her tormentors ready ?

*Ang.* Shrink not, dear mistress.

*Spun. and Hir.* My lord, we are ready for the  
 business.

*Dor.* You two ! whom I like foster'd children fed,  
 And lengthen'd out your starved life with bread.  
 You be my hangmen ! whom, when up the ladder  
 Death haled you to be strangled, I fetch'd down,  
 Clothed you, and warm'd you, you two my  
 tormentors !

*Both.* Yes, we.

*Dor.* Divine Powers pardon you !<sup>1</sup>

*Sap.* Strike.

[*They strike at her : Angelo kneeling holds her fast.*

*Theoph.* Beat out her brains.

*Dor.* Receive me, you bright angels !

*Sap.* Faster, slaves.

<sup>1</sup> *Dor.* *Divine Powers pardon you !*] I know not whether by inadvertence or design ; but M. Mason, in opposition to all the editions, reads, *Divine Powers pardon me !*

*Spun.* Faster! I am out of breath, I am sure; if I were to beat a buck,<sup>2</sup> I can strike no harder.

*Hir.* O mine arms! I cannot lift them to my head.

*Dor.* Joy above joys! are my tormentors  
weary

In torturing me, and, in my sufferings,  
I fainting in no limb! tyrants, strike home,  
And feast your fury full.

*Theoph.* These dogs are curs,

[*Comes from his seat.*

Which snarl, yet bite not. See, my lord, her  
face

Has more bewitching beauty than before:  
Proud whore, it smiles!<sup>3</sup> cannot an eye start out,  
With these?

*Hir.* No, sir, nor the bridge of her nose fall;  
'tis full of iron work.

*Sap.* Let's view the cudgels, are they not  
counterfeit?

*Ang.* There fix thine eye still;—thy glorious  
crown must come

Not from soft pleasure, but by martyrdom.  
There fix thine eye still;—when we next do meet,  
Not thorns, but roses, shall bear up thy feet:  
There fix thine eye still. [Exit.

*Dor.* Ever, ever, ever!

<sup>2</sup> *If I were to beat a buck, I can strike no harder.*] To buck, Johnson says, "is to wash clothes." This is but a lame explanation of the term: to buck is to wash clothes by laying them on a smooth plank or stone, and beating them with a pole flattened at the sides.

<sup>3</sup> *Proud whore, it smiles!*] So the old copies; the modern editors read, she smiles. In every page, and almost in every speech, I have had to remove these imaginary improvements of the author's phraseology.

*Enter* HARPAX, *sneaking.*

*Theoph.* We're mock'd; these bats have power  
to fell down giants,  
Yet her skin is not scarr'd.

*Sap.* What rogues are these?

*Theoph.* Cannot these force a shriek?

[*Beats Spungius.*

*Spun.* Oh! a woman has one of my ribs, and  
now five more are broken.

*Theoph.* Cannot this make her roar?

[*Beats Hircius; he roars.*

*Sap.* Who hired these slaves? what are they?

*Spun.* We serve that noble gentleman,<sup>†</sup> there;  
he enticed us to this dry beating: oh! for one  
half pot.

*Harp.* My servants! two base rogues, and  
sometime servants

To her, and for that cause forbear to hurt her.

*Sap.* Unbind her; hang up these.

*Theoph.* Hang the two hounds on the next  
tree.

*Hir.* Hang us! master Harpax, what a devil,  
shall we be thus used?

*Harp.* What bandogs but you two would worry  
a woman?

Your mistress? I but clapt you, you flew on.  
Say I should get your lives, each rascal beggar  
Would, when he met you, cry out, Hell-hounds!  
traitors!

Spit at you, fling dirt at you; and no woman  
Ever endure your sight: 'tis your best course

<sup>†</sup> *Spun.* *We serve that noble gentleman, &c.*] This is the lec-  
tion of the first quarto. The modern editors follow the others,  
which incorrectly read, *We serv'd, &c*

Now, had you secret knives, to stab yourselves;—  
But, since you have not, go and be hang'd.

*Hir.* I thank you.

*Harp.* 'Tis your best course.

*Theoph.* Why stay they trifling here?

To the gallows drag them by the heels;—away!

*Spun.* By the heels! no, sir, we have legs to  
do us that service.

*Hir.* Ay, ay, if no woman can endure my sight,  
away with me.

*Harp.* Dispatch them.

*Spun.* The devil dispatch thee!

[*Exeunt Guard with Spungius and Hircius.*

*Sap.* Death this day rides in triumph, Theo-  
philus.

See this witch made away too.

*Theoph.* My soul thirsts for it;

Come, I myself the hangman's part could play.

*Dor.* O haste me to my coronation day!

[*Exeunt.*

### SCENE III.<sup>5</sup>

*The Place of Execution. A scaffold, block, &c.*

*Enter ANTONINUS, supported by MACRINUS, and  
Servants.*

*Anton.* Is this the place, where virtue is to  
suffer,

And heavenly beauty, leaving this base earth,  
To make a glad return from whence it came?

Is it, Macrinus?

*Mac.* By this preparation,

<sup>5</sup> From hence, to the conclusion of the act, I recognise the hand of Massinger. There may be (and probably are) finer passages in our dramatic poets, but I am not acquainted with them.

You well may rest assured that Dorothea  
This hour is to die here.

*Anton.* Then with her dies  
The abstract of all sweetness that's in woman!  
Set me down, friend, that, ere the iron hand  
Of death close up mine eyes, they may at once  
Take my last leave both of this light and her:  
For, she being gone, the glorious sun himself  
To me's Cimmerian darkness.

*Mac.* Strange affection!<sup>6</sup>  
Cupid once more hath changed his shafts with  
Death,  
And kills, instead of giving life.

*Anton.* Nay, weep not;  
Though tears of friendship be a sovereign balm,  
On me they're cast away. It is decreed  
That I must die with her; our clue of life  
Was spun together.

*Mac.* Yet, sir, 'tis my wonder,

<sup>6</sup> *Mac.* *Strange affection!*

*Cupid once more hath changed his shafts with Death,  
And kills, instead of giving life.]* This is a beautiful allusion  
to a little poem among the *Elegies* of Secundus. Cupid and  
Death unite in the destruction of a lover, and in endeavouring  
to recover their weapons from the body of the victim, commit a  
mutual mistake, each plucking out the "shafts" of the other.  
The consequences of this are prettily described:

*Missa peregrinis sparguntur vulnere nervis,*

*Et manus ignoto scerit utrinque malo.*

*Irrita Mors arcus validi molimina damnat;*

*Plorat Amor teneras tam valuisse manus;*

*Fedabant juvenes primas in pulvere malas*

*Oscula quas, heu, ad blanda vocabat Amor.*

*Canicies vernis florebat multa corollis*

*Persephone crinem vulserat unde sibi.*

*Quid facerent? falsas procul abjecere sagittas,*

*De pharetra jaculum prompsit uterque norum.*

*Res bona! sed virus pueri penetravit in arcum;*

*Ex illo miseros tot dedit ille neci.* Lib. ii. Eleg. 6.

The fable, however, is very ancient.

That you, who, hearing only what she suffers,  
Partake of all her tortures, yet will be,  
To add to your calamity, an eyewitness  
Of her last tragic scene, which must pierce  
deeper,<sup>7</sup>

And make the wound more desperate.

*Anton.* Oh, Macrinus!

'Twould linger out my torments else, not kill me,  
Which is the end I aim at: being to die too,  
What instrument more glorious can I wish for,  
Than what is made sharp by my constant love  
And true affection? It may be, the duty  
And loyal service, with which I pursued her,  
And seal'd it with my death, will be remember'd  
Among her blessed actions; and what honour  
Can I desire beyond it?

*Enter a Guard bringing in DOROTHEA, a Headsman  
before her; followed by THEOPHILUS, SAPRITIUS,  
and HARPAX.*

See, she comes;

How sweet her innocence appears! more like  
To heaven itself, than any sacrifice  
That can be offer'd to it. By my hopes  
Of joys hereafter, the sight makes me doubtful  
In my belief; nor can I think our gods  
Are good, or to be served, that take delight  
In offerings of this kind: that, to maintain  
Their power, deface the master-piece of nature,  
Which they themselves come short of. She  
ascends,

And every step raises her nearer heaven.

What god soe'er thou art, that must enjoy her,  
Receive in her a boundless happiness!

<sup>7</sup> ————*which must pierce deeper,*] So the first edition. The quarto 1661 reads, in defiance of metre,—*which must th' deeper pierce,* and is followed by Coxeter and M. Mason!

*Sap.* You are to blame  
To let him come abroad.

*Mac.* It was his will;  
And we were left to serve him, not command  
him.

*Anton.* Good sir, be not offended; nor deny  
My last of pleasures in this happy object,  
That I shall e'er be blest with.

*Theoph.* Now, proud contemner  
Of us, and of our gods, tremble to think,  
It is not in the Power thou serv'st to save thee.  
Not all the riches of the sea, increased  
By violent shipwrecks, nor the unsearch'd mines,  
(Mammon's unknown exchequer,) shall redeem  
thee:

And, therefore, having first with horror weigh'd  
What 'tis to die, and to die young; to part with  
All pleasures and delights; lastly, to go  
Where all antipathies to comfort dwell,  
Furies behind, about thee, and before thee;  
And, to add to affliction, the remembrance  
Of the Elysian joys thou might'st have tasted,  
Hadst thou not turn'd apostata<sup>s</sup> to those gods  
That so reward their servants; let despair  
Prevent the hangman's sword, and on this scaffold  
Make thy first entrance into hell.

*Anton.* She smiles,  
Unmoved, by Mars! as if she were assured  
Death, looking on her constancy, would forget  
The use of his inevitable hand.

*Theoph.* Derided too! dispatch, I say.

*Dor.* Thou fool!

<sup>s</sup> *Hadst thou not turn'd apostata to those gods*] Our old writers usually said, *apostata, statua, &c.* where we now say, *apostate, statue.* Massinger's editors, however, who were ignorant alike of his language and that of his contemporaries, resolutely persist in modernizing him upon all occasions: they read, *apostate.*

That gloriest in having power to ravish  
 A trifle from me I am weary of;  
 What is this life to me? not worth a thought;  
 Or, if it be esteem'd, 'tis that I lose it  
 To win a better: even thy malice serves  
 To me but as a ladder to mount up  
 To such a height of happiness, where I shall  
 Look down with scorn on thee, and on the world;  
 Where, circled with true pleasures, placed above  
 The reach of death or time, 'twill be my glory  
 To think at what an easy price I bought it.  
 There's a perpetual spring, perpetual youth:  
 No joint-benumbing cold, or scorching heat,  
 Famine, nor age, have any being there.  
 Forget, for shame, your Tempe; bury in  
 Oblivion your feign'd Hesperian orchards:—  
 The golden fruit, kept by the watchful dragon,  
 Which did require a Hercules to get<sup>1</sup> it,  
 Compared with what grows in all plenty there,  
 Deserves not to be named. The Power I serve,  
 Laughs at your happy Araby, or the

<sup>1</sup> *Which did require a Hercules to get it,*] The modern editors read, *to guard it*. This deviation from the old copies is at the expense of sense. It was the dragon which *guarded* it: the object of Hercules was to *get* it. In almost every speech Massinger is thus injured by carelessness or ignorance. It is the more inexcusable here, as the very same expression is to be found in *the Emperor of the East*.

This beautiful description of Elysium, as Mr. Gilchrist observes to me, has been imitated by Nabbes, in that very poetic rhapsody, *Microcosmus*: some of the lines may be given:

- “ Cold there compels no use of rugged furs,  
 “ Nor makes the mountains barren; there's no dog  
 “ To rage, and scorch the land. Spring's always there,  
 “ And paints the valleys; whilst a temperate air  
 “ Sweeps their embroider'd face with his curl'd gales,  
 “ And breathes perfumes:—there night doth never spread  
 “ Her ebon wings; but day-light's always there,  
 “ And one blest season crowns the eternal year.”



Elysian shades ; for he hath made his bowers  
Better in deed, than you can fancy yours.

*Anton.* O, take me thither with you !

*Dor.* Trace my steps,  
And be assured you shall.

*Sap* With my own hands  
I'll rather stop that little breath is left thee,  
And rob thy killing fever.

*Theoph.* By no means ;  
Let him go with her : do, seduced young man,  
And wait upon thy saint in death ; do, do :  
And, when you come to that imagined place,  
That place of all delights—pray you, observe me,  
And meet those cursed things I once call'd  
Daughters,

Whom I have sent as harbingers before you ;  
If there be any truth in your religion,  
In thankfulness to me, that with care hasten  
Your journey thither, pray you send me some  
Small pittance of that curious fruit you boast of.

*Anton.* Grant that I may go with her, and I will.

*Sap.* Wilt thou in thy last minute damn thyself ?

*Theoph.* The gates to hell are open.

*Dor.* Know, thou tyrant,  
Thou agent for the devil, thy great master,  
Though thou art most unworthy to taste of it,  
I can, and will.

*Enter ANGELO, in the Angel's habit.*<sup>2</sup>

*Harp.* Oh ! mountains fall upon me,  
Or hide me in the bottom of the deep,  
Where light may never find me !

<sup>2</sup> *Enter ANGELO, in the Angel's habit, &c.]* It appears that Angelo was not meant to be seen or heard by any of the people present, but Dorothea. In the inventory of the Lord Admiral's

*Theoph.* What's the matter?

*Sap.* This is prodigious, and confirms her witchcraft.

*Theoph.* Harpax, my Harpax, speak!

*Harp* I dare not stay:

Should I but hear her once more, I were lost.  
Some whirlwind snatch me from this cursed place,  
To which compared, (and with what now I suffer,)  
Hell's torments are sweet slumbers! [*Exit.*]

*Sap.* Follow him.

*Theoph.* He is distracted, and I must not lose him.

Thy charms upon my servant, cursed witch,  
Give thee a short reprieve. Let her not die,  
Till my return. [*Exeunt Sap. and Theoph.*]

*Anton.* She minds him not: what object  
Is her eye fix'd on?

*Mac.* I see nothing.

*Anton.* Mark her.

*Dor.* Thou glorious minister of the Power I  
serve!

(For thou art more than mortal,) is't for me,  
Poor sinner, thou art pleas'd awhile to leave  
Thy heavenly habitation, and vouchsafest,  
Though glorified, to take my servant's habit?—  
For, put off thy divinity, so look'd  
My lovely Angelo.

*Ang.* Know, I am the same;  
And still the servant to your piety.  
Your zealous prayers, and pious deeds first won  
me

(But 'twas by His command to whom you sent  
them)

properties, given by Mr. Malone, is, "a roobe for to goe invisibell." It was probably of a light gauzy texture, and afforded a sufficient hint to our ancestors, not to see the person invested with it; or rather, to understand that some of the characters on the stage were not to see him.

To guide your steps. I tried your charity,  
 When in a beggar's shape you took me up,  
 And clothed my naked limbs, and after fed,  
 As you believed, my famish'd mouth. Learn all,  
 By your example, to look on the poor  
 With gentle eyes! for in such habits, often,  
 Angels desire an alms.<sup>2</sup> I never left you,  
 Nor will I now; for I am sent to carry  
 Your pure and innocent soul to joys eternal,  
 Your martyrdom once suffer'd; and before it,  
 Ask any thing from me, and rest assured,  
 You shall obtain it.

*Dor.* I am largely paid  
 For all my torments. Since I find such grace,  
 Grant that the love of this young man to me,  
 In which he languisheth to death, may be  
 Changed to the love of heaven.

*Ang.* I will perform it;  
 And in that instant when the sword sets free  
 Your happy soul, his shall have liberty.  
 Is there aught else?

*Dor.* For proof that I forgive  
 My persecutor, who in scorn desired  
 To taste of that most sacred fruit I go to;  
 After my death, as sent from me, be pleased  
 To give him of it.

*Ang.* Willingly, dear mistress.

*Mac.* I am amazed.

*Anton.* I feel a holy fire,  
 That yields a comfortable heat within me;  
 I am quite alter'd from the thing I was.  
 See! I can stand, and go alone; thus kneel

<sup>3</sup> ————— *Learn all,*

*By your example, &c.]* "Be not forgetful to entertain strangers; for thereby some have entertained angels unawares." Heb. c. xiii. v. 2. Here is also a beautiful allusion to the parting speech of the "sociable archangel," to Tobit and his son.

To heavenly Dorothea, touch her hand  
With a religious kiss. [*Kneels.*]

*Re-enter* SAPRITIUS *and* THEOPHILUS.

*Sap.* He is well now,  
But will not be drawn back.

*Theoph.* It matters not,  
We can discharge this work without his help.  
But see your son.

*Sap.* Villain!

*Anton.* Sir, I beseech you,  
Being so near our ends, divorce us not.

*Theoph.* I'll quickly make a separation of them :  
Hast thou aught else to say ?

*Dor.* Nothing, but to blame  
Thy tardiness in sending me to rest ;  
My peace is made with heaven, to which my soul  
Begins to take her flight : strike, O ! strike  
quickly ;

And, though you are unmoved to see my death,  
Hereafter, when my story shall be read,  
As they were present now, the hearers shall  
Say this of Dorothea, with wet eyes,  
“ She lived a virgin, and a virgin dies.”

[*Her head is struck off.*]

*Anton.* O, take my soul along, to wait on thine !

*Mac.* Your son sinks too. [*Antoninus falls.*]

*Sap.* Already dead !

*Theoph.* Die all

That are, or favour this accursed<sup>4</sup> sect :  
I triumph in their ends, and will raise up

<sup>4</sup> *That are, or favour this accursed sect :*] So the old copies : the modern editors, to adapt the text to their own ideas of accuracy, read : *That are of, or favour, &c.* but there is no need of alteration ; this mode of expression recurs perpetually : add too, that the interpolation destroys the metre.

A hill of their dead carcasses, to o'erlook  
The Pyrenean hills, but I'll root out  
These superstitious fools, and leave the world  
No name of Christian.

[*Loud music : Exit Angelo, having first laid his  
hand upon the mouths of Anton. and Dor.*

*Sap.* Ha! heavenly music!

*Mac.* 'Tis in the air.

*Theoph.* Illusions of the devil,  
Wrought by some witch of her religion,  
That fain would make her death a miracle;  
It frights not me. Because he is your son,  
Let him have burial; but let her body  
Be cast forth with contempt in some highway,  
And be to vultures and to dogs a prey. [*Exeunt.*

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## ACT V. SCENE I.

*THEOPHILUS discovered sitting in his Study : books  
about him.*

*Theoph.* Is't holiday, O Cæsar, that thy servant,  
Thy provost, to see execution done  
On these base Christians in Cæsarea,  
Should now want work? Sleep these idolaters,  
That none are stirring?—As a curious painter,  
When he has made some honourable piece,  
Stands off, and with a searching eye examines  
Each colour, how 'tis sweeten'd; and then hugs  
Himself for his rare workmanship—so here,  
Will I my drolleries, and bloody landscapes,  
Long past wrapt up, unfold, to make me merry  
With shadows, now I want the substances.

My muster-book of hell-hounds. Were the  
Christians,  
Whose names stand here, alive and arm'd, not  
Rome

Could move upon her hinges. What I've done,  
Or shall hereafter, is not out of hate  
To poor tormented wretches;<sup>5</sup> no, I'm carried  
With violence of zeal, and streams of service  
I owe our Roman gods. *Great Britain,—what?*<sup>6</sup>  
[reads.

*A thousand wives, with brats sucking their breasts,  
Had hot irons pinch them off, and thrown to swine;  
And then their fleshy back-parts, hew'd with hatchets,  
Were minced, and baked in pies, to feed starv'd  
Christians.*

Ha! ha!

Again, again,—*East Angles,—oh, East Angles:*  
*Bandogs, kept three days hungry, worried*  
*A thousand British rascals, stied up fat*  
*Of purpose, stripped naked, and disarm'd.*  
I could outstare a year of suns and moons,  
To sit at these sweet bull-baitings, so I  
Could thereby but one Christian win to fall  
In adoration to my Jupiter.—*Twelve hundred*  
*Eyes bored with augres out—Oh! eleven thousand*  
*Torn by wild beasts: two hundred ramm'd in the*  
*earth*

<sup>5</sup> ————— is not out of hate

To poor tormented wretches, &c.] This is said to distinguish his character from that of Sapritius, whose zeal is influenced by motives of interest, and by many other considerations, which appear to weigh nothing with Theophilus.

<sup>6</sup> *Great Britain,—what?*] *Great Britain*, is a curious anachronism; but this our old dramatic writers were little solicitous to avoid. The reader wants not my assistance to discover that this rugged narrative is by Decker: the horrible enumeration of facts, is taken from the histories of those times.

To the armpits, and full platters round about them,  
 But far enough for reaching :<sup>7</sup> Eat, dogs, ha!  
 ha! ha! [He rises.

Tush, all these tortures are but fillipings,  
 Fleabittings ; I, before the Destinies

Enter ANGELO with a basket filled with fruit and  
 flowers.

My bottom did wind up, would flesh myself  
 Once more upon some one remarkable  
 Above all these. This Christian slut was well,  
 A pretty one ; but let such horror follow  
 The next I feed with torments, that when Rome  
 Shall hear it, her foundation at the sound  
 May feel an earthquake. How now ? [Music.

Ang. Are you amazed, sir ?  
 So great a Roman spirit—and doth it tremble !  
 Theoph. How can'st thou in ? to whom thy  
 business ?

<sup>7</sup> But far enough for reaching : ] For occurs perpetually in  
 these plays, in the sense of prevention, yet the modern editors  
 have altered it to from : indeed, the word is thus used by every  
 writer of Massinger's age ; thus Fletcher :

“ Walk off, sirrah,  
 “ And stir my horse for taking cold.”

Love's Pilgrimage.

Again :

“ ————he'll not tell me,  
 “ For breaking of my heart.”

Maid in the Mill.

Now I am on the subject, let me observe, that a similar alteration  
 has been unnecessarily made in *Pericles*. The old reading is,

“ And with dead cheeks advise thee to desist  
 “ For going on death's net, which none resist.”

“ This is corrupt,” says the editor, “ I think it should be from  
 going,” and so he has printed it ; place a comma after *desist*,  
 and all will be right : “ for going,” i. e. for fear of going, &c.

*Ang.* To you :

I had a mistress, late sent hence by you  
Upon a bloody errand ; you entreated,  
That, when she came into that blessed garden  
Whither she knew she went, and where, now  
happy,  
She feeds upon all joy, she would send to you  
Some of that garden fruit and flowers ; which  
here,  
To have her promise saved, are brought by me.

*Theoph.* Cannot I see this garden ?

*Ang.* Yes, if the master

Will give you entrance. [*He vanishes.*

*Theoph.* 'Tis a tempting fruit,

And the most bright-cheek'd child I ever view'd ;  
Sweet smelling, goodly fruit. What flowers are  
these ?

In Dioclesian's gardens, the most beauteous,  
Compared with these, are weeds : is it not  
February,

The second day she died ? frost, ice, and snow,  
Hang on the beard of winter : where's the sun  
That gilds this summer ? pretty, sweet boy, say,  
In what country shall a man find this garden ?—  
My delicate boy,—gone ! vanish'd ! within there,  
Julianus ! Geta !—

*Enter JULIANUS and GETA.*

*Both.* My lord.

*Theoph.* Are my gates shut ?

*Geta.* And guarded.

*Theoph.* Saw you not

A boy ?

*Jul.* Where ?

*Theoph.* Here he enter'd ; a young lad ;  
A thousand blessings danced upon his eyes :



A smoothfaced, glorious thing, that brought this basket.<sup>8</sup>

*Geta.* No, sir!

*Theoph.* Away—but be in reach, if my voice calls you. [*Exeunt Jul. and Geta.*]

No!—vanish'd, and not seen!—Be thou a spirit, Sent from that witch to mock me, I am sure

This is essential, and, howe'er it grows,

Will taste it. [*Eats of the fruit.*]

*Harp.* [*within.*] Ha, ha, ha, ha!

*Theoph.* So good! I'll have some more, sure.

*Harp.* Ha, ha, ha, ha! great liquorish fool!

*Theoph.* What art thou?

*Harp.* A fisherman.

*Theoph.* What dost thou catch?

*Harp.* Souls, souls; a fish call'd souls.

*Theoph.* Geta!

*Re-enter GETA.*

*Geta.* My lord.

*Harp.* [*within.*] Ha, ha, ha, ha!

*Theoph.* What insolent slave is this, dares laugh at me?

Or what is't the dog grins at so?

*Geta.* I neither know, my lord, at what, nor whom; for there is none without, but my fellow Julianus, and he is making a garland for Jupiter.

*Theoph.* Jupiter! all within me is not well; And yet not sick.

<sup>8</sup> *Theoph.* *Here he enter'd; &c.*] It may give the reader some idea of the metrical skill with which Massinger has been hitherto treated, to print these lines as they stand in Coxeter and M. Mason:

*Theoph.* *Here he enter'd, a young lad; a thousand Blessings danc'd upon his eyes; a smooth fac'd glorious Thing, that brought this basket.*

*Harp.* [*within.*] Ha, ha, ha, ha !

*Theoph.* What's thy name, slave ?

*Harp.* [*at one end of the room.*] Go look.

*Geta.* 'Tis Harpax' voice.

*Theoph.* Harpax ! go, drag the caitiff to my foot,  
That I may stamp upon him.

*Harp.* [*at the other end.*] Fool, thou liest !

*Geta.* He's yonder, now, my lord.

*Theoph.* Watch thou that end,  
Whilst I make good this.

*Harp.* [*in the middle.*] Ha, ha, ha, ha, ha !

*Theoph.* He is at barley-break, and the last  
couple

Are now in hell.<sup>9</sup>

Search for him. [*Exit Geta.*] All this ground,  
methinks, is bloody,

And paved with thousands of those Christians' eyes  
Whom I have tortured ; and they stare upon me.

What was this apparition ? sure it had  
A shape angelical. Mine eyes, though dazzled,

<sup>9</sup> *Theoph.* *He is at barley-break, and the last couple*

*Are now in hell.*] i. e. in the *middle* ; alluding to the situation of Harpax. This wretched copy of a wretched original, the *hic et ubique* of the Ghost in *Hamlet*, is much too puerile for the occasion, and the character :—*decipit exemplar vitii imitabile*. With respect to the amusement of barley-break, allusions to it occur repeatedly in our old writers ; and their commentators have piled one parallel passage upon another, without advancing a single step towards explaining what this celebrated pastime really was. It was played by six people, (three of each sex,) who were coupled by lot. A piece of ground was then chosen, and divided into three compartments, of which the middle one was called hell. It was the object of the couple condemned to this division, to catch the others, who advanced from the two extremities ; in which case a change of situation took place, and hell was filled by the couple who were excluded by preoccupation, from the other places : in this “ catching,” however, there was some difficulty, as, by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found them-

And daunted at first sight, tell me, it wore  
 A pair of glorious wings; yes, they were wings;  
 And hence he flew:—'tis vanish'd! Jupiter,  
 For all my sacrifices done to him,  
 Never once gave me smile.—How can stone  
 smile?

Or wooden image laugh? [*music.*] Ha! I re-  
 member,

Such music gave a welcome to mine ear,  
 When the fair youth came to me:—'tis in the air,  
 Or from some better place;<sup>1</sup> a Power divine,

selves hard pressed. When all had been taken in turn, the last couple was said *to be in hell*, and the game ended. *In tenui labor!*—Mr. M. Mason has given the following description of this pastime with allegorical personages, from sir John Suckling:

“ Love, Reason, Hate, did once bespeak  
 “ Three mates to play at barley-break;  
 “ Love Folly took; and Reason Fancy;  
 “ And Hate consorts with Pride; so dance they:  
 “ Love coupled last, and so it fell  
 “ That Love and Folly were in hell.

“ They break; and Love would Reason meet,  
 “ But Hate was nimbler on her feet;  
 “ Fancy looks for Pride, and thither  
 “ Hies, and they two hug together:  
 “ Yet this new coupling still doth tell  
 “ That Love and Folly were in hell.

“ The rest do break again, and Pride  
 “ Hath now got Reason on her side;  
 “ Hate and Fancy meet, and stand  
 “ Untouch'd by Love in Folly's hand;  
 “ Folly was dull, but Love ran well,  
 “ So Love and Folly were in hell.”

<sup>1</sup> *Or from some better place;*] In Coxeter's edition, *place* was dropt at the press, I suppose: and M. Mason, who seems to have had no conception of any older or other copy, blindly followed him; though the line has neither measure nor sense without the word, inserted from the old quartos:—but indeed the whole of this scene, as it stands in the two former editions, especially the last, is full of the most shameful blunders.

Through my dark ignorance, on my soul does  
shine,  
And makes me see a conscience all stain'd o'er,  
Nay, drown'd and damn'd for ever in Christian  
gore.

*Harp.* [*within.*] Ha, ha, ha!

*Theoph.* Again!—What dainty relish on my  
tongue

This fruit hath left! some angel hath me fed;  
If so toothfull,<sup>2</sup> I will be banqueted. [*Eats again.*

*Enter HARPAX in a fearful shape, fire flashing out  
of the Study.*

*Harp.* Hold!

*Theoph.* Not for Cæsar.

*Harp.* But for me thou shalt.

*Theoph.* Thou art no twin to him that last was  
here.

Ye Powers, whom my soul bids me reverence,  
guard me!

What art thou?

*Harp.* I am thy master.

*Theoph.* Mine!

*Harp.* And thou my everlasting slave: that  
Harpax,

Who hand in hand hath led thee to thy hell,  
Am I.

*Theoph.* Avaunt!

*Harp.* I will not; cast thou down  
That basket with the things in't, and fetch up  
What thou hast swallow'd, and then take a  
drink,  
Which I shall give thee, and I'm gone.

<sup>2</sup> *If so toothfull, &c.*] So the old copies; the modern editions have *toothsome*: it may perhaps be a better word, but should not have been silently foisted upon the author.

*Theoph.* My fruit!

Does this offend thee? see! [*Eats again.*]

*Harp.* Spit it to the earth,<sup>3</sup>

And tread upon it, or I'll peicemeal tear thee.

*Theoph.* Art thou with this affrighted? see,  
here's more. [*Pulls out a handful of flowers.*]

*Harp.* Fling them away, I'll take thee else,  
and hang thee

In a contorted chain of isicles,  
In the frigid zone: down with them!

*Theoph.* At the bottom

One thing I found not yet. See!

[*Holds up a cross of flowers.*]

*Harp.* Oh! I am tortured.

*Theoph.* Can this do't? hence, thou fiend  
infernal, hence!

*Harp.* Clasp Jupiter's image, and away with  
that.

*Theoph.* At thee I'll fling that Jupiter; for,  
methinks,

I serve a better master: he now checks me  
For murdering my two daughters, put on<sup>4</sup> by  
thee.—

By thy damn'd rhetoric did I hunt the life  
Of Dorothea, the holy virgin-martyr.  
She is not angry with the axe, nor me,  
But sends these presents to me; and I'll travel  
O'er worlds to find her, and from her white hand  
Beg a forgiveness.

<sup>3</sup> *Harp.* Spit it to the earth,] The first and second quartos read *spit*, which was now beginning to grow obsolete; in the succeeding one it is *spit*.

<sup>4</sup> ————put on by thee——] i. e. encouraged, instigated.  
So in Shakspeare:

“—————Macheth

“Is ripe for shaking, and the Powers above

“Put on their instruments.”

*Harp.* No; I'll bind thee here.

*Theoph.* I serve a strength above thine; this  
small weapon,<sup>s</sup>

Methinks, is armour hard enough.

*Harp.* Keep from me. [*Sinks a little.*]

*Theoph.* Art posting to thy centre? down, hell-  
hound! down!

Me thou hast lost. That arm, which hurls thee  
hence, [*Harpax disappears.*]

Save me, and set me up, the strong defence,  
In the fair Christian's quarrel!

*Enter ANGELO.*

*Ang.* Fix thy foot there,  
Nor be thou shaken with a Cæsar's voice,  
Though thousand deaths were in it; and I then  
Will bring thee to a river, that shall wash  
Thy bloody hands clean and more white than  
snow;

And to that garden where these blest things  
grow,

And to that martyr'd virgin, who hath sent  
That heavenly token to thee: spread this brave  
wing,

And serve, than Cæsar, a far greater king. [*Exit.*]

*Theoph.* It is, it is, some angel. Vanish'd again!  
Oh, come back, ravishing boy! bright messenger!  
Thou hast, by these mine eyes fix'd on thy beauty,  
Illumined all my soul. Now look I back  
On my black tyrannies, which, as they did  
Outdare the bloodiest, thou, blest spirit, that  
lead'st me,

<sup>s</sup> ———— *this small weapon,*] Meaning, I believe, the  
“cross of flowers,” which he had just found. The language  
and ideas of this play are purely catholic.

Teach me what I must to do, and, to do well,  
That my last act the best may parallel.<sup>6</sup> [*Exit.*

## SCENE II.

Dioclesian's *Palace.*

*Enter* DIOCLESIAN, MAXIMINUS, *the Kings of*  
Epire, Pontus and Macedon, *meeting* ARTEMIA;  
*Attendants.*

*Artem.* Glory and conquest still attend upon  
Triumphant Cæsar!

*Diocle.* Let thy wish, fair daughter,  
Be equally divided; and hereafter  
Learn thou to know and reverence Maximinus,  
Whose power, with mine united, makes one Cæsar.

*Mar.* But that I fear 'twould be held flattery,  
The bonds consider'd in which we stand tied,  
As love and empire, I should say, till now  
I ne'er had seen a lady I thought worthy  
To be my mistress.

*Artem.* Sir, you shew yourself  
Both courtier and soldier; but take heed,  
Take heed, my lord, though my dull-pointed  
beauty,  
Stain'd by a harsh refusal in my servant,  
Cannot dart forth such beams as may inflame you,  
You may encounter such a powerful one,  
That with a pleasing heat will thaw your heart,  
Though bound in ribs of ice. Love still is Love;  
His bow and arrows are the same: Great Julius,  
That to his successors left the name of Cæsar,  
Whom war could never tame, that with dry eyes

<sup>6</sup> *That my last act the best may parallel.*] Thus far Decker; what follows, I apprehend, was written by Massinger. In pathos, strength, and harmony it is not surpassed by any passage of equal length, in the English language.

Beheld the large plains of Pharsalia cover'd  
 With the dead carcasses of senators,  
 And citizens of Rome ; when the world knew  
 No other lord but him, struck deep in years too,  
 (And men gray-hair'd forget the lusts of youth,)  
 After all this, meeting fair Cleopatra,  
 A suppliant too, the magic of her eye,  
 Even in his pride of conquest, took him captive :  
 Nor are you more secure.

*Max.* Were you deform'd,  
 (But, by the gods, you are most excellent,)  
 Your gravity and discretion would o'ercome me ;  
 And I should be more proud in being prisoner  
 To your fair virtues, than of all the honours,  
 Wealth, title, empire, that my sword hath  
 purchased.

*Diocle.* This meets my wishes. Welcome it,  
 Artemia,  
 With outstretch'd arms, and study to forget  
 That Antoninus ever was : thy fate  
 Reserved thee for this better choice ; embrace it.

*Max.*<sup>7</sup> This happy match brings new nerves to  
 give strength  
 To our continued league.

*Diocle.* Hymen himself  
 Will bless this marriage, which we'll solemnize  
 In the presence of these kings.

*K. of Pontus.* Who rest most happy,  
 To be eyewitnesses of a match that brings  
 Peace to the empire.

*Diocle.* We much thank your loves :  
 But where's Sapritius, our governor,  
 And our most zealous provost, good Theophilus ?  
 If ever prince were blest in a true servant,  
 Or could the gods be debtors to a man,

<sup>7</sup> *Max.* *This happy match &c.*] The old copies give this to the *K. of Epire* ; it is evident, however, that he cannot be the speaker : I make no apology for restoring it to Maximinus.



Both they and we stand far engaged to cherish  
His piety and service.

*Artem.* Sir, the governor  
Brooks sadly his son's loss, although he turn'd  
Apostata in death;<sup>8</sup> but bold Theophilus,  
Who for the same cause, in my presence, seal'd  
His holy anger on his daughters' hearts;  
Having with tortures first tried to convert her,  
Dragg'd the bewitching Christian to the scaffold,  
And saw her lose her head.

*Diocle.* He is all worthy:  
And from his own mouth I would gladly hear  
The manner how she suffer'd.

*Artem.* 'Twill be deliver'd  
With such contempt and scorn, (I know his nature),  
That rather 'twill beget your highness' laughter,  
Than the least pity.

*Diocle.* To that end I would hear it.

*Enter THEOPHILUS, SAPRITIUS, and MACRINUS.*

*Artem.* He comes; with him the governor.

*Diocle.* O, Saprilius,  
I am to chide you for your tenderness;  
But yet, remembering that you are a father,  
I will forget it. Good Theophilus,  
I'll speak with you anon.—Nearer, your ear.

[*to Saprilius.*

*Theoph.* [*aside to Macrinus.*] By Antoninus'  
soul, I do conjure you,  
And though not for religion, for his friendship,  
Without demanding what's the cause that moves  
me,

<sup>8</sup> *Apostata in death;*] Here again the modern editors read, *Apostate in death*, though it absolutely destroys the measure. It is very strange that the frequent recurrence of this word should not teach them to hesitate on the propriety of corrupting it upon all occasions.

Receive my signet :—By the power of this,  
Go to my prisons, and release all Christians,  
That are in fetters there by my command.

*Mac.* But what shall follow ?

*Theoph.* Haste then to the port ;  
You there shall find two tall ships ready rigg'd,<sup>9</sup>  
In which embark the poor distressed souls,  
And bear them from the reach of tyranny.  
Enquire not whither you are bound : the Deity  
That they adore will give you prosperous winds,  
And make your voyage such, and largely pay for  
Your hazard, and your travail. Leave me here ;  
There is a scene that I must act alone :  
Haste, good Macrinus ; and the great God guide  
you !

*Mac.* I'll undertake't ; there's something  
prompts me to it ;  
'Tis to save innocent blood, a saint-like act :  
And to be merciful has never been  
By moral men themselves' esteem'd a sin. [*Exit.*

*Diocle.* You know your charge ?

*Sap.* And will with care observe it.

*Diocle.* For I profess he is not Cæsar's friend,  
That sheds a tear for any torture that  
A Christian suffers. Welcome, my best servant,  
My careful, zealous provost ! thou hast toil'd  
To satisfy my will, though in extremes :  
I love thee for't ; thou art firm rock, no changeling.  
Prithee deliver, and for my sake do it,  
Without excess of bitterness, or scoffs,  
Before my brother and these kings, how took  
The Christian her death ?

*Theoph.* And such a presence,  
Though every private head in this large room

<sup>9</sup> *You there shall find two tall ships ready rigg'd,*] We should now say, *two stout ships* ; but see *the Unnatural Combat*.

<sup>1</sup> *By moral men themselves &c.*] This is the reading of the first copy : all the others have, *mortal men*.

Were circled round with an imperial crown,  
Her story will deserve, it is so full  
Of excellence and wonder.

*Diocle.* Ha ! how is this ?

*Theoph.* O ! mark it, therefore, and with that  
attention,

As you would hear an embassy from heaven  
By a wing'd legate ; for the truth deliver'd,  
Both how, and what, this blessed virgin suffer'd,  
And Dorothea but hereafter named,  
You will rise up with reverence, and no more,  
As things unworthy of your thoughts, remember  
What the canonized Spartan ladies were,  
Which lying Greece so boasts of. Your own  
matrons,

Your Roman dames, whose figures you yet keep  
As holy relics, in her history  
Will find a second urn : Gracchus' Cornelia,<sup>a</sup>  
Paulina, that in death desired to follow  
Her husband Seneca, nor Brutus' Portia,  
That swallow'd burning coals to overtake him,  
Though all their several worths were given to one,  
With this is to be mention'd.

*Mar.* Is he mad ?

*Diocle.* Why, they did die, Theophilus, and  
boldly ;  
This did no more.

*Theoph.* They, out of desperation,  
Or for vain glory of an after-name,  
Parted with life : this had not mutinous sons,

<sup>a</sup> *Gracchus' Cornelia,*] This passage, as printed in the old edition, is nonsense. M. MASON.

This is somewhat bold in one who never saw the old editions. In Coxeter, indeed, it is printed, or rather, pointed as nonsense ; but to call his the old edition, is scarcely correct. The first quarto reads as in the text, with the exception of an apostrophe accidentally mi-placed ; the second follows it, and both are more correct than Mr. M. Mason, either in his text or note.

As the rash Gracchi were ; nor was this saint  
 A doating mother, as Cornelia was.  
 This lost no husband, in whose overthrow  
 Her wealth and honour sunk ; no fear of want  
 Did make her being tedious ; but, aiming  
 At an immortal crown, and in His cause  
 Who only can bestow it ; who sent down  
 Legions of ministering angels to bear up  
 Her spotless soul to heaven, who entertain'd it  
 With choice celestial music, equal to  
 The motion of the spheres ; she, uncompell'd,  
 Changed this life for a better. My lord Sapritius,  
 You were present at her death ; did you e'er hear  
 Such ravishing sounds ?

*Sap.* Yet you said then 'twas witchcraft,  
 And devilish illusions.

*Theoph.* I then heard it  
 With sinful ears, and belch'd out blasphemous words  
 Against his Deity, which then I knew not,  
 Nor did believe in him.

*Diocle.* Why, dost thou now ?  
 Or dar'st thou, in our hearing——

*Theoph.* Were my voice  
 As loud as is His thunder, to be heard  
 Through all the world, all potentates on earth  
 Ready to burst with rage, should they but hear it ;  
 Though hell, to aid their malice, lent her furies,  
 Yet I would speak, and speak again, and boldly,  
 I am a Christian, and the Powers you worship,  
 But dreams of fools and madmen.

*Max.* Lay hands on him.

*Diocle.* Thou twice a child ! for doating age  
 so makes thee,  
 Thou couldst not else, thy pilgrimage of life  
 Being almost past through, in this last moment  
 Destroy whate'er thou hast done good or great—  
 Thy youth did promise much ; and, grown a man,

Thou mad'st it good, and, with increase of years,  
Thy actions still better'd: as the sun,  
Thou did'st rise gloriously, kept'st a constant  
course

In all thy journey; and now, in the evening,  
When thou should'st pass with honour to thy rest,  
Wilt thou fall like a meteor?

*Sap.* Yet confess

That thou art mad, and that thy tongue and heart  
Had no agreement.

*Mar.* Do; no way is left, else,  
To save thy life, Theophilus.

*Diocle.* But, refuse it,  
Destruction as horrid, and as sudden,  
Shall fall upon thee, as if hell stood open,  
And thou wert sinking thither.

*Theoph.* Hear me, yet;  
Hear, for my service past.

*Artem.* What will he say?

*Theoph.* As ever I deserved your favour, hear me,  
And grant one boon; 'tis not for life I sue for;<sup>1</sup>  
Nor is it fit that I, that ne'er knew pity  
To any Christian, being one myself,  
Should look for any; no, I rather beg  
The utmost of your cruelty. I stand  
Accomptable for thousand Christians' deaths;  
And, were it possible that I could die  
A day for every one, then live again  
To be again tormented, 'twere to me  
An easy penance, and I should pass through  
A gentle cleansing fire; but, that denied me,  
It being beyond the strength of feeble nature,

<sup>1</sup> 'Tis not for life I sue for;] The modern editors omit the last for: but they are too squeamish. This reduplication was practised by all the writers of our author's time; of which I could, if it were necessary, give a thousand examples; Massinger himself would furnish a considerable number.

My suit is, you would have no pity on me.  
 In mine own house there are a thousand engines  
 Of studied cruelty, which I did prepare  
 For miserable Christians ; let me feel,  
 As the Sicilian did his brazen bull,  
 The horrid'st you can find ; and I will say,  
 In death, that you are merciful.

*Diocle.* Despair not ;

In this thou shalt prevail. Go fetch them hither :  
 [*Exit some of the Guard.*]

Death shall put on a thousand shapes at once,  
 And so appear before thee ; racks, and whips !—  
 Thy flesh, with burning pincers torn, shall feed  
 The fire that heats them ; and what's wanting to  
 The torture of thy body, I'll supply  
 In punishing thy mind. Fetch all the Christians  
 That are in hold ; and here, before his face,  
 Cut them in pieces.

*Theoph.* 'Tis not in thy power :  
 It was the first good deed I ever did.  
 They are removed out of thy reach ; howe'er,  
 I was determin'd for my sins to die,  
 I first took order for their liberty ;  
 And still I dare thy worst.

*Re-enter Guard with racks and other instruments  
 of torture.*

*Diocle.* Bind him, I say ;  
 Make every artery and sinew crack :  
 The slave that makes him give the loudest shriek,†  
 Shall have ten thousand drachmas : wretch ! I'll  
 force thee  
 To curse the Power thou worship'st.

† The slave that makes him give the loudest shriek,] So read all the editions before the last ; when Mr. M. Mason, to suit the line to his own ideas of harmony, discarded *The slave for He!*

*Theoph.* Never, never:

No breath of mine shall e'er be spent on Him,  
*[They torment him.]*

But what shall speak His majesty or mercy.  
 I'm honour'd in my sufferings. Weak tormentors,  
 More tortures, more:—alas! you are unskilful—  
 For heaven's sake more; my breast is yet untorn:  
 Here purchase the reward that was propounded.  
 The irons cool,—here are arms yet, and thighs;  
 Spare no part of me.

*Max.* He endures beyond  
 The sufferance of a man.

*Sap.* No sigh nor groan,  
 To witness he hath feeling.

*Diocl.* Harder, villains!

*Enter* HARPAX.

*Harp.* Unless that he blaspheme, he's lost for  
 ever.

If torments ever could bring forth despair,  
 Let these compel him to it:—Oh me!  
 My ancient enemies again! *[Falls down.]*

*Enter* DOROTHEA *in a white robe, a crown upon*  
*her head, led in by* ANGELO; ANTONINUS,  
 CALISTA, *and* CHRISTETA *following, all in white,*  
*but less glorious; ANGELO holds out a crown to*  
 THEOPHILUS.

*Theoph.* Most glorious vision!—  
 Did e'er so hard a bed yield man a dream  
 So heavenly as this? I am confirm'd,  
 Confirm'd, you blessed spirits, and make haste  
 To take that crown of immortality  
 You offer to me. Death! till this blest minute,  
 I never thought thee slow-paced; nor would I

Hasten thee now, for any pain I suffer,  
 But that thou keep'st me from a glorious wreath,  
 Which through this stormy way I would creep to,  
 And, humbly kneeling, with humility wear it.  
 Oh! now I feel thee:—blessed spirits! I come;  
 And, witness for me all these wounds and scars,  
 I die a soldier in the Christian wars. [Dies.

*Sap.* I have seen thousands tortured, but ne'er  
 yet

A constancy like this.

*Harp.* I am twice damn'd.

*Ang.* Haste to thy place appointed, cursed  
 fiend!

[*Harpax sinks with thunder and lightning.*

In spite of hell, this soldier's not thy prey;  
 'Tis I have won, thou that hast lost the day.

[Exit with Dor. &c.

*Diocle.* I think the centre of the earth be  
 crack'd—

Yet I stand still unmoved, and will go on:  
 The persecution that is here begun,  
 Through all the world with violence shall run.

[Flourish. Exeunt.<sup>5</sup>

<sup>5</sup> Mr. M. Mason capriciously deranged the order in which Coxeter printed these Plays, and began with *the Picture*, a piece which bears the strongest internal marks of being a late production. With respect to *the Virgin-Martyr*, he considerably under-rates it, and indeed displays no portion of judgment in appreciating either its beauties or defects. He adopts Coxeter's idea that it was indebted for its success to the abominable scenes between Hircius and Spungius; pronounces the subject of the tragedy to be unpleasant, the incidents *unnatural*, and the *supernatural* agents employed to bring them about, destitute of the singularity and wildness which distinguish the fictitious beings of Shakspeare. With respect to the subject, it is undoubtedly ill chosen. Scourging, racking, and beheading, are circumstances of no very agreeable kind; and with the poor aids of which the stage was then possessed, must have been somewhat worse than ridiculous. Allowing, however, for the



agency of supernatural beings, I scarcely see how the incidents which they produce can, as Mr. M. Mason represents them, be unnatural. The comparison drawn between them and the fictitious beings of Shakspeare is incorrect. Shakspeare has no angels nor devils; his wonderful judgment, perhaps, instructed him to avoid such untractable machinery. With fairies and spirits he might wanton in the regions of fancy, but the character of a heavenly messenger was of too sacred a nature for *wildness* and *singularity*, and that of a fiend too horrible for the sportiveness of imagination. It appears to me, that Massinger and his associate had conceived the idea of combining the prominent parts of the old Mystery, with the Morality, which was not yet obliterated from the memories, nor perhaps from the affections, of many of the spectators: to this, I am willing to hope, and not to the ribaldry, which Mr. M. Mason so properly reprobates, the great success of this singular medley might be in some measure owing. I have taken notice of many beautiful passages; but it would be unjust to the authors to conclude, without again remarking on the good sense and dexterity with which they have avoided the untimely concurrence of the good and evil spirit; an error into which Tasso, and others of greater name than Massinger, have inadvertently fallen.

With a neglect of precision which pervades all the arguments of Mr. M. Mason, he declares it to be easy to distinguish the hand of Decker from that of Massinger; yet finds a difficulty in appropriating their most characteristic language! If I have spoken with more confidence, it is not done lightly; but from a long and careful study of Massinger's manner, and from that species of internal evidence which, though it might not perhaps sufficiently strike the common reader, is with me decisive. With respect to the scenes between the two buffoons, it would be an injury to the name of Massinger to waste a single argument in proving them not to be his. In saying this, I am actuated by no hostility to Decker, who in this Play has many passages which evince that he wanted not talents to rival, if he had pleased, his friend and associate. EDITOR.

Notwithstanding the blemishes which have been justly objected to this Play, it possesses beauties of no ordinary kind.—Indeed, nothing more base and filthy can be conceived than the dialogues between Hircius and Spungins; but the genuine and dignified piety of Dorothea, her unsullied innocence, her unshaken constancy, the lofty pity which she expresses for her persecutors, her calm contempt of tortures, and her heroic death, exalt the mind in no common degree, and make the

reader almost insensible of the surrounding impurity, through the holy contempt of it which they inspire.

How sentiments and images thus opposite should be contained in the same piece, it is somewhat difficult to conceive. If Decker had furnished none but the comic parts, the doubt would be soon at an end. But there is good reason to suppose that he wrote the whole of the second act: and the very first scene of it has the same mixture of loathsome beastliness and angelic purity, which are observed in those passages that are more distant from each other.—It is the strange and forced conjunction of Mezentius:

*Mortua*———*jungebat corpora vivis,*  
*Tormenti genus*———

The subject in general is certainly extravagant; and the introduction of a good and evil spirit, disguised in human shapes, was not to be expected in what aspired to the credit of a regular tragedy. Yet it should be remembered, that poetic license calls in “a thousand liveried angels” to “lackey saintly chas-tity;”—that, whatever be their departure from propriety, such representations had a most solemn origin; and that, with this allowance, the business in which the spirits are engaged has a substantial conformity with the opinions of the early ages in which the plot is laid. The permitted but vain opposition of the demons to the progress of the faith, and the reasoning and raillery which Dorothea expresses, under the influence of Angelo, against the pagan gods, are to be found in Justin, Tatian, Arnobius, and others.—The separate agency of the spirits, and the consequence of their personal encounter, are also described in a characteristic manner.

Apart from Angelo, Harpax seems to advance in his malignant work. When the daughters of Theophilus express their zeal for paganism, he “grows fat to see his labours prosper.” Yet he cannot look forward to the defeat of those labours in their approaching conversion, though on some occasions, we find he could “see a thousand leagues” in his master’s service. And this agrees with the doctrine, that when some signal triumph of the faith was at hand, the evil spirits were abridged of their usual powers. Again, when Harpax expects to meet Angelo, he thus expresses the dread of his presence, and the effect which it afterwards produced on him:

“——— I do so hate his sight,  
“That, should I look on him, I should sink down.”

Act II. sc. 2.

And this, too, perfectly agrees with the power attributed to the superior spirits of quelling the demons by those indications of

their quality which were not to be perceived by mortals: *per occultissimæ signa præsentia, quæ angelicis sensibus etiam malignorum spirituum, potius quam infirmitati hominum, possunt esse perspicua.* Civ. Dei. lib. ix.

The other parts of the Play do not require much observation. Indeed, the characters of Calista and Christeta are well sustained. Hasty, self-confident, readily promising for their steadiness, soon forgetting their resolutions, and equally secure in every change of opinion, they are well contrasted with Dorothea, whose fixed principles always guard her against rashness, and therefore preserve her from contradiction. As to Dioclesian and his captive kings, they come in and go out with little of our admiration, or our pity. Artemia's love for Antoninus would be wholly without interest, if we were not moved for a moment by her indignation at the rejection of her offer; and we see her at length consigned to Maximinus with as little emotion as is shewn by themselves. This, however, is somewhat relieved by Antoninus's passion, a genuine one, for Dorothea.

Certainly there is too much horror in this tragedy. The daughters of Theophilus are killed on the stage. Theophilus himself is racked, and Dorothea is dragged by the hair, kicked, tortured, and beheaded. Its popularity must therefore in a considerable degree be attributed to the interest occasioned by the contrary agencies of the two spirits, to the "glorious vision" of the beatified Dorothea at the conclusion of the piece, and the reappearance of Angelo, in his proper character, with the sacred fruit and flowers, from the "heavenly garden," and the "crown of immortality," for Theophilus.



THE

UNNATURAL COMBAT.

THE UNNATURAL COMBAT.] Of this Tragedy there is but one edition, which was printed for John Waterson, in 1639. It does not occur in sir Henry Herbert's Office-book ; so that it is probably of a very early date : and indeed Massinger himself calls it " an old tragedy." Like the *Virgin-Martyr*, it has neither Prologue nor Epilogue, for which the author accounts in his Dedication, by observing that the play was composed at a time " when such by-ornaments were not advanced above the fabric of the whole work."

The Editors of the *Biographia Dramatica* speak in rapturous terms of the various excellencies of this piece, and think, " that with very little alteration, it might be rendered a valuable acquisition to the present stage." This I doubt : it is indeed a noble performance ; grand in conception, and powerful in execution ; but the passion on which the main part of the story hinges, is of too revolting a nature for public representation : we may admire in the closet what we should turn from on the stage.

It is said, in the title-page, to have been " presented by the King's Majesty's Servants, at the Globe."

TO

MY MUCH HONOURED FRIEND,  
ANTHONY SENTLEGER,  
OF OAKHAM IN KENT, ESQ.

SIR,

*THAT* the patronage of trifles, in this kind, hath long since rendered dedications, and inscriptions obsolete, and out of fashion, I perfectly understand, and cannot but ingenuously confess, that I walking in the same path, may be truly argued by you of weakness, or wilful error: but the reasons and defences, for the tender of my service this way to you, are so just, that I cannot (in my thankfulness for so many favours received) but be ambitious to publish them. Your noble father, Sir Warham Sentleger (whose remarkable virtues must be ever remembered) being, while he lived, a master, for his pleasure, in poetry, feared not to hold converse with divers, whose necessitous fortunes made it their profession, among which, by the clemency of his judgment, I was not in the last place admitted. You (the heir of his honour and estate) inherited his good inclinations to men of my poor quality, of which I cannot give any ampler testimony, than by my free and glad profession of it to the world. Besides (and it was not the least encouragement to me) many of eminence, and the best of such, who disdained not to take notice of me, have not thought themselves disparaged, I dare not say honoured, to be celebrated the patrons of my humble studies. In the first file of which, I am confident, you shall have no cause to blush, to find your name written. I present you with this old tragedy, without prologue or epilogue, it being composed in a time (and that too, peradventure, as knowing as this) when such by-ornaments were not advanced above the fabric of the whole work. Accept it, I beseech you, as it is, and continue your favour to the author,

Your Servant,

PHILIP MASSINGER.

## DRAMATIS PERSONÆ.

Beaufort *senior*, *governor of Marseilles.*

Beaufort *junior*, *his son.*

Malefort *senior*, *admiral of Marseilles.*

Malefort *junior*, *his son.*

Chamont,

Montaigne, } *assistants to the governor.*

Lanour,

Montreville, *a pretended friend to Malefort senior.*

Belgarde, *a poor captain.*

*Three Sea Captains, of the navy of Malefort junior*

*A Steward.*

*An Usher.*

*A Page.*

Theocrine, *daughter to Malefort senior.*

*Two Waiting-women.*

*Two Courtezans.*

*A Bawd.*

*Servants and Soldiers.*

SCENE, Marseilles.



THE  
UNNATURAL COMBAT.

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ACT I. SCENE I.

*A Hall in the Court of Justice.*

*Enter* MONTREVILLE, THEOCRINE, Usher, Page,  
and Waiting-women.

*Montr.* Now to be modest, madam, when you are  
A suitor for your father, would appear  
Coarser than boldness; you awhile must part with  
Soft silence, and the blushings of a virgin :  
Though I must grant, did not this cause com-  
mand it,  
They are rich jewels you have ever worn  
To all men's admiration. In this age,  
If, by our own forced importunity,  
Or others purchased intercession, or  
Corrupting bribes, we can make our approaches  
To justice, guarded from us by stern power,  
We bless the means and industry.

*Ush.* Here's music  
In this bag shall wake her, though she had drunk  
opium,  
Or eaten mandrakes.<sup>1</sup> Let commanders talk  
Of cannons to make breaches, give but fire

<sup>1</sup> *Or eaten mandrakes.*] Dr. Hill observes, that "the *mandrake* has a soporific quality, and that it was used by the ancients when they wanted a narcotic of a most powerful kind." To this there are perpetual allusions in our old writers.

To this petard, it shall blow open, madam,  
 The iron doors of a judge, and make you entrance ;  
 When they (let them do what they can) with all  
 Their mines, their culverins, and basiliscos,  
 Shall cool their feet without ; this being the  
     picklock  
 That never fails.

*Montr.* 'Tis true, gold can do much,  
 But beauty more. Were I the governor,  
 Though the admiral, your father, stood convicted  
 Of what he's only doubted, half a dozen  
 Of sweet close kisses from these cherry lips,  
 With some short active conference in private,  
 Should sign his general pardon.

*Theoc.* These light words, sir,  
 Do ill become the weight of my sad fortune ;  
 And I much wonder, you, that do profess  
 Yourself to be my father's bosom friend,  
 Can raise mirth from his misery.

*Montr.* You mistake me ;  
 I share in his calamity, and only  
 Deliver my thoughts freely, what I should do  
 For such a rare petitioner : and if  
 You'll follow the directions I prescribe,  
 With my best judgment I'll mark out the way  
 For his enlargement.

*Theoc.* With all real joy  
 I shall put what you counsel into act,  
 Provided it be honest.

*Montr.* Honesty  
 In a fair she client (trust to my experience)  
 Seldom or never prospers ; the world's wicked.  
 We are men, not saints, sweet lady ; you must  
     practise  
 The manners of the time, if you intend  
 To have favour from it : do not deceive yourself,  
 By building too much on the false foundations

Of chastity and virtue. Bid your waiters  
Stand further off, and I'll come nearer to you.

1. *Wom.* Some wicked counsel, on my life.

2. *Wom.* Ne'er doubt it,<sup>2</sup>

If it proceed from him.

*Page.* I wonder that

My lord so much affects him.

*Ush.* Thou'rt a child,<sup>3</sup>

And dost not understand on what strong basis  
This friendship's raised between this Montreville  
And our lord, monsieur Malefort; but I'll teach thee:  
From thy years they have been joint purchasers  
In fire and water works, and truck'd together.

*Page.* In fire and water works!

*Ush.* Commodities, boy,  
Which you may know hereafter.

*Page.* And deal in them,  
When the trade has given you over, as appears by  
The increase of your high forehead.<sup>4</sup>

*Ush.* Here's a crack!<sup>5</sup>

I think they suck this knowledge in their milk.

*Page.* I had an ignorant nurse else. I have  
tied, sir,

My lady's garter, and can guess—

*Ush.* Peace, infant;

<sup>2</sup> 2 *Wom.* *Ne'er doubt it,*

*If it proceed from him.]* The character of Montreville is opened with great beauty and propriety. The freedom of his language, and the advice he gives Theocrina, fully prepare us for any act of treachery or cruelty he may hereafter perpetrate.

<sup>4</sup> ————— as appears by

*The increase of your high forehead.]* Alluding, perhaps, to the premature baldness occasioned by dealing in the commodities just mentioned; or, it may be, to the falling off of his hair from age: so the women to Anacreon, *Ψιλοι δε σιν μεταπον.*

<sup>5</sup> *Ush.* *Here's a crack!]* A crack is an arch, sprightly boy. Thus, in *the Devil's an Ass*:

“ If we could get a witty boy, now, Engine,

“ That were an excellent crack, I could instruct him

“ To the true height.”

The word occurs again in *the Bashful Lover*, and, indeed, in most of our old plays.

Tales out of school! take heed, you will be  
breech'd else.

1 *Wom.* My lady's colour changes.

2 *Wom.* She falls off too.

*Theoc.* You are a naughty man, indeed you are ;  
And I will sooner perish with my father,  
Than at this price redeem him.

*Montr.* Take your own way,  
Your modest, legal way : 'tis not your veil,  
Nor mourning habit, nor these creatures taught  
To howl, and cry, when you begin to whimper ;  
Nor following my lord's coach in the dirt,  
Nor that which you rely upon, a bribe,  
Will do it, when there's something he likes better.  
These courses in an old crone of threescore,<sup>6</sup>  
That had seven years together tired the court  
With tedious petitions, and clamours,  
For the recovery of a straggling<sup>7</sup> husband,  
To pay, forsooth, the duties of one to her ;—  
But for a lady of your tempting beauties,  
Your youth, and ravishing features, to hope only  
In such a suit as this is, to gain favour,  
Without exchange of courtesy,—you conceive me—

<sup>6</sup> *These courses in an old crone of threescore,*] This expression, which, as Johnson says, means an old toothless ewe, is contemptuously used for an old woman, by all the writers of Massinger's time. Thus Shakspeare :

“ ——— take up the bastard ;

“ Take't up, I say ; give't to thy crone.” *Winter's Tale.*  
And Jenson translates,

*Sed mala tollet anum vitiatu melle cicuta,*

“ ——— let him alone

“ With temper'd poison to remove the crone.” *Poetaster.*

<sup>7</sup> *For the recovery of a straggling husband,*] The old copy reads *strangling*. This evident misprint is quoted by Steevens, as an instance of the irregular use of the active participle : *strangling*—he says,—i. e. one that was to be strangled ! And so language is confounded. Can any thing be plainer, from the context, than that Montreville means a husband who had abandoned his wife, and was to be brought back to her ?—But Steevens never read the passage, and, probably, picked up the line, as in a hundred other instances, from a chance quotation.

*Enter BEAUFORT junior, and BELGARDE.*

Were madness at the height. Here's brave young  
 Beaufort,  
 The meteor of Marseilles,\* one that holds  
 The governor his father's will and power  
 In more awe than his own! Come, come, ad-  
 vance,  
 Present your bag, cramm'd with crowns of the  
 sun;†  
 Do you think he cares for money? he loves plea-  
 sure.

Burn your petition, burn it; he doats on you,  
 Upon my knowledge: to his cabinet, do,  
 And he will point you out a certain course,  
 Be the cause right or wrong, to have your father  
 Released with much facility. [Exit.

*Theoc.* Do you hear?

Take a pander with you.

*Beauf. jun.* I tell thee there is neither  
 Employment yet, nor money.

*Belg.* I have commanded,  
 And spent my own means in my country's service,  
 In hope to raise a fortune.

*Beauf. jun.* Many have hoped so;  
 But hopes prove seldom certainties with soldiers.

*Belg.* If no preferment, let me but receive  
 My pay that is behind, to set me up  
 A tavern, or a vaulting-house; while men love

\* *The meteor of Marseilles,*] It may be proper to observe here, once for all, that Marseilles, or, as Massinger spells it, Marsellis, is commonly used by him as a trisyllable, which, in fact, it is.

† ——— *crowns of the sun;*] *Escus de soleil*, the best kind of crowns, says Cotgrave, that are now made; they have a kind of little star (sun) on one side. This coin is frequently mentioned by our old writers.

Or drunkenness, or lechery, they'll ne'er fail me :  
Shall I have that?

*Beauf. jun.* As our prizes are brought in ;  
Till then you must be patient.

*Belg.* In the mean time,  
How shall I do for clothes?

*Beauf. jun.* As most captains do :  
Philosopher-like, carry all you have about you.<sup>1</sup>

*Belg.* But how shall I do, to satisfy colon,<sup>2</sup>  
monsieur?

There lies the doubt.

*Beauf. jun.* That's easily decided ;  
My father's table's free for any man  
That hath born arms.

*Belg.* And there's good store of meat ?

*Beauf. jun.* Never fear that.

*Belg.* I'll seek no other ordinary then,  
But be his daily guest without invitement ;  
And if my stomach hold, I'll feed so heartily,  
As he shall pay me suddenly, to be quit of me.

*Beauf. jun.* 'Tis she.

*Belg.* And further——

*Beauf. jun.* Away, you are troublesome ;  
Designs of more weight——

*Belg.* Ha ! fair Theocrine.

Nay, if a velvet petticoat move in the front,  
Buff jerkins must to the rear ; I know my  
manners :

This is, indeed, great business, mine a gewgaw.

<sup>1</sup> *Philosopher-like, carry all you have about you.*] Alluding to the well-known saying of Simonides. *Omnia mea mecum porto.*

<sup>2</sup> —— *to satisfy colon, monsieur?*] i. e. the cravings of hunger : the *colon* is the largest of the human intestines : it frequently occurs in the same sense as here, in our old poets. So in *the Wits* :

“ Abstain from flesh—whilst *colon* keeps more noise

“ Than mariners at plays, or apple-wives,

“ That wrangle for a sieve.”

I may dance attendance, this must be dispatch'd,  
 And suddenly, or all will go to wreck;  
 Charge her home in the flank, my lord: nay, I  
 am gone, sir. [Exit.

*Beauf. jun.* [raising *Theoc.* from her knees.] Nay,  
 pray you, madam, rise, or I'll kneel with you.

*Page.* I would bring you on your knees, were  
 I a woman.

*Beauf. jun.* What is it can deserve so poor a  
 name,

As a suit to me? This more than mortal form  
 Was fashion'd to command, and not entreat:  
 Your will but known is served.

*Theoc.* Great sir, my father,  
 My brave, deserving father;—but that sorrow  
 Forbids the use of speech——

*Beauf. jun.* I understand you,  
 Without the aids of those interpreters  
 That fall from your fair eyes: I know you labour  
 The liberty of your father; at the least,  
 An equal<sup>3</sup> hearing to acquit himself:  
 And, 'tis not to endear my service to you,  
 Though I must add, and pray you with patience  
 hear it,

'Tis hard to be effected, in respect  
 The state's incensed against him: all presuming,  
 The world of outrages his impious son,  
 Turn'd worse than pirate in his cruelties,  
 Express'd to this poor country, could not be  
 With such ease put in execution, if  
 Your father, of late our great admiral,  
 Held not or correspondence, or connived  
 At his proceedings.

<sup>3</sup> *An equal hearing*] A just, impartial hearing; so *equal* is constantly used by Massinger and his contemporaries: thus Fletcher:

“What could this thief have done, had his cause been *equal*!”  
 “He made my heartstrings tremble.” *Knight of Malta.*

*Theoc.* And must he then suffer,  
His cause unheard?

*Beauf. jun.* As yet it is resolved so,  
In their determination. But suppose  
(For I would nourish hope, not kill it, in you)  
I should divert the torrent of their purpose,  
And render them, that are implacable,  
Impartial judges, and not sway'd with spleen;  
Will you, I dare not say in recompense,  
For that includes a debt you cannot owe me,  
But in your liberal bounty, in my suit  
To you, be gracious?

*Theoc.* You entreat of me, sir,  
What I should offer to you, with confession  
That you much undervalue your own worth,  
Should you receive me, since there come with you  
Not lustful fires, but fair and lawful flames.  
But I must be excused, 'tis now no time  
For me to think of Hymeneal joys.  
Can he (and pray you, sir, consider it)  
That gave me life; and faculties to love,  
Be, as he's now, ready to be devour'd  
By ravenous wolves, and at that instant, I  
But entertain a thought of those delights,  
In which, perhaps, my ardour meets with yours!  
Duty and piety forbid it, sir.

*Beauf. jun.* But this effected, and your father free,  
What is your answer?

*Theoc.* Every minute to me  
Will be a tedious age, till our embraces  
Are warrantable to the world.

*Beauf. jun.* I urge no more;  
Confirm it with a kiss.

*Theoc.* [*Kissing him.*] I doubly seal it.

*Ush.* This would do better abed, the business  
ended:—

They are the loving'st couple!



*Enter* BEAUFORT *senior*, MONTAIGNE, CHAMONT,  
and LANOUR.

*Beauf. jun.* Here comes my father,  
With the Council of War: deliver your petition,

And leave the rest to me. [*Theoc. offers a paper.*

*Beauf. sen.* I am sorry, lady,  
Your father's guilt compels your innocence  
To ask what I in justice must deny.

*Beauf. jun.* For my sake, sir, pray you receive  
and read it.

*Beauf. sen.* Thou foolish boy! I can deny thee  
nothing. [*Takes the paper from Theoc.*

*Beauf. jun.* Thus far we are happy, madam:  
quit the place;  
You shall hear how we succeed.

*Theoc.* Goodness reward you!

[*Exeunt Theocrine, Usher, Page, and Women.*

*Mont.* It is apparent; and we stay too long  
To censure Malefort's as he deserves.

[*They take their seats.*

*Cham.* There is no colour of reason that makes  
for him:

Had he discharged the trust committed to him,  
With that experience and fidelity  
He practised heretofore, it could not be  
Our navy should be block'd up, and, in our  
sight,  
Our goods made prize, our sailors sold for  
slaves,  
By his prodigious issue.<sup>4</sup>

<sup>4</sup> *To censure Malefort &c.]* *Malefort* is here, and generally throughout the play, properly used as a trisyllable.

<sup>5</sup> *By his prodigious issue.]* i. e. unnatural, horrible, portentous

*Lan.* I much grieve,  
After so many brave and high achievements,  
He should in one ill forfeit all the good  
He ever did his country.

*Beauf. sen.* Well, 'tis granted.<sup>6</sup>

*Beauf. jun.* I humbly thank you, sir.

*Beauf. sen.* He shall have hearing,  
His irons too struck off; bring him before us,  
But seek no further favour.

*Beauf. jun.* Sir, I dare not. [*Exit.*

*Beauf. sen.* Monsieur Chamont, Montaigne,  
Lanour, assistants,  
By a commission from the most Christian king,  
In punishing or freeing Malefort,  
Our late great admiral: though I know you need  
not

Instructions from me, how to dispose of  
Yourselves in this man's trial, that exacts  
Your clearest judgments, give me leave, with  
favour,

To offer my opinion. We are to hear him,  
A little looking back on his fair actions,  
Loyal, and true demeanour; not as now  
By the general voice already he's condemn'd.  
But if we find, as most believe, he hath held  
Intelligence with his accursed son,

of evil: in this sense it is often applied to comets, and other extraordinary appearances in the sky:

“Behold yon comet shews his head again!

“Twice hath he thus at cross turns thrown on us

“*Prodigious looks.*” *The Honest Whore.*

Again:

“This woman's threats, her eyes e'en red with fury,

“Which, like *prodigious* meteors, foretold

“Assured destruction, are still before me.” *The Captain.*

<sup>6</sup> *Beauf. sen.* *Well, 'tis granted.*] It appears, from the subsequent speeches, that young Beaufort had been soliciting his father to allow Malefort to plead without his chains.

Fallen off from all allegiance, and turn'd  
 (But for what cause we know not) the most  
 bloody

And fatal enemy this country ever  
 Repented to have brought forth; all compassion'  
 \* \* \* \* \*

Of what he was, or may be, if now pardon'd;  
 We sit engaged to censure him with all  
 Extremity and rigour.

*Cham.* Your lordship shews us  
 A path which we will tread in.

*Lan.* He that leaves  
 To follow, as you lead, will lose himself.

*Mont.* I'll not be singular.

*Re-enter BEAUFORT junior, with MONTREVILLE,  
 MALEFORT senior, BELGARDE, and Officers.*

*Beauf. sen.* He comes, but with  
 A strange distracted look.

7 ————— all compassion  
 . . . . .

*Of what &c.]* The quarto reads,  
 ————— all compassion

*Of what he was, or may be, if now pardon'd;*  
 Upon which Mr. M. Mason observes, "This sentence as it  
 stands is not sense; if the words *all compassion* are right, we  
 must necessarily suppose that *being laid aside*, or words of a  
 similar import, have been omitted in the printing: but the most  
 natural manner of amending the passage, is by reading *no com-  
 passion*, the word *having* being understood."

I can neither reconcile myself to *no compassion of what he may be*,  
 nor to *all*. He might, if acquitted, be a successful commander,  
 as before, and to such a circumstance Beaufort evidently alludes.  
 I believe that a line is lost, and with due hesitation would  
 propose to supply the chasm somewhat in this way:

————— all compassion  
*Of his years pass'd over, all consideration*  
*Of what he was, or may be, if now pardon'd;*  
*We sit, &c.*

*Malef. sen.* Live I once more<sup>8</sup>  
 To see these hands and arms free! these, that  
 often,  
 In the most dreadful horror of a fight,  
 Have been as seamarks to teach such as were  
 Seconds in my attempts, to steer between  
 The rocks of too much daring, and pale fear,  
 To reach the port of victory! when my sword,  
 Advanced thus, to my enemies appear'd  
 A hairy comet, threatening death and ruin<sup>9</sup>  
 To such as durst behold it! These the legs,  
 That, when our ships were grappled, carried  
 me  
 With such swift motion from deck to deck,  
 As they that saw it, with amazement cried,  
 He does not run, but flies!

*Mont.* He still retains  
 The greatness of his spirit.

*Malef. sen.* Now cramp't with irons,  
 Hunger, and cold, they hardly do support me—  
 But I forget myself. O, my good lords,

<sup>8</sup> *Malef. sen. Live I once more, &c.*] There is something very striking in the indignant burst of savage ostentation with which this old warrior introduces himself on the scene.

<sup>9</sup> *A hairy comet, &c.*] So in *Fuimus Troes*:

“ ——— comets shook their flaming hair;

“ Thus all our wars were acted first on high,

“ And we taught what to look for.”

From this, and the passage in the text, Milton, who appears, by various marks of imitation, to have been a careful reader of Massinger, probably formed the magnificent and awful picture which follows:

“ ——— On the other side,

“ Incens'd with indignation, Satan stood

“ Unterrified, and like a comet burn'd,

“ That fires the length of Ophiuchus huge

“ In the arctic sky, and from his horrid hair

“ Shakes pestilence and war.”——

That sit there as my judges, to determine<sup>1</sup>  
 The life and death of Malefort, where are now  
 Those shouts, those cheerful looks, those loud  
 applauses,

With which, when I return'd loaden with spoil,  
 You entertain'd your admiral? all's forgotten:  
 And I stand here to give account of that  
 Of which I am as free and innocent  
 As he that never saw the eyes of him,<sup>2</sup>  
 For whom I stand suspected.

*Beauf. sen.* Monsieur Malefort,  
 Let not your passion so far transport you,  
 As to believe from any private malice,  
 Or envy to your person, you are question'd:  
 Nor do the suppositions want weight,  
 That do invite us to a strong assurance,  
 Your son——

*Malef. sen.* My shame!

*Beauf. sen.* Pray you, hear with patience,—  
 never  
 Without assistance or sure aids from you,  
 Could, with the pirates of Argiers<sup>3</sup> and Tunis,  
 Even those that you had almost twice defeated,  
 Acquire such credit, as with them to be  
 Made absolute commander; (pray you observe  
 me;)  
 If there had not some contract pass'd between you,  
 That, when occasion serv'd, you would join with  
 them,  
 To the ruin of Marseilles?

<sup>1</sup> *That sit there as my judges, to determine,*] *My*, which completes the metre, is now first inserted from the old copy.

<sup>2</sup> *The eyes of him*] So the old copy: the modern editors read *eye*.

<sup>3</sup> *Could with the pirates of Argiers*] Argiers is the old reading, and is that of every author of Massinger's time. The editors invariably modernize it into *Algiers*.

*Mont.* More, what urged  
Your son to turn apostata?<sup>4</sup>

*Cham.* Had he from  
The state, or governor, the least neglect,  
Which envy could interpret for a wrong?

*Lan.* Or, if you slept not in your charge, how  
could

So many ships as do infest our coast,  
And have in our own harbour shut our navy,  
Come in unfought with?

*Beauf. jun.* They put him hardly to it.

*Malef. sen.* My lords, with as much brevity as  
I can,

I'll answer each particular objection  
With which you charge me. The main ground,  
on which

You raise the building of your accusation,  
Hath reference to my son: should I now curse him,  
Or wish, in the agony of my troubled soul,  
Lightning had found him in his mother's womb,  
You'll say 'tis from the purpose; and I, therefore,<sup>5</sup>  
Betake him to the devil, and so leave him!

Did never loyal father but myself  
Beget a treacherous issue? was't in me,  
With as much ease to fashion up his mind,  
As, in his generation, to form  
The organs to his body? Must it follow,  
Because that he is impious, I am false?—  
I would not boast my actions, yet 'tis lawful  
To upbraid my benefits to unthankful men.  
Who sunk the Turkish gallies in the streights,  
But Malefort? Who rescued the French mer-  
chants,

<sup>4</sup> *Your son to turn apostata?*] The modern editors, as before, read *apostate!*

<sup>5</sup> ——— and I therefore

Betake him to the devil &c.] i. e. consign, make him over. See the *City Madam*.

When they were boarded, and stow'd under  
hatches

By the pirates of Argiers, when every minute  
They did expect to be chain'd to the oar,  
But your now doubted admiral? then you fill'd  
The air with shouts of joy, and did proclaim,  
When hope had left them, and grim-look'd  
despair

Hover'd with sail-stretch'd wings over their  
heads,<sup>6</sup>

To me, as to the Neptune of the sea,  
They owed the restitution of their goods,  
Their lives, their liberties. O, can it then  
Be probable, my lords, that he that never  
Became the master of a pirate's ship,  
But at the mainyard hung the captain up,  
And caused the rest to be thrown over-board;  
Should, after all these proofs of deadly hate,  
So oft express'd against them, entertain  
A thought of quarter with them; but much less  
(To the perpetual ruin of my glories)  
To join with them to lift a wicked arm  
Against my mother-country, this Marseilles,  
Which, with my prodigal expense of blood,  
I have so oft protected!

*Beauf. sen.* What you have done  
Is granted and applauded; but yet know

<sup>6</sup> *Hover'd with sail-stretch'd wings over their heads,*] So  
Jonson:

“ ——— o'er our heads

“ Black ravenous ruin, with *her sail-stretch'd wings,*

“ Ready to sink us down, and cover us.”

*Every Man out of his Humour*

And Fletcher:

“ Fix here and rest awhile your *sail-stretch'd wings,*

“ That have outstript the winds.” *The Prophets.*

Milton, too, has the same bold expression: the original to which they are all indebted, is, perhaps, a sublime passage in the *Fairy Queen*, B. I. c. xi. st. 10.

This glorious relation' of your actions  
 Must not so blind our judgments, as to suffer  
 This most unnatural crime you stand accused of,  
 To pass unquestion'd.

*Cham.* No; you must produce  
 Reasons of more validity and weight,  
 To plead in your defence, or we shall hardly  
 Conclude you innocent.

*Mont.* The large volume of  
 Your former worthy deeds, with your experience,  
 Both what and when to do, but makes against you.

*Lan.* For had your care and courage been the  
 same  
 As heretofore, the dangers we are plunged in  
 Had been with ease prevented.

*Malef. sen.* What have I  
 Omitted, in the power of flesh and blood,  
 Even in the birth to strangle the designs of  
 This hell-bred wolf, my son? alas! my lords,  
 I am no god, nor like him could foresee  
 His cruel thoughts, and cursed purposes:  
 Nor would the sun at my command forbear  
 To make his progress to the other world,  
 Affording to us one continued light.  
 Nor could my breath disperse those foggy mists,  
 Cover'd with which, and darkness of the night,  
 Their navy undiscern'd, without resistance,  
 Beset our harbour: make not that my fault,  
 Which you in justice must ascribe to fortune.—  
 But if that nor my former acts, nor what  
 I have deliver'd, can prevail with you,  
 To make good my integrity and truth;  
 Rip up this bosom, and pluck out the heart  
 That hath been ever loyal. [*A trumpet within.*]

<sup>7</sup> *This glorious relation*] Our old writers frequently use this word in the sense of *gloriosus*, vain, boastful, ostentatious.



*Beauf. sen.* How! a trumpet?

Enquire the cause. [*Exit Montreville.*]

*Malef. sen.* Thou searcher of men's hearts,  
And sure defender of the innocent,  
(My other crying sins—awhile not look'd on)  
If I in this am guilty, strike me dead,  
Or by some unexpected means confirm,  
I am accused unjustly! [*Aside.*]

*Re-enter MONTREVILLE with a Sea Captain.*

*Beauf. sen.* Speak, the motives  
That bring thee hither?

*Capt.* From our admiral thus:  
He does salute you fairly, and desires  
It may be understood no public hate  
Hath brought him to Marseilles; nor seeks he  
The ruin of his country, but aims only  
To wreak a private wrong: and if from you  
He may have leave<sup>a</sup> and liberty to decide it  
In single combat, he'll give up good pledges,  
If he fall in the trial of his right,  
We shall weigh anchor, and no more molest  
This town with hostile arms.

*Beauf. sen.* Speak to the man,  
If in this presence he appear to you,  
To whom you bring this challenge.

*Capt.* 'Tis to you.

*Beauf. sen.* His father!

*Montr.* Can it be?

*Beauf. jun.* Strange and prodigious!

*Malef. sen.* Thou seest I stand unmoved: were  
thy voice thunder,  
It should not shake me; say, what would the viper?

<sup>a</sup> ——— and if from you

*He may have leave &c.]* This passage is very incorrectly pointed in the former editions.

*Capt.* The reverence a father's name may  
 challenge,  
 And duty of a son no more remember'd,  
 He does defy thee to the death.

*Malef. sen.* Go on.

*Capt.* And with his sword will prove it on thy  
 head,  
 Thou art a murderer, an atheist ;  
 And that all attributes of men turn'd furies,  
 Cannot express thee : this he will make good,  
 If thou dar'st give him meeting.

*Malef. sen.* Dare I live !

Dare I, when mountains of my sins o'erwhelm  
 me,  
 At my last gasp ask for mercy ! How I bless  
 Thy coming, captain ; never man to me  
 Arrived so opportunely ; and thy message,  
 However it may seem to threaten death,  
 Does yield to me a second life in curing  
 My wounded honour. Stand I yet suspected  
 As a confederate with this enemy,  
 Whom of all men, against all ties of nature,  
 He marks out for destruction ! you are just,  
 Immortal Powers, and in this merciful ;  
 And it takes from my sorrow, and my shame  
 For being the father to so bad a son,  
 In that you are pleased to offer up the monster  
 To my correction. Blush and repent,  
 As you are bound, my honourable lords,  
 Your ill opinions of me. Not great Brutus,  
 The father of the Roman liberty,  
 With more assured constancy beheld  
 His traitor sons, for labouring to call home  
 The banish'd Tarquins, scourged with rods to  
 death,  
 Than I will shew, when I take back the life  
 This prodigy of mankind received from me.

*Beauf. sen.* We are sorry, monsieur Malefort,  
for our error,

And are much taken with your resolution ;  
But the disparity of years and strength,  
Between you and your son, duly consider'd,  
We would not so expose you.

*Malef. sen.* Then you kill me,  
Under pretence to save me. O my lords,  
As you love honour, and a wrong'd man's  
fame,

Deny me not this fair and noble means  
To make me right again to all the world.  
Should any other but myself be chosen  
To punish this apostata with death,\*

You rob a wretched father of a justice  
That to all after times will be recorded.

I wish his strength were centuple, his skill  
equal

To my experience, that in his fall  
He may not shame my victory ! I feel  
The powers and spirits of twenty strong men in  
me.

Were he with wild fire circled, I undaunted  
Would make way to him.—As you do affect,  
sir,

My daughter Theocrine ;<sup>9</sup> as you are

\* *To punish this apostata with death.*] Both the editors read, *To punish this apostate son with death!* Here is the mischief of altering an author's language. When the metre does not suit our newfangled terms, we are obliged to insert words of our own, to complete it. *Apostata* stood in the verse very well; but Coxeter and M. Mason having determined to write *apostate*, found themselves compelled to tack *son* to it, and thus enfeebled the original expression.

<sup>9</sup> *My daughter Theocrine ;*] *Theocrine* is used as a quadrisyllable. It should be observed that as the story and the names are French, Massinger adopts the French mode of enouncing them. The reader must bear this in mind.

My true and ancient friend ; as thou art valiant ;<sup>a</sup>  
 And as all love a soldier, second me

[*They all sue to the governor.*

In this my just petition. In your looks  
 I see a grant, my lord.

*Beauf. sen.* You shall o'erbear me ;  
 And since you are so confident in your cause,  
 Prepare you for the combat.

*Malef. sen.* With more joy  
 Than yet I ever tasted : by the next sun,  
 The disobedient rebel shall hear from me,  
 And so return in safety. [*To the Captain.*] My  
 good lords,

To all my service.—I will die, or purchase  
 Rest to Marseilles ; nor can I make doubt,  
 But his impiety is a potent charm,  
 To edge my sword, and add strength to my arm.  
 [*Exeunt.*]

## ACT II. SCENE I.

*An open Space without the City.*

*Enter three Sea Captains.*

2. *Capt.* He did accept the challenge, then ?

1. *Capt.* Nay more,  
 Was overjoy'd in't ; and, as it had been  
 A fair invitement to a solemn feast,  
 And not a combat to conclude with death,  
 He cheerfully embraced it.

<sup>a</sup> ——— as thou art valiant ;] This is said to the captain who brought the challenge : the other persons adjured are young Beaufort, and Montreville. It appears, from the pointing of the former editions, that the passage was not understood.

3. *Capt.* Are the articles  
Sign'd to on both parts?

1. *Cap.* At the father's suit,  
With much unwillingness the governor  
Consented to them.

2. *Capt.* You are inward with  
Our admiral; could you yet never learn  
What the nature of the quarrel is, that renders  
The son more than incensed, implacable,  
Against the father?

1. *Capt.* Never; yet I have,  
As far as manners would give warrant to it,  
With my best curiousness of care observed him.  
I have sat with him in his cabin a day together,<sup>\*</sup>  
Yet not a syllable exchanged between us.  
Sigh he did often, as if inward grief  
And melancholy at that instant would  
Choke up his vital spirits, and now and then  
A tear or two, as in derision of  
The toughness of his rugged temper, would  
Fall on his hollow cheeks, which but once felt,  
A sudden flash of fury did dry up;  
And laying then his hand upon his sword,  
He would murmur, but yet so as I oft heard him,  
We shall meet, cruel father, yes, we shall;  
When I'll exact, for every womanish drop  
Of sorrow from these eyes, a strict accompt  
Of much more from thy heart.

2. *Capt.* 'Tis wondrous strange.

3. *Capt.* And past my apprehension.

1. *Capt.* Yet what makes  
The miracle greater, when from the maintop  
A sail's descried, all thoughts that do concern  
Himself laid by, no lion, pinch'd with hunger,

<sup>\*</sup> *I have sat with him in his cabin &c.]* This beautiful passage, expressing concealed resentment, deserves to be remarked by every reader of taste and judgment. COXETER.

Rouses himself more fiercely from his den,  
 Than he comes on the deck ; and there how wisely  
 He gives directions, and how stout he is  
 In his executions, we, to admiration,  
 Have been eyewitnesses : yet he never minds  
 The booty when 'tis made ours ; but as if  
 The danger, in the purchase of the prey,  
 Delighted him much more than the reward,  
 His will made known, he does retire himself  
 To his private contemplation, no joy  
 Express'd by him for victory.

*Enter MALEFORT junior.*

2. *Capt.* Here he comes,  
 But with more cheerful looks than ever yet  
 I saw him wear.

*Malef. jun.* It was long since resolved on,  
 Nor must I stagger now [in't.<sup>3</sup>] May the cause,  
 That forces me to this unnatural act  
 Be buried in everlasting silence,  
 And I find rest in death, or my revenge !  
 To either I stand equal. Pray you, gentlemen,  
 Be charitable in your censures of me,  
 And do not entertain a false belief  
 That I am mad, for undertaking that  
 Which must be, when effected, still repented.  
 It adds to my calamity, that I have  
 Discourse<sup>4</sup> and reason, and but too well know

<sup>3</sup> *Nor must I stagger now [in't].* In the old copy, a syllable has dropt out, which renders the line quite unmetrical. I have no great confidence in the genuineness of what is inserted between brackets : It is harmless, however, and serves, as Falstaff says, to fill a pit as well as a better.

<sup>4</sup> *It adds to my calamity, that I have Discourse and reason.* It is very difficult to determine the precise meaning which our ancestors gave to *discourse* ; or to

I can nor live, nor end a wretched life,  
 But both ways I am impious. Do not, therefore,  
 Ascribe the perturbation of my soul  
 To a servile fear of death : I oft have view'd  
 All kinds of his inevitable darts,  
 Nor are they terrible. Were I condemn'd to leap  
 From the cloud-cover'd brows of a steep rock,  
 Into the deep ; or, Curtius like, to fill up,  
 For my country's safety, and an after-name,  
 A bottomless abyss, or charge through fire,  
 It could not so much shake me, as th' encounter  
 Of this day's single enemy.

distinguish the line which separated it from *reason*. Perhaps, it indicated a *more rapid* deduction of consequences from premises, than was supposed to be effected by reason :—but I speak with hesitation. The acute Glauville says, “The act of the mind which connects propositions, and deduceth conclusions from them, the schools call *discourse*, and we shall not miscall it, if we name it *reason*.” Whatever be the sense, it frequently appears in our old writers, by whom it is usually coupled with *reason* or *judgment*, which last should seem to be the more proper word. Thus in *the City Madam* :

————— “Such as want

“*Discourse* and *judgment*, and through weakness fall,

“May merit men's compassion.”

Again in *the Coxcomb* :

“Why should a man that has *discourse* and *reason*,

“And knows how near he loses all in these things,

“Covet to have his wishes satisfied ?”

The reader remembers the exclamation of Hamlet,

“Oh heaven ! a beast that wants *discourse of reason*,” &c.

“This,” says Warburton, who contrived to blunder with more ingenuity than usually falls to the lot of a commentator, “is finely expressed, and with a philosophical exactness. Beasts want not *reason*,” (this is a new discovery,) “but the *discourse of reason* ; i. e. the regular inferring one thing from another by the assistance of universals.” *Discourse of reason* is so poor and perplexed a phrase, that, without regard for the “philosophical exactness” of Shakspeare, I should dismiss it at once, for what I believe to be his genuine language :

“O heaven ! a beast that wants *discourse and reason*,” &c.

1. *Capt.* If you please, sir,  
You may shun it, or defer it.

*Malef. jun.* Not for the world :  
Yet two things I entreat you ; the first is,  
You'll not enquire the difference between  
Myself and him, which as a father once  
I honour'd, now my deadliest enemy ;  
The last is, if I fall, to bear my body  
Far from this place, and where you please in-  
ter it.—

I should say more, but by his sudden coming  
I am cut off.

*Enter* BEAUFORT junior and MONTREVILLE, lead-  
ing in MALEFORT senior ; BELGARDE following,  
with others.

*Beauf. jun.* Let me, sir, have the honour  
To be your second.

*Montr.* With your pardon, sir,  
I must put in for that, since out tried friendship  
Hath lasted from our infancy.

*Belg.* I have served  
Under your command, and you have seen me  
fight,  
And handsomely, though I say it ; and if now,<sup>5</sup>  
At this downright game, I may but hold your  
cards,  
I'll not pull down the side.

<sup>5</sup> ————— and if now,  
*At this downright game, I may but hold your cards,  
I'll not pull down the side.]* i. e. I'll not injure your cause :  
the same expression occurs in the *Grand Duke of Florence* :

“ *Cöz.* Pray you pause a little.

“ If I hold your cards, I shall *pull down the side* ;

“ I am not good at the game.”

The allusion is to a party at cards : to *set up a side*, was to become partners in a game ; to *pull* or *pluck down a side*, (for both



*Malef. sen.* I rest much bound  
 To your so noble offers, and I hope  
 Shall find your pardon, though I now refuse them;  
 For which I'll yield strong reasons, but as briefly  
 As the time will give me leave. For me to borrow  
 (That am supposed the weaker) any aid  
 From the assistance of my second's sword,  
 Might write me down in the black list of those  
 That have nor fire nor spirit of their own;  
 But dare, and do, as they derive their courage  
 From his example, on whose help and valour  
 They wholly do depend. Let this suffice,  
 In my excuse, for that. Now, if you please,  
 On both parts, to retire to yonder mount,  
 Where you, as in a Roman theatre,  
 May see the bloody difference determined,  
 Your favours meet my wishes.

*Malef. jun.* 'Tis approved of  
 By me; and I command you [*To his Captains.*]  
 lead the way,  
 And leave me to my fortune.

*Beauf. jun.* I would gladly  
 Be a spectator (since I am denied  
 To be an actor) of each blow and thrust,  
 And punctually observe them.

*Malef. jun.* You shall have  
 All you desire; for in a word or two  
 I must make bold to entertain the time,  
 If he give suffrage to it.

*Malef. sen.* Yes, I will;  
 I'll hear thee, and then kill thee: nay, farewell.

these terms are found in our old plays) was to occasion its loss  
 by ignorance or treachery. Thus, in *the Parson's Wedding*:

“*Plus.* A traitor! bind him, he has pull'd down a side.”

And in *the Maid's Tragedy*:

“*Evad.* Aspatia, take her part.

“*Dela.* I will refuse it,

“She will pluck down a side, she does not use it.”

*Malef. jun.* Embrace with love on both sides,  
and with us  
Leave deadly hate and fury.

*Malef. sen.* From this place  
You ne'er shall see both living.

*Belg.* What's past help, is  
Beyond prevention.

[*They embrace on both sides, and take leave severally of the father and son.*]

*Malef. sen.* Now we are alone, sir;  
And thou hast liberty to unload the burthen  
Which thou groan'st under. Speak thy griefs.

*Malef. jun.* I shall, sir;  
But in a perplex'd form and method, which  
You only can interpret: Would you had not  
A guilty knowledge in your bosom, of  
The language which you force me to deliver,  
So I were nothing! As you are my father,  
I bend my knee, and, uncompell'd, profess  
My life, and all that's mine, to be your gift;  
And that in a son's duty I stand bound  
To lay this head beneath your feet, and run  
All desperate hazards for your ease and safety:  
But this confest on my part, I rise up,  
And not as with a father, (all respect,  
Love, fear, and reverence cast off,) but as  
A wicked man, I thus expostulate with you.  
Why have you done that which I dare not speak,  
And in the action changed the humble shape  
Of my obedience, to rebellious rage,  
And insolent pride? and with shut eyes con-  
strain'd me  
To run my bark of honour on a shelf  
I must not see, nor, if I saw it, shun it?  
In my wrongs nature suffers, and looks backward,  
And mankind trembles to see me pursue  
What beasts would fly from. For when I advance

This sword, as I must do, against your head,  
 Piety will weep, and filial duty mourn,  
 To see their altars which you built up in me,  
 In a moment razed and ruin'd. That you could  
 (From my griev'd soul I wish it) but produce,  
 To qualify, not excuse, your deed of horror,  
 One seeming reason, that I might fix here,  
 And move no further!

*Malef. sen.* Have I so far lost  
 A father's power, that I must give account  
 Of my actions to my son? or must I plead  
 As a fearful prisoner at the bar, while he  
 That owes his being to me sits a judge  
 To censure that, which only by myself  
 Ought to be question'd? mountains sooner fall  
 Beneath their valleys, and the lofty pine  
 Pay homage to the bramble, or what else is  
 Preposterous in nature, ere my tongue  
 In one short syllable yield satisfaction  
 To any doubt of thine; nay, though it were  
 A certainty disdaining argument!  
 Since, though my deeds wore hell's black livery,  
 To thee they should appear triumphal robes,  
 Set off with glorious honour, thou being bound  
 To see with my eyes, and to hold that reason,  
 That takes or birth or fashion from my will.

*Malef. jun.* This sword divides that slavish  
 knot.

*Malef. sen.* It cannot:  
 It cannot, wretch; and if thou but remember  
 From whom thou hadst this spirit, thou dar'st not  
 hope it.  
 Who train'd thee up in arms but I? Who taught  
 thee

<sup>6</sup> *That you could, &c.*] *O that, &c.* This omission of the sign of the optative interjection is common to all our old dramatists.

Men were men only when they durst look down  
 With scorn on death and danger, and contemn'd  
 All opposition, till plumed Victory'  
 Had made her constant stand upon their helmets?  
 Under my shield thou hast fought as securely  
 As the young eaglet, cover'd with the wings  
 Of her fierce dam, learns how and where to prey.  
 All that is manly in thee, I call mine ;  
 But what is weak and womanish, thine own.  
 And what I gave, since thou art proud, ungrate-  
 ful,

Presuming to contend with him, to whom  
 Submission is due, I will take from thee.  
 Look, therefore, for extremities, and expect not  
 I will correct thee as a son, but kill thee  
 As a serpent swollen with poison ; who surviving  
 A little longer, with infectious breath,  
 Would render all things near him, like itself,  
 Contagious. Nay, now my anger's up,  
 Ten thousand virgins kneeling at my feet,  
 And with one general cry howling for mercy,  
 Shall not redeem thee.

*Malef. jun.* Thou incensed Power,  
 Awhile forbear thy thunder ! let me have  
 No aid in my revenge, if from the grave  
 My mother——

*Malef. sen.* Thou shalt never name her more.

[*They fight.*

<sup>7</sup> ————— till plumed *Victory*

*Had made her constant stand upon their helmets ?*] This noble image seems to have been copied by Milton, who describing Satan, says,

“ His stature reach'd the sky, and on his crest

“ Sat Horror plumed ;”——

And, in another place :

“ —— at his right hand *Victory*

“ Sat eagle-wing'd,”——

The whole speech of Malefort here noticed is truly sublime, and above all commendation. COXETER.

BEAUFORT junior, MONTREVILLE, BELGARDE, and  
the three Sea Captains, appear on the Mount.

*Beauf. jun.* They are at it.

2. *Capt.* That thrust was put strongly home.

*Montr.* But with more strength avoided.

*Belg.* Well come in ;

He has drawn blood of him yet : well done, old  
cock.

1. *Capt.* That was a strange miss.

*Beauf. jun.* That a certain hit.

[*Young Malefort is slain.*]

*Belg.* He's fallen, the day is ours !

2. *Capt.* The admiral's slain.

*Montr.* The father is victorious !

*Belg.* Let us haste

To gratulate his conquest.

1. *Capt.* We to mourn

The fortune of the son.

*Beauf. jun.* With utmost speed

Acquaint the governor with the good success,

That he may entertain, to his full merit,

The father of his country's peace and safety.

[*They retire.*]

*Malef. sen.* Were a new life hid in each mangled  
limb,

I would search, and find it : and howe'er to some

I may seem cruel thus to tyrannize

Upon this senseless flesh, I glory in it.—

That I have power to be unnatural,

Is my security ; die all my fears,

And waking jealousies, which have so long

Been my tormentors ! there's now no suspicion :

A fact, which I alone am conscious of,

Can never be discover'd, or the cause

That call'd this duel on, I being above

All perturbations; nor is it in  
The power of fate, again to make me wretched.

*Re-enter BEAUFORT junior, MONTREVILLE, BELGARDE, and the three Sea Captains.*

*Beauf. jun.* All honour to the conqueror! who  
dares tax  
My friend of treachery now?  
*Belg.* I am very glad, sir,  
You have sped so well: but I must tell you thus  
much,  
To put you in mind that a low ebb must follow  
Your high-swoll'n tide of happiness, you have  
purchased  
This honour at a high price.

*Malef.* 'Tis, Belgarde,  
Above all estimation, and a little  
To be exalted with it cannot savour  
Of arrogance. That to this arm and sword  
Marseilles owes the freedom of her fears,  
Or that my loyalty, not long since eclipsed,  
Shines now more bright than ever, are not things  
To be lamented: though, indeed, they may  
Appear too dearly bought, my falling glories  
Being made up again, and cémented  
With a son's blood. 'Tis true, he was my son,  
While he was worthy; but when he shook off  
His duty to me, (which my fond indulgence,  
Upon submission, might perhaps have pardon'd,)  
And grew his country's enemy, I look'd on him  
As a stranger to my family, and a traitor  
Justly proscribed, and he to be rewarded  
That could bring in his head. I know in this  
That I am censured rugged, and austere,  
'That will vouchsafe not one sad sigh or tear  
Upon his slaughter'd body: but I rest

Well satisfied in myself, being assured that  
Extraordinary virtues, when they soar  
Too high a pitch for common sights to judge of,  
Losing their proper splendor, are condemn'd  
For most remarkable vices.\*

*Beauf. jun.* 'Tis too true, sir,  
In the opinion of the multitude;  
But for myself, that would be held your friend,  
And hope to know you by a nearer name,  
They are as they deserve, received.

*Malef.* My daughter  
Shall thank you for the favour.

*Beauf. jun.* I can wish  
No happiness beyond it.

*1. Capt.* Shall we have leave  
To bear the corpse of our dead admiral,  
As he enjoin'd us, from this coast?

*Malef.* Provided  
The articles agreed on be observed,  
And you depart hence with it, making oath  
Never hereafter, but as friends, to touch  
Upon this shore.

*1. Capt.* We'll faithfully perform it.

*Malef.* Then as you please dispose of it: 'tis  
an object  
That I could wish removed. His sins die with  
him!

So far he has my charity.

*1. Capt.* He shall have  
A soldier's funeral.

[*The Captains bear the body off, with sad music.*]

*Malef.* Farewell!

\* *For most remarkable vices.] Remarkable had in Massinger's time a more dignified sound, and a more appropriate meaning, than it bears at present. With him it constantly stands for surprising, highly striking, or observable in an uncommon degree; of this it will be well to take notice.*

*Beauf. jun.* These rites  
Paid to the dead, the conqueror that survives  
Must reap the harvest of his bloody labour.  
Sound all loud instruments of joy and triumph,  
And with all circumstance and ceremony,  
Wait on the patron of our liberty,  
Which he at all parts merits.

*Malef.* I am honour'd  
Beyond my hopes.

*Beauf. jun.* 'Tis short of your deserts.  
Lead on: oh, sir, you must; you are too modest.  
[*Exeunt with loud music.*]

## SCENE II.

*A Room in Malefort's House.*

*Enter THEOCRINE, Page, and Waiting-women.*

*Theoc.* Talk not of comfort; I am both ways  
wretched,  
And so distracted with my doubts and fears,  
I know not where to fix my hopes. My loss  
Is certain in a father, or a brother,  
Or both; such is the cruelty of my fate,  
And not to be avoided.

1. *Wom.* You must bear it  
With patience, madam.

2. *Wom.* And what's not in you  
To be prevented, should not cause a sorrow  
Which cannot help it.

*Page.* Fear not my brave lord,  
Your noble father; fighting is to him  
Familiar as eating. He can teach  
Our modern duellists how to cleave a button,



And in a new way, never yet found out  
By old Caranza.<sup>9</sup>

1. *Wom.* May he be victorious,  
And punish disobedience in his son!  
Whose death, in reason, should at no part move you,  
He being but half your brother, and the nearest:  
Which that might challenge from you, forfeited  
By his impious purpose to kill him, from whom  
He received life. [A shout within.

2 *Wom.* A general shout——

1. *Wom.* Of joy.

*Page.* Look up, dear lady; sad news never came  
Usher'd with loud applause.

*Theoc.* I stand prepared  
To endure the shock of it.

*Enter Usher.*

*Ush.* I am out of breath  
With running to deliver first——

*Theoc.* What?

*Ush.* We are all made.

My lord has won the day; your brother's slain;  
The pirates gone: and by the governor,  
And states, and all the men of war, he is  
Brought home in triumph:—nay, no musing, pay  
me

For my good news hereafter.

*Theoc.* Heaven is just!

*Ush.* Give thanks at leisure; make all haste  
to meet him.

I could wish I were a horse, that I might bear you  
To him upon my back.

*Page.* Thou art an ass,  
And this is a sweet burthen.

*Ush.* Peace, you crack-rope! [Exeunt.

<sup>9</sup> By old Caranza.] See the Guardian, Vol. IV.

## SCENE III.

*A Street.*

*Loud music. Enter* MONTREVILLE, BELGARDE, BEAUFORT *senior*, BEAUFORT *junior*; MALEFORT, *followed by* MONTAIGNE, CHAMONT, and LANOUR.

*Beauf. sen.* All honours we can give you, and rewards,  
Though all that's rich or precious in Marseilles  
Were laid down at your feet, can hold no weight  
With your deservings: let me glory in  
Your action, as if it were mine own;  
And have the honour, with the arms of love,  
To embrace the great performer of a deed  
Transcending all this country e'er could boast of.

*Mont.* Imagine, noble sir, in what we may  
Express our thankfulness, and rest assured  
It shall be freely granted.

*Cham.* He's an enemy.  
To goodness and to virtue, that dares think  
There's any thing within our power to give,<sup>1</sup>  
Which you in justice may not boldly challenge.

*Lan.* And as your own; for we will ever be  
At your devotion.

*Malef.* Much honour'd sir,  
And you, my noble lords, I can say only,  
The greatness of your favours overwhelms me,

<sup>1</sup> *There's any thing within our power to give,*] The old copy incorrectly reads, *There's any other thing &c.* and in the next speech, *overwhelm* for *overwhelms*—the last is so common a mode of expression, that I should not have corrected it, if *sinks* had not immediately followed.

And like too large a sail, for the small bark  
 Of my poor merits, sinks me. That I stand  
 Upright in your opinions, is an honour  
 Exceeding my deserts, I having done  
 Nothing but what in duty I stood bound to :  
 And to expect a recompense were base,  
 Good deeds being ever in themselves rewarded.  
 Yet since your liberal bounties tell me that  
 I may, with your allowance, be a suitor,  
 To you, my lord, I am an humble one,  
 And must ask that, which known, I fear you  
 will

Censure me over bold.

*Beauf. sen.* It must be something  
 Of a strange nature, if it find from me  
 Denial or delay.

*Malef.* Thus then, my lord,  
 Since you encourage me : You are happy in  
 A worthy son, and all the comfort that  
 Fortune has left me, is one daughter ; now,  
 If it may not appear too much presumption,  
 To seek to match my lowness with your height,  
 I should desire (and if I may obtain it,  
 I write *nil ultra* to my largest hopes)  
 She may in your opinion be thought worthy  
 To be received into your family,  
 And married to your son : their years are equal,  
 And their desires, I think, too ; she is not  
 Ignoble, nor my state contemptible,  
 And if you think me worthy your alliance,  
 'Tis all I do aspire to.

*Beauf. jun.* You demand  
 That which with all the service of my life  
 I should have labour'd to obtain from you.  
 O sir, why are you slow to meet so fair  
 And noble an offer ? can France shew a virgin  
 That may be parallel'd with her ? is she not

The phoenix of the time, the fairest star  
In the bright sphere of women ?

*Beauf. sen.* Be not rapt so :  
Though I dislike not what is motion'd, yet  
In what so near concerns me, it is fit  
I should proceed with judgment.

*Enter Usher, THEOCRINE, Page, and Waiting-women.*

*Beauf. jun.* Here she comes :  
Look on her with impartial eyes, and then  
Let envy, if it can, name one graced feature  
In which she is defective.

*Malef.* Welcome, girl !  
My joy, my comfort, my delight, my all,  
Why dost thou come to greet my victory  
In such a sable habit ? This shew'd well  
When thy father was a prisoner, and suspected ;  
But now his faith and loyalty are admired,  
Rather than doubted, in your outward garments  
You are to express the joy you feel within :  
Nor should you with more curiousness and care  
Pace to the temple to be made a bride,  
Than now, when all men's eyes are fixt upon you,  
You should appear to entertain the honour  
From me descending to you, and in which  
You have an equal share.

*Theoc.* Heaven has my thanks,  
With all humility paid for your fair fortune,  
And so far duty binds me ; yet a little  
To mourn a brother's loss, however wicked,  
The tenderness familiar to our sex  
May, if you please, excuse.

*Malef.* Thou art deceived.  
He, living, was a blemish to thy beauties,  
But in his death gives ornament and lustre

To thy perfections, but that they are  
 So exquisitely rare, that they admit not  
 The least addition. Ha! here's yet a print  
 Of a sad tear on thy cheek; how it takes  
 from

Our present happiness! with a father's lips,  
 A loving father's lips, I'll kiss it off,  
 The cause no more remember'd.

*Theoc.* You forget, sir,  
 The presence we are in.

*Malef.* 'Tis well consider'd;  
 And yet, who is the owner of a treasure  
 Above all value, but, without offence,  
 May glory in the glad possession of it?  
 Nor let it in your excellence beget wonder,  
 Or any here, that looking on the daughter,  
 I feast myself in the imagination  
 Of those sweet pleasures, and allow'd delights,  
 I tasted from the mother, who still lives  
 In this her perfect model; for she had  
 Such smooth and high-arch'd brows, such spark-  
 ling eyes,  
 Whose every glance stored Cupid's emptied  
 quiver,  
 Such ruby lips,—and such a lovely bloom,<sup>2</sup>  
 Disdaining all adulterate aids of art,  
 Kept a perpetual spring upon her face,  
 As Death himself lamented, being forced  
 To blast it with his paleness: and if now,  
 Her brightness dimm'd with sorrow, take and  
 please you,  
 Think, think, young lord, when she appears  
 herself,

<sup>2</sup> *And such a lovely bloom,*] For this reading we are indebted to Mr. M. Mason. All the former editions read *brown*; which the concluding lines of this beautiful speech incontestably prove to be a misprint.

This veil removed, in her own natural pureness,  
How far she will transport you.

*Beauf. jun.* Did she need it,  
The praise which you (and well deserved) give  
to her,

Must of necessity raise new desires  
In one indebted more to years ; to me  
Your words are but as oil pour'd on a fire,  
That flames already at the height.

*Malef.* No more ;  
I do believe you, and let me from you  
Find so much credit ; when I make her yours,  
I do possess you of a gift, which I  
With much unwillingness part from. My good  
lords,

Forbear your further trouble ; give me leave,  
For on the sudden I am indisposed,  
To retire to my own house, and rest : to morrow,  
As you command me, I will be your guest,  
And having deck'd my daughter like herself,  
You shall have further conference.

*Beauf. sen.* You are master  
Of your own will ; but fail not, I'll expect you.

*Malef.* Nay, I will be excused ; I must part  
with you. [*To young Beaufort and the rest.*  
My dearest Theocrine, give me thy hand,  
I will support thee.

*Theoc.* You gripe it too hard, sir.

*Malef.* Indeed I do, but have no further end  
in it  
But love and tenderness, such as I may challenge,  
And you must grant. Thou art a sweet one ; yes,  
And to be cherish'd.

*Theoc.* May I still deserve it !

[*Exeunt several ways.*]

## ACT III. SCENE I.

*A Banqueting-room in Beaufort's House.*

*Enter BEAUFORT senior, and Steward.*

*Beauf. sen.* Have you been careful?

*Stew.* With my best endeavours.

Let them bring stomachs, there's no want of  
meat, sir.

Portly and curious viands are prepared,  
To please all kinds of appetites.

*Beauf. sen.* 'Tis well.

I love a table furnish'd with full plenty,  
And store of friends to eat it: but with this  
caution,

I would not have my house a common inn,  
For some men that come rather to devour me,  
Than to present their service. At this time, too,  
It being a serious and solemn meeting,  
I must not have my board pester'd with shadows,<sup>3</sup>  
That, under other men's protection, break in  
Without invitation.

*Stew.* With your favour, then,  
You must double your guard, my lord, for on my  
knowledge,

There are some so sharp set, not to be kept out  
By a file of musketeers: and 'tis less danger,

<sup>3</sup> *I must not have my board pester'd with shadows,*] It was considered, Plutarch says, as a mark of politeness, to let an invited guest know that he was at liberty to bring a friend or two with him; a permission that was, however, sometimes abused. These friends the Romans called *shadows*, (*umbrae*), a term which Massinger has very happily explained.

I'll undertake, to stand at push of pik,  
 With an enemy in a breach, that undermined too,  
 And the cannon playing on it, than to stop  
 One harpy, your perpetual guest, from entrance,  
 When the dresser, the cook's drum, thunders,  
 Come on,  
 The service will be lost else!<sup>4</sup>

*Beauf. sen.* What is he?

*Stew.* As tall a trencherman,<sup>5</sup> that is most certain,

As e'er demolish'd pye-fortification  
 As soon as batter'd; and if the rim of his belly  
 Were not made up of a much tougher stuff  
 Than his buff jerkin, there were no defence  
 Against the charge of his guts: you needs must  
 know him,

He's eminent for his eating.

*Beauf. sen.* O, Belgarde!

<sup>4</sup> *When the dresser, the cook's drum, thunders, Come on,*

*The service will be lost else!]* It was formerly customary for the cook, when dinner was ready, to knock on the dresser with his knife, by way of summoning the servants to carry it into the hall; to this there are many allusions. In *the Merry Beggars*, Old-rents says, "Hark! they knock to the dresser." Servants were not then allowed, as at present, to frequent the kitchen, lest they should interfere with the momentous concerns of the cook. Mr. Reed says that this practice "was continued in the family of Lord Fairfax" (and doubtless in that of many others) "after the civil wars: in that nobleman's orders for the servants of his household, is the following: *Then must he warn to the dresser, Gentlemen and yeomen, to the dresser.*" Old Plays, xii. 430.

<sup>5</sup> *Stew.* *As tall a trencherman, &c.] Tall*, in the language of our old writers, meant stout, or rather bold and fearless; but they abused the word (of which they seem fond) in a great variety of senses. A *tall man of his hands* was a great fighter; a *tall man of his tongue*, a licentious speaker; and a *tall man of his trencher*, or, as above, a *tall trencherman*, a hearty feeder. Instances of these phrases occur so frequently, that it would be a waste of time to dwell upon them.



*Stew.* The same; one of the admiral's cast captains,  
 Who swear,<sup>6</sup> there being no war, nor hope of any,  
 The only drilling is to eat devoutly,  
 And to be ever drinking—that's allow'd of,  
 But they know not where to get it, there's the  
 spite on't.

*Beauf. sen.* The more their misery; yet, if you  
 can,  
 For this day put him off.<sup>7</sup>

*Stew.* It is beyond  
 The invention of man.

*Beauf. sen.* No:—say this only, [*Whispers to him.*  
 And as from me; you apprehend me?

*Stew.* Yes, sir.

*Beauf. sen.* But it must be done gravely.

*Stew.* Never doubt me, sir.

*Beauf. sen.* We'll dine in the great room, but  
 let the music  
 And banquet<sup>8</sup> be prepared here. [*Exit.*

*Stew.* This will make him  
 Lose his dinner at the least, and that will vex him.  
 As for the sweetmeats, when they are trod under  
 foot,  
 Let him take his share with the pages and the  
 lackies,  
 Or scramble in the rushes.

*Enter BELGARDE.*

*Belg.* 'Tis near twelve;

<sup>6</sup> *Who swear, &c.*] So the old copy: the modern editors read *swears*, than which nothing can be more injudicious.

<sup>7</sup> *Beauf. sen. The more their misery; yet, if you can, For this day put him off.*] This has been hitherto given as an imperfect speech; why, it is difficult to imagine.

<sup>8</sup> \_\_\_\_\_but let the music  
*And banquet be prepared here.*] That is, the dessert. See *the City Madam*. Vol. IV.

I keep a watch within me never misses.—  
Save thee, master steward!

*Stew.* You are most welcome, sir.

*Belg.* Has thy lord slept well to-night? I  
come to enquire.

I had a foolish dream, that, against my will,  
Carried me from my lodging, to learn only  
How he's disposed.

*Stew.* He's in most perfect health, sir.

*Belg.* Let me but see him feed heartily at dinner,  
And I'll believe so too; for from that ever  
I make a certain judgment.

*Stew.* It holds surely  
In your own constitution.

*Belg.* And in all men's,  
'Tis the best symptom; let us lose no time,  
Delay is dangerous.

*Stew.* Troth, sir, if I might,  
Without offence, deliver what my lord has  
Committed to my trust, I shall receive it  
As a special favour.

*Belg.* We'll see it, and discourse,  
As the proverb says, for health sake, after dinner,  
Or rather after supper; willingly then  
I'll walk a mile to hear thee.<sup>9</sup>

*Stew.* Nay, good sir,  
I will be brief and pithy.

*Belg.* Prithee be so.

*Stew.* He bid me say, of all his guests, that he  
Stands most affected to you, for the freedom  
And plainness of your manners. He ne'er ob-  
served you  
To twirl a dish about, you did not like of,  
All being pleasing to you; or to take

<sup>9</sup> Or rather after supper; willingly then

I'll walk a mile to hear thee.] Alluding to the good old pro-  
verb, which inculcates temperance at this meal, by recom-  
mending a walk after it.

A say of venison,<sup>1</sup> or stale fowl, by your nose,  
Which is a solecism at another's table ;  
But by strong eating of them, did confirm  
They never were delicious to your palate,  
But when they were mortified, as the Hugonot  
says,

And so your part grows greater ; nor do you  
Find fault with the sauce, keen hunger being the  
best,

Which ever, to your much praise, you bring with  
you ;

Nor will you with impertinent relations,  
Which is a master-piece when meat's before you,  
Forget your teeth, to use your nimble tongue,  
But do the feat you come for.

*Belg.* Be advised,  
And end your jeering ; for, if you proceed,  
You'll feel, as I can eat I can be angry ;  
And beating may ensue.

*Stew.* I'll take your counsel,  
And roundly come to the point : my lord much  
wonders,  
That you, that are a courtier as a soldier,

<sup>1</sup> *A say of venison,*] i. e. a taste, a proof, a sample. It has been notified to me that the word should be printed with a mark of elision, as if it were corrupted from *assay* : but the truth is, that the corruption, if there be any, is in the latter word. The expression is so common that I should not have noticed it, but as it tends to my own justification :

—————“ but pray do not  
“ Take the first *say* of her yourself.” *Chapman.*

“ So good a *say* invites the eye  
“ A little downward to *espy*.” *Sir P. Sidney.*

“ Wolsey makes dukes and erles to serve him of wine, with  
a *say* taken.” *Holings.*

“ I could cite more, but these shall suffice for a *say*.” *Old Translation of the Andria.*

In all things else, and every day can vary  
Your actions and discourse, continue constant  
To this one suit.

*Belg.* To one! 'tis well I have onc,  
Unpawnd, in these days; every cast commander  
Is not blest with the fortune, I assure you.  
But why this question? does this offend him?

*Stew.* Not much; but he believes it is the  
reason

Your ne'er presume to sit above the salt;<sup>2</sup>  
And therefore, this day, our great admiral,  
With other states, being invited guests,  
He does entreat you to appear among them,  
In some fresh habit.

*Belg.* This staff shall not serve  
To beat the dog off; these are soldier's garments,  
And so by consequence grow contemptible.

*Stew.* It has stung him. [*Aside.*

<sup>2</sup> *You ne'er presume to sit above the salt;*] This refers to the manner in which our ancestors were usually seated at their meals. The tables being long, the salt was commonly placed about the middle, and served as a kind of boundary to the different quality of the guests invited. Those of distinction were ranked above; the space below was assigned to the dependents, inferior relations of the master of the house, &c. It argues little for the delicacy of our ancestors, that they should admit of such distinctions at their board; but, in truth, they seem to have placed their guests *below the salt*, for no better purpose than that of mortifying them. Nixon, in his *Strange Footpost*, (F. 3.) gives a very admirable account of the miseries "of a poor scholar," (Hall's well known satire, "*A gentle squire*," &c. is a versification of it,) from which I have taken the following characteristic traits: "Now as for his fare, it is lightly at the cheapest table, but he must sit *under the salt*, that is an axiome in such places:—then having drawne his knife leisurably, unfolded his napkin mannerly, after twice or thrice wyping his beard, if he have it, he may reach the bread on his knife's point, and fall to his porridge, and between every sponesfull take as much deliberation, as a capon craming, *lest he be out of his porridge before they have buried part of their first course in their bellies.*"

*Belg.* I would I were acquainted with the  
 players,  
 In charity they might furnish me: but there is  
 No faith in brokers; and for believing tailors,  
 They are only to be read of, but not seen;  
 And sure they are confined to their own hells,  
 And there they live invisible. Well, I must not  
 Be fubb'd off thus: pray you, report my service  
 To the lord governor; I will obey him:  
 And though my wardrobe's poor, rather than lose  
 His company at this feast, I will put on  
 The richest suit I have, and fill the chair  
 That makes me worthy of.<sup>3</sup> [Exit.

*Stew.* We are shut of him,  
 He will be seen no more here: how my fellows  
 Will bless me for his absence! he had starved them,  
 Had he staid a little longer. Would he could,  
 For his own sake, shift a shirt! and that's the  
 utmost  
 Of his ambition: adieu, good captain. [Exit.

## SCENE II.

*The same.*

*Enter BEAUFORT senior, and BEAUFORT junior.*

*Beauf. sen.* 'Tis a strange fondness.

*Beauf. jun.* 'Tis beyond example.

His resolution to part with his estate,  
 To make her dower the weightier, is nothing;

<sup>3</sup> ————— and fill the chair

*That makes me worthy of.] This too has been hitherto printed as an imperfect sentence; but, surely without necessity. The meaning is, "I will fill the chair of which that (i. e. the richest suit I have) makes me worthy."*

But to observe how curious he is  
 In his own person, to add ornament  
 To his daughter's ravishing features, is the  
 wonder.

I sent a page of mine in the way of courtship  
 This morning to her, to present my service,  
 From whom I understand all. There he found him  
 Solicitous in what shape she should appear ;  
 This gown was rich, but the fashion stale ; the  
 other

Was quaint, and neat, but the stuff not rich  
 enough :

Then does he curse the tailor, and in rage  
 Falls on her shoemaker, for wanting art  
 To express in every circumstance the form  
 Of her most delicate foot ; then sits in council  
 With much deliberation, to find out  
 What tire would best adorn her ; and one chosen,  
 Varying in his opinion, he tears off,  
 And stamps it under foot ; then tries a second,  
 A third, and fourth, and satisfied at length,  
 With much ado, in that, he grows again  
 Perplex'd and troubled where to place her jewels,  
 To be most mark'd, and whether she should wear  
 This diamond on her forehead, or between  
 Her milkwhite paps, disputing on it both ways.  
 Then taking in his hand a rope of pearl,  
 (The best of France,) he seriously considers,  
 Whether he should dispose it on her arm,  
 Or on her neck ; with twenty other trifles,  
 Too tedious to deliver.

*Beauf. sen.* I have known him  
 From his first youth, but never yet observed,  
 In all the passages of his life and fortunes,  
 Virtues so mix'd with vices : valiant the world  
 speaks him,  
 But with that, bloody ; liberal in his gifts too,

But to maintain his prodigal expense,  
 A fierce extortioner ; an impotent lover  
 Of women for a flash,\* but, his fires quench'd,  
 Hating as deadly : the truth is, I am not  
 Ambitious of this match ; nor will I cross you  
 In your affections.

*Beauf. jun.* I have ever found you  
 (And 'tis my happiness) a loving father,  
[*Loud music.*

And careful of my good :—by the loud music,  
 As you gave order, for his entertainment,  
 He's come into the house. Two long hours since,  
 The colonels, commissioners, and captains,  
 To pay him all the rites his worth can challenge,  
 Went to wait on him hither.

*Enter* MALEFORT, MONTAIGNE, CHAMONT, LANOUR, MONTREVILLE, THEOCRINE, Usher, Page, and Waiting-women.

*Beauf. sen.* You are most welcome,  
 And what I speak to you, does from my heart  
 Disperse itself to all.

*Malef.* You meet, my lord,  
 Your trouble.

*Beauf. sen.* Rather, sir, increase of honour,  
 When you are pleased to grace my house.

*Beauf. jun.* The favour  
 Is doubled on my part, most worthy sir,  
 Since your fair daughter, my incomparable  
 mistress,  
 Deigns us her presence.

*Malef.* View her well, brave Beaufort,

\* ————— an impotent lover

[*Of women for a flash, &c.*] Wild, fierce, uncontrollable in his passions ; this is a Latinism, *impotens amoris*, and is a very strong expression.

But yet at distance ; you hereafter may  
 Make your approaches nearer, when the priest  
 Hath made it lawful : and were not she mine,  
 I durst aloud proclaim it, Hymen never  
 Put on his saffron-colour'd robe, to change  
 A barren virgin name, with more good omens  
 Than at her nuptials. Look on her again,  
 Then tell me if she now appear the same,  
 That she was yesterday.

*Beauf. sen.* Being herself,  
 She cannot but be excellent ; these rich  
 And curious dressings, which in others might  
 Cover deformities, from her take lustre,  
 Nor can add to her.

*Malef.* You conceive her right,  
 And in your admiration of her sweetness,  
 You only can deserve her. Blush not, girl,  
 Thou art above his praise, or mine ; nor can  
 Obsequious Flattery, though she should use  
 Her thousand oil'd tongues to advance thy worth,  
 Give aught, (for that's impossible,) but take from  
 Thy more than human graces ; and even then,  
 When she hath spent herself with her best  
 strength,  
 The wrong she has done thee shall be so ap-  
 parent,  
 That, losing her own servile shape and name,  
 She will be thought Detraction : but I  
 Forget myself ; and something whispers to me,  
 I have said too much.

*Mont.* I know not what to think on't,  
 But there's some mystery in it, which I fear  
 Will be too soon discover'd.

*Malef.* I much wrong  
 Your patience, noble sir, by too much hugging  
 My proper issue, and, like the foolish crow,  
 Believe my black brood swans.



*Beauf. sen.* There needs not, sir,  
The least excuse for this; nay, I must have  
Your arm, you being the master of the feast,  
And this the mistress.

*Theoc.* I am any thing  
That you shall please to make me.

*Beauf. jun.* Nay, 'tis yours,  
Without more compliment.

*Mont.*<sup>s</sup> Your will's a law, sir.

[*Loud music.* *Exeunt Beaufort senior, Malefort, Theocrine, Beaufort junior, Montaigne, Chamont, Lanour, Montreville.*]

*Ush.* Would I had been born a lord!

1. *Wom.* Or I a lady!

*Page.* It may be you were both begot in court,  
Though bred up in the city; for your mothers,  
As I have heard, loved the lobby; and there,  
nightly,

Are seen strange apparitions: and who knows  
But that some noble faun, heated with wine,  
And cloy'd with partridge, had a kind of longing  
To trade in sprats? this needs no exposition:—  
But can you yield a reason for your wishes?

*Ush.* Why, had I been born a lord, I had been  
no servant.

1. *Wom.* And whereas now necessity makes us  
waiters,  
We had been attended on.

2. *Wom.* And might have slept then  
As long as we pleased, and fed when we had  
stomachs,  
And worn new clothes, nor lived as now, in hope  
Of a cast gown, or petticoat.

*Page.* You are fools,  
And ignorant of your happiness. Ere I was

<sup>s</sup> *Mont.*] So the old copy: it must, however, be a mistake for *Theoc.* or rather, perhaps, for *Malef.*

Sworn to the pantofle,<sup>6</sup> I have heard my tutor  
 Prove it by logic, that a servant's life  
 Was better than his master's ; and by that  
 I learn'd from him, if that my memory fail not,  
 I'll make it good.

*Ush.* Proceed, my little wit  
*In decimo sexto.*

*Page.* Thus then : From the king  
 To the beggar, by gradation, all are servants ;  
 And you must grant, the slavery is less  
 To study to please one, than many.

*Ush.* True.

*Page.* Well then ; and first to you, sir : you  
 complain  
 You serve one lord, but your lord serves a thousand,  
 Besides his passions, that are his worst masters ;  
 You must humour him, and he is bound to sooth  
 Every grim sir above him :<sup>7</sup> if he frown,  
 For the least neglect you fear to lose your place ;  
 But if, and with all slavish observation,  
 From the minion's self, to the groom of his close-  
 stool,  
 He hourly seeks not favour, he is sure  
 To be eased of his office, though perhaps he  
 bought it.

<sup>6</sup> ————— *Ere I was*

Sworn to the pantofle,] i. e. taken from attending in the porter's lodge, (which seems to have been the first degree of servitude,) to wait on Theocrino.

<sup>7</sup> ————— *he is bound to sooth*

*Every grim sir above him :*] *Grim sir*, Mr. Dodsley injudiciously altered to *trim sir* ; for this he is honoured with the approbation of Coxeter ; though nothing can be more certain than that the old reading is right. Skelton calls Wolsey *a grim sire*, and Fletcher has a similar expression in *the Elder Brother* :

“ *Cowsy.* It is a faith

“ That we will die in ; since from the blackguard

“ To the *grim sir*, in *office*, there are few

“ Hold other tenets.”

Nay, more; that high disposer of all such  
 That are subordinate to him, serves and fears  
 The fury of the many-headed monster,  
 The giddy multitude: and as a horse  
 Is still a horse, for all his golden trappings,  
 So your men of purchased titles, at their best, are  
 But serving-men in rich liveries.

*Ush.* Most rare infant!

Where learn'd'st thou this morality?

*Page.* Why, thou dull pate,  
 As I told thee, of my tutor.

*2. Wom.* Now for us, boy.

*Page.* I am cut off:—the governor.

*Enter BEAUFORT senior and BEAUFORT junior;  
 Servants setting forth a banquet.*

*Beauf. sen.* Quick, quick, sirs.  
 See all things perfect.

*Serv.* Let the blame be ours else.

*Beauf. sen.* And, as I said, when we are at the  
 banquet,  
 And high in our cups, for 'tis no feast without it,  
 Especially among soldiers; Theocrine  
 Being retired, as that's no place for her,  
 Take you occasion to rise from the table,  
 And lose no opportunity.

*Beauf. jun.* 'Tis my purpose;  
 And if I can win her to give her heart,  
 I have a holy man in readiness  
 To join our hands; for the admiral, her father,  
 Repents him of his grant to me, and seems  
 So far transported with a strange opinion  
 Of her fair features, that, should we defer it,  
 I think, ere long, he will believe, and strongly,  
 The dauphin is not worthy of her: I  
 Am much amazed with't.

*Beauf. sen.* Nay, dispatch there, fellows.

[*Exeunt Beaufort senior and Beaufort junior.*]

*Serv.* We are ready, when you please. Sweet forms,<sup>8</sup> your pardon!

It has been such a busy time, I could not  
Tender that ceremonious respect  
Which you deserve; but now, the great work  
ended,

I will attend the less, and with all care  
Observe and serve you.

*Page.* This is a penn'd speech,  
And serves as a perpetual preface to  
A dinner made of fragments.

*Ush.* We wait on you. [Exeunt.]

### SCENE III.

*The same. A Banquet set forth.*

*Loud music. Enter BEAUFORT senior, MALEFORT, MONTAIGNE, CHAMONT, LANOUR, BEAUFORT, junior, MONTREVILLE, and Servants.*

*Beauf. sen.* You are not merry, sir.

*Malef.* Yes, my good lord,  
You have given us ample means to drown all  
cares:—

And yet I nourish strange thoughts, which I  
would

Most willingly destroy. [Aside.]

*Beauf. sen.* Pray you, take your place.

<sup>8</sup> *Sweet forms, &c.*] This is a paltry play on words. The forms meant by the servant, are the benches on which the guests were to sit. The trite pedantry of the speech is well exposed by the Page.

*Beaufjun.* And drink a health; and let it be,  
if you please,  
To the worthiest of women.—Now observe him.

*Malef.* Give me the bowl; since you do me  
the honour,  
I will begin it.

*Cham.* May we know her name, sir?

*Malef.* You shall; I will not choose a foreign  
queen's,  
Nor yet our own, for that would relish of  
Tame flattery; nor do their height of title,  
Or absolute power, confirm their worth and  
goodness,  
These being heaven's gifts, and frequently con-  
ferr'd

On such as are beneath them; nor will I  
Name the king's mistress, howsoever she  
In his esteem may carry it: but if I,  
As wine gives liberty, may use my freedom,  
Not sway'd this way or that, with confidence,  
(And I will make it good on any equal,)  
If it must be to her whose outward form  
Is better'd by the beauty of her mind,  
She lives not that with justice can pretend  
An interest to this so sacred health,  
But my fair daughter. He that only doubts it,  
I do pronounce a villain: this to her, then.

[*Drinks.*

*Mont.* What may we think of this?

*Beauf. sen.* It matters not.

*Lan.* For my part, I will sooth him, rather than  
Draw on a quarrel.<sup>9</sup>

<sup>9</sup> *Draw on a quarrel*] This has hitherto been printed, *Draw on a quarrel*, Chamont; and the next speech given to Montreville. It is not very probable that the latter should reply to an observation addressed to Chamont, with whom he does not appear to be familiar: and besides, the excess of metre seems

*Cham.* It is the safest course ;  
And one I mean to follow.

*Beauf. jun.* It has gone round, sir. [Exit.

*Malef.* Now you have done her right ; if there  
be any

Worthy to second this, propose it boldly,  
I am your pledge.

*Beauf. sen.* Let's pause here, if you please,  
And entertain the time with something else.  
Music there ! in some lofty strain ; the song too  
That I gave order for ; the new one, call'd  
*The Soldier's Delight.* [Music and a song.

*Enter BELGARDE in armour, a case of carbines by  
his side.*

*Belg.* Who stops me now ?  
Or who dares only say that I appear not  
In the most rich and glorious habit that  
Renders a man complete ? What court so set off  
With state and ceremonious pomp, but, thus  
Accoutred, I may enter ? Or what feast,  
Though all the elements at once were ransack'd  
To store it with variety transcending  
The curiousness and cost on Trajan's birthday ;  
(Where princes only, and confederate kings,  
Did sit as guests, served and attended on  
By the senators of Rome,) at which' a soldier,

to prove that the name has slipt from the margin of the succeeding line into the text of this.

\_\_\_\_\_ at which a soldier, &c.] The old copy reads, *sat with a soldier.* The emendation, which is a very happy one, was made by Mr. M. Mason. The corruption is easily accounted for : the printer mistook the second parenthesis for an *f*, and having given *sat* for *at*, was obliged to alter the next word, to make sense of the line. This will be understood at once by a reference

In this his natural and proper shape,  
 Might not, and boldly, fill a seat, and by  
 His presence make the great solemnity  
 More honour'd and remarkable?

*Beauf. sen.* 'Tis acknowledged;  
 And this a grace done to me unexpected.

*Mont.* But why in armour?

*Malef.* What's the mystery?

Pray you, reveal that.

<sup>2</sup>*Belg.* Soldiers out of action,  
 That very rare \* \* \* \* \*  
 \* \* \* \* \* but, like unbidden guests,  
 Bring their stools with them, for their own de-  
 fence,

to the quarto, where the first parenthesis only appears, which was therefore omitted by the succeeding editors. I know not where Massinger found this anecdote of Trajan; he was, indeed, a magnificent, and, in some cases, an ostentatious prince; but neither his pride, nor his prudence, I believe, would have allowed the "senators of Rome" to degrade themselves by waiting on the allies of the republic.

<sup>2</sup> *Belg. Soldiers out of action,*

*That very rare \* \* \* \* \**

*\* \* \* \* \* but like unbidden guests,*

*Bring their stools with them, &c.]* So I have ventured to print this passage, being persuaded that a line is lost. The breaks cannot be filled up, but the sense might be, *Soldiers out of action, that very rarely find seats reserved for them, i. e. are invited, but like, &c.* How the modern editors understood this passage, I know not, but they all give it thus:

*Belg. Soldiers out of action,*

*That very rare, but like unbidden guests*

*Bring &c.*

The singular custom of uninvited or unexpected guests bringing seats with them, is frequently noticed by the writers of Massinger's time. Thus Rowley: "*Widow.* What copesmate's this trow?" (speaking of Young, who had just taken a place at table,) "Who let him in? *Jarvis.* By this light, a fellow of an excellent breeding! he came unbidden, and brought his stool with him." *Match at Midnight.* And it appears, from a subsequent scene, that this was really the case, for Jarvis says, "What think you

At court should feed in gauntlets;<sup>3</sup> they may have  
 Their fingers cut else: there your carpet knights,  
 That never charged beyond a mistress' lips,  
 Are still most keen, and valiant. But to you,

of the gentleman (Young) that brought a stool with him out of the hall, and sat down at dinner with you in the parlour?"

It is probable that the practice originated in necessity. Our ancient houses were not much encumbered with furniture, and the little which they had, was moved from place to place as occasion required; an unexpected guest, therefore, was obliged to provide for his own accommodation. A singular instance of this occurs in the story of Ursini, duke of Brachiano. The circumstance, which is matter of fact, is thus told in Webster's *White Devil*:

*Fron.* A chair there for his lordship!

*Brach.* [*laying a rich gown under him*] Forbear,  
 Forbear your kindness; *an unbidden guest*  
 Should travel as Dutch women go to church,  
 Bear their stool with them.

It is likewise noticed by Howell, in a passage almost too solemn for this occasion. Of the Holy Sacrament, and the Soul, he says:

“She need not *bring her stool*,  
 As some *unbidden fool*;  
 The master of this heavenly feast  
 Invites and woos her for his guest.”

*Lib. iii. lett. 4.*

<sup>3</sup> —————for their own defence,

*At court should feed in gauntlets; they may have*

*Their fingers cut else:]* Here is the bon-mot for which Quin was so much celebrated; that “at city feasts it was neither safe nor prudent to help one’s self without a basket-hilted knife.” Massinger got it, I suppose, from Barclay’s *second Eclogue*, which has great merit for the time in which it was written:

“If the dishe be pleasaunt eyther fleshe or fishe,  
 “Ten handes at once swarme in the dishe——  
 “To put there thy handes is peril without fayle,  
 “Without a *gauntlet*, or *els a glove of mayle*;  
 “Among all those knives, thou one of both must have,  
 “Or els it is harde thy fingers to save.”

Where Barclay found it, I cannot tell; but there is something of the kind in Diogenes Laertius. “There is nothing new under the sun!”



Whom it does most concern, my lord, I will  
 Address my speech, and, with a soldier's freedom,  
 In my reproof, return the bitter scoff  
 You threw upon my poverty : you contemn'd  
 My coarser outside, and from that concluded  
 (As by your groom you made me understand)  
 I was unworthy to sit at your table,  
 Among these tissues and embroideries,  
 Unless I changed my habit : I have done it,  
 And shew myself in that which I have worn  
 In the heat and fervour of a bloody fight ;  
 And then it was in fashion, not as now,  
 Ridiculous and despised. This hath past through  
 A wood of pikes, and every one aim'd at it,  
 Yet scorn'd to take impression from their fury :  
 With this, as still you see it, fresh and new,  
 I've charged through fire that would have singed  
     your sables,  
 Black fox, and ermines, and changed the proud  
     colour  
 Of scarlet, though of the right Tyrian die.—  
 But now, as if the trappings made the man,  
 Such only are admired that come adorn'd  
 With what's no part of them. This is mine own,  
 My richest suit, a suit I must not part from,  
 But not regarded now : and yet remember,  
 'Tis we that bring you in the means of feasts,  
 Banquets, and revels, which, when you possess,  
 With barbarous ingratitude you deny us  
 To be made sharers in the harvest, which  
 Our sweat and industry reap'd, and sow'd for you.  
 The silks you wear, we with our blood spin for  
     you ;  
 This massy plate, that with the ponderous weight  
 Does make your cupboards crack, we (unaf-  
     frighted  
 With tempests, or the long and tedious way,

Or dreadful monsters of the deep, that wait  
 With open jaws still ready to devour us,)   
 Fetch from the other world. Let it not then,  
 In after ages, to your shame be spoken,  
 That you, with no relenting eyes, look on  
 Our wants that feed your plenty : or consume,  
 In prodigal and wanton gifts on drones,  
 The kingdom's treasure, yet detain from us  
 The debt that with the hazard of our lives,  
 We have made you stand engaged for ; or force  
 us,

Against all civil government, in armour  
 To require that, which with all willingness  
 Should be tender'd ere demanded.

*Beauf. sen.* I commend

This wholesome sharpness in you, and prefer it  
 Before obsequious tameness ; it shews lovely :  
 Nor shall the rain of your good counsel fall  
 Upon the barren sands, but spring up fruit,<sup>4</sup>  
 Such as you long have wish'd for. And the rest  
 Of your profession, like you, discontented  
 For want of means, shall, in their present payment,  
 Be bound to praise your boldness : and hereafter  
 I will take order you shall have no cause,  
 For want of change, to put your armour on,  
 But in the face of an enemy ; not as now,  
 Among your friends. To that which is due to you,  
 To furnish you like yourself, of mine own bounty  
 I'll add five hundred crowns.

*Cham.* I, to my power,  
 Will follow the example.

*Mont.* Take this, captain,  
 'Tis all my present store ; but when you please,  
 Command me further.

<sup>4</sup> ————*but spring up fruit,*] i. e. *cause it to spring up.*  
 This sense of the word is familiar to Massinger and his contemporaries.

*Lan.* I could wish it more.

*Belg.* This is the luckiest jest ever came from me.

I let a soldier use no other scribe to draw  
The form of his petition. This will speed  
When your thrice-humble supplications,  
With prayers for increase of health and honours  
To their grave lordships, shall, as soon as read,  
Be pocketed up, the cause no more remember'd:  
When this dumb rhetoric [*Aside.*—Well, I have  
a life,

Which I, in thankfulness for your great favours,  
My noble lords, when you please to command it,  
Must never think mine own.—Broker, be happy,  
These golden birds fly to thee. [*Exit.*

*Beauf. sen.* You are dull, sir,  
And seem not to be taken with the passage  
You saw presented.

*Malef.* Passage! I observed none,  
My thoughts were elsewhere busied. Ha! she is  
In danger to be lost, to be lost for ever,  
If speedily I come not to her rescue,  
For so my genius tells me.

*Montr.* What chimeras  
Work on your fantasy?

*Mulef.* Fantasies! they are truths.  
Where is my Theocrine? you have plotted  
To rob me of my daughter; bring me to her,  
Or I'll call down the saints to witness for me,  
You are inhospitable.

*Beauf. sen.* You amaze me.  
Your daughter's safe, and now exchanging  
courtship  
With my son, her servant.<sup>5</sup> Why do you hear this

<sup>5</sup> *Your daughter's safe, and now exchanging courtship  
With my son, her servant.]* *Servant* was at this time the in-

With such distracted looks, since to that end  
You brought her hither?

*Malef.* 'Tis confess'd I did ;

But now, pray you, pardon me ; and, if you please,  
Ere she delivers up her virgin fort,  
I would observe what is the art he uses  
In planting his artillery against it :  
She is my only care, nor must she yield,  
But upon noble terms.

*Beauf. sen.* 'Tis so determined.

*Malef.* Yet I am jealous.

*Mont.* Overmuch, I fear.

What passions are these? [*Aside.*

*Beauf. sen.* Come, I will bring you  
Where you, with these, if they so please, may see  
The love-scene acted.

*Montr.* There is something more  
Than fatherly love in this.

*Mont.* We wait upon you.

[*Aside.*  
[*Exeunt.*

## SCENE IV.

*Another Room in Beaufort's House.*

*Enter BEAUFORT junior, and THEOCRINE.*

*Beauf. jun.* Since then you meet my flames  
with equal ardour,

As you profess, it is your bounty, mistress,  
Nor must I call it debt ; yet 'tis your glory,

variable term for a suitor, who, in return, called the object of  
his addresses, *mistress*. Thus Shirley, (one example for all,)

“ *Bon.* What's the gentleman she has married?

“ *Serv.* A man of pretty fortune, that has been

“ Her *servant* many years.

“ *Bon.* How do you mean,

“ Wantonly, or does he serve for wages?

“ *Serv.* Neither ; I mean her *suitor*.”

*Hyde Park.*

That your excess supplies my want, and makes me  
Strong in my weakness, which could never be,  
But in your good opinion.

*Theoc.* You teach me, sir,  
What I should say; since from your sun of favour,  
I, like dim Phœbe, in herself obscure,  
Borrow that light I have.

*Beauf. jun.* Which you return  
With large increase, since that you will o'ercome,  
And I dare not contend, were you but pleased  
To make what's yet divided one.

*Theoc.* I have  
Already in my wishes; modesty  
Forbids me to speak more.

*Beauf. jun.* But what assurance,  
But still without offence, may I demand,  
That may secure me that your heart and tongue  
Join to make harmony?

*Theoc.* Choose any,  
Suiting your love, distinguished from lust,  
To ask, and mine to grant.

*Enter at a distance BEAUFORT senior, MALEFORT,  
MONTREVILLE, and the rest.*

*Beauf. sen.* Yonder they are.

*Malef.* At distance too! 'tis yet well.

*Beauf. jun.* I may take then  
This hand, and with a thousand burning kisses,  
Swear 'tis the anchor to my hopes?

*Theoc.* You may, sir.

*Malef.* Somewhat too much.

*Beauf. jun.* And this done, view myself  
In these true mirrors?

*Theoc.* Ever true to you, sir:  
And may they lose the ability of sight,  
When they seek other object!

*Malef.* 'This is more  
Than I can give consent to.

*Beauf. jun.* And a kiss  
Thus printed on your lips, will not distaste you ?<sup>6</sup>

*Malef.* Her lips !

*Montr.* Why, where should he kiss ? are you  
distracted ?

*Beauf. jun.* Then, when this holy man hath  
made it lawful—— [Brings in a Priest.

*Malef.* A priest so ready too ! I must break in.

*Beauf. jun.* And what's spoke here is register'd  
above ;

I must engross those favours to myself  
Which are not to be named.

*Theoc.* All I can give,  
But what they are I know not.

*Beauf. jun.* I'll instruct you.

*Malef.* O how my blood boils !

*Montr.* Pray you, contain yourself ;  
Methinks his courtship's modest.<sup>7</sup>

*Beauf. jun.* Then being mine,  
And wholly mine, the river of your love  
To kinsmen and allies, nay, to your father,  
(Howe'er out of his tenderness he admires you,)  
Must in the ocean of your affection  
To me, be swallow'd up, and want a name,  
Compared with what you owe me.

*Theoc.* 'Tis most fit, sir.

<sup>6</sup> *Beauf. jun.* And a kiss

*Thus printed on your lips, will not distaste you ?*] i. e. displease  
*you* : the word perpetually recurs in this sense.

<sup>7</sup> *Methinks his courtship's modest.*] For *his* the modern editors  
have *this*. The change is unnecessary. The next speech, as  
Mr. Gilchrist observes, bears a distant resemblance to the first  
sonnet of Daniel to Delia :

“ Unto the boundlesse ocean of thy beautie

“ Runnes this poor river, charg'd with streames of zeale,

“ Returning thee the tribute of my dutie,

“ Which here my love, my truth, my plaints reveale.”

The stronger bond that binds me to you, must  
Dissolve the weaker.

*Malef.* I am ruin'd, if  
I come not fairly off.

*Beauf. sen.* There's nothing wanting  
But your consent.

*Malef.* Some strange invention aid me !  
This ! yes, it must be so. [*Aside*

*Montr.* Why do you stagger,  
When what you seem'd so much to wish, is offer'd,  
Both parties being agreed too ?

*Beauf. sen.* I'll not court  
A grant from you, nor do I wrong your daughter,  
Though I say my son deserves her.

*Malef.* 'Tis far from  
My humble thoughts to undervalue him  
I cannot prize too high : for howsoever  
From my own fond indulgence I have sung  
Her praises with too prodigal a tongue,  
That tenderness laid by, I stand confirm'd,  
All that I fancied excellent in her,  
Balanced with what is really his own,  
Holds weight in no proportion.

*Montr.* New turnings !

*Beauf. sen.* Whither tends this ?

*Malef.* Had you observed, my lord,  
With what a sweet gradation he woo'd,  
As I did punctually, you cannot blame her,  
Though she did listen with a greedy ear  
To his fair modest offers : but so great  
A good as then flow'd to her, should have been  
With more deliberation entertain'd,  
And not with such haste swallow'd ; she shall first  
Consider seriously what the blessing is,  
And in what ample manner to give thanks for't,  
And then receive it. And though I shall think  
Short minutes years, till it be perfected,<sup>3</sup>

<sup>3</sup> ————till it be perfected,] The old orthography was

I will defer that which I most desire ;  
 And so must she, till longing expectation,  
 That heightens pleasure, makes her truly know  
 Her happiness, and with what outstretch'd arms  
 She must embrace it.

*Beauf. jun.* This is curiousness  
 Beyond example.<sup>1</sup>

*Malef.* Let it then begin  
 From me : in what's mine own I'll use my will,  
 And yield no further reason. I lay claim to  
 The liberty of a subject. [*Rushes forward and  
 seizes Theoc.*—Fall not off,  
 But be obedient, or by the hair  
 I'll drag thee home. Censure me as you please,  
 I'll take my own way.—O, the inward fires  
 That, wanting vent, consume me !

[*Exit with Theocrine.*

*Montr.* 'Tis most certain  
 He's mad, or worse.

*Beauf. sen.* How worse ?

*Montr.* Nay, there I leave you ;  
 My thoughts are free.

*Beauf. jun.* This I foresaw.

*Beauf. sen.* Take comfort,  
 He shall walk in clouds, but I'll discover him :  
 And he shall find and feel, if he excuse not,  
 And with strong reasons, this gross injury,  
 I can make use of my authority. [*Exeunt.*

*perfitted*, a mode of spelling much better adapted to poetry, and which I am sorry we have suffered to grow obsolete.

<sup>1</sup> *Beauf. jun.* *This is curiousness*

*Beyond example.*] i. e. a refined and over scrupulous consideration of the subject. So the word is frequently used by our old writers.

<sup>2</sup> *Beauf. sen.* *How worse ?*] This short speech is not appropriated in the old copy. Dodsley gives it to the present speaker, and is evidently right. M. Mason follows Coxeter, who gives it to no one !



## ACT IV. SCENE I.

*A Room in Malefort's House.**Enter MALEFORT.*

What flames are these my wild desires fan in me?  
 The torch that feeds them was not lighted at  
 Thy altars, Cupid: vindicate thyself,  
 And do not own it; and confirm it rather,  
 That this infernal brand, that turns me cinders,  
 Was by the snake-hair'd sisters thrown into  
 My guilty bosom. O that I was ever  
 Accurs'd in having issue! my son's blood,  
 (That like the poison'd shirt of Hercules  
 Grows to each part about me,) which my hate  
 Forced from him with much willingness, may  
 admit

Some weak defence; but my most impious love  
 To my fair daughter Theocrine, none;  
 Since my affection (rather wicked lust)  
 That does pursue her, is a greater crime  
 Than any detestation, with which  
 I should afflict her innocence. With what cunning  
 I have betray'd myself,<sup>3</sup> and did not feel  
 The scorching heat that now with fury rages!  
 Why was I tender of her? cover'd with  
 That fond disguise, this mischief stole upon me.  
 I thought it no offence to kiss her often,

<sup>3</sup> ——— *With what cunning*

*I have betray'd myself, &c.*] I have cursorily said in a subsequent scene, that Malefort had been studying Ovid: but the speech before us is so close a translation of the description of

Or twine mine arms about her softer neck,<sup>5</sup>  
 And by false shadows of a father's kindness  
 I long deceived myself: but now the effect  
 Is too apparent. How I strove to be  
 In her opinion held the worthiest man  
 In courtship, form, and feature! envying him  
 That was preferr'd before me; and yet then

the fatal passion of Byblis, that the reader, perhaps, may not dislike the opportunity of comparing a few lines:

*Illa quidem primò nullos intelligit ignes;  
 Nec peccare putat, quod sæpius oscula jungat:  
 Quod sua fraterno circumdet brachia collo:  
 Mendacique diu pietatis fallitur umbrâ.  
 Paullatim declinat amor; visuraque fratrem  
 Culta venit; nimiumque cupit formosa videri:  
 Et, si qua est illic formosior, invidet illi.  
 Sed nondum manifesta sibi est; nullumque sub illo  
 Igne facit votum; verumtamen æstuat intus.  
 Jam dominum adpellat; jam nomina sanguinis odit:  
 Byblida jam mavult, quam se vocet ille sororem.  
 Spes tamen obscænas animo demittere non est  
 Ausa suo vigilans, placidâ resoluta quiete  
 Sæpe videt, quod amat, visa est quoque jungere fratri  
 Corpus; et erubuit, quamvis sopita jacebat.*

Metam. Lib. ix. 456.

4 Or twine mine arms about her softer neck,] i. e. her soft neck: our old poets frequently adopt, and indeed with singular good taste, the comparative for the positive. Thus, in a very pretty passage in *the Combat of Love and Friendship*, by R. Mead:

“When I shall sit circled within your armes,  
 “How shall I cast a blemish on your honour,  
 “And appear onely like some *falsè* stone,  
 “Placed in a ring of gold, which grows a jewel  
 “But from the seat which holds it!”

And indeed Massinger himself furnishes numerous instances of this practice; one occurs just below:

“———— which your *gentler* temper,  
 “On my submission, I hope, will pardon.”

Another we have already had, in *the Virgin-Martyr*:

“Judge not my *readier* will by the event.”

My wishes to myself were not discover'd.  
 But still my fires increased, and with delight  
 I would call her mistress,<sup>5</sup> willingly forgetting  
 The name of daughter, choosing rather she  
 Should style me servant, than, with reverence,  
 father:

Yet, waking, I ne'er cherish'd obscene hopes,<sup>6</sup>  
 But in my troubled slumbers often thought  
 She was too near to me, and then sleeping blush'd  
 At my imagination; which pass'd,  
 (My eyes being open not condemning it,)  
 I was ravish'd with the pleasure of the dream.  
 Yet, spite of these temptations, I have reason  
 That pleads against them, and commands me to  
 Extinguish these abominable fires:  
 And I will do it; I will send her back  
 To him that loves her lawfully. Within there!

*Enter THEOCRINE.*

*Theoc.* Sir, did you call?

*Malef.* I look no sooner on her,  
 But all my boasted power of reason leaves me,  
 And passion again usurps her empire.—  
 Does none else wait me?

*Theoc.* I am wretched, sir,  
 Should any owe more duty.

*Malef.* This is worse  
 Than disobedience; leave me.

<sup>5</sup> *I would call her mistress, &c.*] See p. 185.

<sup>6</sup> *Yet, waking, I ne'er cherish'd obscene hopes,*] The old copy reads, *Yet* mocking,—if this be the genuine word, it must mean “notwithstanding my wanton abuse of the terms mentioned above, I never cherished,” &c.; this is certainly not defective in sense; but the rest of the sentence calls so loudly for *waking*, (in allusion to the *vigilans* of the quotation above,) that I have not scrupled to insert it in the text; the corruption, at the press, was sufficiently easy.

*Theoc.* On my knees, sir,  
 As I have ever squared my will by yours,  
 And liked and loath'd with your eyes, I beseech  
 you  
 To teach me what the nature of my fault is,  
 That hath incens'd you; sure 'tis one of weak-  
 ness

And not of malice, which your gentler temper,  
 On my submission, I hope, will pardon:  
 Which granted by your piety, if that I,  
 Out of the least neglect of mine hereafter,  
 Make you remember it, may I sink ever  
 Under your dread command, sir.

*Malef.* O my stars!  
 Who can but doat on this humility,  
 That sweetens——Lovely in her tears!——The  
 fetters

That seem'd to lessen in their weight but now,<sup>7</sup>  
 By this grow heavier on me. [*Aside.*

*Theoc.* Dear sir—

<sup>7</sup> O my stars!

*Who can but doat on this humility,  
 That sweetens——Lovely in her tears!——The fetters,  
 That seem'd to lessen in their weight but now,*

*By this grow heavier on me.]* So I venture to point the passage:  
 it is abrupt, and denotes the distracted state of the speaker's  
 mind. It stands thus in Mr. M. Mason:

*Malef. O my stars! who can but doat on this humility  
 That sweetens (lovely in her tears) the fetters  
 That seem'd to lessen in their weight; but now  
 By this grow heavier on me.*

Coxeter follows the old copies, which only differ from this, in  
 placing a note of interrogation after *tears*. Both are evidently  
 wrong, because unintelligible.

The reader must not be surprised at the portentous verse  
 which begins the quotation from Mr. M. Mason. Neither he,  
 nor Coxeter, nor Dodsley, seems to have had the smallest solici-  
 tude (I will not say knowledge) respecting the metre of their  
 author: and Massinger, the most harmonious of poets, appears,  
 in their desultory pages, as untuneable as Marston or Donne.

*Malef.* Peace !

I must not hear thee.

*Theoc.* Nor look on me ?

*Malef.* No,

Thy looks and words are charms.

*Theoc.* May they have power then

To calm the tempest of your wrath ! Alas, sir,

Did I but know in what I give offence,

In my repentance I would shew my sorrow

For what is past, and, in my care hereafter,

Kill the occasion, or cease to be :

Since life, without your favour, is to me

A load I would cast off.

*Malef.* O that my heart

Were rent in sunder, that I might expire,

The cause in my death buried !\* yet I know  
not——

With such prevailing oratory 'tis begg'd from me,

That to deny thee would convince me to

Have suck'd the milk of tigers ; rise, and I,

\* But in a perplex'd and mysterious method,

Will make relation : That which all the world

Admires and cries up in thee for perfections,

Are to unhappy me foul blemishes,

And mulcts in nature. If thou hadst been born<sup>9</sup>

\* *The cause in my death buried ! yet I know not——* ] Meaning, I apprehend, that his incestuous passion was perhaps suspected. As this passage has been hitherto pointed, it was not to be understood.

<sup>8</sup> *But in a perplex'd and mysterious method,*] We have already had this expression from the son :

“ But in a perplex'd form and method,” &c. p. 152.

And nothing can more strongly express the character of this most vicious father, whose crimes were too horrible for his son to express, and whose wishes are too flagitious for his daughter to hear.

<sup>9</sup> *If thou hadst been born, &c.*] Thus in *King John* :

“ If thou, that bid'st me be content, wert grim,

Deform'd and crooked in the features of  
 Thy body, as the manners of thy mind ;  
 Moor-lipp'd, flat-nosed, dim-eyed, and beetle-  
 brow'd,  
 With a dwarf's stature to a giant's waist ;  
 Sour-breath'd, with claws for fingers on thy  
 hands,  
 Splay-footed, gouty-legg'd, and over all  
 A loathsome leprosy had spread itself,  
 And made thee shunn'd of human fellowships ;  
 I had been blest.

*Theoc.* Why, would you wish a monster  
 (For such a one, or worse, you have described)  
 To call you father ?

*Malef.* Rather than as now,  
 ('Though I had drown'd thee for it in the sea,)  
 Appearing, as thou dost, a new Pandora,  
 With Juno's fair cow-eyes,<sup>1</sup> Minerva's brow,  
 Aurora's blushing cheeks, Hebe's fresh youth,  
 Venus' soft paps, with Thetis' silver feet.

*Theoc.* Sir, you have liked and loved them, and  
 oft forced,  
 With your hyperboles of praise pour'd on them,  
 My modesty to a defensive red,

“ Ugly, and sland'rous to thy mother's womb,  
 “ Full of unpleasing blots, and sightless stains,  
 “ Lame, foolish, crooked, swart, prodigious,  
 “ Patch'd with foul moles, and eye-offending marks,  
 “ I would not care, I then would be content ;  
 “ For then I should not love thee ;” COXETER.

\* *With Juno's fair cow-eyes, &c.*] These lines are an immediate translation from a pretty Greek epigram :

Ομματ' εχεις Ηρης, Μελιτη, τας χειρας Αθηνης,  
 Τες μαλ'ες Παφινς, τα σφυρα της Θετιδος, &c. DODD.

These *cow-eyes*, however, make but a sorry kind of an appearance in English poetry ; but so it ever will be when the figurative terms of one language are literally applied to another. See *the Emperor of the East*, Vol. III.

Strew'd o'er that paleness, which you then were  
pleas'd

To style the purest white.

*Malef.* And in that cup

I drank the poison I now feel dispersed  
Through every vein and artery. Wherefore art  
thou

So cruel to me? This thy outward shape  
Brought a fierce war against me, not to be  
By flesh and blood resisted: but to leave me  
No hope of freedom, from the magazine  
Of thy mind's forces, treacherously thou drew'st up  
Auxiliary helps to strengthen that  
Which was already in itself too potent.

Thy beauty gave the first charge, but thy duty,  
Seconded with thy care and watchful studies  
To please, and serve my will, in all that might  
Raise up content in me, like thunder brake  
through

All opposition; and, my ranks of reason  
Disbanded, my victorious passions fell  
To bloody execution, and compell'd me  
With willing hands to tie on my own chains,  
And, with a kind of flattering joy, to glory  
In my captivity.

*Theoc.* I, in this you speak, sir,  
Am ignorance itself.

*Malef.* And so continue;

For knowledge of the arms thou bear'st against me,  
Would make thee curse thyself, but yield no aids  
For thee to help me: and 'twere cruelty  
In me to wound that spotless innocence,  
Howe'er it make me guilty. In a word,  
Thy plurisy\* of goodness is thy ill;

\* *Thy plurisy of goodness is thy ill;*] i. e. thy superabundance  
of goodness: the thought is from Shakespeare:

“For goodness, growing to a *plurisy*,

“Dies in his own too much.”

Thy virtues vices, and thy humble lowness  
 Far worse than stubborn sullenness and pride ;  
 Thy looks, that ravish all beholders else,  
 As killing as the basilisk's, thy tears,  
 Express'd in sorrow for the much I suffer,  
 A glorious insultation,<sup>3</sup> and no sign  
 Of pity in thee ; and to hear thee speak  
 In thy defence, though but in silent action,  
 Would make the hurt, already deeply fester'd,  
 Incurable : and therefore, as thou wouldst not  
 By thy presence raise fresh furies to torment me,  
 I do conjure thee by a father's power,  
 (And 'tis my curse I dare not think it lawful  
 To sue unto thee in a nearer name,)  
 Without reply to leave me.

*Theoc.* My obedience

Never learn'd yet to question your commands,  
 But willingly to serve them ; yet I must,  
 Since that your will forbids the knowledge of  
 My fault, lament my fortune. [Exit.

*Malef.* O that I

Have reason to discern the better way,  
 And yet pursue the worse !<sup>4</sup> When I look on her,  
 I burn with heat, and in her absence freeze  
 With the cold blasts of jealousy, that another  
 Should e'er taste those delights that are denied  
 me ;

And which of these afflictions brings less torture,  
 I hardly can distinguish : Is there then  
 No mean ? no ; so my understanding tells me,

<sup>3</sup> *A glorious insultation,*] See p. 142.

<sup>4</sup> *Malef. O that I*

*Have reason to discern the better way,*

*And yet pursue the worse !]* This had been said before by  
 Medea :

————— *video meliora, proboque,*  
*Deteriora sequor.*



And that by my cross fates it is determined  
That I am both ways wretched.

*Enter Usher and MONTREVILLE.*

*Ush.* Yonder he walks, sir,  
In much vexation : he hath sent my lady,  
His daughter, weeping in ; but what the cause is,  
Rests yet in supposition.

*Montr.* I guess at it,  
But must be further satisfied ; I will sift him  
In private, therefore quit the room.

*Ush.* I am gone, sir. [*Exit.*

*Malef.* Ha ! who disturbs me ? Montreville !  
your pardon.

*Montr.* Would you could grant one to your-  
self ! I speak it  
With the assurance of a friend, and yet,  
Before it be too late, make reparation  
Of the gross wrong your indiscretion offer'd  
To the governor and his son ; nay, to yourself ;  
For there begins my sorrow.

*Malef.* Would I had  
No greater cause to mourn, than their displeasure !  
For I dare justify——

*Montr.* We must not do<sup>s</sup>  
All that we dare. We're private, friend. I ob-  
served  
Your alterations with a stricter eye,  
Perhaps, than others ; and, to lose no time  
In repetition, your strange demeanour  
To your sweet daughter.

*Malef.* Would you could find out  
Some other theme to treat of !

<sup>s</sup> *We must not do &c.*] This and the two next speeches are jumbled entirely out of metre by the modern editors. It seems odd that they should not know whether they were printing prose or verse.

*Montr.* None but this ;  
And this I'll dwell on ; how ridiculous,  
And subject to construction——

*Malef.* No more !

*Montr.* You made yourself, amazes me, and if  
The frequent trials interchanged between us  
Of love and friendship, be to their desert  
Esteem'd by you, as they hold weight with me,  
No inward trouble should be of a shape  
So horrid to yourself, but that to me  
You stand bound to discover it, and unlock  
Your secret'st thoughts ; though the most inno-  
cent were  
Loud crying sins.

*Malef.* And so, perhaps, they are :  
And therefore be not curious to learn that  
Which, known, must make you hate me.

*Montr.* Think not so.  
I am yours in right and wrong ; nor shall you  
find  
A verbal friendship in me, but an active ;  
And here I vow, I shall no sooner know  
What the disease is, but, if you give leave,  
I will apply a remedy. Is it madness ?  
I am familiarly acquainted with  
A deep-read man, that can with charms and herbs  
Restore you to your reason : or, suppose  
You are bewitch'd,—he with more potent spells

<sup>6</sup> *I am familiarly acquainted with a deep-read man,  
That can with charms and herbs* ] So the lines stand in all the  
editions : upon which Mr. M. Mason remarks, for the first and  
only time, that the metre requires a different division. This is  
well thought of ! In his edition, *the Unnatural Combat* stands  
towards the end of the third volume, and, to speak moderately,  
I have already corrected his versification in a hundred places  
within the compass of as many pages : nay, of the little which  
has passed since the entrance of Montreville, nearly a moiety  
has undergone a new arrangement.

And magical rites shall cure you. Is't heaven's  
anger?

With penitence and sacrifice appease it.—  
Beyond this, there is nothing that I can  
Imagine dreadful: in your fame and fortunes  
You are secure; your impious son removed too,  
That render'd you suspected to the state;  
And your fair daughter——

*Malef.* Oh! press me no further.

*Montr.* Are you wrung there! Why, what of  
her? hath she  
Made shipwreck of her honour, or conspired  
Against your life? or seal'd a contract with  
The devil of hell, for the recovery of  
Her young Inamorato?

*Malef.* None of these;  
And yet, what must increase the wonder in you,  
Being innocent in herself, she hath wounded me;  
But where, enquire not. Yet, I know not how  
I am persuaded, from my confidence  
Of your vow'd love to me, to trust you with  
My dearest secret; pray you chide me for it,  
But with a kind of pity, not insulting  
On my calamity.

*Montr.* Forward.

*Malef.* This same daughter——

*Montr.* What is her fault?

*Malef.* She is too fair to me.

*Montr.* Ha! how is this?

*Malef.* And I have look'd upon her  
More than a father should, and languish to  
Enjoy her as a husband.

*Montr.* Heaven forbid it!

*Malef.* And this is all the comfort you can give  
me!

Where are your promised aids, your charms, your  
herbs,

Your deep-read scholar's spells and magic rites?  
 Can all these disenchant me? No, I must be  
 My own physician, and upon myself  
 Practise a desperate cure.

*Montr.* Do not contemn me :  
 Enjoin me what you please, with any hazard  
 I'll undertake it. What means have you practised  
 To quench this hellish fire ?

*Malef.* All I could think on,  
 But to no purpose ; and yet sometimes absence  
 Does yield a kind of intermission to  
 The fury of the fit.

*Montr.* See her no more, then.

*Malef.* 'Tis my last refuge ; and 'twas my intent,  
 And still 'tis, to desire your help.

*Montr.* Command it.

*Malef.* Thus then : you have a fort, of which  
                   you are  
 The absolute lord, whither, I pray you, bear her :  
 And that the sight of her may not again  
 Nourish those flames, which I feel something  
                   lessen'd,  
 By all the ties of friendship I conjure you,  
 And by a solemn oath you must confirm it,  
 That though my now calm'd passions should rage  
                   higher  
 Than ever heretofore, and so compel me  
 Once more to wish to see her ; though I use  
 Persuasions mix'd with threatnings, (nay, add  
                   to it,  
 That I, this failing, should with hands held up  
                   thus,  
 Kneel at your feet, and bathe them with my tears,)  
 Prayers or curses, vows or imprecations,  
 Only to look upon her, though at distance,  
 You still must be obdurate.

*Montr.* If it be

Your pleasure, sir, that I shall be unmoved,  
I will endeavour.

*Malef.* You must swear to be  
Inexorable, as you would prevent  
The greatest mischief to your friend, that fate  
Could throw upon him.

*Montr.* Well, I will obey you.  
But how the governor will be answer'd yet,  
And 'tis material, is not consider'd.

*Malef.* Leave that to me. I'll presently give  
order  
How you shall surprise her; be not frighted  
with  
Her exclamations.

*Montr.* Be you constant to  
Your resolution, I will not fail  
In what concerns my part.

*Malef.* Be ever bless'd for't! [Exeunt.

## SCENE II.

*A Street.*

*Enter* BEAUFORT *junior*, CHAMONT, and  
LANOUR.

*Cham.* Not to be spoke with, say you?

*Beauf. jun.* No.

*Lan.* Nor you  
Admitted to have conference with her?

*Beauf. jun.* Neither.

His doors are fast lock'd up, and solitude  
Dwells round about them, no access allow'd  
To friend or enemy; but——

*Cham.* Nay, be not moved, sir;

Let his passion work, and, like a hot-rein'd horse,<sup>7</sup>  
'Twill quickly tire itself.

*Beauf. jun.* Or in his death,  
Which, for her sake, till now I have forborn,  
I will revenge the injury he hath done to  
My true and lawful love.

*Lan.* How does your father,  
The governor, relish it?

*Beauf. jun.* Troth, he never had  
Affection to the match; yet in his pity  
To me, he's gone in person to his house,  
Nor will he be denied; and if he find not  
Strong and fair reasons, Malefort will hear from him  
In a kind he does not look for.

*Cham.* In the mean time,  
Pray you put on cheerful looks.

*Enter MONTAIGNE.*

*Beauf. jun.* Mine suit my fortune.

*Lan.* O, here's Montaigne.

*Mont.* I never could have met you  
More opportunely. I'll not stale the jest  
By my relation;<sup>9</sup> but if you will look on

<sup>7</sup> ——— and, like a hot-rein'd horse,  
'Twill quickly tire itself.] This is from Shakspeare,

“ ——— Anger is like

“ A full hot horse, who being allow'd his way,

“ Self-mettle tires him.” COXETER.

• ——— I'll not stale the jest

By my relation; ] i. e. render it flat, deprive it of zest by previous intimation. This is one of a thousand instances which might be brought to prove that the true reading in *Coriolanus*, Act I. sc. 1, is,

“ I shall tell you

“ A pretty tale; it may be, you have heard it;

“ But since it serves my purpose, I will venture

“ To stale't a little more.”

The malecontent Belgarde, newly rigg'd up,  
With the train that follows him, 'twill be an object  
Worthy of your noting.

*Beauf. jun.* Look you the comedy  
Make good the prologue, or the scorn will dwell  
Upon yourself.

*Mont.* I'll hazard that ; observe now.

BELGARDE comes out of his house in a gallant habit ;  
stays at the door with his sword drawn.

*Several voices within.* Nay, captain ! glorious  
captain !

*Belg.* Fall back, rascals !

Do you make an owl of me ? this day I will  
Receive no more petitions.—

Here are bills of all occasions, and all sizes !

If this be the pleasure of a rich suit, would I were  
Again in my buff jerkin, or my armour !

Then I walk'd securely by my creditors' noses,  
Not a dog mark'd me ; every officer shunn'd me,  
And not one lousy prison would receive me :

The old copies have *scale*, for which Theobald judiciously proposed *stalc*. To this Warburton objects petulantly enough, it must be confessed, because to *scale* signifies to *weigh* ; so, indeed, it does, and many other things ; none of which, however, bear any relation to the text. Steevens, too, prefers *scale*, which he proves, from a variety of authorities, to mean “ scatter, disperse, spread ;” to make any of them, however, suit his purpose, he is obliged to give an unfaithful version of the text : “ Though *some of you* have heard the story, I will *spread* it yet wider, and diffuse it among *the rest*.” There is nothing of this in Shakspeare ; and indeed I cannot avoid looking upon the whole of his long note, as a feeble attempt to justify a palpable error of the press, at the cost of taste and sense.

The mistakes of Steevens are dangerous, and should be noticed. They have seduced the editors of Beaumont and Fletcher, who have brought back to the text of their authors, a corruption long since removed, on the authority (as they say) of the quotations produced in the note to *Coriolanus*. See Vol. VII. p. 258.

But now, as the ballad says, *I am turn'd gallant*,  
 There does not live that thing I owe a sous to,  
 But does torment me. A faithful cobbler told me,  
 With his awl in his hand, I was behindhand with  
 him

For setting me upright, and bade me look to  
 myself.

A sempstress too, that traded but in socks,  
 Swore she would set a serjeant on my back  
 For a borrow'd shirt: my pay, and the benevo-  
 lence

The governor and the states bestow'd upon me,  
 The city cormorants, my money-mongers,  
 Have swallow'd down already; they were sums,  
 I grant,—but that I should be such a fool,  
 Against my oath, being a cashier'd captain,  
 To pay debts, though grown up to one and  
 twenty,

Deserves more reprehension, in my judgment,  
 Than a shopkeeper, or a lawyer that lends  
 money,

In a long dead vacation.

*Mont.* How do you like  
 His meditation?

*Cham.* Peace! let him proceed.

*Belg.* I cannot now go on the score for shame,  
 And where I shall begin to pawn—ay, marry,  
 That is consider'd timely! I paid for  
 This train of yours, dame Estridge,<sup>9</sup> fourteen  
 crowns,

And yet it is so light, 'twill hardly pass  
 For a tavern reckoning, unless it be,  
 To save the charge of painting, nail'd on a post,  
 For the sign of the feathers. Pox upon the fashion,

<sup>9</sup>

——— *I paid for*

*This train of yours, dame Estridge,*] i. e. this tail; there is  
 some humour in this lively apostrophe to the ostrich.



That a captain cannot think himself a captain,  
If he wear not this, like a fore-horse! yet it is  
not

Staple commodity: these are perfumed too  
O' the Roman wash, and yet a stale red herring  
Would fill the belly better, and hurt the head  
less:

And this is Venice gold; would I had it again  
In French crowns in my pocket! O you com-  
manders,

That, like me, have no dead pays, nor can  
cozen

The commissary at a muster,<sup>1</sup> let me stand  
For an example to you! as you would  
Enjoy your privileges, *videlicet*,  
To pay your debts, and take your lechery  
gratis;

To have your issue warm'd by others fires;  
To be often drunk, and swear, yet pay no  
forfeit

To the poor, but when you share with one  
another;

With all your other choice immunities:  
Only of this I seriously advise you,

1 ——— O you commanders,

That, like me, have no dead pays, nor can cozen

The commissary at a muster,] The collusory practices here alluded to (as Mr. Gilchrist observes) appear not to have been unfrequent, and indeed, sir W. D'Avenant, with this, mentions many similar corruptions in the "war department" of his time:

"Can you not gull the state finely.

"Muster up your ammunition cassocks stuff'd with straw.

"Number a hundred forty nine *dead pays*,

"And thank heaven for your arithmetic?

"Cannot you clothe your ragged infantry

"With cabbage leaves? devour the reckonings,

"And grow fat in the ribs, but you must hinder

"Poor ancients from eating warm beef?" *The Siege*, Act III.

Let courtiers<sup>2</sup> trip like courtiers, and your lords  
Of dirt and dunghills mete their woods and  
acres,

In velvets, satins, tissues; but keep you  
Constant to cloth and shamois.

*Mont.* Have you heard  
Of such a penitent homily?

*Belg.* I am studying now  
Where I shall hide myself till the rumour of  
My wealth and bravery vanish:<sup>3</sup> let me see,  
There is a kind of vaulting-house not far off,  
Where I used to spend my afternoons, among  
Suburb she-gamesters; and yet, now I think on't,  
I have crack'd a ring or two there, which they  
made

Others to solder: No——

*Enter a Bawd, and two Courtezans with two  
Children.*

1. *Court.* O! have we spied you!

*Bawd.* Upon him without ceremony! now's  
the time,

While he's in the paying vein.

2. *Court.* Save you, brave captain!

*Beauf. jun.* 'Slight, how he stares! they are  
worse than she-wolves to him.

<sup>2</sup> *Let courtiers, &c.]* The reader will smile at the accurate notions of metre possessed by the former editors: this and the four following lines stand thus in Coxeter, and M. Mason:

*Let courtiers trip like courtiers,  
And your lords of dirt and dunghills mete  
Their woods and acres, in velvets, satins, tissues;  
But keep you constant to cloth and shamois.*

*Mont. Have you heard of such a penitent homily?*

<sup>3</sup> *My wealth and bravery vanish.]* Bravery is used by all the writers of Massinger's time, for ostentatious finery of apparel.

*Belg.* Shame me not in the streets; I was coming to you.

1 *Court.* O, sir, you may in public pay for the fiddling

You had in private.

2 *Court.* We hear you are full of crowns, sir.

1 *Court.* And therefore, knowing you are open-handed,

Before all be destroy'd, I'll put you in mind, sir, Of your young heir here.

2 *Court.* Here's a second, sir, That looks for a child's portion.

*Bawd.* There are reckonings For muscadine and eggs too, must be thought on.

1 *Court.* We have not been hasty, sir.

*Bawd.* But staid your leisure: But now you are ripe, and loaden with fruit——

2 *Court.* 'Tis fit you should be pull'd; here's a boy, sir,

Pray you, kiss him; 'tis your own, sir.

1 *Court.* Nay, buss this first, It hath just your eyes; and such a promising nose,

That, if the sign deceive me not, in time 'Twill prove a notable striker,<sup>4</sup> like his father.

*Belg.* And yet you laid it to another.

1 *Court.* True, While you were poor; and it was policy; But she that has variety of fathers, And makes not choice of him that can maintain it, Ne'er studied Aristotle.<sup>5</sup>

*Lan.* A smart quean!

<sup>4</sup> 'Twill prove a notable striker,] A *striker* is a *wencher*: the word occurs again in the *Parliament of Love*.

<sup>5</sup> Ne'er studied Aristotle.] This has been hitherto printed, *Ne'er studied Aristotle's problems*: a prosaic redundancy, of which every reader of Massinger will readily acquit him.

*Belg.* Why, braches, will you worry me?<sup>6</sup>

2 *Court.* No, but ease you  
Of your golden burthen; the heavy carriage may  
Bring you to a sweating sickness.\*

*Belg.* Very likely;  
I foam all o'er already.

1 *Court.* Will you come off, sir?<sup>7</sup>

*Belg.* Would I had ne'er come on! Hear me  
with patience,  
Or I will anger you. Go to, you know me;  
And do not vex me further: by my sins,  
And your diseases, which are certain truths,  
Whate'er you think, I am not master, at  
This instant, of a livre.

<sup>6</sup> *Belg.* *Why, braches, will you worry me?*] A brache is a female hound. It is strange to see what quantities of paper have been wasted in confounding the sense of this plain word. The pages of Shakspeare, and Jonson, and Fletcher, are incumbered with endless quotations, which generally leave the reader as ignorant as they found him. One, however, which has escaped the commentators, at least the material part of it, is worth all that they have advanced on the word: *The Gentleman's Recreation*, p.28. "There are in England and Scotland two kinds of hunting dogs, and no where else in the world; the first kind is called a *rache*, and this is a foot scenting creature both of wilde-beasts, birds, and fishes also which lie hid among the rocks. *The female hereof in England is called a brache: a brache is a MANNERLY NAME for all hound-bitches:*" and, when we add, *for all others*, it will surely be allowed that enough has been said on the subject.

\* *Bring you to a sweating sickness.*] This alludes to a species of plague, (*sudor anglicus*,) peculiar, the physicians say, to this country, where it made dreadful ravages in the 16th century. It is frequently mentioned by our old writers.

<sup>7</sup> 1 *Court.* *Will you come off, sir?*] i. e. Will you pay, sir? so the word is used by all our old dramatic writers:

" ————— if he

" In the old justice's suit, whom he robb'd lately,

" Will come off roundly, we'll set him free too."

*The Widow.*

Again, in the *Wedding*, by Shirley:

" What was the price you took for Gratiana?

" Did Marwood come off roundly with his wages?"

2 *Court.* What, and in  
Such a glorious suit!

*Belg.* The liker, wretched things,  
To have no money.

*Bawd.* You may pawn your clothes, sir.

1 *Court.* Will you see your issue starve?

2 *Court.* Or the mothers beg?

*Belg.* Why, you unconscionable strumpets,  
would you have me,  
Transform my hat to double clouts and biggins?  
My corselet to a cradle? or my belt  
To swaddlebands? or turn my cloak to blankets?  
Or to sell my sword and spurs, for soap and  
candles?

Have you no mercy? what a chargeable devil  
We carry in our breeches!

*Beauf. jun.* Now 'tis time  
To fetch him off. [*They come forward.*]

*Enter BEAUFORT senior.*

*Mont.* Your father does it for us.

*Bawd.* The governor!

*Beauf. sen.* What are these?

1 *Court.* An it like your lordship,  
Very poor spinsters.

*Bawd.* I am his nurse and laundress.

*Belg.* You have nurs'd and launder'd me, hell  
take you for it!

Vanish!

*Cham.* Do, do, and talk with him hereafter.

1 *Court.* 'Tis our best course.

2 *Court.* We'll find a time to fit him.

[*Exeunt Bawd and Courtezans.*]

*Beauf. sen.* Why in this heat, Belgarde?

*Belg.* You are the cause of 't.

*Beauf. sen.* Who, I?

*Belg.* Yes, your pied livery and your gold

Draw these vexations on me; pray you strip me,  
 And let me be as I was: I will not lose  
 The pleasures and the freedom which I had  
 In my certain poverty, for all the wealth  
 Fair France is proud of.

*Beauf. sen.* We at better leisure  
 Will learn the cause of this.

*Beauf. jun.* What answer, sir,  
 From the admiral?

*Beauf. sen.* None; his daughter is removed  
 To the fort of Montreville, and he himself  
 In person fled, but where, is not discover'd:  
 I could tell you wonders, but the time denies me  
 Fit liberty. In a word, let it suffice  
 The power of our great master is contemn'd,  
 The sacred laws of God and man profaned;  
 And if I sit down with this injury,  
 I am unworthy of my place, and thou  
 Of my acknowledgment: draw up all the troops;  
 As I go, I will instruct you to what purpose.  
 Such as have power to punish, and yet spare,  
 From fear or from connivance, others ill,  
 Though not in act, assist them in their will.

[*Exeunt.*

## ACT V. SCENE I.

*A Street near Malefort's House.*

*Enter* MONTREVILLE *and* Servants, *with* THEOCRINE, Page, *and* Waiting-women.

*Montr.* Bind them, and gag their mouths sure;  
 I alone  
 Will be your convoy.  
 1 *Wom.* Madam!

2 *Wom.* Dearest lady!

*Page.* Let me fight for my mistress.

*Serv.* 'Tis in vain,

Little cockerel of the kind.

*Montr.* Away with them,

And do as I command you.

[*Exeunt Servants with Page and Waiting-women.*]

*Theoc.* Montreville,

You are my father's friend; nay more, a soldier,  
And if a right one, as I hope to find you,  
Though in a lawful war you had surprised  
A city, that bow'd humbly to your pleasure,  
In honour you stand bound to guard a virgin  
From violence; but in a free estate,  
Of which you are a limb, to do a wrong  
Which noble enemies never consent to,  
Is such an insolence——

*Montr.* How her heart beats!<sup>s</sup>

Much like a partridge in a sparrowhawk's foot,  
That with a panting silence does lament  
The fate she cannot fly from!—Sweet, take com-  
fort,

You are safe, and nothing is intended to you,  
But love and service.

*Theoc.* They came never clothed

In force and outrage. Upon what assurance  
(Remembering only that my father lives,  
Who will not tamely suffer the disgrace,)  
Have you presumed to hurry me from his house,  
And, as I were not worth the waiting on,  
To snatch me from the duty and attendance  
Of my poor servants?

*Montr.* Let not that afflict you,

You shall not want observance; I will be

<sup>s</sup> *Montr.* *How her heart beats!* &c.] This is a very pretty simile, and, though not altogether new, is made striking by the elegance with which it is expressed.

Your page, your woman, parasite, or fool,  
Or any other property, provided  
You answer my affection.

*Theoc.* In what kind?

*Montr.* As you had done young Beaufort's.

*Theoc.* How!

*Montr.* So, lady;

Or, if the name of wife appear a yoke  
Too heavy for your tender neck, so I  
Enjoy you as a private friend or mistress,  
'Twill be sufficient.

*Theoc.* Blessed angels guard me!  
What frontless impudence is this? what devil  
Hath, to thy certain ruin, tempted thee  
To offer me this motion? by my hopes  
Of after joys, submission nor repentance  
Shall expiate this foul intent.

*Montr.* Intent!

'Tis more, I'll make it act.

*Theoc.* Ribald, thou darest not:  
And if (and with a fever to thy soul)  
Thou but consider that I have a father,  
And such a father, as, when this arrives at  
His knowledge, as it shall, the terror of  
His vengeance, which as sure as fate must follow,  
Will make thee curse the hour in which lust  
taught thee  
To nourish these bad hopes;—and 'tis my wonder  
Thou darest forget how tender he is of me,  
And that each shadow of wrong done to me,  
Will raise in him a tempest not to be  
But with thy heart-blood calm'd: this, when I see  
him——

*Montr.* As thou shalt never.

*Theoc.* Wilt thou murder me?

*Montr.* No, no, 'tis otherwise determined, fool.  
The master which in passion kills his slave



That may be useful to him, does himself  
The injury: know, thou most wretched creature,  
That father thou presumest upon, that father,  
That, when I sought thee in a noble way,  
Denied thee to me, fancying in his hope  
A higher match, from his excess of dotage,  
Hath in his bowels kindled such a flame  
Of impious and most unnatural lust,  
That now he fears his furious desires  
May force him to do that, he shakes to think on.

*Theoc.* O me, most wretched!

*Montr.* Never hope again  
To blast him with those eyes: their golden beams  
Are unto him arrows of death and hell,  
But unto me divine artillery.  
And therefore, since what I so long in vain  
Pursued, is offer'd to me, and by him  
Given up to my possession; do not flatter  
Thyself with an imaginary hope,  
But that I'll take occasion by the forelock,  
And make use of my fortune. As we walk,  
I'll tell thee more.

*Theoc.* I will not stir.

*Montr.* I'll force thee.

*Theoc.* Help, help!

*Montr.* In vain.

*Theoc.* In me my brother's blood  
Is punish'd at the height.

*Montr.* The coach there!

*Theoc.* Dear sir —

*Montr.* Tears, curses, prayers, are alike to me;  
I can, and must enjoy my present pleasure,  
And shall take time to mourn for it at leisure.

[*He bears her off.*]

## SCENE II.

*A Space before the Fort.**Enter MALEFORT.*

I have play'd the fool, the gross fool, to believe  
 The bosom of a friend will hold a secret,  
 Mine own could not contain; and my industry  
 In taking liberty from my innocent daughter,  
 Out of false hopes of freedom to myself,  
 Is, in the little help it yields me, punish'd.  
 She's absent, but I have her figure here;  
 And every grace and rarity about her,  
 Are by the pencil of my memory,  
 In living colours painted on my heart.  
 My fires too, a short interim closed up,  
 Break out with greater fury. Why was I,  
 Since 'twas my fate, and not to be declined,  
 In this so tender-conscienced? Say I had  
 Enjoy'd what I desired, what had it been  
 But incest? and there's something here that tells  
 me

I stand accomptable for greater sins  
 I never check'd at.<sup>9</sup> Neither had the crime  
 Wanted a precedent: I have read in story,<sup>1</sup>

<sup>9</sup> ————*and there's something here that tells me  
 I stand accomptable for greater sins*

*I never check'd at.*] These dark allusions to a dreadful fact, are introduced with admirable judgment, as they awaken, without gratifying, the curiosity of the reader, and continue the interest of the story.

<sup>1</sup> ————*I have read in story, &c.*] He had been studying Ovid, and particularly the dreadful story of Myrrha. This wretched attempt of Malefort (a Christian, at least in name, we may suppose) to palliate, or defend his meditated crime, by the

Those first great heroes, that, for their brave  
 deeds,  
 Were in the world's first infancy styled gods,  
 Freely enjoy'd what I denied myself.  
 Old Saturn, in the golden age, embraced  
 His sister Ops, and, in the same degree,  
 The Thunderer Juno, Neptune Thetis, and,  
 By their example, after the first deluge,  
 Deucalion Pyrrha. Universal nature,  
 As every day 'tis evident, allows it  
 To creatures of all kinds: the gallant horse  
 Covers the mare to which he was the sire;  
 The bird with fertile seed gives new increase  
 To her that hatch'd him: why should envious  
 man then  
 Brand that close act, which adds proximity  
 To what's most near him, with the abhorred  
 title  
 Of incest? or our later laws forbid,  
 What by the first was granted? Let old men,  
 That are not capable of these delights,  
 And solemn superstitious fools, prescribe  
 Rules to themselves; I will not curb my freedom,  
 But constantly go on, with this assurance,  
 I but walk in a path which greater men  
 Have trod before me. Ha! this is the fort:  
 Open the gate! Within, there!

*Enter two Soldiers.*

1 *Sold.* With your pardon  
 We must forbid your entrance.

examples of fabulous deities, men in a state of nature, and beasts, is a just and striking picture of the eagerness with which a mind resolved on guilt, ministers to its own deception. This, in the Scripture phraseology, is called, "hardening the heart;" and seems to be the last stage of human depravation.

*Malef.* Do you know me?

*2 Sold.* Perfectly, my lord.

*Malef.* I am [your] captain's friend.

*1 Sold.* It may be so; but till we know his pleasure,

You must excuse us.

*2 Sold.* We'll acquaint him with

Your waiting here.

*Malef.* Waiting, slave! he was ever

By me commanded.

*1 Sold.* As we are by him.

*Malef.* So punctual! pray you then, in my name entreat

His presence.

*2 Sold.* That we shall do. [*Exeunt Sold.*

*Malef.* I must use

Some strange persuasions to work him to

Deliver her, and to forget the vows,

And horrid oaths I, in my madness, made him

Take to the contrary: and may I get her

Once more in my possession, I will bear her

Into some close cave or desert, where we'll  
end

Our lusts and lives together.

*Enter MONTREVILLE and Soldiers, upon the Walls.*

*Montr.* Fail not, on

The forfeit of your lives, to execute

What I command.

[*Exeunt Soldiers.*

*Malef.* Montreville! how is't friend?

*Montr.* I am glad to see you wear such cheerful  
looks;

The world's well alter'd.

*Malef.* Yes, I thank my stars:

But methinks thou art troubled.

*Montr.* Some light cross,  
But of no moment.

*Malef.* So I hope: beware  
Of sad and impious thoughts; you know how far  
They wrought on me.

*Montr.* No such come near me, sir.  
I have, like you, no daughter, and much wish  
You never had been curs'd with one.

*Malef.* Who, I?  
Thou art deceived, I am most happy in her.

*Montr.* I am glad to hear it.

*Malef.* My incestuous fires  
To'ards her are quite burnt out; I love her now  
As a father, and no further.

*Montr.* Fix there then  
Your constant peace, and do not try a second  
Temptation from her.

*Malef.* Yes, friend, though she were  
By millions of degrees more excellent  
In her perfections; nay, though she could borrow  
A form angelical to take my frailty,  
It would not do: and therefore, Montreville,  
My chief delight next her, I come to tell thee,  
The governor and I are reconciled,  
And I confirm'd, and with all possible speed,  
To make large satisfaction to young Beaufort,  
And her, whom I have so much wrong'd; and for  
Thy trouble in her custody, of which  
I'll now discharge thee, there is nothing in  
My nerves or fortunes, but shall ever be  
At thy devotion.

*Montr.* You promise fairly,  
Nor doubt I the performance; yet I would not  
Hereafter be reported to have been  
The principal occasion of your falling  
Into a relapse: or but suppose, out of

The easiness of my nature, and assurance  
 You are firm and can hold out, I could consent ;  
 You needs must know there are so many lets\*  
 That make against it, that it is my wonder  
 You offer me the motion ; having bound me,  
 With oaths and imprecations, on no terms,  
 Reasons, or arguments, you could propose,  
 I ever should admit you to her sight,  
 Much less restore her to you.

*Malef.* Are we soldiers,  
 And stand on oaths !

*Montr.* It is beyond my knowledge  
 In what we are more worthy, than in keeping  
 Our words, much more our vows.

*Malef.* Heaven pardon all !  
 How many thousands, in our heat of wine,  
 Quarrels, and play, and in our younger days,  
 In private I may say, between ourselves,  
 In points of love, have we to answer for,  
 Should we be scrupulous that way ?

*Montr.* You say well :  
 And very aptly call to memory  
 Two oaths, against all ties and rites of friendship,  
 Broken by you to me.

*Malef.* No more of that.

*Montr.* Yes, 'tis material, and to the purpose :  
 The first (and think upon't) was, when I brought you  
 As a visitant to my mistress then, (the mother  
 Of this same daughter,) whom, with dreadful  
 words,

Too hideous to remember, you swore deeply  
 For my sake never to attempt; yet then,  
 Then, when you had a sweet wife of your own,  
 I know not with what arts, philtres, and charms

\* *You needs must know there are so many lets*] i. e. impediments, obstacles, &c. See *the Virgin-Martyr*, p. 25.

(Unless in wealth<sup>2</sup> and fame you were above me)  
 You won her from me; and, her grant obtain'd,  
 A marriage with the second waited on  
 The burial of the first, that to the world  
 Brought your dead son: this I sat tamely down by,  
 Wanting, indeed, occasion and power  
 To be at the height revenged.

*Malef.* Yet this you seem'd  
 Freely to pardon.

*Montr.* As perhaps I did.  
 Your daughter Theocrine growing ripe,  
 (Her mother too deceased,) and fit for marriage,  
 I was a suitor for her, had your word,  
 Upon your honour, and our friendship made  
 Authentical, and ratified with an oath,  
 She should be mine: but vows with you being like  
 To your religion, a nose of wax  
 To be turn'd every way, that very day  
 The governor's son but making his approaches  
 Of courtship to her, the wind of your ambition  
 For her advancement, scatter'd the thin sand  
 In which you wrote your full consent to me,  
 And drew you to his party. What hath pass'd since,  
 You bear a register in your own bosom,  
 That can at large inform you.

*Malef.* Montreville,  
 I do confess all that you charge me with  
 To be strong truth, and that I bring a cause  
 Most miserably guilty, and acknowledge  
 That though your goodness made me mine own  
                   judge,  
 I should not shew the least compassion  
 Or mercy to myself. O, let not yet  
 My foulness taint your pureness, or my falsehood  
 Divert the torrent of your loyal faith!

<sup>2</sup> (*Unless in wealth &c.*] i. e. *Unless it were that in wealth, &c.*

My ills, if not return'd by you, will add  
 Lustre to your much good ; and to o'ercome  
 With noble sufferance, will express your strength,  
 And triumph o'er my weakness. If you please too,  
 My black deeds being only known to you,  
 And, in surrendering up my daughter, buried,  
 You not alone make me your slave, (for I  
 At no part do deserve the name of friend,)  
 But in your own breast raise a monument  
 Of pity to a wretch, on whom with justice  
 You may express all cruelty.

*Montr.* You much move me.

*Malef.* O that I could but hope it! To revenge  
 An injury, is proper to the wishes  
 Of feeble women, that want strength to act it :<sup>3</sup>  
 But to have power to punish, and yet pardon,  
 Peculiar to princes. See ! these knees, [*Kneels.*  
 That have been ever stiff to bend to heaven,  
 To you are supple. Is there aught beyond this  
 That may speak my submission ? or can pride  
 (Though I well know it is a stranger to you)  
 Desire a feast of more humility,  
 To kill her growing appetite ?

*Montr.* I required not  
 To be sought to this poor way ;<sup>4</sup> yet 'tis so far  
 A kind of satisfaction, that I will  
 Dispense a little with those serious oaths

<sup>3</sup> ————— *To revenge*

*An injury is proper to the wishes*

*Of feeble women, that want strength to act it :]*

————— *Quippe minuti*

*Semper et infirmi est animi exiguique voluptas*

*Ultio. Continud sic collige, qudd vindicta*

*Nemo magis gaudet, qudm fœmina.——*

JUV. Sat. xiii. 192.

<sup>4</sup> *Montr.* I required not

*To be sought to this poor way ;]* So the old copy : the modern editors, ignorant of the language of the time, arbitrarily exchange



You made me take : your daughter shall come  
to you,

I will not say, as you deliver'd her,  
But, as she is, you may dispose of her  
As you shall think most requisite. [Exit.

*Malef.* His last words  
Are riddles to me. Here the lion's force  
Would have proved useless, and, against my nature,  
Compell'd me from the crocodile to borrow  
Her counterfeit tears : there's now no turning  
backward.

May I but quench these fires that rage within me,  
And fall what can fall, I am arm'd to bear it !

*Enter Soldiers below, thrusting forth THEOCRINE ;  
her garments loose, her hair dishevelled.*

*2 Sold.* You must be packing.

*Theoc.* Hath he robb'd me of  
Mine honour, and denies me now a room  
To hide my shame !

*2 Sold.* My lord the admiral  
Attends your ladyship.

*1 Sold.* Close the port, and leave them.

[*Exeunt Soldiers.*

*to for in*, and thus pervert the sense. *To seek to*, is to supplicate, entreat, have earnest recourse to, &c. which is the meaning of the text.

There was a book much read by our ancestors, from which as being the pure well-head of English prose, they derived a number of phrases that have sorely puzzled their descendants. This book, which is fortunately still in existence, is the Bible : and I venture to affirm, without fear of contradiction, that those old-fashioned people who have studied it well, are as competent judges of the meaning of our ancient writers, as most of the devourers of black literature, from Theobald to Steevens. The expression in the text frequently occurs in it : "And Asa was diseased in his feet—yet in his disease he sought not to the Lord, but to the physicians." 2 Chron. xvi. 12.

*Malef.* Ha! who is this? how alter'd! how deform'd!

It cannot be: and yet this creature has  
A kind of a resemblance to my daughter,  
My Theocrine! but as different  
From that she was, as bodies dead are, in  
Their best perfections, from what they were  
When they had life and motion.

*Theoc.* 'Tis most true, sir;

I am dead indeed to all but misery.  
O come not near me, sir, I am infectious:  
To look on me at distance, is as dangerous  
As, from a pinnacle's cloud-kissing spire,  
With giddy eyes to view the deep descent;  
But to acknowledge me, a certain ruin.

O, sir!

*Malef.* Speak, Theocrine, force me not  
To further question; my fears already  
Have choked my vital spirits.

*Theoc.* Pray you turn away

Your face and hear me, and with my last breath  
Give me leave to accuse you: What offence,  
From my first infancy, did I commit,  
That for a punishment you should give up  
My virgin chastity to the treacherous guard  
Of goatish Montreville?

*Malef.* What hath he done?

*Theoc.* Abused me, sir, by violence; and this  
told,

I cannot live to speak more: may the cause  
In you find pardon, but the speeding curse  
Of a ravish'd maid fall heavy, heavy on him!—  
Beaufort, my lawful love, farewell for ever. [*Dies.*]

*Malef.* Take not thy flight so soon, immaculate spirit!

'Tis fled already.—How the innocent,  
As in a gentle slumber, pass away!

But to cut off the knotty thread of life  
 In guilty men, must force stern Atropos  
 To use her sharp knife often. I would help  
 The edge of her's with the sharp point of mine,  
 But that I dare not die, till I have rent  
 This dog's heart piecemeal. O, that I had wings  
 To scale these walls, or that my hands were  
 cannons,

To bore their flinty sides, that I might bring  
 The villain in the reach of my good sword!  
 The Turkish empire offer'd for his ransom,  
 Should not redeem his life. O that my voice  
 Were loud as thunder, and with horrid sounds  
 Might force a dreadful passage to his ears,  
 And through them reach his soul! Libidinous  
 monster!

Foul ravisher! as thou durst do a deed  
 Which forced the sun to hide his glorious face  
 Behind a sable mask of clouds, appear,  
 And as a man defend it; or, like me,  
 Shew some compunction for it.

*Enter MONTREVILLE on the Walls, above.*

*Montr.* Ha, ha, ha!

*Malef.* Is this an object to raise mirth?

*Montr.* Yes, yes.

*Malef.* My daughter's dead.

*Montr.* Thou hadst best follow her;

Or, if thou art the thing thou art reported,  
 Thou shouldst have led the way. Do tear thy  
 hair,  
 Like a village nurse, and mourn, while I laugh at  
 thee.

Be but a just examiner of thyself,  
 And in an equal balance poise the nothing,  
 Or little mischief I have done, compared

With the pond'rous weight of thine: and how  
 canst thou

Accuse or argue with me? mine was a rape,  
 And she being in a kind contracted to me,  
 The fact may challenge some qualification:  
 But thy intent made nature's self run backward,  
 And done, had caused an earthquake.

*Enter Soldiers above.*

1. *Sold.* Captain!

*Montr.* Ha!

2. *Sold.* Our outworks are surprised, the centinel  
 slain,

The corps de guard defeated too.

*Montr.* By whom?

1. *Sold.* The sudden storm and darkness of the  
 night

Forbids the knowledge; make up speedily,  
 Or all is lost.

[*Exeunt.*

*Montr.* In the devil's name, whence comes  
 this?

[*Exit.*

[*A storm; with thunder and lightning.*

*Malef.* Do, do rage on! rend open, Æolus,  
 Thy brazen prison, and let loose at once  
 Thy stormy issue! Blustering Boreas,  
 Aided with all the gales the pilot numbers  
 Upon his compass, cannot raise a tempest  
 Through the vast region of the air, like that  
 I feel within me: for I am possess'd  
 With whirlwinds, and each guilty thought to me is  
 A dreadful hurricano.<sup>5</sup> Though this centre

<sup>5</sup> *A dreadful hurricano.*] So the old copy, and rightly: the modern editors prefer *hurricane*, a simple improvement, which merely destroys the metre! How they contrived to read the line, thus printed, I cannot conceive. With respect to *hurricane*, I doubt whether it was much in use in Massinger's time; he

Labour to bring forth earthquakes, and hell open  
Her wide-stretch'd jaws, and let out all her furies,  
They cannot add an atom to the mountain  
Of fears and terrors that each minute threaten  
To fall on my accursed head.—

*Enter the Ghost of young MALEFORT, naked from  
the waist, full of wounds, leading in the Shadow of  
a Lady, her face leprous.*

Ha! is't fancy?

Or hath hell heard me, and makes proof if I  
Dare stand the trial? Yes, I do; and now  
I view these apparitions, I feel  
I once did know the substances. For what come  
you?

Are your aerial forms deprived of language,  
And so denied to tell me, that by signs  
*[The Ghosts use various gestures.*

You bid me ask here of myself? 'Tis so:  
And there is something here makes answer for  
you.

You come to lance my sear'd-up conscience;  
yes,

And to instruct me, that those thunderbolts,  
That hurl'd me headlong from the height of  
glory,

Wealth, honours, worldly happiness, were forged  
Upon the anvil of my impious wrongs,  
And cruelty to you! I do confess it;  
And that my lust compelling me to make way  
For a second wife, I poison'd thee; and that

and his contemporaries almost invariably write *hurricane*, just as they received it from the Portuguese narrators of voyages, &c.

\* *You bid me ask here of myself?*] ΔΙΚΤΙΚΩΣ, pointing to his breast.

The cause (which to the world is undiscover'd)  
 That forced thee to shake off thy filial duty  
 To me, thy father, had its spring and source  
 From thy impatience, to know thy mother,  
 That with all duty and obedience served me,  
 (For now with horror I acknowledge it,)  
 Removed unjustly: yet, thou being my son,  
 Wert not a competent judge mark'd out by  
 heaven

For her revenger, which thy falling by  
 My weaker hand confirm'd.—[*Answered still by  
 signs.*]—'Tis granted by thee.

Can any penance expiate my guilt,  
 Or can repentance save me?—

[*The Ghosts disappear.  
 They are vanish'd!*]

What's left to do then? I'll accuse my fate,  
 That did not fashion me for nobler uses:  
 For if those stars, cross to me in my birth,  
 Had not denied their prosperous influence to it,  
 With peace of conscience, like to innocent men,  
 I might have ceased to be, and not as now,  
 To curse my cause of being——

[*He is kill'd with a flash of lightning.*]

*Enter BELGARDE, with Soldiers.*

*Belg.* Here's a night  
 To season my silks! Buff-jerkin, now I miss thee:  
 Thou hast endured many foul nights, but never  
 One like to this. How fine my feather looks now!  
 Just like a capon's tail stol'n out of the pen,  
 And hid in the sink; and yet't had been dishonour  
 To have charged without it. — Wilt thou never  
 cease?

7 *Wilt thou never cease?*] This short apostrophe is addressed to the storm.

Is the petard, as I gave directions, fasten'd  
On the portcullis?

1. *Sold.* It hath been attempted  
By divers, but in vain.

*Belg.* These are your gallants,  
That at a feast take the first place, poor I  
Hardly allow'd to follow; marry, in  
These foolish businesses they are content  
That I shall have precedence: I much thank  
Their manners, or their fear. Second me, soldiers;  
They have had no time to undermine, or if  
They have, it is but blowing up, and fetching  
A caper or two in the air; and I will do it,  
Rather than blow my nails here.

2. *Sold.* O brave captain! [*Exeunt.*

*An Alarum; noise and cries within. After a flourish,  
enter BEAUFORT senior, BEAUFORT junior, MON-  
TAIGNE, CHAMONT, LANOUR, BELGARDE, and  
Soldiers, with MONTREVILLE, prisoner.*

*Montr.* Racks cannot force more from me than  
I have  
Already told you: I expect no favour;  
I have cast up my accompt.

*Beauf. sen.* Take you the charge  
Of the fort, Belgarde; your dangers have de-  
served it.

*Belg.* I thank your excellence: this will keep  
me safe yet  
From being pull'd by the sleeve, and bid remember  
The thing I wot of.

*Beauf. jun.* All that have eyes to weep,  
Spare one tear with me. Theocrine's dead.

*Mont.* Her father too lies breathless here, I  
think  
Struck dead with thunder.

*Cham.* 'Tis apparent: how  
His carcass smells!

*Lan.* His face is alter'd to  
Another colour.

*Beauf. jun.* But here's one retains  
Her native innocence, that never yet  
Call'd down heaven's anger.

*Beauf. sen.* 'Tis in vain to mourn  
For what's past help.— We will refer, bad man,  
Your sentence to the king. May we make use of  
This great example, and learn from it, that  
There cannot be a want of power above,  
To punish murder, and unlawful love!

[*Exeunt.*]

\* This Play opens with considerable interest and vigour; but the principal action is quickly exhausted by its own briskness. The *Unnatural Combat* ends early in the second act, and leaves the reader at a loss what further to expect. The remaining part, at least from the beginning of the fourth act, might be called the *Unnatural Attachment*. Yet the two subjects are not without connexion; and this is afforded chiefly by the projected marriage of young Beaufort and Theocrine, which Malefort urges as the consequence of his victory.

The piece is therefore to be considered not so much in its plot, as in its characters; and these are drawn with great force, and admirable discrimination. The pity felt at first for old Malefort, is soon changed into horror and detestation; while the dread inspired by the son is somewhat relieved by the suspicion that he avenges the cause of a murdered mother. Their parley is as terrible as their combat; and they encounter with a fury of passion and a deadliness of hatred approaching to savage nature.—Claudian will almost describe them:—

*Torqus aper, fulvusque leo coiere superbis  
Viribus; hic seta saxior, ille jubá.*

On the other hand, Montreville artfully conceals his enmity till he can be “at the height revenged.” Deprived of Theocrine by Malefort's treachery, he yet appears his “bosom friend,” offers to be his second in the combat, on account of their tried affection “from his infancy,” and seems even to recommend the marriage of Theocrine with his rival. To Theocrine herself, who can less comprehend his designs, he shews some glimpses of



spleen from the beginning. He takes a malignant pleasure in wounding her delicacy with light and vicious talking; and when at length he has possession of her person, and is preparing the dishonour which ends in her death, he talks to her of his villainous purpose with a coolness which shews him determined on his revenge, and secure of its accomplishment.

Theocrina herself is admirable throughout the piece. She has a true virgin modesty, and, perhaps, one of the best marks of modesty, a true virgin frankness. We admire her fearless purity of thought, her filial reverence, and her unconsciousness of the iniquity that approaches her; and we are filled with the most tender concern for the indignities to which she is exposed, and the fate which she suffers.

Among the lighter characters, Montaigne, Chamont, and Lanour are well drawn. They are some of those insignificant people who endeavour to support themselves in society by a ready subjection to the will of others. When Malefort is on his trial, they are glad to be his accusers; and it is allowed that they "push him hard." After his victory, they are most eager to profess themselves his friends and admirers. When he is in his moody humour, they sooth him, that being the "safest course;"\* and when Beaufort at length takes up the neglected Belgarde, they are the first to lavish their money upon him.

\* This consistency in their insipid characters would of itself determine to whom these words belong, if the editor had not given them to Chamont on other accounts. See p. 179.



THE  
DUKE OF MILAN.

**THE DUKE OF MILAN.]** Of this tragedy there are two editions in quarto; the first, which is very correct, and now very rare, bears date 1623; the other, of little value, 1638. It does not appear in the Office-book of the licenser; from which, we may be pretty certain that it was among the author's earliest performances.

The plot, as the editor of the *Companion to the Play House* informs us, is founded on Guicciardini, Lib. viii. This is not the case, and the writer, who probably never looked into Guicciardini, must have picked up his mistaken reference at second hand. If Massinger was at all indebted to this historian, it was to his xvth and xixth books; but it is more likely that he derived his plot (as was then the practice) from some popular collection of interesting events. However this may be, he has strangely perverted the few historical facts on which he touches, and brought together events considerably distant in time. When the French king invaded Italy in 1525, Sforza was on the side of the Emperor—in fact, the French began by an incursion into the Milanese, and the siege of the capital, which they continued, at intervals, till their route before Pavia. In the following year, indeed, the duke of Milan entered into a league with Francis, who had now regained his liberty, against the Emperor, and was driven out of his duchy, which he did not recover till 1530, when he presented himself before Charles, at Bologna, but not in the way described by Massinger, for he abjectly surrendered all his rights to the Emperor, who re-instated him in them, on his agreeing to certain stipulations. The duke is named Ludovico in the list of dramatis personæ; and it is observable that Massinger has entered with great accuracy into the vigorous and active character of that prince: he, however, had long been dead, and Francis Sforza, the real agent in this play, was little capable of the spirited part allotted to him. The Italian writers term him a weak and irresolute prince, the sport of fortune, and the victim of indecision.

In justice to Massinger, it should be observed that he appears aware of the distinction here noticed, and probably also of the fabulous nature of his materials, for, in the list of dramatis personæ, Ludovico Sforza is called a *supposed* duke of Milan.

The remaining part of the plot is from Josephus's *History of the Jews*, lib. xv. ch. 4; an interesting story, which has been told in many languages, and more than once in our own. The last piece on the subject was, I believe, the *Mariamne* of Fenton, which, though infinitely inferior to the *Duke of Milan*, was, as I have heard, very well received.

That Fenton had read Massinger before he wrote his tragedy, is certain from internal evidence: there are not, however, many marks of similarity: on the whole, the former is as cold, uninteresting, and improbable, as the latter is ardent, natural, and affecting. Massinger has but two deaths, while, in Fenton, six out of eleven personages perish, with nearly as much rapidity, and as little necessity, as the heroes of *Tom Thumb* or *Chrononhotonthologos*.

The *Duke of Milan* is said, in the title-page, to have "been often acted by his Majesty's Servants at the Black Friars." Either through ignorance or disingenuity, Coxeter and M. Mason represent it as frequently performed in 1623, giving, as in every other instance, the time of publication for that of its appearance on the stage.

TO

*The Right Honourable, and much esteemed for her high  
birth, but more admired for her virtue,*

THE LADY KATHERINE STANHOPE,  
WIFE TO PHILIP LORD STANHOPE,  
BARON OF SHELFORD.

MADAM,

*IF I were not most assured that works of this nature have found both patronage and protection amongst the greatest princesses\* of Italy, and are at this day cherished by persons most eminent in our kingdom, I should not presume to offer these my weak and imperfect labours at the altar of your favour. Let the example of others, more knowing, and more experienced in this kindness (if my boldness offend) plead my pardon, and the rather, since there is no other means left me (my misfortunes having cast me on this course) to publish to the world (if it hold the least good opinion of me) that I am ever your ladyship's creature. Vouchsafe, therefore, with the never-failing clemency of your noble disposition, not to condemn the tender of his duty, who, while he is, will ever be*

*An humble Servant to your*

*Ladyship, and yours.*

PHILIP MASSINGER.

\* Princesses? So the quarto 1623. That of 1638 exhibits princess, which Coxeter, and consequently M. Mason, follows.

## DRAMATIS PERSONÆ.

Ludovico Sforza, *supposed duke of Milan.*  
Francisco, *his especial favourite.*  
Tiberio, } *lords of his council.*  
Stephano, }  
Graccho, *a creature of Mariana.*  
Julio, } *courtiers.*  
Giovanni, }  
Charles, *the emperor.*  
Pescara, *an imperialist, but a friend to Sforza.*  
Hernando, } *captains to the emperor.*  
Medina, }  
Alphonso, }  
*Three Gentlemen.*  
*Fiddlers.*  
*An Officer.*  
*Two Doctors. Two Couriers.*

Marcellia, *the dutchess, wife to Sforza.*  
Isabella, *mother to Sforza.*  
Mariana, *wife to Francisco, and sister to Sforza.*  
Eugenia, *sister to Francisco.*  
*A Gentlewoman.*

*Guards, Servants, Attendants.*

*SCENE, for the first and second acts, in Milan; during part of the third, in the Imperial Camp near Pavia; the rest of the play, in Milan, and its neighbourhood.*

THE  
DUKE OF MILAN

---

ACT I. SCENE I.

Milan. *An outer Room in the Castle.*<sup>1</sup>

*Enter GRACCHO, JULIO, and GIOVANNI,*<sup>2</sup> *with  
Flaggons.*

*Grac.* Take every man his flaggon: give the  
oath

To all you meet; I am this day the state-drunkard,  
I am sure against my will; and if you find  
A man at ten that's sober, he's a traitor,  
And, in my name, arrest him.

<sup>1</sup> Milan. *An outer Room in the Castle.*] The old copies have no distinction of scenery; indeed, they could have none with their miserable platform and raised gallery, but what was furnished by a board with *Milan* or *Rhodes* painted upon it. I have ventured to supply it, in conformity to the modern mode of printing Shakspeare, and to consult the ease of the general reader. I know not what pricked forward Coxeter, but he thought proper (for the first time) to be precise in this Play, and specify the place of action. I can neither compliment him upon his judgment, nor Mr. M. Mason upon his good sense in following him: the description here is, "*Scene, a public Palace in Pisa,*" Pisa! a place which is not once mentioned, nor even hinted at, in the whole play.

<sup>2</sup> JULIO, and GIOVANNI,] These are not found among the old dramatis personæ, nor are they of much importance. In a subsequent scene, where they make their appearance as *1st* and *2nd* *Gentlemen*, I have taken the liberty to name them again. *Jovio*, which stood in this scene, appears to be a misprint for *Julio*.

*Jul.* Very good, sir :  
But, say he be a sexton ?

*Grac.* If the bells  
Ring out of tune,<sup>3</sup> as if the street were burning,  
And he cry, 'Tis rare music ! bid him sleep :  
'Tis a sign he has ta'en his liquor ; and if you meet  
An officer preaching of sobriety,  
Unless he read it in Geneva print,<sup>4</sup>  
Lay him by the heels.

*Jul.* But think you 'tis a fault  
To be found sober ?

*Grac.* It is capital treason ;  
Or, if you mitigate it, let such pay  
Forty crowns to the poor : but give a pension  
To all the magistrates you find singing catches,  
Or their wives dancing ; for the courtiers reeling,  
And the duke himself, I dare not say distemper'd,<sup>5</sup>  
But kind, and in his tottering chair carousing,  
They do the country service. If you meet  
One that eats bread, a child of ignorance,

<sup>3</sup> *Grac.* *If the bells*

Ring out of tune, &c.] i. e. backward: the usual signal of alarm, on the breaking out of fires. So in *the Captain* :

“ —————certainly, my body

“ Is all a wildfire, for my head *rings backward.*”

Again: in *the City Match* :

“ —————Then, sir, in time”

“ You may be remember'd at the quenching of

“ Fired houses, when the bells *ring backward*, by

“ Your name upon the buckets.”

<sup>4</sup> *Unless he read it in Geneva print,*] Alluding to the spirituous liquor so called. M. MASON.

<sup>5</sup> ————*I dare not say distemper'd,*] i. e. intoxicated: so the word is frequently used by our old writers. Thus Shirley :

“ *Clear.* My lord, he's gone.

“ *Lod.* How ?

“ *Clear.* *Distemper'd.*

“ *Lod.* Not with wine ?” *The Grateful Servant.*

{t occurs also in *Hamlet*.



And bred up in the darkness of no drinking,  
 Against his will you may initiate him  
 In the true posture; though he die in the taking  
 His drench, it skills not: <sup>6</sup> what's a private man,  
 For the public honour! We've nought else to  
 think on.

And so, dear friends, copartners in my travails,  
 Drink hard; and let the health run through the city,  
 Until it reel again, and with me cry,  
 Long live the dutchess!

*Enter TIBERIO and STEPHANO.*

*Jul.* Here are two lords;—what think you?  
 Shall we give the oath to them?

*Grac.* Fic! no: I know them,  
 You need not swear them; your lord, by his  
 patent,  
 Stands bound to take his rouse.<sup>7</sup> Long live the  
 dutchess! [*Exeunt Grac. Jul. and Gio.*]

*Steph.* The cause of this? but yesterday the  
 court  
 Wore the sad livery of distrust and fear;  
 No smile, not in a buffoon to be seen,  
 Or common jester: the Great Duke himself  
 Had sorrow in his face! which, waited on  
 By his mother, sister, and his fairest dutchess,  
 Dispersed a silent mourning through all Milan;

<sup>6</sup> ———— *though he die in the taking*

*His drench, it skills not: &c.] It matters or signifies not. So in the Gamester:*

“*Neph.* I desire no man's privilege: it *skills not* whether  
 “I be kin to any man living.”

<sup>7</sup> ———— *your lord by his patent,*

*Stands bound to take his rouse.] This word has never been properly explained. It occurs in Hamlet, where it is said by Steevens, as well as Johnson, to mean a quantity of liquor rather too large: the latter derives it from *rusch*, half drunk, Germ. while he brings *carouse* from *gar ausz*, all out! *Rouse* and *carouse*, however,*

As if some great blow had been given the state,  
Or were at least expected.

like *vye* and *revye*, are but the reciprocation of the same action, and must therefore be derived from the same source. A *rouse* was a large glass ("not past a pint," as Iago says) in which a health was given, the drinking of which by the rest of the company formed a *carouse*. Barnaby Rich is exceedingly angry with the inventor of this custom, which, however, with a laudable zeal for the honour of his country, he attributes to an Englishman, who, it seems, "had his brains beat out with a pottlepot" for his ingenuity. "In former ages," says he, "they had no conceit whereby to draw on drunkenesse," (Barnaby was no great historian,) "their best was, I drinke to you, and I pledge you, till at length some shallow-witted drunkard found out the *carouse*," an invention of that worth and worthinesse as it is pitie the first founder was not hanged, that we might have found out his name in the antient record of the hangman's register." *English Hue and Cry*, 1617, p. 24. It is necessary to add, that there could be no *rouse* or *carouse*, unless the glasses were emptied: "The leader," continues honest Barnaby, "soupes up his broath, turnes the bottom of the cuppe upward, and in ostentation of his dexterite, gives it a phylip, to make it cry *tynge!* id.

In process of time, both these words were used in a laxer sense; but I believe that what is here advanced, will serve to explain many passages of our old dramatists, in which they occur in their primal and appropriate signification;

"Nor. I've ta'en, since supper,

"A *rouse* or two too much, and by the gods

"It warms my blood." *Knight of Malta.*

This proves that Johnson and Steevens are wrong: a *rouse* has here a fixed and determinate sense. In the language of the present day it would be, a *bumper* or two; or, still more vulgarly, a *toast* or two too much. Again:

"Duke. Come, bring some wine. Here's to my sister,  
gentlemen,

"A *health*, and mirth to all!

"*Archas*. Pray fill it full, sir;

"'Tis a high *health* to virtue. Here, lord Burris,

"A maiden *health!*—

"*Duke*. Go to, no more of this.

"*Archas*. Take the *rouse* freely, sir,

"'Twill warm your blood, and make you fit for jollity."

*The Loyal Subject.*

*Tib.* Stephano,

I know as you are noble, you are honest,  
And capable of secrets of more weight  
Than now I shall deliver. If that Sforza,  
The present duke, (though his whole life hath  
been,

But one continued pilgrimage through dangers,  
Affrights, and horrors, which his fortune, guided  
By his strong judgment, still hath overcome,)  
Appears now shaken, it deserves no wonder:  
All that his youth hath labour'd for, the harvest  
Sown by his industry ready to be reap'd too,  
Being now at stake; and all his hopes confirm'd,  
Or lost for ever.

*Steph.* I know no such hazard:

His guards are strong and sure, his coffers full;  
The people well affected; and so wisely  
His provident care hath wrought, that though  
war rages  
In most parts of our western world, there is  
No enemy near us.

*Tib.* Dangers, that we see

To threaten ruin, are with ease prevented;  
But those strike deadly, that come unexpected:  
The lightning is far off, yet, soon as seen,  
We may behold the terrible effects  
That it produceth. But I'll help your knowledge,  
And make his cause of fear familiar to you.  
The wars so long continued between  
The emperor Charles, and Francis the French king,  
Have interest'd, in either's cause, the most  
Of the Italian princes;<sup>a</sup> among which, Sforza,

<sup>a</sup> *Have interest'd in either's cause the most*

*Of the Italian princes; &c.]* So the old copies. The modern editors, much to the advantage of the rhythm, read:

*“Have interested in either's cause, the most, &c.”*

Probably they were ignorant of the existence of such a word

As one of greatest power, was sought by both ;  
 But with assurance, having one his friend,  
 The other lived his enemy.

*Steph.* 'Tis true :  
 And 'twas a doubtful choice.

*Tib.* But he, well knowing,  
 And hating too, it seems, the Spanish pride,  
 Lent his assistance to the king of France :  
 Which hath so far incensed the emperor,  
 That all his hopes and honours are embark'd  
 With his great patron's fortune.

*Steph.* Which stands fair,  
 For aught I yet can hear.

*Tib.* But should it change,  
 The duke's undone. They have drawn to the field  
 Two royal armies, full of fiery youth ;  
 Of equal spirit to dare, and power to do :  
 So near intrench'd,<sup>9</sup> that 'tis beyond all hope  
 Of human counsel they can e'er be severed,  
 Until it be determined by the sword,  
 Who hath the better cause : for the success,  
 Concludes the victor innocent, and the vanquish'd  
 Most miserably guilty. How uncertain  
 The fortune of the war is, children know ;  
 And, it being in suspense, on whose fair tent  
 Wing'd Victory will make her glorious stand,  
 You cannot blame the duke, though he appear  
 Perplex'd and troubled.

as *intress*, which occurs, however, pretty frequently in our old writers. Johnson considers it as synonymous with *interest*, but in some of the examples which he gives, and in many others, which might be produced, it seems to convey an idea of a more intimate connexion than is usually understood by that term ; somewhat, for instance, like *implicate*, *involve*, *inweave*, &c. in which case, it must be derived from *intreccio*, through the medium of the French.

<sup>9</sup> *So near intrench'd*, &c.] The French army was at this time engaged in the siege of Pavia, under the walls of which the decisive battle was fought, on the 24th of February, 1525.

*Steph.* But why, then,  
 In such a time, when every knee should bend  
 For the success and safety of his person,  
 Are these loud triumphs? in my weak opinion,  
 They are unseasonable.

*Tib.* I judge so too;  
 But only in the cause to be excused.  
 It is the dutchess' birthday, once a year  
 Solemnized with all pomp and ceremony;  
 In which the duke is not his own, but her's:  
 Nay, every day, indeed, he is her creature,  
 For never man so doated;—but to tell  
 The tenth part of his fondness to a stranger,  
 Would argue me of fiction.

*Steph.* She's, indeed,  
 A lady of most exquisite form.

*Tib.* She knows it,  
 And how to prize it.

*Steph.* I ne'er heard her tainted  
 In any point of honour.

*Tib.* On my life,  
 She's constant to his bed, and well deserves  
 His largest favours. But, when beauty is  
 Stamp'd on great women, great in birth and  
 fortune,

And blown by flatterers greater than it is,  
 'Tis seldom unaccompanied with pride;  
 Nor is she that way free: presuming on  
 The duke's affection, and her own desert,  
 She bears herself with such a majesty,  
 Looking with scorn on all as things beneath her,  
 That Sforza's mother, that would lose no part  
 Of what was once her own, nor his fair sister,  
 A lady too acquainted with her worth,  
 Will brook it well; and howsoe'er their hate  
 Is smother'd for a time, 'tis more than fear'd  
 It will at length break out.

*Steph.* He in whose power it is,  
Turn all to the best !

*Tib.* Come, let us to the court ;  
We there shall see all bravery and cost,  
That art can boast of.

*Steph.* I'll bear you company. [Exeunt.

## SCENE II.

*Another Room in the same.*

*Enter FRANCISCO, ISABELLA, and MARIANA.*

*Mari.* I will not go ; I scorn to be a spot\*  
In her proud train.

*Isab.* Shall I, that am his mother,  
Be so indulgent, as to wait on her  
That owes me duty ?

*Fran.* 'Tis done to the duke,  
And not to her : and, my sweet wife, remember,  
And, madam, if you please, receive my counsel,  
As Sforza is your son, you may command him ;  
And, as a sister, you may challenge from him  
A brother's love and favour : but, this granted,  
Consider he's the prince, and you his subjects,  
And not to question or contend with her  
Whom he is pleased to honour. Private men  
Prefer their wives ; and shall he, being a prince,  
And blest with one that is the paradise  
Of sweetness, and of beauty, to whose charge  
The stock of women's goodness is given up,  
Not use her like herself ?

*Isab.* You are ever forward  
To sing her praises.

\* *I scorn to be a spot, &c.] Mariana alludes to the spots (eyes) in the peacock's tail.*

*Mari.* Others are as fair ;  
I am sure, as noble.

*Fran.* I detract from none,  
In giving her what's due. Were she deform'd,  
Yet being the dutchess, I stand bound to serve  
her ;

But, as she is, to admire her. Never wife  
Met with a purer heat her husband's fervour ;  
A happy pair, one in the other blest !  
She confident in herself he's wholly her's,  
And cannot seek for change ; and he secure,  
That 'tis not in the power of man to tempt her.  
And therefore to contest with her, that is  
The stronger and the better part of him,  
Is more than folly : you know him of a nature  
Not to be played with ; and, should you forget  
To obey him as your prince, he'll not remember  
The duty that he owes you.

*Isab.* 'Tis but truth :  
Come, clear our brows, and let us to the banquet ;  
But not to serve his idol.

*Mari.* I shall do  
What may become the sister of a prince ;  
But will not stoop beneath it.

*Fran.* Yet, be wise ;  
Soar not too high, to fall ; but stoop to rise.

[*Exeunt.*]

### SCENE III.

*A State Room in the same.*

*Enter three Gentlemen, setting forth a banquet.*

1 *Gent.* Quick, quick, for love's sake ! let the  
court put on  
Her choicest outside : cost and bravery  
Be only thought of.

2 *Gent.* All that may be had  
To please the eye, the ear, taste, touch, or smell,  
Are carefully provided.

3 *Gent.* There's a masque:  
Have you heard what's the invention?

1 *Gent.* No matter:  
It is intended for the dutchess' honour;  
And if it give her glorious attributes,  
As the most fair, most virtuous, and the rest,  
'Twill please the duke [*Loud music.*] They come.

3 *Gent.* All is in order.

*Flourish.* Enter TIBERIO, STEPHANO, FRANCISCO,  
SFORZA, MARCELIA, ISABELLA, MARIANA,  
and Attendants.

*Sfor.* You are the mistress of the feast—sit  
here,  
O my soul's comfort! and when Sforza bows  
Thus low to do you honour, let none think  
The meanest service they can pay my love,  
But as a fair addition to those titles  
They stand possess of. Let me glory in  
My happiness, and mighty kings look pale  
With envy, while I triumph in mine own.  
O mother, look on her! sister, admire her!  
And, since this present age yields not a woman  
Worthy to be her second, borrow of  
Times past, and let imagination help,  
Of those canonized ladies Sparta boasts of,  
And, in her greatness, Rome was proud to owe,  
To fashion one; yet still you must confess,<sup>1</sup>

<sup>1</sup> *To fashion one; yet still you must confess,*] The reader is already acquainted with the recent discovery of a presentation copy of this play, in which the errors of the press are corrected by Massinger's own hand. The line above stands in all the old editions,

To fashion, and yet still you must confess.



The phœnix of perfection ne'er was seen,  
But in my fair Marcelia.

*Fran.* She's, indeed,  
The wonder of all times.

*Tib.* Your excellence,  
Though I confess, you give her but her own,  
Forces<sup>2</sup> her modesty to the defence  
Of a sweet blush.

*Sfor.* It need not, my Marcelia ;  
When most I strive to praise thee, I appear  
A poor detractor : for thou art, indeed,  
So absolute<sup>3</sup> in body and in mind,  
That, but to speak the least part to the height,  
Would ask an angel's tongue, and yet then end  
In silent admiration !

*Isab.* You still court her,  
As if she were a mistress, not your wife.

*Sfor.* A mistress, mother ! she is more to me,  
And every day deserves more to be sued to.  
Such as are cloy'd with those they have em-  
braced,

May think their wooing done : no night to me  
But is a bridal one, where Hymen lights  
His torches fresh and new ; and those delights,  
Which are not to be clothed in airy sounds,  
Enjoy'd, beget desires as full of heat,  
And jovial fervour, as when first I tasted

I need not point out how much the sense, as well as the spirit of the passage, is improved by this simple alteration ; nor how unlikely it was that any of the poet's editors, if the change had even occurred to them, should have ventured on such an emendation,

<sup>2</sup> Forces *her modesty*] So the edition 1623, which Coxeter does not appear to have often consulted. He reads, after that of 1638, *enforces*, though it destroys the metre. Mr. M. Mason, of course, follows him.

<sup>3</sup> So absolute *in body and in mind,*] For this spirited reading, which is that of the first edition, the second has, *So perfect both in body and in mind*, and thus it stands in Coxeter and M. Mason !

Her virgin fruit.—Blest night! and be it number'd

Amongst those happy ones, in which a blessing  
Was, by the full consent of all the stars,  
Conferr'd upon mankind.

*Marc.* My worthiest lord!

The only object I behold with pleasure,—  
My pride, my glory, in a word, my all!  
Bear witness, heaven, that I esteem myself  
In nothing worthy of the meanest praise  
You can bestow, unless it be in this,  
That in my heart I love and honour you.  
And, but that it would smell of arrogance,  
To speak my strong desire and zeal to serve you,  
I then could say, these eyes yet never saw  
The rising sun, but that my vows and prayers  
Were sent to heaven for the prosperity  
And safety of my lord: nor have I ever  
Had other study, but how to appear  
Worthy your favour; and that my embraces  
Might yield a fruitful harvest of content  
For all your noble travail, in the purchase  
Of her that's still your servant: By these lips,  
Which, pardon me, that I presume to kiss——

*Sfor.* O swear, for ever swear!<sup>4</sup>

*Marc.* I ne'er will seek

Delight but in your pleasure: and desire,  
When you are sated with all earthly glories,  
And age and honours make you fit for heaven,  
That one grave may receive us.

*Sfor.* 'Tis believed,  
Believed, my blest one.

*Mari.* How she winds herself  
Into his soul!

<sup>4</sup> *Sfor.* O swear, for ever swear!] This is the lection of the first quarto; the second poorly reads, O sweet, for ever swcar! and is followed by both the former editors.

*Sfor.* Sit all.—Let others feed  
 On those gross cates, while Sforza banquets with  
 Immortal viands ta'en in at his eyes.  
 I could live ever thus.—Command the eunuch  
 To sing the ditty that I last composed,

*Enter a Courier.*

In praise of my Marcellia.—From whence?

*Cour.* From Pavia, my dread lord.

*Sfor.* Speak, is all lost?

*Cour.* [*Delivers a letter.*] The letter will inform  
 you. [*Exit.*]

*Fran.* How his hand shakes,  
 As he receives it!

*Mari.* This is some allay  
 To his hot passion.

*Sfor.* Though it bring death, I'll read it:

*Muy it please your excellence to understand, that  
 the very hour I wrote this, I heard a bold defiance  
 delivered by a herald from the emperor, which was  
 cheerfully received by the king of France. The bat-  
 tails being ready to join, and the vanguard com-  
 mitted to my charge, enforces me to end abruptly.*

*Your Highness's humble servant.*

GASPERO.

*Ready to join!*—By this, then, I am nothing,  
 Or my estate secure. [*Aside.*]

*Marc.* My lord.

*Sfor.* To doubt,  
 Is worse than to have lost; and to despair,  
 Is but to antedate those miseries  
 That must fall on us; all my hopes depending  
 Upon this battle's fortune. In my soul,  
 Methinks, there should be that imperious power,  
 By supernatural, not usual means,

T' inform me what I am. The cause consider'd,  
 Why should I fear? The French are bold and  
 strong,

Their numbers full, and in their councils wise;  
 But then, the haughty Spaniard is all fire,  
 Hot in his executions; fortunate  
 In his attempts; married to victory:—

Ay, there it is that shakes me. [*Aside.*]

*Fran.* Excellent lady,  
 This day was dedicated to your honour;  
 One gale of your sweet breath will easily  
 Disperse these clouds; and, but yourself, there's  
 none

That dare speak to him.

*Marc.* I will run the hazard.—

My lord!

*Sfor.* Ha!—pardon me, Marcelia, I am troubled;  
 And stand uncertain, whether I am master  
 Of aught that's worth the owning.

*Marc.* I am yours, sir;  
 And I have heard you swear, I being safe,  
 There was no loss could move you. This day,  
 sir,

Is by your gift made mine. Can you revoke  
 A grant made to Marcelia? your Marcelia?—  
 For whose love, nay, whose honour, gentle sir,  
 All deep designs, and state-affairs deferr'd,  
 Be, as you purposed, merry.

*Sfor.* Out of my sight! [*Throws away the letter.*]  
 And all thoughts that may strangle mirth forsake  
 me.

Fall what can fall, I dare the worst of fate:  
 Though the foundation of the earth should  
 shrink,

The glorious eye of heaven lose his splendour,  
 Supported thus, I'll stand upon the ruins,  
 And seek for new life here. Why are you sad?

No other sports! by heaven, he's not my friend,

That wears one furrow in his face. I was told  
There was a masque.

*Fran.* They wait your highness' pleasure,  
And when you please to have it.

*Sfor.* Bid them enter:

Come, make me happy once again. I am rapt—  
'Tis not to day, to morrow, or the next,  
But all my days, and years, shall be employ'd  
To do thee honour.

*Marc.* And my life to serve you.

[*A horn without.*

*Sfor.* Another post! Go hang him, hang him,  
I say;

I will not interrupt my present pleasures,  
Although his message should import my head:  
Hang him, I say.

*Marc.* Nay, good sir, I am pleased  
To grant a little intermission to you;  
Who knows but he brings news we wish to hear,  
To heighten our delights.

*Sfor.* As wise as fair!

*Enter another Courier.*

From Gaspero?

*Cour.* That was, my lord.

*Sfor.* How! dead?

*Cour.* [*Delivers a letter.*] With the delivery of  
this, and prayers,  
To guard your excellency from certain dangers,  
He ceased to be a man. [*Exit.*

*Sfor.* All that my fears  
Could fashion to me, or my enemies wish,  
Is fallen upon me.—Silence that harsh music;  
'Tis now unseasonable: a tolling bell,

As a sad harbinger to tell me, that  
This pamper'd lump of flesh must feast the  
worms,

Is fitter for me :—I am sick.

*Marc.* My lord !

*Sfor.* Sick to the death,<sup>5</sup> Marcelia. Remove  
These signs of mirth ; they were ominous, and  
but usher'd

Sorrow and ruin.

*Marc.* Bless us, heaven !

*Isab.* My son.

*Marc.* What sudden change is this ?

*Sfor.* All leave the room ;  
I'll bear alone the burden of my grief,  
And must admit no partner. I am yet  
Your prince, where's your obedience ?—Stay,  
Marcelia ;

I cannot be so greedy of a sorrow,  
In which you must not share.

[*Exeunt Tiberio, Stephano, Francisco, Isabella,  
Mariana, and Attendants.*

*Marc.* And cheerfully

I will sustain my part. Why look you pale ?  
Where is that wonted constancy and courage,  
That dared the worst of fortune ? where is Sforza,  
To whom all dangers that fright common men,  
Appear'd but panic terrors ? why do you eye  
me

With such fix'd looks ? Love, counsel, duty,  
service,

May flow from me, not danger.

*Sfor.* O, Marcelia !

It is for thee I fear ; for thee, thy Sforza  
Shakes like a coward : for myself, unmoved,

<sup>5</sup> *Sick to the death,*] The modern editors omit the article, no less to the injury of the metre than of the language of the poet, which was, indeed, that of the time.

I could have heard my troops were cut in pieces,  
 My general slain, and he, on whom my hopes  
 Of rule, of state, of life, had their dependence,  
 The king of France, my greatest friend, made  
 prisoner  
 To so proud enemies.\*

*Marc.* Then you have just cause  
 To shew you are a man.

*Sfor.* All this were nothing,  
 Though I add to it, that I am assured,  
 For giving aid to this unfortunate king,  
 The emperor, incens'd, lays his command  
 On his victorious army, flesh'd with spoil,  
 And bold of conquest, to march up against me,  
 And seize on my estates: suppose that done too,  
 The city ta'en, the kennels running blood,  
 The ransack'd temples falling on their saints;  
 My mother, in my sight, toss'd on their pikes,  
 And sister ravish'd; and myself bound fast  
 In chains, to grace their triumph; or what else  
 An enemy's insolence could load me with,  
 I would be Sforza still. But, when I think  
 That my Marcellia, to whom all these  
 Are but as atoms to the greatest hill,  
 Must suffer in my cause, and for me suffer!  
 All earthly torments, nay, even those the damn'd  
 Howl for in hell, are gentle strokes, compared  
 To what I feel, Marcellia.

*Marc.* Good sir, have patience:  
 I can as well partake your adverse fortune,

\* There is a striking similarity (as Mr. Gilchrist observes)  
 between this passage, and the parting speech of Hector to  
 Andromache:

Αλλ' ἔ μοι Τρωῶν τόσσοι μίλει αλγος ὀπίσω,  
 Οὐτ' αὖτις Ἑκάβης, ἔτι Πριάμοιο ἀνακτοῦ,  
 Οὐτε κασιγνητῶν, οἳ κίε πολῆες τε καὶ ἰσθλοὶ  
 Ἐν κοίτησι πισσοῦντ' ὑπ' ἀνδράσι δυσμενέσσι,  
 Ὅσσοι σὺν, κ. τ. α.

As I thus long have had an ample share  
 In your prosperity. 'Tis not in the power  
 Of fate to alter me ; for while I am,  
 In spite of it, I'm yours.

*Sfor.* But should that will

To be so - - - forced,<sup>6</sup> Marcellia ; and I live  
 To see those eyes I prize above my own,  
 Dart favours, though compell'd, upon another ;  
 Or those sweet lips, yielding immortal nectar,  
 Be gently touch'd by any but myself ;  
 Think, think, Marcellia, what a cursed thing  
 I were, beyond expression !

*Marc.* Do not feed

Those jealous thoughts ; the only blessing that  
 Heaven hath bestow'd on us, more than on beasts,  
 Is, that 'tis in our pleasure when to die.  
 Besides, were I now in another's power,  
 There are so many ways to let out life,  
 I would not live, for one short minute, his ;  
 I was born only yours, and I will die so.

*Sfor.* Angels reward the goodness of this  
 woman !

*Enter FRANCISCO.*

All I can pay is nothing.—Why, uncall'd for ?

*Fran.* It is of weight, sir, that makes me thus  
 press

Upon your privacies. Your constant friend,  
 The marquis of Pescara, tired with haste,  
 Hath business that concerns your life and for-  
 tunes,

And with speed, to impart.

<sup>6</sup> *To be so - - - forced, Marcellia ;*] In the former edition I ventured, even at the risk of a little harshness, to insert *be* in the break. Something is evidently wrong, though the metre is complete: but as it escaped the notice of the author, I have merely pointed out the defect.



*Sfor.* Wait on him hither. [*Exit Francesco.*  
And, dearest, to thy closet. Let thy prayers  
Assist my councils.

*Marc.* To spare imprecations  
Against myself, without you I am nothing. [*Exit.*

*Sfor.* The marquis of Pescara! a great soldier;<sup>7</sup>  
And, though he serv'd upon the adverse party,  
Ever my constant friend.

*Re-enter FRANCISCO with PESCARA.*

*Fran.* Yonder he walks,  
Full of sad thoughts.

*Pesc.* Blame him not, good Francisco,  
He hath much cause to grieve; would I might  
end so,

And not add this,—to fear!

*Sfor.* My dear Pescara;  
A miracle in these times! a friend, and happy,  
Cleaves to a falling fortune!

*Pesc.* If it were  
As well in my weak power, in act, to raise it,  
As 'tis to bear a part of sorrow with you,  
You then should have just cause to say, Pescara  
Look'd not upon your state, but on your virtues,  
When he made suit to be writ in the list  
Of those you favour'd.—But my haste forbids  
All compliment; thus, then, sir, to the purpose:  
The cause that, unattended, brought me hither,  
Was not to tell you of your loss, or danger;

<sup>7</sup> *Sfor.* *The marquis of Pescara! a great soldier;*] The duke does not exaggerate the merits of Pescara: he was, indeed, a *great soldier*, a fortunate commander, an able negociator, in a word, one of the chief ornaments of a period which abounded in extraordinary characters.

For fame hath many wings to bring ill tidings,  
 And I presume you've heard it; but to give you  
 Such friendly counsel, as, perhaps, may make  
 Your sad disaster less.

*Sfor.* You are all goodness;  
 And I give up myself to be disposed of,  
 As in your wisdom you think fit.

*Pesc.* Thus, then, sir:  
 To hope you can hold out against the emperor,  
 Were flattery in yourself,<sup>8</sup> to your undoing:  
 Therefore, the safest course that you can take,  
 Is, to give up yourself to his discretion,  
 Before you be compell'd; for, rest assured,  
 A voluntary yielding may find grace,  
 And will admit defence, at least, excuse:  
 But, should you linger doubtful, till his powers  
 Have seized your person and estates perforce,  
 You must expect extremes.

*Sfor.* I understand you;  
 And I will put your counsel into act,  
 And speedily. I only will take order  
 For some domestical affairs, that do  
 Concern me nearly, and with the next sun  
 Ride with you: in the mean time, my best  
 friend,  
 Pray take your rest.

*Pesc.* Indeed, I have travell'd hard;  
 And will embrace your counsel. [Exit.

*Sfor.* With all care,  
 Attend my noble friend. Stay you, Francisco.  
 You see how things stand with me?

*Fran.* To my grief:  
 And if the loss of my poor life could be

<sup>8</sup> *Were flattery in yourself,*] So, both the quartos; the modern editors read, *Were flattering yourself.*

A sacrifice to restore them as they were,  
I willingly would lay it down.

*Sfor.* I think so;

For I have ever found you true and thankful,  
Which makes me love the building I have raised  
In your advancement; and repent no grace  
I have conferr'd upon you. And, believe me,  
Though now I should repeat my favours to you,  
The titles I have given you, and the means  
Suitable to your honours; that I thought you  
Worthy my sister and my family,  
And in my dukedom made you next myself;  
It is not to upbraid you; but to tell you  
I find you are worthy of them, in your love  
And service to me.

*Fran.* Sir, I am your creature;  
And any shape, that you would have me wear,  
I gladly will put on.

*Sfor.* Thus, then, Francisco:  
I now am to deliver to your trust  
A weighty secret; of so strange a nature,  
And 'twill, I know, appear so monstrous to you,  
That you will tremble in the execution,  
As much as I am tortured to command it:  
For 'tis a deed so horrid, that, but to hear it,  
Would strike into a ruffian flesh'd in murders,  
Or an obdurate hangman, soft compassion;  
And yet, Francisco, of all men the dearest,  
And from me most deserving, such my state  
And strange condition is, that thou alone  
Must know the fatal service, and perform it.

*Fran.* These preparations, sir, to work a  
stranger,  
Or to one unacquainted with your bounties,  
Might appear useful; but to me they are  
Needless impertinencies: for I dare do  
Whate'er you dare command.

*Sfor.* But you must swear it ;  
 And put into the oath all joys or torments  
 That fright the wicked, or confirm the good ;  
 Not to conceal it only, that is nothing,  
 But, whensoever my will shall speak, Strike now !  
 To fall upon't like thunder.

*Fran.* Minister

The oath in any way or form you please,  
 I stand resolved to take it.

*Sfor.* Thou must do, then,  
 What no malevolent star will dare to look on,  
 It is so wicked : for which men will curse thee  
 For being the instrument ; and the blest angels  
 Forsake me at my need, for being the author :  
 For 'tis a deed of night, of night, Francisco !  
 In which the memory of all good actions  
 We can pretend to, shall be buried quick :  
 Or, if we be remember'd, it shall be  
 To fright posterity by our example,  
 That have outgone all precedents of villains  
 That were before us ; and such as succeed,  
 Though taught in hell's black school, shall ne'er  
 come near us.—

Art thou not shaken yet ?

*Fran.* I grant you move me :  
 But to a man confirm'd——

*Sfor.* I'll try your temper :  
 What think you of my wife ?

*Fran.* As a thing sacred ;  
 To whose fair name and memory I pay gladly  
 These signs of duty.

*Sfor.* Is she not the abstract  
 Of all that's rare, or to be wish'd in woman ?

*Fran.* It were a kind of blasphemy to dispute  
 it :

But to the purpose, sir.

*Sfor.* Add too, her goodness,

Her tenderness of me, her care to please me,  
 Her unsuspected chastity, ne'er equall'd ;  
 Her innocence, her honour :—O, I am lost  
 In the ocean of her virtues and her graces,  
 When I think of them !

*Fran.* Now I find the end  
 Of all your conjurations ; there's some service  
 To be done for this sweet lady. If she have  
 enemies,  
 That she would have removed——

*Sfor.* Alas ! Francisco,  
 Her greatest enemy is her greatest lover ;  
 Yet, in that hatred, her idolater.  
 One smile of her's would make a savage tame ;  
 One accent of that tongue would calm the seas,  
 Though all the winds at once strove there for  
 empire.

Yet I, for whom she thinks all this too little,  
 Should I miscarry in this present journey,  
 From whence it is all number to a cipher,  
 I ne'er return with honour, by thy hand  
 Must have her murder'd.

*Fran.* Murder'd !—She that loves so,  
 And so deserves to be beloved again !  
 And I, who sometimes you were pleased to favour,  
 Pick'd out the instrument !

*Sfor.* Do not fly off :  
 What is decreed can never be recall'd ;  
 'Tis more than love to her, that marks her out  
 A wish'd companion to me in both fortunes :  
 And strong assurance of thy zealous faith,  
 That gives up to thy trust a secret, that  
 Racks should not have forced from me. O,  
 Francisco !

There is no heaven without her ; nor a hell,  
 Where she resides. I ask from her but justice,  
 And what I would have paid to her, had sickness,

Or any other accident, divorced  
 Her purer soul from her unspotted body.\*  
 The slavish Indian princes, when they die,  
 Are cheerfully attended to the fire,  
 By the wife and slave that, living, they loved best,  
 To do them service in another world :  
 Nor will I be less honour'd, that love more.  
 And therefore trifle not, but, in thy looks,  
 Express a ready purpose to perform  
 What I command ; or, by Marcelia's soul,  
 This is thy latest minute.

*Fran.* 'Tis not fear  
 Of death, but love to you, makes me embrace it ;  
 But for mine own security, when 'tis done,  
 What warrant have I ? If you please to sign  
 one,  
 I shall, though with unwillingness and horror,  
 Perform your dreadful charge.

*Sfor.* I will, Francisco :  
 But still remember, that a prince's secrets  
 Are balm conceal'd ; but poison, if discover'd.  
 I may come back ; then this is but a trial  
 To purchase thee, if it were possible,  
 A nearer place in my affection :—but  
 I know thee honest.

*Fran.* 'Tis a character  
 I will not part with.

*Sfor.* I may live to reward it. [*Exeunt.*

\* *Her purer soul from her unspotted body.*] The former edition read *his*, with the old copies. In the lax use of pronouns which prevailed among our old writers, it appeared to stand for *its*, and to refer to soul. It is now printed, as corrected by Massinger. I make no apology for having refused to admit the conjecture of Coxeter and Monck Mason. With respect to *purer*, it is used in perfect concurrence with the practice of the poet's contemporaries, for *pure*, the comparative for the positive. See the *Unnatural Combat*, p. 192.

° The observations in the Essay prefixed to this Volume,

ACT II. SCENE I.

*The same. An open Space before the Castle.*

*Enter TIBERIO and STEPHANO.*

*Steph.* How! left the court?

*Tib.* Without guard or retinue  
Fitting a prince.

*Steph.* No enemy near, to force him  
To leave his own strengths, yet deliver up  
Himself, as 'twere, in bonds, to the discretion  
Of him that hates him! 'tis beyond example.  
You never heard the motives that induced him  
To this strange course?

*Tib.* No, those are cabinet councils,  
And not to be communicated, but  
To such as are his own, and sure. Alas!  
We fill up empty places, and in public  
Are taught to give our suffrages to that  
Which was before determined; and are safe so.  
Signior Francisco (upon whom alone  
His absolute power is, with all strength, conferr'd,  
During his absence) can with ease resolve you:  
To me they are riddles.

*Steph.* Well, he shall not be

preclude the necessity of any further remarks on this admirable scene: as it seems, however, to have engrossed the critics' attention, (to the manifest neglect of the rest,) let me suggest, in justice to Massinger, that it is equalled, if not surpassed, by some of the succeeding ones, and, among the rest, by that which concludes the second act.

My Ædipus; I'll rather dwell in darkness.  
But, my good lord Tiberio, this Francisco  
Is, on the sudden, strangely raised.

*Tib.* O sir,

He took the thriving course: he had a sister,<sup>1</sup>  
A fair one too, with whom, as it is rumour'd,  
The duke was too familiar; but she, cast off,  
(What promises soever past between them,)  
Upon the sight of this,<sup>2</sup> forsook the court,  
And since was never seen. To smother this,  
As honours never fail to purchase silence,  
Francisco first was graced, and, step by step,  
Is raised up to this height.

*Steph.* But how is  
His absence born?

*Tib.* Sadly, it seems, by the dutchess;  
For since he left the court,  
For the most part she hath kept her private  
chamber,  
No visitants admitted. In the church,  
She hath been seen to pay her pure devotions,  
Season'd with tears; and sure her sorrow's true,  
Or deeply counterfeited; pomp, and state,  
And bravery cast off: and she, that lately  
Rivall'd Poppæa in her varied shapes,  
Or the Egyptian queen, now, widow-like,  
In sable colours, as her husband's dangers

<sup>1</sup> ————— *He had a sister, &c.*] There is great art in this introduction of the sister. In the management of these preparatory hints, Massinger surpasses all his contemporaries. In Beaumont and Fletcher, "the end sometimes forgets the beginning;" and even Shakspeare is not entirely free from inattentions of a similar nature. I will not here praise the general felicity of our author's plots: but whatever they were, he seems to have minutely arranged all the component parts before a line of the dialogue was written.

<sup>2</sup> *Upon the sight of this, &c.*] i. e. of the present dutchess.  
M. MASON.



Strangled in her the use of any pleasure,  
Mourns for his absence.

*Steph.* It becomes her virtue,  
And does confirm what was reported of her.

*Tib.* You take it right: but, on the other side,  
The darling of his mother, Mariana,  
As there were an antipathy between  
Her and the dutchess' passions; and as  
She'd no dependence on her brother's fortune,  
She ne'er appear'd so full of mirth.

*Steph.* 'Tis strange.

*Enter GRACCHO with Fiddlers.*

But see! her favourite, and accompanied,  
To your report.

*Grac.* You shall scrape, and I will sing  
A scurvy ditty to a scurvy tune,  
Repine who dares.

*Fid.* But if we should offend,  
The dutchess having silenced us;—and these lords,  
Stand by to hear us.—

*Grac.* They in name are lords,  
But I am one in power: and, for the dutchess,  
But yesterday we were merry for her pleasure,  
We now'll be for my lady's.

*Tib.* Signior Graccho.

*Grac.* A poor man, sir, a servant to the princess;  
But you, great lords<sup>3</sup> and counsellors of state,  
Whom I stand bound to reverence.

*Tib.* Come; we know  
You are a man in grace.

*Grac.* Fie! no: I grant,  
I bear my fortunes patiently; serve the princess,  
And have access at all times to her closet,

<sup>3</sup> *But you, great lords &c.*] So the old copies. Mr. M. Mason chooses to deviate from them, and read *But you are great lords &c.* Never was alteration more unnecessary.

Such is my impudence! when your grave lordships  
 Are masters of the modesty to attend  
 Three hours, nay sometimes four; and then bid  
 wait

Upon her the next morning.

*Steph.* He derides us.

*Tib.* Pray you, what news is stirring? you  
 know all.

*Grac.* Who, I? alas! I've no intelligence  
 At home nor abroad; I only sometimes guess  
 The change of the times: I should ask of your  
 lordships,

Who are to keep their honours, who to lose them;  
 Who the dutchess smiled on last, or on whom  
 frown'd,

You only can resolve me; we poor waiters  
 Deal, as you see, in mirth, and foolish fiddles:  
 It is our element; and—could you tell me  
 What point of state 'tis that I am commanded  
 To muster up this music, on mine honesty,  
 You should much befriend me.

*Steph.* Sirrah, you grow saucy.

*Tib.* And would be laid by the heels.

*Grac.* Not by your lordships,  
 Without a special warrant; look to your own  
 stakes;

Were I committed, here come those would bail me:  
 Perhaps, we might change places too.

*Enter ISABELLA, and MARIANA; GRACCHO  
 whispers the latter.*

*Tib.* The princess!  
 We must be patient.

*Steph.* There is no contending.

*Tib.* See, the informing rogue!

*Steph.* That we should stoop  
 To such a mushroom!

*Mari.* Thou dost mistake; they durst not

Use the least word of scorn, although provoked,  
To any thing of mine.—Go, get you home,  
And to your servants, friends, and flatterers,  
number

How many descents you're noble:—look to your  
wives too;

The smooth-chinn'd courtiers are abroad.

*Tib.* No way to be a freeman!

[*Exeunt Tiberio and Stephano.*

*Grac.* Your Excellence hath the best gift to  
dispatch

These arras pictures of nobility,  
I ever read of.

*Mari.* I can speak sometimes.

*Grac.* And cover so your bitter pills with  
sweetness

Of princely language to forbid reply,  
They are greedily swallow'd.

*Isab.* But the purpose, daughter,  
That brings us hither? Is it to bestow  
A visit on this woman, that, because  
She only would be thought truly to grieve  
The absence and the dangers of my son,  
Proclaims a general sadness?

*Mari.* If to vex her  
May be interpreted to do her honour,  
She shall have many of them. I'll make use  
Of my short reign: my lord now governs all;  
And she shall know that her idolater,  
My brother, being not by now to protect her,  
I am her equal.

*Grac.* Of a little thing,  
It is so full of gall! \* A devil of this size,

\* *Grac.* Of a little thing,

*It is so full of gall!*] Nothing more strongly marks the poverty of the stage in those times, than the frequent allusions which we find to the size of the actors, and which may be considered as a

Should they run for a wager to be spiteful,  
Gets not a horse-head of her. [Aside.

*Mari.* On her birthday,  
We were forced to be merry, and now she's musty,  
We must be sad, on pain of her displeasure:  
We will, we will! this is her private chamber,  
Where, like an hypocrite, not a true turtle,  
She seems to mourn her absent mate; her servants  
Attending her like mutes: but I'll speak to her,  
And in a high key too.—Play any thing  
That's light and loud enough but to torment her,  
And we will have rare sport. [*Music and a song.*]

MARCELIA *appears at a Window above, in black.*

*Isab.* She frowns as if  
Her looks could fright us.

*Mari.* May it please your greatness,  
We heard that your late physic hath not work'd;  
And that breeds melancholy, as your doctor tells us:  
To purge which, we, that are born your highness'  
vassals,  
And are to play the fool to do you service,  
Present you with a fit of mirth. What think you  
Of a new antic?

kind of apology to the audience. It is not possible to ascertain who played the part of Mariana, but it was not improbably, Theophilus Bourne, who acted Paulina in *the Renegado*, where an expression of the same nature occurs. Domitilla, in *the Roman Actor*, is also little; she was played by John Hunnieman. I do not condemn these indirect apologies; indeed, there appears to be something of good sense in them, and of proper deference to the understandings of the audience. At present, we run intrepidly into every species of absurdity: men and women unwieldy at once from age and fatness, take upon them the parts of active boys and girls; and it is not only in a pantomime that we are accustomed to see children of six feet high in leading strings!

<sup>5</sup> *A song.*] This, like many others, does not appear; it was probably supplied at pleasure, by the actors.

*Isab.* 'Twould shew rare in ladies.

*Mari.* Being intended for so sweet a creature,  
Were she but pleased to grace it.

*Isab.* Fie! she will,  
Be it ne'er so mean; she's made of courtesy.

*Mari.* The mistress of all hearts. One smile, I  
pray you,  
On your poor servants, or a fiddler's fee;  
Coming from those fair hands, though but a ducat,  
We will enshrine it as a holy relic.

*Isab.* 'Tis wormwood, and it works.

*Marc.* If I lay by  
My fears and griefs, in which you should be sharers,  
If doting age could let you but remember,  
You have a son; or frontless impudence,  
You are a sister; and, in making answer  
To what was most unfit for you to speak,  
Or me to hear, borrow of my just anger——

*Isab.* A set speech, on my life.

*Mari.* Penn'd by her chaplain.

*Marc.* Yes, it<sup>6</sup> can speak, without instruction  
speak,  
And tell your want of manners, that you are rude,  
And saucily rude, too.

*Grac.* Now the game begins.

*Marc.* You durst not, else, on any hire or  
hope,  
Remembering what I am, and whose I am,  
Put on the desperate boldness, to disturb  
The least of my retirements.

*Mari.* Note her, now.

*Marc.* For both shall understand, though the  
one presume  
Upon the privilege due to a mother,

<sup>6</sup> *Marc.* Yes, it can speak,] So the old copies; the modern editions, Yes, I can speak!

The duke stands now on his own legs, and needs  
No nurse to lead him.

*Isab.* How, a nurse!

*Marc.* A dry one,  
And useless too:—but I am merciful,  
And dotage signs your pardon.

*Isab.* I defy thee;  
Thee, and thy pardons, proud one!

*Marc.* For you, puppet——

*Mari.* What of me, pine-tree?'

*Marc.* Little you are, I grant,  
And have as little worth, but much less wit;  
You durst not else, the duke being wholly mine,  
His power and honour mine, and the allegiance,  
You owe him, as a subject, due to me——

*Mari.* To you?

*Marc.* To me: and therefore, as a vassal,  
From this hour learn to serve me, or you'll feel  
I must make use of my authority,  
And, as a princess, punish it.

*Isab.* A princess!

*Mari.* I had rather be a slave unto a Moor,  
Than know thee for my equal:

*Isab.* Scornful thing!  
Proud of a white face.

*Mari.* Let her but remember<sup>7</sup>  
The issue in her leg.

<sup>7</sup> *Marc.* For you, puppet——

*Mari.* What of me, pine-tree?]

“Now I perceive that she hath made compare

“Between our statures”——

*Puppet* and *may-pole*, and many other terms of equal elegance, are bandied about in the quarrel between *Hermia* and *Helena*, in *Midsummer-Night's Dream*, which is here too closely imitated. I forbear to quote the passages, which are familiar to every reader of *Shakspeare*.

<sup>8</sup> *Mari.* Let her but remember, &c.] For this *Massinger* is indebted to less respectable authority, to the treacherous loquacity

*Isab.* The charge she puts  
The state to, for perfumes.

*Mari.* And howsoe'er  
She seems when she's made up, as she's herself,  
She stinks above the ground. O that I could  
reach you!

The little one you scorn so, with her nails  
Would tear your painted face, and scratch those  
eyes out.

Do but come down.

*Marc.* Were there no other way,  
But leaping on thy neck, to break mine own,  
Rather than be outbraved thus. [*She retires.*]

*Grac.* Forty ducats  
Upon the little hen; she's of the kind,  
And will not leave the pit. [*Aside.*]

*Mari.* That it were lawful  
To meet her with a poniard and a pistol!  
But these weak hands shall shew my spleen—

*Re-enter MARCELIA below.*

*Marc.* Where are you,  
You modicum, you dwarf!

*Mari.* Here, giantess, here.

of the dutchess's waiting-woman, in her midnight conference with Don Quixote. These traits, however disgusting, are not without their value; they strongly mark the prevailing features of the times, which were universally coarse and indelicate: they exhibit also a circumstance worthy of particular notice, namely, that those vigorous powers of genius, which carry men far beyond the literary state of their age, do not enable them to outgo that of its manners. This must serve as an apology for our author; indeed, it is the only one which can be offered for many who stand higher in the ranks of fame than Massinger, and who have still more need of it.

*Enter FRANCISCO, TIBERIO, STEPHANO, and Guards.*

*Fran.* A tumult in the court !

*Mari.* Let her come on.

*Fran.* What wind hath raised this tempest ?  
Sever them, I command you. What's the cause ?  
Speak, Mariana.

*Mari.* I am out of breath ;  
But we shall meet, we shall.—And do you hear,  
sir !

Or right me on this monster, (she's three feet  
Too high for a woman,) or ne'er look to have  
A quiet hour with me.

*Isab.* If my son were here,  
And would endure this, may a mother's curse  
Pursue and overtake him !

*Fran.* O forbear :  
In me he's present, both in power and will ;  
And, madam, I much grieve that, in his absence,  
There should arise the least distaste to move you ;  
It being his principal, nay, only charge,  
To have you, in his absence, served and honour'd,  
As when himself perform'd the willing office.

*Mari.* This is fine, i'faith.

*Grac.* I would I were well off !

*Fran.* And therefore, I beseech you, madam,  
frown not,  
Till most unwittingly he hath deserved it,  
On your poor servant ; to your excellence  
I ever was and will be such ; and lay  
The duke's authority, trusted to me,  
With willingness at your feet.

*Mari.* O base !

*Isab.* We are like  
To have an equal judge !



*Fran.* But, should I find  
That you are touch'd in any point of honour,  
Or that the least neglect is fall'n upon you,  
I then stand up a prince.

1 *Fid.* Without reward,  
Pray you dismiss us.

*Grac.* Would I were five leagues hence !

*Fran.* I will be partial  
To none, not to myself ;  
Be you but pleased to shew me my offence,  
Or if you hold me in your good opinion,  
Name those that have offended you.

*Isab.* I am one,  
And I will justify it.

*Mari.* Thou art a base fellow,  
To take her part.

*Fran.* Remember, she's the dutchess.

*Marc.* But used with more contempt, than if  
I were

A peasant's daughter ; baited, and hooted at,  
Like to a common strumpet ; with loud noises  
Forced from my prayers ; and my private chamber,  
Which with all willingness, I would make my  
prison

During the absence of my lord, denied me :  
But if he e'er return—

*Fran.* Were you an actor  
In this lewd comedy ?

*Mari.* Ay, marry was I ;  
And will be one again.

*Isab.* I'll join with her,  
Though you repine at it.

*Fran.* Think not, then, I speak,  
For I stand bound to honour, and to serve you ;  
But that the duke, that lives in this great lady,  
For the contempt of him in her, commands you  
To be close prisoners.

*Isab. Mari.* Prisoners !

*Fran.* Bear them hence ;  
This is your charge, my lord Tiberio,  
And, Stephano, this is yours.

*Marc.* I am not cruel,  
But pleased they may have liberty.

*Isab.* Pleased, with a mischief !

*Mari.* I'll rather live in any loathsome dungeon,  
Than in a paradise at her entreaty :  
And, for you, upstart —

*Steph.* There is no contending.

*Tib.* What shall become of these ?

*Fran.* See them well whipp'd,  
As you will answer it.

*Tib.* Now, signior Graccho,  
What think you <sup>9</sup> of your greatness ?

*Grac.* I preach patience,  
And must endure my fortune.

*1 Fid.* I was never yet  
At such a hunt's-up,<sup>1</sup> nor was so rewarded.

[*Exeunt all but Francisco and Marcelia.*

*Fran.* Let them first know themselves, and  
how you are  
To be served and honour'd ; which, when they  
confess,

<sup>9</sup> *Tib.* Now, signior Graccho,

*What think you of your greatness ?*] So the first quarto. Coxeter and Mr. M. Mason follow the second, which reads, *What's become of your greatness ?*

<sup>1</sup> *1 Fid.* *I was never yet*

*At such a hunt's-up,*] The *hunt's-up* was a lesson on the horn, played under the windows of sportsmen, to call them up in the morning. It was, probably, sufficiently obstreperous, for it is frequently applied by our old writers, as in this place, to any noise or clamour of an awakening or alarming nature. The tune, or rather, perhaps, the words to it, was composed by one Gray, in the time of Henry VIII. who, as Puttenham tells us, in his *Art of English Poesy*, was much pleased with it. Of its popularity there can be no doubt, for it was one of the songs

You may again receive them to your favour :  
And then it will shew nobly.

*Marc.* With my thanks  
The duke shall pay you his, if he return  
To bless us with his presence.

*Fran.* There is nothing  
That can be added to your fair acceptance ;  
That is the prize, indeed ; all else are blanks,  
And of no value. As, in virtuous actions,  
The undertaker finds a full reward,  
Although conferr'd upon unthankful men ;  
So, any service done to so much sweetness,  
However dangerous, and subject to  
An ill construction, in your favour finds  
A wish'd, and glorious end.

*Marc.* From you, I take this  
As loyal duty ; but, in any other,  
It would appear gross flattery.

*Fran.* Flattery, madam !  
You are so rare and excellent in all things,  
And raised so high upon a rock of goodness,  
As that vice cannot reach you ;<sup>2</sup> who but looks  
on

travestied by the Scotch Reformers into " ane gude and godly ballate," for the edification of the elect. The first stanza of the original is come down to us :

" The hunte is up, the hunte is up,  
" And nowe it is almost daye ;  
" And he that's in bed with another man's wife,  
" It is time to get awaye."

The tune, I suppose, is lost ; but we have a *hunt's-up* of our own, which is still played under the windows of the sluggish sportsman, and consists of a chorus of men, dogs, and horns, not a little alarming.

<sup>2</sup> *As that vice cannot reach you ;* ] i. e. flattery : Coxeter deserts the old copies here, and reads, I know not for what reason,

*That vice can never reach you :*

His Achates follows him, as usual.

This temple, built by nature to perfection,  
But must bow to it ; and out of that zeal,  
Not only learn to adore it, but to love it ?

*Marc.* Whither will this fellow ? [*Aside.*]

*Fran.* Pardon, therefore, madam,  
If an excess in me of humble duty,  
Teach me to hope, and though it be not in  
The power of man to merit such a blessing,  
My piety, for it is more than love,  
May find reward.

*Marc.* You have it in my thanks ;  
And, on my hand, I am pleased that you shall take  
A full possession of it : but, take heed  
That you fix here, and feed no hope beyond it ;  
If you do, it will prove fatal.

*Fran.* Be it death,  
And death with torments tyrants ne'er found out,  
Yet I must say, I love you.

*Marc.* As a subject ;  
And 'twill become you.

*Fran.* Farewell, circumstance !  
And since you are not pleased to understand me,  
But by a plain and usual form of speech ;  
All superstitious reverence laid by,  
I love you as a man, and, as a man,  
I would enjoy you. Why do you start, and fly me ?  
I am no monster, and you but a woman,  
A woman made to yield, and by example  
Told it is lawful : favours of this nature,  
Are, in our age, no miracles in the greatest ;  
And, therefore, lady——

*Marc.* Keep off !—O you Powers !——  
Libidinous beast ! and, add to that, unthankful !  
A crime, which creatures wanting reason, fly from.  
Are all the princely bounties, favours, honours,  
Which, with some prejudice to his own wisdom,  
Thy lord and raiser hath conferr'd upon thee,

In three days absence buried? Hath he made thee,  
 A thing obscure, almost without a name,  
 The envy of great fortunes? Have I graced thee,  
 Beyond thy rank, and entertain'd thee, as  
 A friend, and not a servant? and is this,  
 This impudent attempt to taint mine honour,  
 The fair return of both our ventured favours!

*Fran.* Hear my excuse.

*Marc.* The devil may plead mercy,  
 And with as much assurance, as thou yield one.  
 Burns lust so hot in thee? or is thy pride  
 Grown up to such a height, that, but a princess,  
 No woman can content thee; and, add to it,  
 His wife and princess, to whom thou art tied  
 In all the bonds of duty?—Read my life,  
 And find one act of mine so loosely carried,  
 That could invite a most self-loving fool,  
 Set off with all that fortune could throw on him,  
 To the least hope to find way to my favour;  
 And, what's the worst mine enemies could wish me,  
 I'll be thy strumpet.

*Fran.* 'Tis acknowledged, madam,  
 That your whole course of life hath been a pattern  
 For chaste and virtuous women. In your beauty,  
 Which I first saw, and loved, as a fair crystal,  
 I read your heavenly mind, clear and untainted;  
 And while the duke did prize you to your value,  
 Could it have been in man to pay that duty,  
 I well might envy him, but durst not hope  
 To stop you in your full career of goodness:  
 But now I find that he's fall'n from his fortune,  
 And, howsoever he would appear doting,  
 Grown cold in his affection; I presume,  
 From his most barbarous neglect of you,  
 To offer my true service. Nor stand I bound,  
 To look back on the courtesies of him,  
 That, of all living men, is most unthankful.

*Marc.* Unheard-of impudence!

*Fran.* You'll say I am modest,  
 When I have told the story. Can he tax me,  
 That have received some worldly trifles from him,  
 For being ungrateful; when he, that first tasted,  
 And hath so long enjoy'd, your sweet embraces,  
 In which all blessings that our frail condition  
 Is capable of, are wholly comprehended,  
 As cloy'd with happiness, contemns the giver  
 Of his felicity; and, as he reach'd not  
 The masterpiece of mischief which he aims at,  
 Unless he pay those favours he stands bound to,  
 With fell and deadly hate!—You think he loves you  
 With unexampled fervour; nay, dotes on you,  
 As there were something in you more than woman:  
 When, on my knowledge, he long since hath wish'd  
 You were among the dead;—and I, you scorn so,  
 Perhaps, am your preserver.

*Marc.* Bless me, good angels,  
 Or I am blasted! Lies so false and wicked,  
 And fashion'd to so damnable a purpose,  
 Cannot be spoken by a human tongue.  
 My husband hate me! give thyself the lie,  
 False and accurs'd! Thy soul, if thou hast any,  
 Can witness, never lady stood so bound  
 To the unfeign'd affection of her lord,  
 As I do to my Sforza. If thou wouldst work  
 Upon my weak credulity, tell me, rather,  
 That the earth moves; the sun and stars stand still;  
 The ocean keeps nor floods nor ebbs; or that  
 There's peace between the lion and the lamb;  
 Or that the ravenous eagle and the dove  
 Keep in one aerie,<sup>3</sup> and bring up their young;  
 Or any thing that is averse to nature:

<sup>3</sup> Or that the ravenous eagle and the dove

Keep in one aerie,] i. e. in one nest. Mr. M. Mason degrades Massinger and himself, by reading, *Keep in one aviary!* Such rashness, and incompetence, it is to be hoped, do not often meet in one person.

And I will sooner credit it, than that  
My lord can think of me, but as a jewel,  
He loves more than himself, and all the world.

*Fran.* O innocence abused! simplicity cozen'd!  
It were a sin, for which we have no name,  
To keep you longer in this wilful error.  
Read his affection here;—[*Gives her a paper.*]—and  
then observe

How dear he holds you! 'Tis his character,  
Which cunning yet could never counterfeit.

*Marc.* 'Tis his hand, I'm resolv'd<sup>4</sup> of it. I'll try  
What the inscription is.

*Fran.* Pray you, do so.

*Marc.* [*reads.*] *You know my pleasure, and the hour  
of Marcelia's death, which fail not to execute, as you  
will answer the contrary, not with your head alone,  
but with the ruin of your whole family. And this,  
written with mine own hand, and signed with my  
privy signet, shall be your sufficient warrant*

LODOVICO SFORZA.

I do obey it! every word's a poniard,  
And reaches to my heart. [*Swoons.*]

*Fran.* What have I done?

Madam! for heaven's sake, madam!—O my fate!  
I'll bend her body:<sup>5</sup> this is yet some pleasure:

<sup>4</sup> 'Tis his hand, I'm resolv'd of it.] I am convinced of it: so the word is frequently used by Massinger's contemporaries. Thus Fletcher, in *the Faithful Shepherdess*:

“But be they far from me with their fond terror!—

“I am resolv'd my Chloe yet is true.”

And Webster, in *the White Devil*:

“I am resolv'd,

“Were there a second paradise to lose,

“This devil would betray it.”

<sup>5</sup> *I'll bend her body:*]—to try if there be any life in it. Thus, in *the Maid's Tragedy*:

“I've heard, if there be any life, but how

“The body thus, and it will show itself.”

I'll kiss her into a new life. Dear lady!—  
Shestirs. For the duke's sake, for Sforza's sake—

*Marc.* Sforza's! stand off; though dead, I  
will be his,

And even my ashes shall abhor the touch  
Of any other.—O unkind, and cruel!

Learn, women, learn to trust in one another;  
There is no faith in man: Sforza is false,  
False to Marcelia!

*Fran.* But I am true,

And live to make you happy. All the pomp,  
State, and observance you had, being his,  
Compared to what you shall enjoy, when mine,  
Shall be no more remember'd. Lose his memory,  
And look with cheerful beams on your new  
creature;

And know, what he hath plotted for your good,  
Fate cannot alter. If the emperor

Take not his life, at his return he dies,  
And by my hand; my wife, that is his heir,  
Shall quickly follow:—then we reign alone!

For with this arm I'll swim through seas of  
blood,

Or make a bridge, arch'd with the bones of men,  
But I will grasp my aims in you, my dearest,  
Dearest, and best of women!<sup>6</sup>

*Marc.* Thou art a villain!

All attributes of arch-villains made into one,  
Cannot express thee. I prefer the hate

<sup>6</sup> *But I will grasp my aims in you, my dearest,*

*Dearest, and best of women!]* It would scarcely be credited, if we had not the proof before us, that for his bold and animated expression, which is that of both the quartos, Mr. M. Mason should presume to print, *But I will grasp you in my arms,* in the tame rant of modern comedy. Coxeter's reading is simple nonsense, which is better than specious sophistication, as it excites suspicion.



Of Sforza, though it mark me for the grave,  
 Before thy base affection. I am yet  
 Pure and unspotted in my true love to him ;  
 Nor shall it be corrupted, though he's tainted :  
 Nor will I part with innocence, because  
 He is found guilty. For thyself, thou art  
 A thing, that, equal with the devil himself,  
 I do detest and scorn.

*Fran.* Thou, then, art nothing :  
 Thy life is in my power, disdainful woman !  
 Think on't, and tremble.

*Marc.* No, though thou wert now  
 To play thy hangman's part.—Thou well may'st be  
 My executioner, and art only fit  
 For such employment ; but ne'er hope to have  
 The least grace from me. I will never see thee,  
 But as the shame of men : so, with my curses  
 Of horror to thy conscience in this life,  
 And pains in hell hereafter, I spit at thee ;  
 And, making haste to make my peace with heaven,  
 Expect thee as my hangman. [*Exit.*]

*Fran.* I am lost  
 In the discovery of this fatal secret.  
 Curs'd hope, that flatter'd me, that wrongs could  
 make her  
 A stranger to her goodness ! all my plots  
 Turn back upon myself ; but I am in,  
 And must go on : and, since I have put off  
 From the shore of innocence, guilt be now my pilot !  
 Revenge first wrought me ; ' murder's his twin-  
 brother :  
 One deadly sin, then, help to cure another ! [*Exit.*]

<sup>7</sup> *Revenge first wrought me, &c.*] The reader should not suffer these hints, of which he will find several in the succeeding pages, to escape him : they are not thrown out at random by Massinger, but intended to prepare the mind for the dreadful retaliation which follows.

## ACT III. SCENE I.

*The Imperial Camp, before Pavia.*

*Enter MEDINA, HERNANDO, and ALPHONSO.*

*Med.* The spoil, the spoil ! 'tis that the soldier  
fights for.

Our victory, as yet, affords us nothing  
But wounds and empty honour. We have pass'd  
The hazard of a dreadful day, and forced  
A passage with our swords through all the dan-  
gers

That, page-like, wait on the success of war ;  
And now expect reward.

*Hern.* Hell put it in

The enemy's mind to be desperate, and hold  
out !

Yieldings and compositions will undo us ;  
And what is that way given, for the most part,  
Comes to the emperor's coffers, to defray  
The charge of the great action, as 'tis rumour'd :  
When, usually, some thing in grace, that ne'er  
heard

The cannon's roaring tongue, but at a triumph,  
Puts in, and for his intercession shares  
All that we fought for ; the poor soldier left  
To starve, or fill up hospitals.

*Alph.* But, when

We enter towns by force, and carve ourselves,  
Pleasure with pillage, and the richest wines  
Open our shrunk-up veins, and pour into them  
New blood and fervour——

*Med.* I long to be at it ;

To see these chuffs, \* that every day may spend  
 A soldier's entertainment for a year,  
 Yet make a third meal of a bunch of raisins :<sup>9</sup>  
 These sponges, that suck up a kingdom's fat,  
 Battening like scarabs' in the dung of peace,  
 To be squeezed out by the rough hand of war ;  
 And all that their whole lives have heap'd  
     together,  
 By cozenage, perjury, or sordid thrift,  
 With one gripe to be ravish'd.

<sup>8</sup> *To see these chuffs,*] So it stood in every edition before Mr. M. Mason's, when it was altered to *choughs*, and said, in a note, to mean *magpies* ! What magpies could have to do here, it would, perhaps, puzzle the editor, had he thought at all on the subject, to discover. The truth is, that *chuff* is the genuine word : it is always used in a bad sense, and means a coarse unmannered clown, at once sordid and wealthy.

<sup>9</sup> *Yet make a third meal of a bunch of raisins :*] So all the old copies, and so, indeed, Coxeter ; but Mr. M. Mason, whose sagacity nothing escapes, detected the poet's blunder, and for *third* suggested, nay, actually printed, *thin*. " This passage," quoth he, " appears to be erroneous : the making a *third* meal of raisins, if they made two good meals before, would be no proof of penuriousness. I therefore read *thin*."

Seriously, was ever alteration so capricious, was ever reasoning so absurd ? Where is it said that these chuffs " had made two good meals before ?" Is not the whole tendency of the speech to shew that they starved themselves in the midst of abundance ? and are not the reproaches such, as have been cast, in all ages, by men of Medina's stamp, on the sober and frugal citizen, who lived within his income ? " Surely," says Plotwell, in *the City Match*,

" Surely, myself,  
 " Cipher his factor, and an ancient cat,  
 " Did keep strict diet, had our Spanish fare,  
 " Four olives among three ! My uncle would  
 " Look fat wth fasting ; I have known him surfeit  
 " Upon a bunch of raisins, swoon at sight  
 " Of a whole joint, and rise an epicure  
 " From half an orange."

<sup>1</sup> *Battening like scarabs*] Scarabs means beetles. M. MASON. Very true ; and beetles means scarabs !

*Hern.* I would be tousing  
 Their fair madonas, that in little dogs,  
 Monkeys, and paraquittos, consume thousands ;  
 Yet, for the advancement of a noble action,  
 Repine to part with a poor piece of eight :  
 War's plagues upon them ! I have seen them  
                   stop  
 Their scornful noses first, then seem to swoon,  
 At sight of a buff jerkin, if it were not  
 Perfumed, and hid with gold : yet these nice  
                   wantons,  
 Spurr'd on by lust, cover'd in some disguise,  
 To meet some rough court-stallion, and be  
                   leap'd,  
 Durst enter into any common brothel,  
 Though all varieties of stink contend there ;  
 Yet praise the entertainment.

*Med.* I may live  
 To see the tatter'd'st rascals of my troop  
 Drag them out of their closets, with a vengeance !  
 When neither threat'ning, flattering, kneeling,  
                   howling,  
 Can ransom one poor jewel, or redeem  
 Themselves, from their blunt wooing.

*Hern.* My main hope is,  
 To begin the sport at Milan : there's enough,  
 And of all kinds of pleasure we can wish for,  
 To satisfy the most covetous.

*Alph.* Every day,  
 We look for a remove.

*Med.* For Lodowick Sforza,  
 The duke of Milan, I, on mine own knowledge,  
 Can say thus much : he is too much a soldier,  
 Too confident of his own worth, too rich too,  
 And understands too well the emperor hates  
                   him,  
 To hope for composition.

*Alph.* On my life,  
We need not fear his coming in.<sup>2</sup>

*Hern.* On mine,  
I do not wish it : I had rather that,  
To shew his valour, he'd put us to the trouble  
To fetch him in by the ears.

*Med.* The emperor !

*Flourish.* Enter CHARLES, PESCARA, and  
Attendants.

*Charl.* You make me wonder :—nay, it is no  
counsel,<sup>3</sup>  
You may partake it, gentlemen : who'd have  
thought,  
That he, that scorn'd our proffer'd amity  
When he was sued to, should, ere he be summon'd,  
(Whether persuaded to it by base fear,  
Or flatter'd by false hope, which, 'tis uncertain,)  
First kneel for mercy ?

*Med.* When your majesty  
Shall please to instruct us who it is, we may  
Admire it with you.

*Charl.* Who, but the duke of Milan,  
The right hand of the French ! of all that stand  
In our displeasure, whom necessity  
Compels to seek our favour, I would have sworn  
Sforza had been the last.

*Hern.* And should be writ so,  
In the list of those you pardon. Would his city

<sup>2</sup> *Alph.* On my life

*We need not fear his coming in.] His surrender of himself.  
Hernando, in the next speech, plays upon the word.*

<sup>3</sup> ——— nay, it is no counsel,] i. e. no secret : so  
in *Cupid's Revenge* :

“ ——— I would worry her,

“ As never cur was worried, I would, neighbour,

“ Till my teeth met I know where ? but that *is* counsel.”

Had rather held us out a siege, like Troy,  
 Than, by a feign'd submission, he should cheat  
 you

Of a just revenge ; or us, of those fair glories  
 We have sweat blood to purchase !

*Med.* With your honour  
 You cannot hear him.

*Alph.* The sack alone of Milan  
 Will pay the army.

*Charl.* I am not so weak,  
 To be wrought on, as you fear ; nor ignorant  
 That money is the sinew of the war :  
 And on what terms soever he seek peace,  
 'Tis in our power to grant it, or deny it :  
 Yet, for our glory, and to shew him that  
 We've brought him on his knees, it is resolved  
 To hear him as a suppliant. Bring him in ;  
 But let him see the effects of our just anger,  
 In the guard that you make for him.

[*Exit Pescara.*]

*Hern.* I am now  
 Familiar with the issue ; all plagues on it !  
 He will appear in some dejected habit,  
 His countenance suitable, and for his order,  
 A rope about his neck : then kneel, and tell  
 Old stories, what a worthy thing it is  
 To have power, and not to use it ; then add to  
 that

A tale of king Tigranes, and great Pompey,  
 Who said, forsooth, and wisely ! 'twas more  
 honour

To make a king, than kill one : which, applied  
 To the emperor, and himself, a pardon's granted  
 To him an enemy ; and we, his servants,  
 Condemn'd to beggary.

[*Aside to Med.*]

*Med.* Yonder he comes ;  
 But not as you expected.

*Re-enter PESCARA with SFORZA, strongly guarded.*

*Alph.* He looks as if  
He would outface his dangers.

*Hern.* I am cozen'd:  
A suitor, in the devil's name!

*Med.* Hear him speak.

*Sfor.* I come not, emperor, to invade thy  
mercy,  
By fawning on thy fortune; nor bring with me  
Excuses, or denials. I profess,  
And with a good man's confidence, even this  
instant

That I am in thy power, I was thine enemy;  
Thy deadly and vow'd enemy: one that wish'd  
Confusion to thy person and estates;  
And with my utmost powers, and deepest coun-  
sels,

Had they been truly follow'd, further'd it.  
Nor will I now, although my neck were under  
The hangman's axe, with one poor syllable  
Confess, but that I honour'd the French king,  
More than thyself, and all men.

*Med.* By saint Jaques,  
This is no flattery.

*Hern.* There is fire and spirit in't;  
But not long-lived, I hope.

*Sfor.* Now give me leave,  
My hate against thyself, and love to him  
Freely acknowledged, to give up the reasons  
That made me so affected: In my wants  
I ever found him faithful; had supplies  
Of men and monies from him; and my hopes,  
Quite sunk, were, by his grace, buoy'd up  
again:

He was, indeed, to me, as my good angel

To guard me from all dangers. I dare speak,  
 Nay, must and will, his praise now, in as high  
 And loud a key, as when he was thy equal.—  
 The benefits he sow'd in me, met not  
 Unthankful ground, but yielded him his own  
 With fair increase, and I still glory in it.  
 And, though my fortunes, poor, compared to his,  
 And Milan, weigh'd with France, appear as  
     nothing,  
 Are in thy fury burnt, let it be mention'd,  
 They served but as small tapers to attend  
 The solemn flame at this great funeral :<sup>4</sup>  
 And with them I will gladly waste myself,  
 Rather than undergo the imputation  
 Of being base, or unthankful.

*Alph.* Nobly spoken !

*Hern.* I do begin, I know not why, to hate  
     him

Less than I did.

*Sfor.* If that, then, to be grateful  
 For courtesies received, or not to leave  
 A friend in his necessities, be a crime  
 Amongst you Spaniards, which other nations  
 That, like you, aim'd at empire, loved, and  
     cherish'd  
 Where'er they found it, Sforza brings his head  
 To pay the forfeit. Nor come I as a slave,  
 Pinion'd and fetter'd, in a squalid weed,  
 Falling before thy feet, kneeling and howling,  
 For a forestall'd remission : that were poor,  
 And would but shame thy victory ; for conquest  
 Over base foes, is a captivity,  
 And not a triumph. I ne'er fear'd to die,

<sup>4</sup> ——— at this *great funeral* :] Mr. M. Mason, whether by design or not, I will not say, reads, his *great funeral* : meaning, perhaps, the French king's; but the old reading is better in every respect.



More than I wish'd to live. When I had reach'd  
 My ends in being a duke, I wore these robes,  
 This crown upon my head, and to my side  
 This sword was girt; and witness truth, that, now  
 'Tis in another's power, when I shall part  
 With them and life together, I'm the same:  
 My veins then did not swell with pride; nor  
     now  
 Shrink they for fear. Know, sir, that Sforza  
     stands

Prepared for either fortune.

*Hern* As I live,  
 I do begin strangely to love this fellow;  
 And could part with three quarters of my share in  
 The promised spoil, to save him.

*Sfor.* But, if example  
 Of my fidelity to the French, whose honours,  
 Titles, and glories, are now mix'd with yours,  
 As brooks, devour'd by rivers, lose their names,  
 Has power to invite you to make him a friend,  
 That hath given evident proof, he knows to love,  
 And to be thankful: this my crown, now yours,  
 You may restore me, and in me instruct  
 These brave commanders, should your fortune  
     change,  
 Which now I wish not, what they may expect  
 From noble enemies, for being faithful.  
 The charges of the war I will defray,  
 And, what you may, not without hazard, force,  
 Bring freely to you: I'll prevent the cries  
 Of murder'd infants, and of ravish'd maids,  
 Which, in a city sack'd, call on heaven's justice,  
 And stop the course of glorious victories:  
 And, when I know the captains and the soldiers,  
 That have in the late battle done best service,  
 And are to be rewarded, I myself,  
 According to their quality and merits,

Will see them largely recompensed.—I have said,

And now expect my sentence.

*Alph.* By this light,  
'Tis a brave gentleman.

*Med.* How like a block  
The emperor sits !

*Hern.* He hath deliver'd reasons,<sup>5</sup>  
Especially in his purpose to enrich  
Such as fought bravely, (I myself am one,  
I care not who knows it,) as I wonder that  
He can be so stupid. Now he begins to stir :  
Mercy, an't be thy will !

*Charl.* Thou hast so far  
Outgone my expectation, noble Sforza,  
For such I hold thee ;—and true constancy,  
Raised on a brave foundation, bears such palm  
And privilege with it, that where we behold it,  
Though in an enemy, it does command us  
To love and honour it. By my future hopes,  
I am glad, for thy sake, that, in seeking favour,  
Thou didst not borrow of vice her indirect,  
Crooked, and abject means ; and for mine own,  
That, since my purposes must now be changed,  
Touching thy life and fortunes, the world cannot

Tax me of levity in my settled counsels ;  
I being neither wrought by tempting bribes,

<sup>5</sup> *He hath deliver'd reasons,*] Hernando evidently means to say that Sforza has spoken rationally, especially in expressing his purpose of enriching those who fought bravely : the word *reasons* in the plural will not express that sense. M. MASON.

He therefore alters it to *reason* ! To attempt to prove that the old copies are right, would be superfluous :—but I cannot reflect, without some indignation, on the scandalous manner in which Mr. M. Mason has given this speech. He first deprives it of metre and sense, and then builds up new readings on his own blunders.

Nor servile flattery; but forced into it  
By a fair war of virtue.

*Hern.* This sounds well.

*Charl.* All former passages of hate be buried:  
For thus with open arms I meet thy love,  
And as a friend embrace it; and so far  
I am from robbing thee of the least honour,  
That with my hands, to make it sit the faster,  
I set thy crown once more upon thy head;  
And do not only style thee, Duke of Milan,  
But vow to keep thee so. Yet, not to take  
From others to give only to myself,<sup>6</sup>  
I will not hinder your magnificence  
To my commanders, neither will I urge it;  
But in that, as in all things else, I leave you  
To be your own disposer.

[*Flourish. Exit with Attendants.*]

*Sfor.* May I live -

To seal my loyalty, though with loss of life,  
In some brave service worthy Cæsar's favour,  
And I shall die most happy! Gentlemen,  
Receive me to your loves; and if henceforth  
There can arise a difference between us,  
It shall be in a noble emulation  
Who hath the fairest sword, or dare go farthest,  
To fight for Charles the emperor.

*Hern.* We embrace you,  
As one well read in all the points of honour:  
And there we are your scholars.

*Sfor.* True; but such  
As far outstrip the master. We'll contend

<sup>6</sup> ————*Yet, not to take*

*From others, to give only to myself,]* This is the reading of all the old copies, and nothing can be clearer than that it is perfectly proper. The modern editors, however, choose to weaken both the sense and the sentiment, by a conceit of their own: they print, ————*to give only to thyself!*

In love hereafter; in the mean time, pray you,  
 Let me discharge my debt, and, as an earnest  
 Of what's to come, divide this cabinet :  
 In the small body of it there are jewels  
 Will yield a hundred thousand pistolets,  
 Which honour me to receive.

*Med.* You bind us to you.

*Sfor.* And when great Charles commands me  
 to his presence,  
 If you will please to excuse my abrupt departure,  
 Designs that most concern me, next this mercy,  
 Calling me home, I shall hereafter meet you,  
 And gratify the favour.

*Hern.* In this, and all things,  
 We are your servants.

*Sfor.* A name I ever owe you.

[*Exeunt Medina, Hernando, and Alphonso.*

*Pesc.* So, sir; this tempest is well overblown,  
 And all things fall out to our wishes: but,  
 In my opinion, this quick return,  
 Before you've made a party in the court  
 Among the great ones, (for these needy captains  
 Have little power in peace,) may beget danger,  
 At least suspicion.

*Sfor.* Where true honour lives,  
 Doubt hath no being: I desire no pawn  
 Beyond an emperor's word, for my assurance.  
 Besides, Pescara, to thyself, of all men,  
 I will confess my weakness:—though my state  
 And crown's restored me, though I am in grace,  
 And that a little stay might be a step  
 To greater honours, I must hence. Alas!  
 I live not here; my wife, my wife, Pescara,  
 Being absent, I am dead. Prithee, excuse,

7 ————*my wife, my wife, Pescara,*] Mr. M. Mason feebly  
 and unmetrically reads, ————*my wife, Pescara.* There is great  
 beauty in the repetition; it is, besides, perfectly in character

And do not chide, for friendship's sake, my  
fondness,

But ride along with me; I'll give you reasons,  
And strong ones, to plead for me.

*Pesc.* Use your own pleasure;  
I'll bear you company.

*Sfor.* Farewell, grief! I am stored with  
Two blessings most desired in human life,  
A constant friend, an unsuspected wife. [*Exeunt.*]

SCENE II.

Milan. *A room in the Castle.*<sup>8</sup>

*Enter an Officer with GRACCHO.*

*Offic.* What I did, I had warrant for; you have  
tasted

My office gently, and for those soft strokes,  
Flea-bitings to the jerks I could have lent you,  
There does belong a feeling.

*Grac.* Must I pay  
For being tormented, and dishonour'd?

*Offic.* Fie! no,  
Your honour's not impair'd in't. What's the  
letting out  
Of a little corrupt blood,<sup>9</sup> and the next way too?  
There is no surgeon like me, to take off  
A courtier's itch that's rampant at great ladies,  
Or turns knave for preferment, or grows proud

<sup>8</sup> Milan. *A Room in the Castle.*] Here too Coxeter prints, "Scene changes to Pisa!" and here too he is followed by the "most accurate of editors," Mr. M. Mason.

<sup>9</sup> *Of a little corrupt blood,*] So the old copies: the modern editors read, *Of a little corrupted blood!* This reduces the line to very good prose, which is indeed its only merit.

Of his rich cloaks and suits, though got by  
brokage,

And so forgets his betters:

*Grac.* Very good, sir :

But am I the first man of quality  
That e'er came under your fingers ?

*Offic.* Not by a thousand ;

And they have said I have a lucky hand too :  
Both men and women of all sorts have bow'd  
Under this sceptre. I have had a fellow  
That could endite, forsooth, and make fine metres  
To tinkle in the ears of ignorant madams,  
That, for defaming of great men, was sent me  
Threadbare and lousy, and in three days after,  
Discharged by another that set him on, I have  
seen him

Cap à pié gallant, and his stripes wash'd of  
With oil of angels.<sup>1</sup>

*Grac.* 'Twas a sovereign cure.

*Offic.* There was a sectary<sup>2</sup> too, that would  
not be

Conformable to the orders of the church,  
Nor yield to any argument of reason,  
But still rail at authority, brought to me,  
When I had worm'd his tongue, and truss'd his  
haunches,

Grew a fine pulpitman, and was beneficed :  
Had he not cause to thank me ?

<sup>1</sup> *With oil of angels.*] It may be just necessary to observe, that this is a pleasant allusion to the gold coin of that name.

<sup>2</sup> *There was a sectary too, &c.*] In the former editions, *secretary*. We owe this change, which improves at once the metre and the sense, to Massinger's pen. The emendation was suggested to me during the first passage of this play through the press ; but an over scrupulous adherence to the old copies induced me to decline receiving it.

*Grac.* There was physic  
Was to the purpose.

*Offic.* Now, for women, sir,  
For your more consolation, I could tell you  
Twenty fine stories, but I'll end in one,  
And 'tis the last that's memorable.

*Grac.* Prithee, do;  
For I grow weary of thee.

*Offic.* There was lately<sup>3</sup>  
A fine she-waiter in the court, that doted  
Extremely of a gentleman, that had  
His main dependence on a signior's favour  
I will not name, but could not compass him  
On any terms. This wanton, at dead midnight,  
Was found at the exercise behind the arras,  
With the 'foresaid signior: he got clear off,  
But she was seized on, and, to save his honour,  
Endured the lash; and, though I made her often  
Curvet and caper, she would never tell  
Who play'd at pushpin with her.

*Grac.* But what follow'd?  
Prithee be brief.

*Offic.* Why this, sir: She deliver'd,  
Had store of crowns assign'd her by her patron,  
Who forced the gentleman, to save her credit,  
To marry her, and say he was the party  
Found in Lob's pound: so she, that, before, gladly

<sup>3</sup> *Offic. There was lately &c.]* I have little doubt but that this lively story was founded in fact, and well understood by the poet's contemporaries. The courtiers were not slow in indemnifying themselves for the morose and gloomy hours which they had passed during the last two or three years of Elizabeth; and the coarse and inelegant manners of James, which bordered closely on licentiousness, afforded them ample opportunities.

It is scarcely necessary to inform the reader, that wherever our old dramatists laid the scene of their plays, the habits and manners of them are, generally speaking, as truly English, as the language.

Would have been his whore, reigns o'er him as  
his wife;

Nor dares he grumble at it. Speak but truth, then,  
Is not my office lucky?

*Grac.* Go, there's for thee;  
But what will be my fortune?

*Offic.* If you thrive not  
After that soft correction, come again.

*Grac.* I thank you, knave.

*Offic.* And then, knave, I will fit you. [*Exit.*]

*Grac.* Whipt like a rogue! no lighter punish-  
ment serve

To balance with a little mirth! 'Tis well;  
My credit sunk for ever, I am now  
Fit company only for pages and for footboys,  
That have perused the porter's lodge.<sup>4</sup>

*Enter JULIO and GIOVANNI.*<sup>5</sup>

*Giov.* See, Julio,  
Yonder the proud slave is. How he looks now,  
After his castigation!

*Jul.* As he came  
From a close fight<sup>6</sup> at sea under the hatches,

<sup>4</sup> *Fit company for pages and for footboys,  
That have perused the porter's lodge.*] i. e. that have been  
whipt there. The porter's lodge, in our author's days, when  
the great claimed, and, indeed, frequently exercised, the right  
of chastising their servants, was the usual place of punishment.  
Thus Shirley, in *the Grateful Servant*:—"My friend, what  
make you here? Begone, begone, I say;—there is a *porter's*  
*lodge* else, where you may have due chastisement."

<sup>5</sup> *Enter JULIO and GIOVANNI.*] This has been hitherto print-  
ed, *Enter two Gentlemen*, though one of them is immediately  
named. Not to multiply characters unnecessarily, I have sup-  
posed them to be the same that appear with Graccho, in the  
first scene of the first act.

<sup>6</sup> *Jul. As he came  
From a close fight &c.*] Our old poets made very free with



With a she-Dunkirk, that was shot before  
Between wind and water; and he hath sprung a  
leak too,  
Or I am cozen'd.

*Giov.* Let's be merry with him.

*Grac.* How they stare at me! am I turn'd to  
an owl?—

The wonder, gentlemen?

*Jul.* I read, this morning,  
Strange stories of the passive fortitude  
Of men in former ages, which I thought  
Impossible, and not to be believed:  
But now I look on you, my wonder ceases.

*Grac.* The reason, sir?

*Jul.* Why, sir, you have been whipt,  
Whipt, signior Graccho; and the whip, I take it,  
Is to a gentleman, the greatest trial  
That may be of his patience.

*Grac.* Sir, I'll call you  
To a strict account for this.

*Giov.* I'll not deal with you,  
Unless I have a beadle for my second:  
And then I'll answer you.

*Jul.* Farewell, poor Graccho.

[*Exeunt Julio and Giovanni.*]

*Grac.* Better and better still. If ever wrongs  
Could teach a wretch to find the way to  
vengeance,

one another's property: it must be confessed, however, that their literary rapine did not originate in poverty, for they gave as liberally as they took. This speech has been "conveyed" by Fletcher or his editor, into his excellent comedy of *the Elder Brother*:

"———They look ruefully,

"As they had newly come from a vaulting house,

"And had been quite shot through between wind and water

"By a she-Dunkirk, and had sprung a leak, sir."

The meaning is sufficiently obvious.

*Enter FRANCISCO and a Servant.*

Hell now inspire me! How, the lord protector!  
My judge; I thank him! Whither thus in private?  
I will not see him. [*Stands aside.*]

*Fran.* If I am sought for,  
Say I am indisposed, and will not hear  
Or suits, or suitors.

*Serv.* But, sir, if the princess  
Enquire, what shall I answer?

*Fran.* Say, I am rid<sup>7</sup>  
Abroad to take the air; but by no means  
Let her know I'm in court.

*Serv.* So I shall tell her. [*Exit.*]

*Fran.* Within there, ladies!

*Enter a Gentlewoman.*

*Gentlew.* My good lord, your pleasure?

*Fran.* Prithee, let me beg thy favour for access  
To the dutchess.

*Gentlew.* In good sooth, my lord, I dare not;  
She's very private.

*Fran.* Come, there's gold to buy thee  
A new gown, and a rich one.

*Gentlew.* I once swore<sup>8</sup>  
If e'er I lost my maidenhead, it should be

<sup>7</sup> *Fran. Say, I am rid*

*Abroad &c.]* So the old copies: the modern editors, with  
equal accuracy and elegance,

*Say I'm rode*

*Abroad, &c.*

<sup>8</sup> *I once swore]* Both the quartos have a marginal hemistich  
here: they read, *This will tempt me*; an addition of the promp-  
ter, or an unnecessary interpolation of the copyist, which spoils  
the metre. Coxeter and Mr. M. Mason have advanced it into  
the text.

With a great lord, as you are ; and, I know not  
how,

I feel a yielding inclination in me,  
If you have appetite.

*Fran.* Pox on thy maidenhead !  
Where is thy lady ?

*Gentlew.* If you venture on her,  
She's walking in the gallery ; perhaps,  
You will find her less tractable.

*Fran.* Bring me to her.

*Gentlew.* I fear you'll have cold entertainment,  
when  
You are at your journey's end ; and 'twere  
discretion

To take a snatch by the way.

*Fran.* Prithee, leave fooling :  
My page waits in the lobby ; give him sweetmeats ;  
He is train'd up for his master's case,  
And he will cool thee. [*Exeunt Fran. and Gentlew.*]

*Grac.* A brave discovery beyond my hope,  
A plot even offer'd to my hand to work on !  
If I am dull now, may I live and die  
The scorn of worms and slaves !—Let me consider.  
My lady and her mother first committed,  
In the favour of the dutchess ; and I whipt !  
That, with an iron pen, is writ in brass .  
On my tough heart, now grown a harder metal.—  
And all his bribed approaches to the dutchess  
To be conceal'd ! good, good. This to my lady  
Deliver'd, as I'll order it, runs her mad.—  
But this may prove but courtship ! \* let it be,  
I care not, so it feed her jealousy. [*Exit.*]

\* *But this may prove but courtship ! &c.*] This is, merely  
paying his court to her as dutchess. M. MASON.

## SCENE III.

*Another Room in the same.*

*Enter MARCELIA and FRANCISCO.*

*Marc.* Believe thy tears or oaths! can it be  
 hoped,  
 After a practice so abhorr'd and horrid,  
 Repentance e'er can find thee?

*Fran.* Dearest lady,  
 Great in your fortune, greater in your goodness,  
 Make a superlative of excellence,  
 In being greatest in your saving mercy.  
 I do confess, humbly confess my fault,  
 To be beyond all pity; my attempt,  
 So barbarously rude, that it would turn  
 A saint-like patience into savage fury.  
 But you, that are all innocence and virtue,  
 No spleen or anger in you of a woman,  
 But when a holy zeal to piety fires you,  
 May, if you please, impute the fault to love,  
 Or call it beastly lust, for 'tis no better;  
 A sin, a monstrous sin! yet with it many  
 That did prove good men after, have been  
 tempted;  
 And, though I'm crooked now, 'tis in your power  
 To make me straight again.

*Marc.* Is't possible  
 This can be cunning! [*Aside.*

*Fran.* But, if no submission,  
 Nor prayers can appease you, that you may know  
 'Tis not the fear of death that makes me sue  
 thus,

But a loath'd destestation of my madness,  
Which makes me wish to live to have your  
pardon;

I will not wait the sentence of the duke,  
Since his return is doubtful, but I myself  
Will do a fearful justice on myself,  
No witness by but you, there being no more,  
When I offended. Yet, before I do it,  
For I perceive in you no signs of mercy,  
I will disclose a secret, which, dying with me,  
May prove your ruin.

*Marc.* Speak it; it will take from  
The burthen of thy conscience.

*Fran.* Thus, then, madam:  
The warrant by my lord sign'd for your death,  
Was but conditional; but you must swear  
By your unspotted truth, not to reveal it,  
Or I end here abruptly.

*Marc.* By my hopes  
Of joys hereafter. On.

*Fran.* Nor was it hate  
That forced him to it, but excess of love  
*And, if I ne'er return,*<sup>9</sup> (so said great Sforza,  
*No living man deserving to enjoy*  
*My best Marcelia, with the first news*  
*That I am dead, (for no man after me*  
*Must e'er enjoy her,) fail not to kill her——*  
*But till certain proof*  
*Assure thee I am lost, (these were his words,)*  
*Observe and honour her, as if the soul*

<sup>9</sup> *And if I ne'er return, &c.*] I have regulated this speech, which was exceedingly harsh and confused in all the printed copies, according to Massinger's manuscript corrections. The repetitions must be attributed to the embarrassed state of Francisco's mind.

In the seventh line, the poet has altered "scal of woman's goodness," (the reading of all the copies,) to *soul*. No sagacity

*Of woman's goodness only dwelt in her's.*  
 This trust I have abused, and basely wrong'd;  
 And, if the excelling pity of your mind  
 Cannot forgive it, as I dare not hope it,  
 Rather than look on my offended lord,  
 I stand resolved to punish it. [*Draws his sword.*]

*Marc.* Hold! 'tis forgiven,  
 And by me freely pardon'd. In thy fair life  
 Hereafter, study to deserve this bounty,  
 Which thy true penitence, such I believe it,  
 Against my resolution hath forced from me.—  
 But that my lord, my Sforza, should esteem  
 My life fit only as a page, to wait on  
 The various course of his uncertain fortunes;  
 Or cherish in himself that sensual hope,  
 In death to know me as a wife, afflicts me;  
 Nor does his envy less deserve mine anger,  
 Which though, such is my love, I would not  
     nourish,  
 Will slack the ardour that I had to see him  
 Return in safety.

*Fran.* But if your entertainment  
 Should give the least ground to his jealousy,  
 To raise up an opinion I am false,  
 You then destroy your mercy. Therefore,  
     madam,  
 (Though I shall ever look on you as on  
 My life's preserver, and the miracle  
 Of human pity,) would you but vouchsafe,  
 In company, to do me those fair graces,  
 And favours, which your innocence and honour  
 May safely warrant, it would to the duke,

in another could have furnished this most happy emendation, which now appears so necessary, and so obvious. I have been tempted to smile in the course of this revision at the surprising gravity with which we sometimes labour to explain the unintelligible blunders of a careless compositor.

I being to your best self alone known guilty,  
Make me appear most innocent.

*Marc.* Have your wishes ;  
And something I may do to try his temper,  
At least, to make him know a constant wife  
Is not so slaved to her husband's doting humours,  
But that she may deserve to live a widow,  
Her fate appointing it.

*Fran.* It is enough ;  
Nay, all I could desire, and will make way  
To my revenge, which shall disperse itself  
On him, on her, and all.

[*Aside and exit.—Shout and flourish.*]

*Marc.* What shout is that ?

*Enter TIBERIO and STEPHANO.*

*Tib.* All happiness to the dutchess, that may  
flow  
From the duke's new and wish'd return !

*Marc.* He's welcome.

*Steph.* How coldly she receives it !

*Tib.* Observe the encounter.

*Flourish. Enter SFORZA, PESCARA, ISABELLA,  
MARIANA, GRACCHIO, and Attendants.*

*Mari.* What you have told me, Graccho, is  
believed,  
And I'll find time to stir in't.

*Grac.* As you see cause ;  
I will not do ill offices.

*Sfor.* I have stood  
Silent thus long, Marcelia, expecting  
When, with more than a greedy haste, thou  
wouldst  
Have flown into my arms, and on my lips  
Have printed a deep welcome. My desires

To glass myself in these fair eyes, have born me  
 With more than human speed: nor durst I stay  
 In any temple, or to any saint  
 To pay my vows and thanks for my return,  
 Till I had seen thee.

*Marc.* Sir, I am most happy  
 To look upon you safe, and would express  
 My love and duty in a modest fashion,  
 Such as might suit with the behaviour  
 Of one that knows herself a wife, and how  
 To temper her desires, not like a wanton  
 Fired with hot appetite; nor can it wrong me  
 To love discreetly.

*Sfor.* How! why, can there be  
 A mean in your affections to Sforza?  
 Or any act, though ne'er so loose, that may  
 Invite or heighten appetite, appear  
 Immodest or uncomely? Do not move me;  
 My passions to you are in extremes,  
 And know no bounds:—come; kiss me.

*Marc.* I obey you.

*Sfor.* By all the joys of love, she does salute me  
 As if I were her grandfather! What witch,  
 With cursed spells, hath quench'd the amorous  
 heat

That lived upon these lips? Tell me, Marcelia,  
 And truly tell me, is't a fault of mine  
 That hath begot this coldness? or neglect  
 Of others, in my absence?

*Marc.* Neither, sir:  
 I stand indebted to your substitute,  
 Noble and good Francisco, for his care  
 And fair observance of me: there was nothing  
 With which you, being present, could supply me,  
 That I dare say I wanted.

*Sfor.* How!

*Marc.* The pleasures.



That sacred Hymen warrants us, excepted,  
Of which, in troth, you are too great a doter;  
And there is more of beast in it than man.  
Let us love temperately; things violent last  
not,

And too much dotage rather argues folly  
Than true affection.

*Grac.* Observe but this,  
And how she praised my lord's care and observ-  
ance;

And then judge, madam, if my intelligence  
Have any ground of truth.

*Mari.* No more; I mark it.

*Steph.* How the duke stands!

*Tib.* As he were rooted there,  
And had no motion.

*Pesc.* My lord, from whence  
Grows this amazement?

*Sfor.* It is more, dear my friend;  
For I am doubtful whether I've a being,  
But certain that my life's a burden to me.  
Take me back, good Pescara, shew me to Cæsar  
In all his rage and fury; I disclaim  
His mercy: to live now, which is his gift,  
Is worse than death, and with all studied tor-  
ments.

Marcellia is unkind, nay, worse, grown cold  
In her affection; my excess of fervour,  
Which yet was never equall'd, grown distasteful.  
—But have thy wishes, woman; thou shalt know  
That I can be myself, and thus shake off  
The fetters of fond dotage. From my sight,  
Without reply; for I am apt to do  
Something I may repent.—[*Erit Marc.*]—Oh!  
who would place

His happiness in most accursed woman,  
In whom obsequiousness engenders pride;

And harshness deadly hatred! From this hour  
 I'll labour to forget there are such creatures;  
 True friends be now my mistresses. Clear your  
     brows,  
 And, though my heart-strings crack for't, I will be  
 To all a free example of delight.  
 We will have sports of all kinds, and propound  
 Rewards to such as can produce us new;  
 Unsatisfied, though we surfeit in their store:  
 And never think of curs'd Marcelia more.  
[*Exeunt.*

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## ACT IV. SCENE I.

*The same. A Room in the Castle.*

*Enter FRANCISCO and GRACCHO.*

*Fran.* And is it possible thou shouldst forget  
 A wrong of such a nature, and then study  
 My safety and content?

*Grac.* Sir, but allow me  
 Only to have read the elements of courtship,<sup>1</sup>  
 Not the abstruse and hidden arts to thrive there;

<sup>1</sup> *And harshness deadly hatred!*] This necessary word is supplied by the hand of Massinger. It had either dropt out at the press, or proved illegible. The old copies read, *And harshness deadly*; on which the following note was made in the first edition. I preserve it merely to shew that I was not inattentive to the verbal errors of the original, though I could not remove them: "These inversions are not common in Massinger; nor was this probably intended by him: the metre, too, is defective by a foot, so that some word has been lost at the press."

<sup>2</sup> *the elements of courtship,*] i. e. of court-policy. M. MASON.

And you may please to grant me so much know-  
 ledge,  
 That injuries from one in grace, like you,  
 Are noble favours. Is it not grown common,<sup>3</sup>  
 In every sect, for those that want, to suffer  
 From such as have to give? Your captain cast,  
 If poor, though not thought daring, but ap-  
 proved so,  
 To raise a coward into name, that's rich,  
 Suffers disgraces publicly; but receives  
 Rewards for them in private.

*Fran.* Well observed.

Put on;<sup>4</sup> we'll be familiar, and discourse  
 A little of this argument. That day,  
 In which it was first rumour'd, then confirm'd,  
 Great Sforza thought me worthy of his favour,  
 I found myself to be another thing;  
 Not what I was before. I passed then  
 For a pretty fellow, and of pretty parts too,  
 And was perhaps received so; but, once raised,  
 The liberal courtier made me master of  
 Those virtues which I ne'er knew in myself:  
 If I pretended to a jest, 'twas made one  
 By their interpretation; if I offer'd  
 To reason of philosophy, though absurdly,  
 They had helps to save me, and without a blush  
 Would swear that I, by nature, had more know-  
 ledge,

Than others could acquire by any labour:  
 Nay, all I did, indeed, which in another  
 Was not remarkable, in me shew'd rarely.

*Grac.* But then they tasted of your bounty.

*Fran.* True:

<sup>3</sup> ———— *Is it not grown common &c.*] Graccho is an apt scholar: these notable observations are derived from the lessons of the Officer, in the last act.

<sup>4</sup> *Put on;*] Be covered; a frequent expression in these plays.

They gave me those good parts I was not born to,  
 And, by my intercession, they got that  
 Which, had I cross'd them, they durst not have  
 hoped for.

*Grac.* All this is oracle: and shall I, then,  
 For a foolish whipping, leave to honour him,  
 That holds the wheel of fortune? no; that savours  
 Too much of the ancient freedom. Since great  
 men

Receive disgraces and give thanks, poor knaves  
 Must have nor spleen, nor anger. Though I love  
 My limbs as well as any man, if you had now  
 A humour to kick me lame into an office,  
 Where I might sit in state and undo others,  
 Stood I not bound to kiss the foot that did it?  
 Though it seem strange, there have been such  
 things seen

In the memory of man.

*Fran.* But to the purpose,  
 And then, that service done, make thine own  
 fortunes.

My wife, thou say'st, is jealous I am too  
 Familiar with the dutchess.

*Grac.* And incensed  
 For her commitment in her brother's absence;  
 And by her mother's anger is spurr'd on  
 To make discovery of it. This her purpose  
 Was trusted to my charge, which I declined  
 As much as in me lay; but, finding her  
 Determinately bent to undertake it,  
 Though breaking my faith to her may destroy  
 My credit with your lordship, I yet thought,  
 Though at my peril, I stood bound to reveal it.

*Fran.* I thank thy care, and will deserve this  
 secret,  
 In making thee acquainted with a greater,  
 And of more moment. Come into my bosom,

And take it from me: Caust thou think, dull  
 Graccho,  
 My power and honours were conferr'd upon me,  
 And, add to them, this form, to have my pleasures  
 Confined and limited? I delight in change,  
 And sweet variety; that's my heaven on earth,  
 For which I love life only. I confess,  
 My wife pleased me a day, the dutchess, two,  
 (And yet I must not say I have enjoy'd her,)  
 But now I care for neither: therefore, Graccho,  
 So far I am from stopping Mariana  
 In making her complaint, that I desire thee  
 To urge her to it.

*Grac.* That may prove your ruin:  
 The duke already being, as 'tis reported,  
 Doubtful she hath play'd false.

*Fran.* There thou art cozen'd;  
 His dotage, like an ague, keeps his course,  
 And now 'tis strongly on him. But I lose time,  
 And therefore know, whether thou wilt or no,  
 Thou art to be my instrument; and, in spite  
 Of the old saw, that says, It is not safe  
 On any terms to trust a man that's wrong'd,  
 I dare thee to be false.

*Grac.* This is a language,  
 My lord, I understand not.

*Fran.* You thought, sirrah,  
 To put a trick on me for the relation  
 Of what I knew before, and, having won  
 Some weighty secret from me, in revenge  
 To play the traitor. Know, thou wretched thing,  
 By my command thou wert whipt; and every day  
 I'll have thee freshly tortured, if thou miss  
 In the least charge that I impose upon thee.  
 Though what I speak, for the most part, is true:  
 Nay, grant thou hadst a thousand witnesses  
 To be deposed they heard it, 'tis in me,

With one word, such is Sforza's confidence  
Of my fidelity not to be shaken,

To make all void, and ruin my accusers.

Therefore look to't; bring my wife hotly on  
To accuse me to the duke—I have an end in't,  
Or think what 'tis makes man most miserable,  
And that shall fall upon thee. Thou wert a fool  
To hope, by being acquainted with my courses,  
To curb and awe me; or that I should live  
Thy slave, as thou didst saucily divine:  
For prying in my counsels, still live mine. [*Exit.*

*Grac.* I am caught on both sides. This 'tis for  
a puisne

In policy's Protean school, to try conclusions  
With one that hath commenced, and gone out  
doctor.<sup>5</sup>

If I discover what but now he bragg'd of,  
I shall not be believed: if I fall off  
From him, his threats and actions go together,  
And there's no hope of safety. Till I get  
A plummet that may sound his deepest counsels,  
I must obey and serve him: Want of skill  
Now makes me play the rogue against my will.

[*Exit.*

<sup>5</sup> ————— to try conclusions

[*With one that hath commenced, and gone out doctor.*] To try conclusions, a very common expression, is, to try experiments: "God help them," says Gabriel Hervey, in his third letter, "that have neither hability to helpe, nor wit to pitie themselves, but will needs *try conclusions* between their heads and the next wall." *Commenced, and gone out*, which occur in the next line, are University terms, and to be met with in most of our old dramas:

"How many that have done ill, and *proceed*,  
"Women that *take degrees* in wantonness,  
"Commence, and rise in rudiments of lust," &c.

*The Queen of Corinth.*

## SCENE II.

*Another Room in the Same.*

*Enter MARCELIA, TIBERIO, STEPHANO, and Gentlewoman.*

*Marc.* Command me from his sight, and with  
such scorn

As he would rate his slave!

*Tib.* 'Twas in his fury.

*Steph.* And he repents it, madam.

*Marc.* Was I born

To observe his humours? or, because he dotes,  
Must I run mad?

*Tib.* If that your Excellence

Would please but to receive a feeling know-  
ledge

Of what he suffers, and how deep the least  
Unkindness wounds from you, you would excuse  
His hasty language.

*Steph.* He hath paid the forfeit

Of his offence, I'm sure, with such a sorrow,  
As, if it had been greater, would deserve  
A full remission.

*Marc.* Why, perhaps, he hath it;

And I stand more afflicted for his absence,  
Than he can be for mine:—so, pray you, tell  
him.

But, till I have digested some sad thoughts,  
And reconciled passions that are at war  
Within myself, I purpose to be private:  
And have you care, unless it be Francisco,  
That no man be admitted. [*Exit Gentlewoman.*]

*Tib.* How! Francisco?

*Steph.* He, that at every stage keeps livery  
mistresses ;  
The stallion of the state !

*Tib.* They are things above us,  
And so no way concern us.

*Steph.* If I were  
The duke, (I freely must confess my weakness,)

*Enter FRANCISCO.*

I should wear yellow breeches.<sup>6</sup> Here he comes.

*Tib.* Nay, spare your labour, lady, we know  
our duty,<sup>7</sup>  
And quit the room.

*Steph.* Is this her privacy !  
Though with the hazard of a check, perhaps,  
This may go to the duke.

[*Exeunt Tiberio and Stephano.*]

*Marc.* Your face is full  
Of fears and doubts : the reason ?

*Fran.* O, best madam,  
They are not counterfeit. I, your poor convert,  
That only wish to live in sad repentance,  
To mourn my desperate attempt of you,  
That have no ends nor aims, but that your good-  
ness  
Might be a witness of my penitence,

<sup>6</sup> *I should wear yellow breeches.*] i. e. Be jealous ; yellow, with our old poets, being the livery of jealousy ; probably, because it was that of Hymen. This expression needs no example.

<sup>7</sup> *Nay, spare your labour, lady, we know our duty,*

*And quit the room.*] *Duty* was inserted by Coxeter, on the supposition of this, or a word of similar import, having been dropt at the press. Both the quartos have, *we know our exit*, with this difference, that the last (1638) exhibits *exit*, in italic characters. Massinger has made no alteration here, so that *exit* is perhaps the genuine reading. I have, however, left the text undisturbed.



Which seen, would teach you how to love your  
mercy,

Am robb'd of that last hope. The duke, the duke,  
I more than fear, hath found that I am guilty.

*Marc.* By my unspotted honour, not from me;  
Nor have I with him changed one syllable,  
Since his return, but what you heard.

*Fran.* Yet malice  
Is eagle eyed, and would see that which is not;  
And jealousy's too apt to build upon  
Unsure foundations.

*Marc.* Jealousy!

*Fran.* [*Aside.*] It takes. ✓

*Marc.* Who dares but only think I can be  
tainted?

But for him, though almost on certain proof,  
To give it hearing, not belief, deserves  
My hate for ever.

*Fran.* Whether grounded on  
Your noble, yet chaste favours shewn unto me;  
Or her imprisonment, for her contempt  
To you, by my command, my frantic wife  
Hath put it in his head.

*Marc.* Have I then lived  
So long, now to be doubted? Are my favours  
The themes of her discourse? or what I do,  
That never trod in a suspected path,  
Subject to base construction? Be undaunted;  
For now, as of a creature that is mine,  
I rise up your protectress: all the grace  
I hitherto have done you, was bestow'd  
With a shut hand; it shall be now more free,  
Open, and liberal. But let it not,  
Though counterfeited to the life, teach you  
To nourish saucy hopes.

*Fran.* May I be blasted,  
When I prove such a monster!

*Marc.* I will stand then  
 Between you and all danger. He shall know,  
 Suspicion overturns what confidence builds ;  
 And he that dares but doubt when there's no  
 ground,  
 Is neither to himself nor others sound. [*Exit.*

*Fran.* So, let it work ! Her goodness, that  
 denied  
 My service, branded with the name of lust,  
 Shall now destroy itself ; and she shall find,  
 When he's a suitor, that brings cunning arm'd  
 With power, to be his advocates, the denial  
 Is a disease as killing as the plague,  
 And chastity a clue that leads to death.  
 Hold but thy nature, duke, and be but rash  
 And violent enough, and then at leisure  
 Repent ; I care not.  
 And let my plots produce this long'd-for birth,  
 In my revenge I have my heaven on earth. [*Exit.*

## SCENE III.

*Another Room in the same.*

*Enter SFORZA, PESCARA, and three Gentlemen.*

*Pesc.* You promised to be merry.

1 *Gent.* There are pleasures,  
 And of all kinds, to entertain the time.

2 *Gent.* Your excellence vouchsafing to make  
 choice  
 Of that which best affects you.

*Sfor.* Hold your prating.  
 Learn manners too ; you are rude.

3 *Gent.* I have my answer,  
 Before I ask the question.

[*Aside.*

*Pesc.* I mut borrow  
The privilege of a friend, and will; or else  
I am like these, a servant, or, what's worse,  
A parasite to the sorrow Sforza worships  
In spite of reason.

*Sfor.* Pray you, use your freedom;  
And so far, if you please, allow me mine,  
To hear you only; not to be compell'd  
To take your moral potions. I am a man,  
And, though philosophy, your mistress, rage for't,  
Now I have cause to grieve, I must be sad;  
And I dare shew it.

*Pesc.* Would it were bestow'd  
Upon a worthier subject!

*Sfor.* Take heed, friend.  
You rub a sore, whose pain will make me mad;  
And I shall then forget myself and you.  
Lance it no further.

*Pesc.* Have you stood the shock  
Of thousand enemies, and outfaced the anger  
Of a great emperor, that vow'd your ruin,  
Though by a desperate, a glorious way,  
That had no precedent? are you return'd with  
honour,  
Loved by your subjects? does your fortune  
court you,  
Or rather say, your courage does command it?  
Have you given proof, to this hour of your life,  
Prosperity, that searches the best temper,  
Could never puff you up, nor adverse fate  
Deject your valour? Shall, I say, these virtues,  
So many and so various trials of  
Your constant mind, be buried in the frown  
(To please you, I will say so) of a fair woman?  
—Yet I have seen her equals.

*Sfor.* Good Pescara,  
This language in another were profane;

In you it is unmannerly.—Her equal !  
 I tell you as a friend, and tell you plainly,  
 (To all men else my sword should make reply,)  
 Her goodness does disdain comparison,  
 And, but herself, admits no parallel.<sup>8</sup>  
 But you will say she's cross ; 'tis fit she should be,  
 When I am foolish ; for she's wise, Pescara,  
 And knows how far she may dispose her bounties,  
 Her honour safe ; or, if she were averse,  
 'Twas a prevention of a greater sin  
 Ready to fall upon me ; for she's not ignorant,  
 But truly understands how much I love her,  
 And that her rare parts do deserve all honour.  
 Her excellence increasing with her years too,  
 I might have fallen into idolatry,  
 And, from the admiration of her worth,

<sup>8</sup> *Her goodness does disdain comparison,*

*And, but herself, admits no parallel.]* The reader who has any acquaintance with the literary squabbles of the last century, cannot but recollect how Theobald was annoyed by the jests levelled at him for this line in *the Double Faleshood* :

“None but himself can be his parallel.”

He justified it, indeed, at some length ; but “it is not for gravity,” as Sir Toby well observes, “to play at cherry-pit with Satan.” His waggish antagonists drove him out of his patience, and he, who had every thing but wit on his side, is at this moment labouring under the consequences of his imagined defeat. With respect to the phrase in question, it is sufficiently common : and I could produce, if it were necessary, twenty instances of it from Massinger's contemporaries alone : nor is it peculiar to this country, but exists in every language with which I am acquainted. Even while I am writing this note, the following pretty example lies before me, in the address of a grateful Hindoo to Sir William Jones :

“To you there are many like me ; yet to me *there is none like you, but yourself* ; there are numerous groves of night flowers ; yet the night flower sees nothing *like the moon, but the moon*. A hundred chiefs rule the world, but thou art an ocean, and they are mere wells ; many luminaries are awake in the sky, but which of them can be compared to the sun ?” See *Memoirs of his Life*, by Lord Teignmouth.

Been taught to think there is no Power above her;  
 And yet I do believe, had angels sexes,  
 The most would be such women, and assume  
 No other shape, when they were to appear  
 In their full glory.

*Pesc.* Well, sir, I'll not cross you,  
 Nor labour to diminish your esteem,  
 Hereafter, of her. Since your happiness,  
 As you will have it, has alone dependence  
 Upon her favour, from my soul I wish you  
 A fair atonement.<sup>9</sup>

*Sfor.* Time, and my submission,

*Enter TIBERIO and STEPHANO.*

May work her to it.—O! you are well return'd;  
 Say, am I blest? hath she vouchsafed to hear  
 you?

Is there hope left that she may be appeas'd?  
 Let her propound, and gladly I'll subscribe  
 To her conditions.

*Tib.* She, sir, yet is froward,  
 And desires respite, and some privacy.

*Steph.* She was harsh at first; but, ere we  
 parted, seem'd not  
 Implacable.

*Sfor.* There's comfort yet: I'll ply her  
 Each hour with new ambassadors of more honours,  
 Titles, and eminence: my second self,  
 Francisco, shall solicit her.

*Steph.* That a wise man,

<sup>9</sup> *A fair atonement.*] i. e. as Mr. M. Mason observes, a reconciliation. To *atone* has often this sense in our old writers: so Shakspeare:

“ He and Aufidius can no more *atone*,  
 “ Than violentest contrarieties.”

*Coriolanus.*

And what is more, a prince that may command,  
Should sue thus poorly, and treat with his wife,  
As she were a victorious enemy,  
At whose proud feet, himself, his state, and  
country,

Basely begg'd mercy !

*Sfor.* What is that you mutter ?

I'll have thy thoughts.

*Steph.* You shall. You are too fond,  
And feed a pride that's swollen too big already,  
And surfeits with observance.

*Sfor.* O my patience !

My vassal speak thus ?

*Steph.* Let my head answer it,  
If I offend. She, that you think a saint,  
I fear, may play the devil.

*Pesc.* Well said, old fellow. [*Aside.*

*Steph.* And he that hath so long engross'd  
your favours,  
Though to be named with reverence, lord Fran-  
cisco,

Who, as you purpose, shall solicit for you,  
I think's too near her.

[*Sforza lays his hand on his sword.*

*Pesc.* Hold, sir ! this is madness.

*Steph.* It may be they confer of joining lord-  
ships ;<sup>1</sup>

I'm sure he's private with her.

*Sfor.* Let me go,

I scorn to touch him ; he deserves my pity,  
And not my anger. Dotard ! and to be one  
Is thy protection, else thou durst not think  
That love to my Marcelia hath left room

<sup>1</sup> *It may be they confer of joining lordships ;*] This material improvement we owe to Massinger's revision. It formerly stood — of winning lordships.

In my full heart for any jealous thought :—  
That idle passion dwell with thick-skin'd  
tradesmen,<sup>2</sup>

The undeserving lord, or the unable !  
Lock up thy own wife, fool, that must take  
physic

From her young doctor, physic upon her back,<sup>3</sup>  
Because thou hast the palsy in that part  
That makes her active. I could smile to think  
What wretched things they are that dare be  
jealous :

Were I match'd to another Messaline,  
While I found merit in myself to please her,  
I should believe her chaste, and would not seek  
To find out my own torment ; but, alas !  
Enjoying one that, but to me, 's a Dian,<sup>4</sup>  
I am too secure.

*Tib.* This is a confidence  
Beyond example.

*Enter* GRACCHO, ISABELLA, and MARIANA.

*Grac.* There he is—now speak.  
Or be for ever silent.

*Sfor.* If you come

<sup>2</sup> *That idle passion dwell with thick-skin'd tradesmen,*] *Thick-skin'd* is the reading of both the quartos ; the modern editors wantonly, and, I may add, ignorantly, displaced it for *thick-skull'd*. It is not to a want of understanding, but to a bluntness of feeling, that the speaker alludes.

<sup>3</sup> *From her young doctor, physic, &c.*] The old copies had a break here, to shew that the word was illegible at the press : Coxeter and M. Mason filled up the space with *and*. I chose rather to continue the break, in which the possessors of the first edition may now, if they please, insert the genuine word, which is taken from Massinger's corrected copy.

<sup>4</sup> ———— *that, but to me, 's a Dian,*] A contraction of *Diana*. M. MASON. And so it is!

To bring me comfort, say that you have made  
My peace with my Marcelia.

*Isab.* I had rather  
Wait on you to your funeral.

*Sfor.* You are my mother;  
Or, by her life, you were dead else.

*Mari.* Would you were,  
To your dishonour! and, since dotage makes you  
Wilfully blind, borrow of me my eyes,  
Or some part of my spirit. Are you all flesh?  
A lump of patience only?<sup>s</sup> no fire in you?  
But do your pleasure:—here your mother was  
Committed by your servant, (for I scorn  
To call him husband,) and myself, your sister,  
If that you dare remember such a name,  
Mew'd up, to make the way open and free  
For the adultrous, I am unwilling  
To say, a part of Sforza.

*Sfor.* Take her head off!  
She hath blasphemed, and by our law must die.

*Isab.* Blasphemed! for calling of a whore, a  
whore?

*Sfor.* O hell, what do I suffer!

*Mari.* Or is it treason  
For me, that am a subject, to endeavour  
To save the honour of the duke, and that  
He should not be a wittol on record?  
For by posterity 'twill be believed,  
As certainly as now it can be proved,  
Francisco, the great minion, that sways all,  
To meet the chaste embraces of the dutchess,  
Hath leap'd into her bed.

*Sfor.* Some proof, vile creature!  
Or thou hast spoke thy last.

<sup>s</sup> *A lump of patience only?*] In all the copies, a *limb* of patience only. Corrected by Massinger.



*Mari.* The public fame,  
 Their hourly private meetings ; and, e'en now,  
 When, under a pretence of grief or anger,  
 You are denied the joys due to a husband,  
 And made a stranger to her, at all times  
 The door stands open to him. To a Dutchman,  
 This were enough, but to a right Italian,  
 A hundred thousand witnesses. -

*Isab.* Would you have us  
 To be her bawds ?

*Sfor.* O the malice  
 And envy of base women, that, with horror,  
 Knowing their own defects and inward guilt,  
 Dare lie, and swear, and damn, for what's most  
 false,

To cast aspersions upon one untainted !  
 Ye are in your natures devils, and your ends,  
 Knowing your reputation sunk for ever,  
 And not to be recover'd, to have all  
 Wear your black livery. Wretches ! you have  
 raised

A monumental trophy to her pureness,  
 In this your studied purpose to deprave her :  
 And all the shot made by your foul detraction,  
 Falling upon her sure-arm'd innocence,  
 Returns upon yourselves ; and, if my love  
 Could suffer an addition, I'm so far  
 From giving credit to you, this would teach me  
 More to admire and serve her. You are not  
 worthy

To fall as sacrifices to appease her ;  
 And therefore live till your own envy burst you.

*Isab.* All is in vain ; he is not to be moved.

*Mari.* She has bewitch'd him.

*Pesc.* 'Tis so past belief,  
 To me it shews a fable.

*Enter FRANCISCO, speaking to a Servant within.*

*Fran.* On thy life,  
Provide my horses, and without the port  
With care attend me.

*Serv.* [*within.*] I shall, my lord.

*Grac.* He's come.

What gimcrack have we next?<sup>6</sup>

*Fran.* Great sir.

*Sfor.* Francisco,

Though all the joys in woman are fled from me,  
In thee I do embrace the full delight  
That I can hope from man.

*Fran.* I would impart,  
Please you to lend your ear, a weighty secret,  
I am in labour to deliver to you.

*Sfor.* All leave the room. [*Exeunt Isab. Mari.  
and Graccho.*—Excuse me, good Pescara,  
Ere long I will wait on you:

*Pesc.* You speak, sir,  
The language I should use. [*Exit.*

*Sfor.* Be within call,  
Perhaps we may have use of you.

*Tib.* We shall, sir. [*Exeunt Tib. and Steph.*

*Sfor.* Say on, my comfort.

*Fran.* Comfort! no, your torment,

<sup>6</sup> *What gimcrack have we next?*] It may be that Coxeter has hit upon the right word; but the first syllable is omitted in the old copies; probably it was of an offensive tendency. Besides the terror of the law which hung over the poet's head about this time, the Master of the Revels kept a scrutinising eye upon every passage of an indecent (indecent for the times) or profane tendency. It is Massinger's peculiar praise, that he is altogether free from the latter. 1805.

My suspicion was wrong. Massinger has completed the word as it stands in Coxeter; I have continued the note, however, in justice to his memory.

For so my fate appoints me. I could curse  
The hour that gave me being.

*Sfor.* What new monsters  
Of misery stand ready to devour me?  
Let them at once dispatch me.

*Fran.* Draw your sword then,  
And, as you wish your own peace, quickly kill  
me ;

Consider not, but do it.

*Sfor.* Art thou mad ?

*Fran.* Or, if to take my life be too much  
mercy,

As death, indeed, concludes all human sorrows,  
Cut off my nose and ears ; pull out an eye,  
The other only left to lend me light  
To see my own deformities. Why was I born  
Without some mulct imposed on me by nature ?  
Would from my youth a loathsome leprosy  
Had run upon this face, or that my breath  
Had been infectious, and so made me shunn'd  
Of all societies ! Curs'd be he that taught me  
Discourse or manners, or lent any grace  
That makes the owner pleasing in the eye  
Of wanton women ! since those parts, which  
others

Value as blessings, are to me afflictions,  
Such my condition is.

*Sfor.* I am on the rack :  
Dissolve this doubtful riddle. 7

*Fran.* That I alone,

7 Dissolve this doubtful riddle.] Our old writers used *dissolve* and *solve* indiscriminately ; or, if they made any difference, it was in favour of the former :

“ ——— he is pointed at

“ For the fine courtier, the woman's man,

“ That tells my lady stories, *dissolves riddles.*”

*The Queen of Corinth.*

Of all mankind, that stand most bound to love  
 you,  
 And study your content, should be appointed,  
 Not by my will, but forced by cruel fate,  
 To be your greatest enemy!—not to hold you  
 In this amazement longer, in a word,  
 Your dutchess loves me.

*Sfor.* Loves thee!

*Fran.* Is mad for me,  
 Pursues me hourly.

*Sfor.* Oh!

*Fran.* And from hence grew  
 Her late neglect of you.

*Sfor.* O women! women!

*Fran.* I labour'd to divert her by persuasion,  
 Then urged your much love to her, and the danger;  
 Denied her, and with scorn.

*Sfor.* 'Twas like thyself.

*Fran.* But when I saw her smile, then heard  
 her say,

Your love and extreme dotage, as a cloak,  
 Should cover our embraces, and your power  
 Fright others from suspicion; and all favours  
 That should preserve her in her innocence,  
 By lust inverted to be used as bawds;  
 I could not but in duty (though I know  
 That the relation kills in you all hope  
 Of peace hereafter, and in me 'twill shew  
 Both base and poor to rise up her accuser)  
 Freely discover it.

*Sfor.* Eternal plagues

Pursue and overtake her! for her sake,  
 To all posterity may he prove a cuckold,  
 And, like to me, a thing so miserable  
 As words may not express him, that gives trust  
 To all-deceiving women! Or, since it is  
 The will of heaven, to preserve mankind,

That we must know and couple with these  
serpents,

No wise man ever, taught by my example,  
Hereafter use his wife with more respect  
Than he would do his horse that does him service ;  
Base woman being in her creation made  
A slave to man. But, like a village nurse,  
Stand I now cursing and considering, when  
The tamest fool would do ! — Within there !

Stephano,

Tiberio, and the rest ! — I will be sudden,  
And she shall know and feel, love in extremes  
Abused, knows no degree in hate.\*

*Enter TIBERIO and STEPHANO.*

*Tib.* My lord.

*Sfor.* Go to the chamber of that wicked  
woman —

*Steph.* What wicked woman, sir ?

*Sfor.* The devil, my wife.

Force a rude entry, and, if she refuse  
To follow you, drag her hither by the hair,  
And know no pity ; any gentle usage  
To her will call on cruelty from me,  
To such as shew it. — Stand you staring ! Go,  
And put my will in act.

*Steph.* There's no disputing.

*Tib.* But 'tis a tempest, on the sudden raised,  
Who durst have dream'd of ?

[*Exeunt Tiberio and Stephano.*

*Sfor.* Nay, since she dares damnation,  
I'll be a fury to her.

*Fran.* Yet, great sir,

\* — no degree in hate.] For no degree in hate, the modern editors very incorrectly read, no degree of hate.

Exceed not in your fury; she's yet guilty  
Only in her intent.

*Sfor.* Intent, Francisco!

It does include all fact; and I might sooner  
Be won to pardon treason to my crown,  
Or one that kill'd my father.

*Fran.* You are wise,  
And know what's best to do:—yet, if you please,  
To prove her temper to the height, say only  
That I am dead, and then observe how far  
She'll be transported. I'll remove a little,  
But be within your call.—Now to the upshot!  
Howe'er, I'll shift for one. [*Aside and exit.*]

*Re-enter* TIBERIO, STEPHANO, and *Guard with*  
MARCELIA.

*Marc.* Where is this monster,  
This walking tree of jealousy, this dreamer,  
This horned beast that would be? Oh! are you  
here, sir?

Is it by your commandment or allowance,  
I am thus basely used? Which of my virtues,  
My labours, services, and cares to please you,  
For, to a man suspicious and unthankful,  
Without a blush I may be mine own trumpet,  
Invites this barbarous course? dare you look on  
me

Without a seal of shame?

*Sfor.* Impudence,  
How ugly thou appear'st now! Thy intent  
To be a whore, leaves thee not blood enough  
To make an honest blush: what had the act done?

*Marc.* Return'd thee the dishonour thou de-  
serv'st;  
Though willingly I had given up myself  
To every common letcher.

*Sfor.* Your chief minion,  
Your chosen favourite, your woo'd Francisco,  
Has dearly paid for't; for, wretch! know, he's  
    dead,  
And by my hand.

*Marc.* The bloodier villain thou!  
But 'tis not to be wonder'd at, thy love  
Does know no other object:—thou hast kill'd then,  
A man I do profess I loved; a man  
For whom a thousand queens might well be rivals.  
But he, I speak it to thy teeth, that dares be  
A jealous fool, dares be a murderer,  
And knows no end in mischief.

*Sfor.* I begin now  
In this my justice. [*Stabs her.*]

*Marc.* Oh! I have fool'd myself  
Into my grave, and only grieve for that  
Which, when you know you've slain an innocent,  
You needs must suffer.

*Sfor.* An innocent! Let one  
Call in Francisco;—for he lives, vile creature,  
[*Exit Stephano.*]

To justify thy falsehood, and how often,  
With whorish flatteries, thou hast tempted him;  
I being only fit to live a stale,  
A bawd and property to your wantonness.

*Re-enter STEPHANO.*

*Steph.* Signior Francisco, sir, but even now  
Took horse without the ports.

*Marc.* We are both abused,  
And both by him undone. Stay, death, a little,  
Till I have clear'd me to my lord, and then'  
I willingly obey thee.—O my Sforza!

9 *Till I have clear'd me to my lord, and then*] This is the read-

Francisco was not tempted, but the tempter ;  
 And, as he thought to win me, shew'd the warrant  
 That you sign'd for my death.

*Sfor.* Then I believe thee ;  
 Believe thee innocent too.

*Marc.* But, being contemn'd,  
 Upon his knees with tears he did beseech me,  
 Not to reveal it ; I, soft-hearted fool,  
 Judging his penitence true, was won unto it :  
 Indeed, the unkindness to be sentenced by you,  
 Before that I was guilty in a thought,  
 Made me put on a seeming anger towards you,  
 And now—behold the issue ! As I do,  
 May heaven forgive you ! [Dies.

*Tib.* Her sweet soul has left  
 Her beauteous prison.

*Steph.* Look to the duke ; he stands  
 As if he wanted motion.

*Tib.* Grief hath stopp'd  
 The organ of his speech.

*Steph.* Take up this body,  
 And call for his physicians.

*Sfor.* O my heart-strings ! [Exeunt.

ing of the first quarto : the second, which is that followed by the modern editors, gives the line in this unmetrical manner :

*Till I have clear'd myself unto my lord, and then !*

Ford has imitated this fine scene, to which a parallel will not easily be found, in the *Lady's Trial* : but with as little success as judgment. It is singular that Ford's editor should take no notice of his frequent plagiarisms from Massinger ; unless (which I incline to think,) he never read more of Massinger than the notes appended to him.



## ACT V. SCENE I.

*The Milanese. A Room in EUGENIA'S House.*

*Enter FRANCISCO, and EUGENIA in male attire.*

*Fran.* Why, couldst thou think, Eugenia, that  
 rewards,  
 Graces, or favours, though strew'd thick upon  
 me,  
 Could ever bribe me to forget mine honour?  
 Or that I tamely would sit down, before  
 I had dried these eyes still wet with showers of  
 tears,  
 By the fire of my revenge? look up, my dearest!  
 For that proud fair, that, thief-like, stepp'd  
 between  
 Thy promised hopes, and robb'd thee of a fortune  
 Almost in thy possession, hath found,  
 With horrid proof, his love, she thought her glory,  
 And an assurance of all happiness,  
 But hastened her sad ruin.

*Eug.* Do not flatter  
 A grief that is beneath it; for, however  
 The credulous duke to me proved false and cruel,  
 It is impossible he could be wrought  
 To look on her, but with the eyes of dotage,  
 And so to serve her.

*Fran.* Such, indeed, I grant,  
 The stream of his affection was, and ran  
 A constant course, till I, with cunning malice—  
 And yet I wrong my act, for it was justice,  
 Made it turn backward; and hate, in extremes,

(Love banish'd from his heart,) to fill the room:  
In a word, know the fair Marcelia's dead.\*

*Eug.* Dead!

*Fran.* And by Sforza's hand. Does it not move  
you?

How coldly you receive it! I expected  
The mere relation of so great a blessing,  
Born proudly on the wings of sweet revenge,  
Would have call'd on a sacrifice of thanks,  
And joy not to be bounded or conceal'd.  
You entertain it with a look, as if  
You wish'd it were undone.

*Eug.* Indeed I do:

For, if my sorrows could receive addition,  
Her sad fate would increase, not lessen them.  
She never injured me, but entertain'd  
A fortune humbly offer'd to her hand,  
Which a wise lady gladly would have kneel'd for.  
Unless you would impute it as a crime,  
She was more fair than I, and had discretion  
Not to deliver up her virgin fort,  
Though strait besieged with flatteries, vows, and  
tears,  
Until the church had made it safe and lawful.  
And had I been the mistress of her judgment  
And constant temper, skilful in the knowledge  
Of man's malicious falsehood, I had never,  
Upon his hell-deep oaths to marry me,  
Given up my fair name, and my maiden honour,  
To his foul lust; nor lived now, being branded  
In the forehead for his whore, the scorn and shame  
Of all good women.

*Fran.* Have you then no gall,  
Anger, or spleen, familiar to your sex?

\* *In a word, know the fair Marcelia's dead.*] Coxeter and Mr. M. Mason omit the article, which utterly destroys the rhythm of the line.

Or is it possible, that you could see  
Another to possess what was your due,  
And not grow pale with envy?

*Eug.* Yes, of him  
That did deceive me. There's no passion, that  
A maid so injured ever could partake of,  
But I have dearly suffer'd. These three years,  
In my desire and labour of revenge,  
Trusted to you, I have endured the throes  
Of teeming women; and will hazard all  
Fate can inflict on me, but I will reach  
Thy heart, false Sforza! You have trifled with me,  
And not proceeded with that fiery zeal  
I look'd for from a brother of your spirit.  
Sorrow forsake me, and all signs of grief  
Farewell for ever! Vengeance, arm'd with fury,  
Possess me wholly now!

*Fran.* The reason, sister,  
Of this strange metamorphosis?

*Eug.* Ask thy fears:  
Thy base, unmanly fears, thy poor delays,  
Thy dull forgetfulness equal with death;  
My wrong, else, and the scandal which can never  
Be wash'd off from our house, but in his blood,  
Would have stirr'd up a coward to a deed  
In which, though he had fallen, the brave intent  
Had crown'd itself with a fair monument  
Of noble resolution. In this shape  
I hope to get access; and, then, with shame,  
Hearing my sudden execution, judge  
What honour thou hast lost, in being transcended  
By a weak woman.

*Fran.* Still mine own, and dearer!  
And yet in this you but pour oil on fire,  
And offer your assistance where it needs not,  
And, that you may perceive I lay not fallow,

But had your wrongs stamp'd deeply on my  
heart

By the iron pen of vengeance, I attempted,  
By whoring her, to cuckold him: that failing,  
I did begin his tragedy in her death,  
To which it served as prologue, and will make  
A memorable story of your fortunes  
In my assured revenge: Only, best sister,  
Let us not lose ourselves in the performance,  
By your rash undertaking; we will be  
As sudden as you could wish.

*Eug.* Upon those terms  
I yield myself and cause to be disposed of  
As you think fit.

*Enter a Servant.*

*Fran.* Thy purpose?

*Serv.* There's one Graccho,  
That follow'd you, it seems, upon the track,  
Since you left Milan, that's importunate  
To have access, and will not be denied:  
His haste, he says, concerns you.

*Fran.* Bring him to me. [*Exit Servant.*]  
Though he hath laid an ambush for my life,  
Or apprehension, yet I will prevent him,  
And work mine own ends out.

*Enter GRACCHO.*

*Grac.* Now for my whipping!  
And if I now outstrip him not, and catch him,  
And by a new and strange way too, hereafter  
I'll swear there are worms in my brains. [*Aside.*]

*Fran.* Now, my good Graccho!  
We meet as 'twere by miracle.

*Grac.* Love, and duty,  
And vigilance in me for my lord's safety,  
First taught me to imagine you were here,  
And then to follow you. All's come forth, my  
lord,  
That you could wish conceal'd. The dutchess'  
wound,  
In the duke's rage put home, yet gave her leave  
To acquaint him with your practices, which your  
flight  
Did easily confirm.

*Fran.* This I expected ;  
But sure you come provided of good counsel,  
To help in my extremes.

*Grac.* I would not hurt you.

*Fran.* How ! hurt me ? such another word's thy  
death ;  
Why, dar'st thou think it can fall in thy will,  
To outlive what I determine ?

*Grac.* How he awes me ! [*Aside.*

*Fran.* Be brief ; what brought thee hither ?

*Grac.* Care to inform you  
You are a condemn'd man, pursued and sought  
for,

And your head rated at ten thousand ducats  
To him that brings it.

*Fran.* Very good.

*Grac.* All passages  
Are intercepted, and choice troops of horse  
Scour o'er the neighbour plains ; your picture  
sent

To every state confederate with Milan :  
That, though I grieve to speak it, in my judgment,  
So thick your dangers meet, and run upon you,  
It is impossible you should escape  
Their curious search.

*Eug.* Why, let us then turn Romans,  
And, falling by our own hands, mock their threats,  
And dreadful preparations.

*Fran.* 'Twould show nobly ;  
But that the honour of our full revenge  
Were lost in the rash action. No, Eugenia,  
Graccho is wise, my friend too, not my servant,  
And I dare trust him with my latest secret.  
We would, and thou must help us to perform it,  
First kill the duke—then, fall what can upon us !  
For injuries are writ in brass, kind Graccho,  
And not to be forgotten.

*Grac.* He instructs me  
What I should do.

[*Aside.*

*Fran.* What's that ?

*Grac.* I labour with  
A strong desire to assist you with my service ;  
And now I am deliver'd of't.

*Fran.* I told you.—  
Speak, my oraculous Graccho.

*Grac.* I have heard, sir,  
Of men in debt that, lay'd for by their creditors,  
In all such places where it could be thought  
They would take shelter, chose, for sanctuary,  
Their lodgings underneath their creditors' noses,  
Or near that prison to which they were design'd,  
If apprehended ; confident that there  
They never should be sought for.

*Eug.* 'Tis a strange one !

*Fran.* But what infer you from it ?

*Grac.* This, my lord ;  
That, since all ways of your escape are stopp'd,  
In Milan only, or, what's more, in the court,  
Whither it is presumed you dare not come,  
Conceal'd in some disguise, you may live safe.

*Fran.* And not to be discover'd ?

*Grac.* But by myself.

*Fran.* By thee! Alas! I know thee honest,  
Graccho,

And I will put thy counsel into act,  
And suddenly. Yet, not to be ungrateful  
For all thy loving travail to preserve me,  
What bloody end soe'er my stars appoint,  
Thou shalt be safe, good Graccho.—Who's within  
there?

*Grac.* In the devil's name, what means he!<sup>2</sup>

*Enter Servants.*

*Fran.* Take my friend  
Into your custody, and bind him fast:  
I would not part with him.

*Grac.* My good lord.

*Fran.* Dispatch:

'Tis for your good, to keep you honest, Graccho:  
I would not have ten thousand ducats tempt you,  
Being of a soft and wax-like disposition,  
To play the traitor; nor a foolish itch  
To be revenged for your late excellent whipping,  
Give you the opportunity to offer  
My head for satisfaction. Why, thou fool!  
I can look through and through thee? thy intents  
Appear to me as written in thy forehead,  
In plain and easy characters: and but that  
I scorn a slave's base blood should rust that sword  
That from a prince expects a scarlet dye,  
Thou now wert dead; but live, only to pray

<sup>2</sup> *Grac. In the devil's name, what means he!]* The second quarto omits the adjuration and tamely reads,—*what means he?* The licenser, in many cases, seems to have acted capriciously: here, as well as in several other places, he has strained at a gnat and swallowed a camel. The expression has already occurred in the *Unnatural Combat*.

For good success to crown my undertakings ;  
 And then, at my return, perhaps, I'll free thee,  
 To make me further sport. Away with him !  
 I will not hear a syllable.

[*Exeunt Servants with Graccho.*

We must trust  
 Ourselves, Eugenia ; and though we make use of  
 The counsel of our servants, that oil spent,  
 Like snuffs that do offend, we tread them out.—  
 But now to our last scene, which we'll so carry,  
 That few shall understand how 'twas begun,  
 Till all, with half an eye, may see 'tis done.

[*Exeunt.*

## SCENE II.

Milan. *A Room in the Castle.*

*Enter PESCARA, TIBERIO, and STEPHANO.*

*Pesc.* The like was never read of.

*Steph.* In my judgment,  
 To all that shall but hear it, 'twill appear  
 A most impossible fable.

*Tib.* For Francisco,  
 My wonder is the less, because there are  
 Too many precedents of unthankful men  
 Raised up to greatness, which have after studied  
 The ruin of their makers.

*Steph.* But that melancholy,  
 Though ending in distraction, should work  
 So far upon a man, as to compel him  
 To court a thing that has nor sense nor being,  
 Is unto me a miracle.

*Pesc.* 'Troth, I'll tell you,  
 And briefly as I can, by what degrees



He fell into this madness. When, by the care  
 Of his physicians, he was brought to life,  
 As he had only pass'd a fearful dream,  
 And had not acted what I grieve to think on,  
 He call'd for fair Marcelia, and being told  
 That she was dead, he broke forth in extremes,  
 (I would not say blasphem'd,) and cried that  
 heaven,

For all the offences that mankind could do,  
 Would never be so cruel as to rob it  
 Of so much sweetness, and of so much goodness ;  
 That not alone was sacred in herself,  
 But did preserve all others innocent,  
 That had but converse with her. Then it came  
 Into his fancy that she was accused  
 By his mother and his sister ; thrice he curs'd them,  
 And thrice his desperate hand was on his sword  
 T'have kill'd them both ; but he restrain'd, and  
 they

Shunning his fury, spite of all prevention  
 He would have turn'd his rage upon himself ;  
 When wisely his physicians, looking on  
 The Dutchess' wound, to stay his ready hand,  
 Cried out, it was not mortal.

*Tib.* 'Twas well thought on.

*Pesc.* He easily believing what he wish'd,  
 More than a perpetuity of pleasure  
 In any object else ; flatter'd by hope,  
 Forgetting his own greatness, he fell prostrate  
 At the doctors' feet, implored their aid, and swore,  
 Provided they recover'd her, he would live  
 A private man, and they should share his duke-  
 dom.

They seem'd to promise fair, and every hour  
 Vary their judgments, as they find his fit  
 To suffer intermission or extremes :  
 For his behaviour since——

*Sfor.* [*within*] As you have pity,  
Support her gently.

*Pesc.* Now, be your own witnesses;  
I am prevented.

*Enter SFORZA, ISABELLA, MARIANA, DOCTORS  
and Servants with the body of MARCELIA.*

*Sfor.* Carefully, I beseech you,  
The gentlest touch torments her; and then think  
What I shall suffer. O you earthly<sup>3</sup> gods,  
You second natures, that from your great master,  
Who join'd the limbs of torn Hippolitus,  
And drew upon himself the Thunderer's envy,  
Are taught those hidden secrets that restore  
To life death-wounded men! you have a patient,  
On whom to express the excellence of art,  
Will bind even heaven your debtor, though it  
pleases  
To make your hands the organs of a work  
The saints will smile to look on, and good angels  
Clap their celestial wings to give it plaudits.  
How pale and wan she looks! O pardon me,  
That I presume (dyed o'er with bloody guilt,  
Which makes me, I confess, far, far unworthy)  
To touch this snow-white hand. How cold it is!  
This once was Cupid's fire-brand, and still  
'Tis so to me. How slow her pulses beat too!  
Yet in this temper, she is all perfection,  
And mistress of a heat so full of sweetness,  
The blood of virgins, in their pride of youth,  
Are balls of snow or ice compared unto her.

*Mari.* Is not this strange?

*Isab.* Oh! cross him not, dear daughter;

<sup>3</sup> O you earthly gods,] Corrected by Massinger from *earthly*,  
the former reading.

Our conscience tells us we have been abused,  
Wrought to accuse the innocent, and with him  
Are guilty of a fact——

*Enter a Servant, and whispers PESCARA.*

*Mari.* 'Tis now past help.

*Pesc.* With me? What is he?

*Serv.* He has a strange aspect;  
A Jew by birth, and a physician  
By his profession, as he says, who, hearing  
Of the duke's frenzy, on the forfeit of  
His life will undertake to render him  
Perfect in every part:—provided that  
Your lordship's favour gain him free access,  
And your power with the duke a safe protection,  
Till the great work be ended.

*Pesc.* Bring me to him;  
As I find cause, I'll do. [*Exeunt Pesc. and Serv.*]

*Sfor.* How sound she sleeps!  
Heaven keep her from a lethargy!—How long  
(But answer me with comfort, I beseech you)  
Does your sure judgment tell you that these  
    lids,  
That cover richer jewels than themselves,  
Like envious night, will bar these glorious suns  
From shining on me?

1 *Doct.* We have given her, sir,  
A sleepy potion, that will hold her long,  
That she may be less sensible of the torment  
The searching of her wound will put her to.

2 *Doct.* She now feels little; but, if we should  
    wake her,  
To hear her speak would fright both us and you,  
And therefore dare not hasten it.

*Sfor.* I am patient.  
You see I do not rage, but wait your pleasure.

What do you think she dreams of now? for sure,  
 Although her body's organs are bound fast,  
 Her fancy cannot slumber.

*1 Doct.* That, sir, looks on  
 Your sorrow for your late rash act, with pity  
 Of what you suffer for it, and prepares  
 To meet the free confession of your guilt  
 With a glad pardon.

*Sfor.* She was ever kind;  
 And her displeasure, though call'd on, short-lived  
 Upon the least submission. O you Powers,  
 That can convey our thoughts to one another  
 Without the aid of eyes or ears, assist me!  
 Let her behold me in a pleasing dream [*Kneels.*  
 Thus, on my knees before her; (yet that duty  
 In me is not sufficient;) let her see me  
 Compel my mother, from whom I took life,  
 And this my sister, partner of my being,  
 To bow thus low unto her; let her hear us  
 In my acknowledgment freely confess  
 That we in a degree as high are guilty  
 As she is innocent. Bite your tongues, vile  
 creatures,

And let your inward horror fright your souls,  
 For having belied that pureness, to come near  
 which,

All women that posterity can bring forth  
 Must be, though striving to be good, poor rivals.  
 And for that dog Francisco, that seduced me,  
 In wounding her, to raise a temple built  
 To chastity and sweetness, let her know  
 I'll follow him to hell, but I will find him,  
 And there live a fourth Fury to torment him.  
 Then, for this cursed hand and arm that guided  
 The wicked steel, I'll have them, joint by joint,  
 With burning irons sear'd off, which I will eat,

I being a vulture fit to taste such carrion ;  
 Lastly——

1 *Doct.* You are too loud, sir ; you disturb  
 Her sweet repose.

*Sfor.* I am hush'd. Yet give us leave,  
 Thus prostrate at her feet, our eyes bent down-  
 wards,

Unworthy, and ashamed, to look upon her,  
 To expect her gracious sentence.

2 *Doct.* He's past hope.

1 *Doct.* The body too will putrify, and then  
 We can no longer cover the imposture.

*Tib.* Which, in his<sup>4</sup> death, will quickly be dis-  
 cover'd.

I can but weep his fortune.

*Steph.* Yet be careful  
 You lose no minute to preserve him ; time  
 May lessen his distraction.

*Re-enter* PESCARA, *with* FRANCISCO, *as a Jew*  
*doctor, and* EUGENIA *disguised as before.*

*Fran.* I am no god, sir,  
 To give a new life to her ; yet I'll hazard  
 My head, I'll work the senseless trunk t'appear  
 To him as it had got a second being,  
 Or that the soul that's fled from't, were call'd  
 back

To govern it again. I will preserve it  
 In the first sweetness, and by a strange vapour,  
 Which I'll infuse into her mouth, create  
 A seeming breath ; I'll make her veins run high  
 too,  
 As if they had true motion.

<sup>4</sup> *Tib.* Which in his death will quickly be discover'd.] I know not how the modern editors understood this line, but for his, they read, her death: a strange sophistication!

*Pesc.* Do but this,  
Till we use means to win upon his passions  
T'endure to hear she's dead with some small  
    patience,  
And make thy own reward.

*Fran.* The art I use  
Admits no looker on : I only ask  
The fourth part of an hour, to perfect that  
I boldly undertake.

*Pesc.* I will procure it.

*2 Doct.* What stranger's this ?

*Pesc.* Sooth me in all I say ;  
There 's a main end in it.

*Fran.* Beware !

*Eug.* I am warn'd.

*Pesc.* Look up, sir, cheerfully ; comfort in me  
Flows strongly to you.

*Sfor.* From whence came that sound ?  
Was it from my Marcelia ? If it were, [*Rises.*  
I rise, and joy will give me wings to meet it.

*Pesc.* Nor shall your expectation be deferr'd  
But a few minutes. Your physicians are  
Mere voice, and no performance ; I have found  
A man that can do wonders. Do not hinder  
The dutchess' wish'd recovery, to enquire  
Or what he is, or to give thanks, but leave him  
To work this miracle.

*Sfor.* Sure, 'tis my good angel.  
I do obey in all things : be it death  
For any to disturb him, or come near,  
Till he be pleased to call us. O, be prosperous,  
And make a duke thy bondman !

[*Exeunt all but Francisco and Eugenia.*

*Fran.* 'Tis my purpose ;  
If that to fall a long-wish'd sacrifice  
To my revenge can be a benefit.  
I'll first make fast the doors ;—so !

*Eug.* You amaze me :  
What follows now?

*Fran.* A full conclusion  
Of all thy wishes. Look on this, Eugenia,  
Even such a thing, the proudest fair on earth  
(For whose delight the elements are ransack'd,  
And art with nature studied to preserve her,)  
Must be, when she is summon'd to appear  
In the court of Death. But I lose time.

*Eug.* What mean you ?

*Fran.* Disturb me not.—Your ladyship looks  
pale ;  
But I, your doctor, have a ceruse for you.—  
See, my Eugenia, how many faces,  
That are adored in court, borrow these helps,  
[*Paints the cheeks.*  
And pass for excellence, when the better part  
Of them are like to this.—Your mouth smells  
sour too,  
But here is that shall take away the scent ;  
A precious antidote old ladies use,  
When they would kiss, knowing their gums are  
rotten. [ *Paints the lips.*  
These hands too, that disdain'd to take a touch  
From any lip, whose owner writ not lord,<sup>5</sup>  
Are now but as the coarsest earth ; but I  
Am at the charge, my bill not to be paid too,  
To give them seeming beauty. [ *Paints the hands.* ]  
— So ! 'tis done.  
How do you like my workmanship ?

<sup>5</sup> *From any lip whose owner writ not lord,*] This valuable improvement is from the corrected copy, which originally had *honour*, as it stands in all our editions. It is impossible to pass over these corrections without a sigh for the fallacy of criticism. Alas ! alas ! who knows whether much of the ingenious toil to explain nonsense, in the Variorum edition of Shakspeare, is not absolutely wasted upon mere errors of the press !

*Eug.* I tremble :  
And thus to tyrannize upon the dead,  
Is most inhuman.

*Fran.* Come we for revenge,  
And can we think on pity! Now to the upshot,  
And, as it proves, applaud it.—My lord the duke!  
Enter with joy, and see the sudden change  
Your servant's hand hath wrought.

*Re-enter SFORZA and the rest.*

*Sfor.* I live again  
In my full confidence that Marcelia may  
Pronounce my pardon. Can she speak yet?

*Fran.* No :  
You must not look for all your joys at once ;  
That will ask longer time.

*Pesc.* 'Tis wondrous strange !

*Sfor.* By all the dues of love I have had from  
her,  
This hand seems as it was when first I kiss'd it.  
These lips invite too : I could ever feed  
Upon these roses, they still keep their colour  
And native sweetness : only the nectar's wanting,  
That, like the morning dew in flowery May,  
Preserved them in their beauty.

*Enter GRACCHO hastily.*

*Grac.* Treason, treason !

*Tib.* Call up the guard.

*Fran.* Graccho ! then we are lost. [Aside.]

*Enter Guard.*

*Grac.* I am got off, sir Jew ; a bribe hath done  
it,



For all your serious charge ; there's no disguise  
Can keep you from my knowledge.

*Sfor.* Speak.

*Grac.* I am out of breath,

But this is——

*Fran.* Spare thy labour, fool,—Francisco.\*

*All.* Monster of men !

*Fran.* Give me all attributes

Of all you can imagine, yet I glory  
To be the thing I was born. I AM Francisco ;  
Francisco, that was raised by you, and made  
The minion of the time ; the same Francisco,  
That would have whored this trunk, when it had  
life ;

And, after, breathed a jealousy upon thee,  
As killing as those damps that belch out plagues  
When the foundation of the earth is shaken :  
I made thee do a deed heaven will not pardon,  
Which was—to kill an innocent.

*Sfor.* Call forth the tortures  
For all that flesh can feel.

*Fran.* I dare the worst.

Only, to yield some reason to the world  
Why I pursued this course, look on this face,  
Made old by thy base falsehood : 'tis Eugenia.

*Sfor.* Eugenia !

*Fran.* Does it start you, sir ? my sister,  
Seduced and fool'd by thee : but thou must pay

\* *Fran.* *Spare thy labour fool,—Francisco.*] Francisco's bold avowal of his guilt, with an emphatical repetition of his name, and the enumeration of his several acts of villainy, which he justifies from a spirit of revenge, in all probability gave rise to one of the most animated scenes in dramatic poetry. The reader will easily see, that I refer to the last act of Dr. Young's *Revenge*, where Zanga, like Francisco, defends every cruel and treacherous act he has committed from a principle of deep resentment. DAVIES.

The forfeit of thy falsehood. Does it not work  
yet!—

Whate'er becomes of me, which I esteem not,  
THOU art mark'd for the grave: I've given thee  
poison

In this cup,<sup>7</sup> now observe me, which, thy lust  
Carousing deeply of, made thee forget  
Thy vow'd faith to Eugenia.

*Pesc.* O damn'd villain!

*Isab.* How do you, sir?

*Sfor.* Like one

That learns to know in death what punishment.  
Waits on the breach of faith. Oh! now I feel  
An Ætna in my entrails.—I have lived  
A prince, and my last breath shall be command.  
—I burn, I burn! yet ere life be consumed,  
Let me pronounce upon this wretch all torture  
That witty cruelty can invent.

*Pesc.* Away with him!

*Tib.* In all things we will serve you.

*Fran.* Farewell, sister!

Now I have kept my word, torments I scorn:  
I leave the world with glory. They are men,

7

————— *I've given thee poison*

*In this cup, now observe me, which, thy lust, &c.]* i. e. in the lips of Marcelia. This is a terrible scene, and has the air of being taken from some Italian story. The circumstance of rubbing poison on the lips of a dead beauty, occurs in a dreadful passage in the *Revenger's Tragedy*, by Cyril Tourner, 1609. There too the Duke is poisoned by kissing them.

In the former edition I had accounted for the confusion which appeared in the grammatical construction of this speech, from the perturbed state of the speaker's mind. I might have spared my sagacity, it seems, for it had no better foundation than the printer's errors. The line which stood,

“ In this cup, now observe me, *with thy last*”

is corrected by Massinger as it appears in the text, and the grammar of the speech is now as perfect as the sense.

And leave behind them name and memory,  
That, wrong'd, do right themselves before they  
die. [*Exeunt Guard with Francisco.*]

*Steph.* A desperate wretch!

*Sfor.* I come: Death! I obey thee.

Yet I will not die raging; for, alas!

My whole life was a frenzy. Good Eugenia,  
In death forgive me.—As you love me, bear her  
To some religious house, there let her spend  
The remnant of her life: when I am ashes,  
Perhaps she'll be appeased, and spare a prayer  
For my poor soul. Bury me with Marcelia,  
And let our epitaph be—— [*Dies.*]

*Tib.* His speech is stopp'd.

*Steph.* Already dead!

*Pesc.* It is in vain to labour  
To call him back. We'll give him funeral,  
And then determine of the state affairs:  
And learn, from this example, There's no trust  
In a foundation that is built on lust. [*Exeunt.*]

<sup>6</sup> Mr. M. Mason, contrary to his custom, has given an account of this play: but it is too loose and unsatisfactory to be presented to the reader. He has observed, indeed, what could not easily be missed,—the beauty of the language, the elevation of the sentiments, the interesting nature of the situations, &c. But the interior motive of the piece,—the spring of action from which the tragic events are made to flow,—seems to have utterly escaped him. He has taken the accessory for the primary passion of it, and, upon his own error, founded a comparison between *the Duke of Milan* and *Othello*.—But let us hear Massinger himself. Fearing that, in a reverse of fortune, his wife may fall into the possession of another, Sforza gives a secret order for her murder, and attributes his resolution, to the excess of his attachment:

“ ’Tis more than love to her, that marks her out

“ A wish'd companion to me in both fortunes.”

Act. I. sc. iii.

This is carefully remembered in the conference between Mar-

celia and Francisco, and connected with the feelings which occasions in her :

- “ ——— that my lord, my Sforza, should esteem  
 “ My life fit only as a page, to wait on  
 “ The various course of his uncertain fortunes :  
 “ Or cherish in himself that sensual hope,  
 “ In death to know me as a wife, afflicts me.”

Act III. sc. ii.

Upon this disapprobation of his selfish motive, is founded her reserve towards him,—a reserve, however, more allied to tenderness than to anger, and meant as a prudent corrective of his unreasonable desires. And from this reserve, ill interpreted by Sforza, proceeds that jealousy of his in the fourth act, which Mr. M. Mason will have to be the groundwork of the whole subject.

But if Massinger must be compared with somebody, let it be with himself: for, as the reader will by and by perceive, *the Duke of Milan* has more substantial connexion with *the Picture* than with *Othello*. In his uxoriousness,—his doating entreaties of his wife's favours,—his abject requests of the mediation of others for him, &c. &c. Sforza strongly resembles Ladislaus; while the friendly and bold reproofs of his fondness by Pescara and Stephano prepare us for the rebukes afterwards employed against the same failing by the intrepid kindness of Eubulus. And not only do we find this similarity in some of the leading sentiments of the two plays, but occasionally the very language of the one is carried into the other.

As to the action itself of this piece, it is highly animating and interesting; and its connexion, at the very opening, with an important passage of history, procures for it at once a decided attention. This is, for the most part, well maintained by strong and rapid alternations of fortune, till the catastrophe is matured by the ever-working vengeance of Francisco. Even here, the author has contrived a novelty of interest little expected by the reader: and the late appearance of the injured Eugenia throws a fresh emotion into the conclusion of the play, while it explains a considerable part of the plot, with which, indeed, it is essentially connected.

The character of Sforza himself is strongly conceived. His passionate fondness for Marcelia—his sudden rage at her apparent coolness,—his resolute renunciation of her,—his speedy repentance and fretful impatience of her absence,—his vehement defence of her innocence,—his quick and destructive vengeance against her, upon a false assertion of her dishonour,—and his prostrations and mad embraces of her dead body,—shew the

force of dotage and hate in their extremes. His actions are wild and ungoverned, and his whole life (as he says) is made up of frenzy.

One important lesson is to be drawn from the principal feature of this character. From Sforza's ill-regulated fondness for Marcellia flows his own order for her murder. The discovery of it occasions the distant behaviour of the wife, the revenge of the husband, and the death of both.—Let us use the blessings of life with modesty and thankfulness. He who aims at intemperate gratifications, disturbs the order of Providence; and, in the premature loss of the object which he too fondly covets, is made to feel the just punishment of unreasonable wishes, and ungoverned indulgence.

END OF VOL. I.















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