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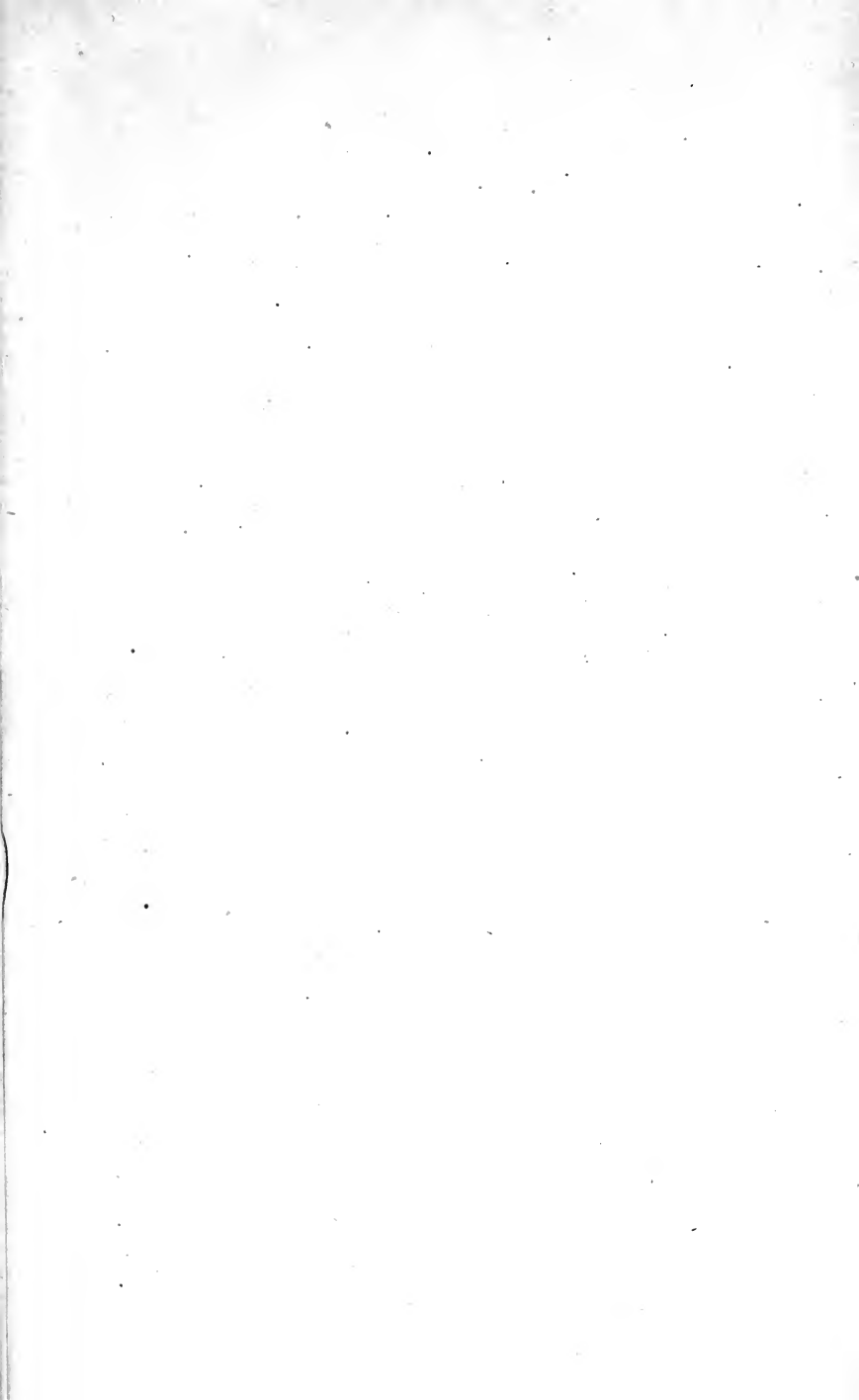
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J. van Dordt



De Tijdingen





THE  
P L A Y S  
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.

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THE SECOND EDITION.

VOLUME THE FOURTH.

CONTAINING  
THE CITY MADAM.  
THE GUARDIAN.  
A VERY WOMAN.  
THE BASHFUL LOVER.  
THE OLD LAW.

LONDON:

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J. MAWMAN; J. FAULDER, AND R. BALDWIN;

*By W. Bulmer and Co. Cleveland-Row, St. James's.*

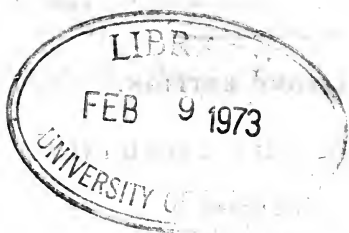
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THE MASSACHUSETTS

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THE  
CITY MADAM.

VOL. IV.

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THE CITY MADAM.] This "Comedy," of which it is not easy to speak in appropriate terms of praise, was licensed by sir Henry Herbert, May 25th, 1632, and acted by the king's company.

"The plot, the business, the conduct, and the language of the piece," as *the Companion to the Playhouse* justly observes, "are all admirable;" yet I do not know that it was ever revived till the year 1771, when the late Mr. Love made some changes in it, and procured it to be acted at Richmond.

Mr. Waldron, of the Theatre Royal Drury Lane, is in possession of a very old alteration of this Play, in which, as usual, not only the titles, but the names of the dramatis personæ are changed. I have looked through it, but can find nothing to commend: it is called *the Cure of Pride*. This gentleman informs me that Mr. Love, who was the manager of the Richmond Theatre, played the part of Luke with great success; and that he afterwards prevailed on Mr. Garrick to bring the Play forward at Drury Lane. A short time since it was reproduced, with considerable alterations, by Sir J. B. Burges under the name of *the Wife and Brother*, and acted, for a few nights, at the Lyceum. But the drift of the original was totally mistaken, and the failure was, of course, complete.

*The City Madam* was received, as the quarto says, with great applause; it was, however, kept in the players' hands till 1659,\* when it was given to the press by Andrew Pennycuricke, one of the actors.

\* This is the date of all the copies which I have seen, with the exception of one that lately fell into my hands: this has the year 1658 on the title-page. It was probably thrown off in 1658-9.



TO

*The truly Noble and Virtuous*

LADY ANN COUNTESS OF OXFORD.\*

HONOURED LADY,

*IN that age when wit and learning were not conquered by injury and violence, this poem was the object of love and commendations, it being composed by an infallible pen, and censured by an unerring auditory. In this epistle I shall not need to make an apology for plays in general, by exhibiting their antiquity and utility: in a word, they are mirrors or glasses which none but deformed faces, and fouler consciences fear to look into. 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. I have redeemed it from the teeth of Time, by committing of it to the press, but more in imploring your patronage. I will not slander it with my praises, it is commendation enough to call it MASSINGER'S; if it may gain your allowance and pardon, I am highly gratified, and desire only to wear the happy title of,*

*Madam,*

*your most humble servant,*

ANDREW PENNYCUICKE.

\* Daughter of Paul viscount Binnyng, and wife of Aubrey de Vere earl of Oxford.

## DRAMATIS PERSONÆ.

*Lord Lacy.*

*Sir John Frugal,\* a merchant.*

*Sir Maurice Lacy,\* son to lord Lacy.*

*Mr. Plenty, a country gentleman.*

*Luke Frugal, brother to sir John.*

*Goldwire senior, } two gentlemen.*

*Tradewell senior, }*

*Goldwire junior, } their sons, apprentices to sir*

*Tradewell junior, } John Frugal.*

*Stargaze, an astrologer.*

*Hoyst, a decayed gentleman.*

*Fortune, } decayed merchants.*

*Penury, }*

*Holdfast, steward to sir John Frugal.*

*Ramble, } two hectors.*

*Scuffle, }*

*Ding'em, a pimp.*

*Gettall, a box-keeper.†*

*Page, Sheriff, Marshal, Serjeants.*

*Lady Frugal.*

*Anne, } her daughters.*

*Mary, }*

*Milliscent, her woman.*

*Shave'em, a courtezan.*

*Secret, a bawd.*

*Orpheus, Charon, Cerberus, Chorus, Musicians,  
Porters, Servants.*

SCENE, London.

\* In the old list of dramatis personæ these two characters are named Sir John Rich and Sir John Lacy, notwithstanding the former is called Sir John *Frugal* in every part of the play, and the latter Sir *Maurice Lacy*, in the only two places in which his christian name is mentioned.

† Gettall, a box-keeper.] Or, as he is usually called,—groom-porter to a gambling-house. This important character, as I am told, never plays, but is seated in a box or elevated chair, “where he declares the state of the game, the odds, and the success of the parties.”

THE  
CITY MADAM.

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ACT I. SCENE I.

*A Room in Sir John Frugal's House.*

*Enter GOLDWIRE junior and TRADEWELL junior.*

*Gold.* The ship is safe in the Pool then?

*Trade.* And makes good,  
In her rich freight, the name she bears, *The  
Speedwell* :

My master will find it; for, on my certain know-  
ledge,

For every hundred that he ventured in her,  
She hath return'd him five.

*Gold.* And it comes timely;  
For, besides a payment on the nail for a manor  
Late purchased by my master, his young daugh-  
ters

Are ripe for marriage.

*Trade.* Who? Nan and Mall?

*Gold.* Mistress Anne and Mary, and with some  
addition,  
Or 'tis more punishable in our house  
Than *scandalum magnatum*.

*Trade.* 'Tis great pity  
Such a gentleman as my master (for that title  
His being a citizen cannot take from him)  
Hath no male heir to inherit his estate,  
And keep his name alive.

*Gold.* The want of one,  
Swells my young mistresses, and their madam-  
mother,  
With hopes above their birth, and scale: their  
dreams are  
Of being made countesses; and they take state,  
As they were such already. When you went  
To the Indies, there was some shape and pro-  
portion

Of a merchant's house in our family; but since  
My master, to gain precedency for my mistress,  
Abovesome elder merchants' wives, was knighted,  
'Tis grown a little court in bravery,  
Variety of fashions, and those rich ones:  
There are few great ladies going to a mask  
That do outshine ours in their every-day habits.

*Trade.* 'Tis strange, my master, in his wisdom,  
can  
Give the reins to such exorbitance.

*Gold.* He must,  
Or there's no peace nor rest for him at home:  
I grant his state will bear it; yet he's censured  
For his indulgence, and, for sir John Frugal,  
By some styled sir John Prodigal.

*Trade.* Is his brother,  
Master Luke Frugal, living?

*Gold.* Yes; the more  
His misery, poor man!

*Trade.* Still in the counter?

*Gold.* In a worse place. He was redeem'd from  
the hole,

To live, in our house, in hell;<sup>1</sup> since, his base usage  
 Consider'd, 'tis no better. My proud lady  
 Admits him to her table; marry, ever  
 Beneath the salt,<sup>2</sup> and there he sits the subject  
 Of her contempt and scorn; and dinner ended,  
 His courteous nieces find employment for him

<sup>1</sup> ————— He was redeem'd from the hole,

To live, in our house, in hell;] This passage alludes to a pas-  
 time called Barley-brake. M. MASON.

Never did so strange a conceit enter mortal head. What is  
 there in the miserable situation of Luke that could possibly put  
 Goldwire, or rather Mr. M. Mason, in mind of a pastime?  
 The *hole* was one of the wretched departments of a gaol, in  
 which prisoners, who could not afford to pay for better accom-  
 modations, were obliged to take up their residence. It is fre-  
 quently mentioned by our old writers. Thus Wilkins: "Can  
 it accord with the state of gentry, to submit myself, from the  
 feather-bed in the master's side, or the flock-bed in the knights'  
 ward, to the straw-bed in the *hole*?" *Miseries of enforced  
 Marriage.*

Hell was a spot yet more wretched than the *hole* :

" For in the lowest deep, a lower deep

" Still threaten'd to devour,"

It was a cant name for the darkest part of the *hole*, or for an  
 obscure dungeon in some of our prisons, for which the former  
 appellation appeared too favourable a term. Thus in *the Coun-  
 ter-rat*, 1658 :

" In Wood-street's *hole*, or Poultry's *hell*."

And to this sense of the word Goldwire alludes. The Counter,  
 from the *hole* of which Luke was redeemed, stood in Wood-street.

<sup>2</sup> ————— marry, ever

Beneath the salt,] Thus Cartwright :

" ————— Where you are best esteem'd

" You only pass under the favourable name

" Of humble cousins that sit beneath the salt."

*Love's Convert.*

And see Vol. I. p. 170.

Massinger generally opens his plots with great ingenuity ; but  
 here he is particularly happy. We are at once admitted into the  
 interior of the merchant's family, and prepared for the conduct  
 of the different branches of it, before they appear, by a dialogue  
 as natural as it is easy and unforced.

Fitting an under-prentice, or a footman,  
And not an uncle.

*Trade.* I wonder, being a scholar  
Well read, and travell'd, the world yielding means  
For men of such desert, he should endure it.

*Gold.* He does, with a strange patience; and  
to us,  
The servants, so familiar, nay humble!

*Enter STARGAZE, Lady FRUGAL, ANNE, MARY,  
and MILLISCENT, in several affected postures,  
with looking-glasses at their girdles.*<sup>3</sup>

I'll tell you—but I am cut off. Look these  
Like a citizen's wife and daughters?

*Trade.* In their habits  
They appear other things: but what are the mo-  
tives

Of this strange preparation?

*Gold.* The young wagtails  
Expect their suitors: the first, the son and heir  
Of the lord Lacy, who needs my master's money,  
As his daughter does his honour; the second,  
Mr. Plenty,

<sup>3</sup> ——— with looking-glasses at their girdles.] It appears  
from innumerable passages in our old writers, that it was cus-  
tomary, not only for ladies, but for gentlemen, to carry mirrors  
about them. The former, we see, wore them at their girdles.  
Thus Jonson:

“ I confess all, I replied,

“ And the glass hangs by her side,

“ And the girdle 'bout her waist,

“ All is Venus, save unchaste.” *Underwoods.*

The latter, it is to be hoped, like the fine gentlemen of the pre-  
sent day, kept them in their pockets:—and yet there are  
instances of their displaying them as ostentatiously as the vainest  
of the fair sex. Thus Jonson again:

“ Where is your page? call for your casting bottle, and place  
your mirror in your hat, as I told you.” *Cynthia's Revels.*

A rough-hewn gentleman, and newly come  
To a great estate ; and so all aids of art  
In them's excusable.

*L. Frug.* You have done your parts here :  
To your study ; and be curious in the search  
Of the nativities. [Exit Stargaze.

*Trade.* Methinks the mother,  
As if she could renew her youth, in care,  
Nay curiosity, to appear lovely,  
Comes not behind her daughters.

*Gold.* Keeps the first place ;  
And though the church-book speak her fifty, they  
That say she can write thirty, more offend her,  
Than if they tax'd her honesty: t'other day,  
A tenant of hers, instructed in her humour,  
But one she never saw, being brought before her,  
For saying only, *Good young mistress, help me*  
*To the speech of your lady-mother,* so far pleased  
her,

That he got his lease renew'd for't.

*Trade.* How she bristles !  
Prithee, observe her.

*Mill.* As I hope to see  
A country knight's son and heir walk bare before  
you

When you are a countess, as you may be one  
When my master dies, or leaves trading ; and I,  
continuing

Your principal woman, take the upper hand  
Of a squire's wife, though a justice, as I must  
By the place you give me ; you look now as  
young

As when you were married.

*L. Frug.* I think I bear my years well.

\* *Nay curiosity, to appear lovely,*] *Curiosity* here, as in many  
other passages of these plays, signifies scrupulous attention,  
anxiety, &c.

*Mill.* Why should you talk of years? Time  
hath not plough'd  
One furrow in your face; and were you not  
known  
The mother of my young<sup>s</sup> ladies, you might pass  
For a virgin of fifteen.

*Trade.* Here's no gross flattery!  
Will she swallow this?

*Gold.* You see she does, and glibly.

*Mill.* You never can be old; wear but a mask  
Forty years hence, and you will still seem young  
In your other parts. What a waist is here! O  
Venus!

That I had been born a king! and here a hand  
To be kiss'd ever;—pardon my boldness, madam.  
Then, for a leg and foot, you will be courted  
When a great grandmother.

*L. Frug.* These, indeed, wench, are not  
So subject to decayings as the face;  
Their comeliness lasts longer.

*Mill.* Ever, ever!  
Such a rare featured and proportion'd madam,  
London could never boast of.

*L. Frug.* Where are my shoes?

*Mill.* Those that your ladyship gave order,  
should  
Be made of the Spanish perfum'd skins?

*L. Frug.* The same.

<sup>s</sup> *The mother of my young ladies,*] So the old copy; the modern editors, in compassion to the author's *irregularities*, have reformed his text, and printed, *The mother of these ladies*: in the preceding line too, they have interposed their aid. Seriously, these impertinent deviations cannot be too strongly reprobated. Massinger's ear was so exquisitely touched, that I could almost venture to affirm he never made use of his ten fingers in the construction of a single verse; and his bungling editors, therefore, who try his poetry by such coarse mechanism, will more frequently injure his sense, than improve his metre.



*Mill.* I sent the prison-bird this morning for them ;

But he neglects his duty .

*Anne.* He is grown  
Exceeding careless.

*Mary.* And begins to murmur  
At our commands, and sometimes grumbles to us,  
He is, forsooth, our uncle !

*L. Frug.* He is your slave,  
And as such use him.

*Anne.* Willingly ; but he's grown  
Rebellious, madam.

*Gold.* Nay, like hen, like chicken.

*L. Frug.* I'll humble him.

*Enter* LUKE, *with shoes, garters, fans, and roses.*

*Gold.* Here he comes, sweating all over :  
He shews like a walking frippery.<sup>6</sup>

*L. Frug.* Very good, sir :  
Were you drunk last night, that you could rise  
no sooner,  
With humble diligence, to do what my daughters  
And woman did command you ?

<sup>6</sup> *He shews like a walking frippery.*] A *frippery* is an old-clothes shop ; the word is pure French, but occurs in most of our ancient dramatists :

“ If I carry — any lady of the laundry,

“ Chambering or wantonness behind my gelding,

“ With all her streamers, knapsacks, glasses, gewgaws,

“ As if I were a *running frippery*,

“ I'll give them leave,” &c.

*Wit without Money.*

The *roses* mentioned among the articles brought by Luke, were not the flowers of that name, but knots of ribands to be fixed on the shoes : it appears from old paintings, and, indeed, from the description of them in various authors, that they were of a preposterous size. Thus Jonson :

“ Service ! 'fore hell, my heart was at my mouth,

“ Till I had view'd his shoes well, for these *roses*

“ Were big enough to hide a cloven foot.” *Devil's an Ass.*

*Luke.* Drunk, an't please you!

*L. Frug.* Drunk; I said, sirrah! dar'st thou, in a look,

Repine, or grumble? Thou unthankful wretch,  
Did our charity redeem thee out of prison,  
(Thy patrimony spent,) ragged, and lousy,  
When the sheriff's basket, and his broken meat,<sup>7</sup>  
Were your festival-exceedings! and is this  
So soon forgotten?

*Luke.* I confess I am  
Your creature, madam.

*L. Frug.* And good reason why  
You should continue so.

*Anne.* Who did new clothe you?

*Marg.* Admitted you to the dining-room?

*Mill.* Allow'd you  
A fresh bed in the garret?

*L. Frug.* Or from whom  
Received you spending money?

*Luke.* I owe all this  
To your goodness, madam; for it you have my  
prayers,  
The beggar's satisfaction: all my studies  
(Forgetting what I was, but with all duty  
Remembering what I am) are how to please you.  
And if in my long stay I have offended,  
I ask your pardon; though you may consider,  
Being forced to fetch these from the Old Ex-  
change,  
These from the Tower, and these from West-  
minster,  
I could not come much sooner.

<sup>7</sup> *When the sheriff's basket, &c.]* "The poorer sort of prisoners," says Stow, "as well in this counter, as in that in Wood-street, receive daily relief from the sheriff's table of all the broken bread and meat." B. iii. p. 51.

For *festival-exceedings*, see vol. iii. p. 216.

*Gold.* Here was a walk  
To breathe a footman!

*Anne.* 'Tis a curious fan.

*Mary.* These roses will shew rare: would  
'twere in fashion

That the garters might be seen too!

*Mill.* Many ladies

That know they have good legs, wish the same  
with you;

Men that way have the advantage.

*Luke.* I was with

The lady, and delivered her the satin

For her gown, and velvet for her petticoat;

This night she vows she'll pay you.

[*Aside to Goldwire.*

*Gold.* How I am bound  
To your favour, master Luke!

*Mill.* As I live, you will  
Perfume all rooms you walk in.

*L. Frug.* Get your fur,<sup>o</sup>  
You shall pull them on within.

[*Exit Luke.*

*Gold.* That servile office  
Her pride imposes on him.

*Sir John.* [*within.*] Goldwire! Tradewell!

*Trade.* My master calls.—We come, sir.

[*Exeunt Goldwire and Tradewell.*

*Enter HOLDFAST, and Porters with baskets, &c.*

*L. Frug.* What have you brought there?

*Hold.* The cream o'the market;  
Provision enough to serve a garrison.

<sup>o</sup> *L. Frug.* *Get your fur,*] To put under her feet while he tried on her shoes. M. MASON.

Or rather, was not the fur a piece of undressed skin, such as is sometimes used by ladies of the present day, in lieu of a shoe-horn? *Grande certamen!*

I weep to think on't: when my master got  
His wealth, his family fed on roots and livers,  
And necks of beef on Sundays. —  
But now I fear it will be spent in poultry;  
Butcher's-meat will not go down.

*L. Frug.* Why, you rascal, is it  
At your expense? what cooks have you provided?

*Hold.* The best of the city: they've wrought  
at my lord mayor's.

*Anne.* Fie on them! they smell of Fleet-lane,  
and Pie-corner.

*Mary.* And think the happiness of man's life  
consists

In a mighty shoulder of mutton.

*L. Frug.* I'll have none  
Shall touch what I shall eat, you grumbling cur,  
But Frenchmen and Italians; they wear satin,  
And dish no meat but in silver.

*Hold.* You may want, though,  
A dish or two when the service ends.

*L. Frug.* Leave prating;  
I'll have my will: do you as I command you.

[*Exeunt.*

## SCENE II.

*The Street before Frugal's House.*

*Enter Sir MAURICE LACY and Page.*

*Sir Maur.* You were with Plenty?

*Page.* Yes, sir.

*Sir Maur.* And what answer  
Return'd the clown?

*Page.* Clown, sir! he is transform'd,

And grown a gallant of the last edition ;<sup>9</sup>  
 More rich than gaudy in his habit ; yet  
 The freedom and the bluntness of his language  
 Continues with him. When I told him that  
 You gave him caution, as he loved the peace  
 And safety of his life, he should forbear  
 To pass the merchant's threshold, until you,  
 Of his two daughters, had made choice of her  
 Whom you design'd to honour as your wife,  
 He smiled in scorn.

*Sir Maur.* In scorn !

*Page.* His words confirm'd it ;  
 They were few, but to this purpose : *Tell your  
 master,*

*Though his lordship in reversion were now his,  
 It cannot awe me. I was born a freeman,  
 And will not yield, in the way of affection,  
 Precedence to him : I will visit them,  
 Though he sate porter to deny me entrance :  
 When I meet him next, I'll say more to his face.  
 Deliver thou this : then gave me a piece,  
 To help my memory, and so we parted.*

*Sir Maur.* Where got he this spirit ?

*Page.* At the academy of valour,  
 Newly erected for the institution  
 Of elder brothers ; where they are taught the  
 ways,

Though they refuse to seal for a duellist,  
 How to decline a challenge. He himself  
 Can best resolve you.

*Enter PLENTY and three Servants.*

*Sir Maur.* You, sir !

<sup>9</sup> *And grown a gallant of the last edition ;*] i. e. of the newest fashion. It was the application of this common phrase to Edwards (who misunderstood it) which provoked that gentleman so highly against Warburton.

*Plenty.* What with me, sir?  
 How big you look! I will not loose a hat  
 To a hair's breadth; move your beaver, I'll move  
 mine;

Or if you desire to prove your sword, mine hangs  
 As near my right hand, and will as soon out;  
 though I keep not

A fencer to breathe me. Walk into Moorfields—  
 I dare look on your Toledo. Do not shew  
 A foolish valour in the streets, to make  
 Work for shopkeepers and their clubs, 'tis scurvy,  
 And the women will laugh at us.

*Sir Maur.* You presume  
 On the protection of your hinds.

*Plenty.* I scorn it:  
 Though I keep men, I fight not with their fingers,  
 Nor make it my religion to follow  
 The gallant's fashion, to have my family  
 Consisting in a footman and a page,  
 And those two sometimes hungry. I can feed these,  
 And clothe them too, my gay sir.

*Sir Maur.* What a fine man  
 Hath your tailor made you!

*Plenty.* 'Tis quite contrary,  
 I have made my tailor, for my clothes are paid for  
 As soon as put on; a sin your man of title  
 Is seldom guilty of; but Heaven forgive it!  
 I have other faults, too, very incident  
 To a plain gentleman: I eat my venison  
 With my neighbours in the country, and present  
 not  
 'My pheasants, partridges, and growse to the  
 usurer;

Nor ever yet paid brokage to his scrivener.  
 I flatter not my mercer's wife, nor feast her

! *Work for shopkeepers and their clubs,*] See Vol. II. p. 142.

With the first cherries, or peascods, to prepare me  
 Credit with her husband, when I come to London.  
 The wool of my sheep, or a score or two of fat oxen  
 In Smithfield, give me money for my expenses.  
 I can make my wife a jointure of such lands too  
 As are not encumber'd; no annuity  
 Or statute lying on them. This I can do,  
 An it please your future honour, and why, there-  
 fore,  
 You should forbid my being suitor with you,  
 My dullness apprehends not.

*Page.* This is bitter. [*Aside.*]

*Sir Maur.* I have heard you, sir, and in my  
 patience shewn

Too much of the stoic. But to parley further,  
 Or answer your gross jeers, would write me coward.  
 This only,—thy great grandfather was a butcher,<sup>2</sup>  
 And his son a grazier; thy sire, constable  
 Of the hundred, and thou the first of your dunghill  
 Created gentleman. Now you may come on, sir,  
 You and your thrashers.

*Plenty.* Stir not, on your lives.

This for the grazier,—this for the butcher.

[*They fight.*]

*Sir Maur.* So, sir!

*Page.* I'll not stand idle; draw! [*to the Servants.*]  
 my little rapier,<sup>3</sup>

<sup>2</sup> *This only,—thy great grandfather was a butcher, &c.*] Mas-  
 singer did not intend Lacy for a fool, and yet his reply to the  
 high-spirited and characteristic speech of his competitor savours  
 strongly of fatuity. It must be confessed that the young gen-  
 tleman is warm, yet he should not, for that, have adopted the  
 language and sentiments of a fishwoman.

<sup>3</sup> ————— draw! *My little rapier,*  
*Against your bumb blades! &c.*] So I have regulated the  
 text by the advice of Mr. Waldron. It stood thus before,  
 draw, (i. e. I will draw) my little rapier  
 Against your bumb blades, &c.

Against your bumb blades ! I'll one by one dis-  
patch you,  
Then house this instrument of death and horror.

*Enter Sir JOHN FRUGAL, LUKE, GOLDWIRE  
junior, and TRADEWELL junior.*

*Sir John.* Beat down their weapons. My gate  
ruffian's hall !

What insolence is this ?

*Luke.* Noble sir Maurice,  
Worshipful master Plenty—

*Sir John.* I blush for you.

Men of your quality expose your fame  
To every vulgar censure ! this at midnight,  
After a drunken supper in a tavern,  
(No civil man abroad to censure it,)\*  
Had shewn poor in you ; but in the day, and view  
Of all that pass by, monstrous !

*Plenty.* Very well, sir ;  
You look'd for this defence.

*Sir Maur.* 'Tis thy protection ;  
But it will deceive thee.

*Sir John.* Hold, if you proceed thus,  
I must make use of the next justice' power,  
And leave persuasion ; and in plain terms tell you,

*Enter Lady FRUGAL, ANNE, MARY, and MIL-  
LISCENT.*

Neither your birth, sir Maurice, nor your wealth,  
Shall privilege this riot. See whom you have  
drawn

To be spectators of it ! can you imagine  
It can stand with the credit of my daughters,

\* *No civil man abroad*] No citizen, or perhaps, no man in-  
vested with civil authority. See Vol. II. p. 218.



To be the argument of your swords? i'the street too?

Nay, ere you do salute, or I give way  
To any private conference, shake hands  
In sign of peace: he that draws back, parts with  
My good opinion. [*They shake hands.*] This is  
as it should be.

Make your approaches, and if their affection  
Can sympathise with yours, they shall not come,  
On my credit, beggars to you. I will hear  
What you reply within.

*Sir Maur.* May I have the honour  
To support you, lady? [*To Anne.*]

*Plenty.* I know not what's supporting,  
But by this fair hand, glove and all, I love you.

[*To Mary.*]  
[*Exeunt all but Luke.*]

*Enter HOYST, PENURY, and FORTUNE.*

*Luke.* You are come with all advantage. I  
will help you

To the speech of my brother,

*For.* Have you moved him for us?

*Luke.* With the best of my endeavours, and I  
hope

You'll find him tractable.

*Pen.* Heaven grant he prove so!

*Hoyst.* Howe'er, I'll speak my mind.

*Enter Lord LACY.*

*Luke.* Do so, master Hoyst.

Go in: I'll pay my duty to this lord,

And then I am wholly yours.

[*Exeunt Hoyst, Penury, and Fortune.*]

Heaven bless your honour!

*L. Lacy.* Your hand, master Luke: the world's  
much changed with you  
Within these few months; then you were the  
gallant;

No meeting at the horse-race, cocking, hunting,  
Shooting, or bowling, at which master Luke  
Was not a principal gamester, and companion  
For the nobility.

*Luke.* I have paid dear  
For those follies, my good lord; and 'tis but  
justice

That such as soar above their pitch, and will not  
Be warn'd by my example, should, like me,  
Share in the miseries that wait upon it.

Your honour, in your charity, may do well  
Not to upbraid me with those weaknesses,  
Too late repented.

*L. Lacy.* I nor do, nor will;  
And you shall find I'll lend a helping hand  
To raise your fortunes: how deals your brother  
with you?

*Luke.* Beyond my merit, I thank his goodness  
for't.

I am a free man, all my debts discharged;  
Nor does one creditor, undone by me,  
Curse my loose riots. I have meat and clothes,  
Time to ask heaven remission for what's past;  
Cares of the world by me are laid aside,  
My present poverty's a blessing to me;  
And though I have been long, I dare not say  
I ever lived till now.

*L. Lacy.* You bear it well;  
Yet as you wish I should receive for truth  
What you deliver, with that truth acquaint me  
With your brother's inclination. I have heard,  
In the acquisition of his wealth, he weighs not  
Whose ruins he builds upon.

*Luke.* In that, report  
 Wrongs him, my lord. He is a citizen,  
 And would increase his heap, and will not lose  
 What the law gives him : such as are worldly  
     wise  
 Pursue that track, or they will ne'er wear scarlet.<sup>5</sup>  
 But if your honour please to know his temper,  
 You are come opportunely. I can bring you  
 Where you, unseen, shall see and hear his carriage  
 Towards some poor men, whose making, or un-  
     doing,  
 Depends upon his pleasure.<sup>6</sup>

*L. Lacy.* To my wish :

I know no object that could more content me.

[*Exeunt.*]

### SCENE III.

*A Counting-room in Frugal's House.*

*Enter Sir JOHN FRUGAL, HOYST, FORTUNE,  
 PENURY, and GOLDWIRE junior.*

*Sir John.* What would you have me do? reach  
 me a chair.

When I lent my monies I appear'd an angel;  
 But now I would call in mine own, a devil.

<sup>5</sup> ————— or they will ne'er wear scarlet.] i. e. never rise to city honours. Our old writers have innumerable allusions to the *scarlet* gowns of the mayors and aldermen of London.

<sup>6</sup> The old copy has a marginal direction here, to set out a table, count book, standish, chair and stool. Nothing can more fully demonstrate the poverty of our ancient theatres, than these hints to the property-man. Of what we now call *scenery*, there is not the slightest indication in any of these dramas. What was the street before the merchant's house, is converted, by simply thrusting forward a table, into a counting-room: Luke and lord Lacy go out, the others take their places, and then the former two re-enter behind them.

*Hoyst.* Were you the devil's dam, you must  
stay till I have it,  
For as I am a gentleman——

*Re-enter LUKE, behind, with Lord LACY, whom he  
places near the door.*

*Luke.* There you may hear all.

*Hoyst.* I pawn'd you my land for the tenth  
part of the value :

Now, 'cause I am a gamester, and keep ordinaries,  
And a livery punk or so, and trade not with  
The money-mongers' wives, not one will be  
bound for me :

'Tis a hard case ; you must give me longer day,  
Or I shall grow very angry.

*Sir John.* Fret, and spare not.

I know no obligation lies upon me  
With my honey to feed drones. But to the pur-  
pose,

How much owes Penury ?

*Gold.* Two hundred pounds :

His bond three times since forfeited.

*Sir John.* Is it sued ?

*Gold.* Yes, sir, and execution out against him.

*Sir John.* For body and goods ?

*Gold.* For both, sir.

*Sir John.* See it served.

*Pen.* I am undone ; my wife and family  
Must starve for want of bread.

*Sir John.* More infidel thou,

In not providing better to support them.  
What's Fortune's debt ?

*Gold.* A thousand, sir.

*Sir John.* An estate

For a good man ! You were the glorious trader,  
Embraced all bargains ; the main venturer

In every ship that launch'd forth; kept your wife  
 As a lady; she had her charoch, her choice  
 Of summer-houses, built with other men's monies  
 Ta'en up at interest, the certain road  
 To Ludgate in a citizen.' Pray you acquaint me,  
 How were my thousand pounds employ'd?

*For.* Insult not

On my calamity; though, being a debtor,  
 And a slave to him that lends, I must endure it.  
 Yet hear me speak thus much in my defence;  
 Losses at sea, and those, sir, great and many,  
 By storms and tempests; not domestical riots  
 In soothing my wife's humour, or mine own,  
 Have brought me to this low ebb.

*Sir John.* Suppose this true,  
 What is't to me? I must and will have my money,  
 Or I'll protest you first, and, that done, have  
 The statute made for bankrupts served upon you.

*For.* 'Tis in your power, but not in mine to  
 shun it.

*Luke.* [*comes forward.*] Not as a brother, sir,  
 but with such duty,  
 As I should use unto my father, since  
 Your charity is my parent, give me leave  
 To speak my thoughts.

*Sir John.* What would you say?

*Luke.* No word, sir,  
 I hope, shall give offence; nor let it relish  
 Of flattery, though I proclaim aloud,  
 I glory in the bravery of your mind,  
 To which your wealth's a servant. Not that riches

7

————— *the certain road*

*To Ludgate in a citizen.*] This prison was anciently appropriated to the freemen of the city, and to clergymen: it is, says *the Companion for Debtors*, (a book of Massinger's age,) the best prison about London, both in regard to its endowment and government.

Is, or should be, contemn'd, it being a blessing  
 Derived from heaven, and by your industry  
 Pull'd down upon you ; but in this, dear sir,  
 You have many equals : such a man's possessions  
 Extend as far as yours ; a second hath  
 His bags as full ; a third in credit flies  
 As high in the popular voice : but the distinction  
 And noble difference by which you are  
 Divided from them, is, that you are styled,  
 Gentle in your abundance, good in plenty ;  
 And that you feel compassion in your bowels  
 Of others miseries, (I have found it, sir,  
 Heaven keep me thankful for't !) while they are  
 curs'd

As rigid and inexorable.

*Sir John.* I delight not  
 To hear this spoke to my face.

*Luke.* That shall not grieve you.  
 Your affability, and mildness, clothed  
 In the garments of your [thankful] debtors'  
 breath,<sup>s</sup>

Shall everywhere, though you strive to conceal it,  
 Be seen and wonder'd at, and in the act  
 With a prodigal hand rewarded. Whereas, such  
 As are born only for themselves, and live so,  
 Though prosperous in worldly understandings,  
 Are but like beasts of rapine, that, by odds  
 Of strength, usurp, and tyrannize o'er others  
 Brought under their subjection.

*L. Lacy.* A rare fellow !  
 I am strangely taken with him.

*Luke.* Can you think, sir,  
 In your unquestion'd wisdom, I beseech you,

<sup>s</sup> *In the garments of your [thankful,] debtors' breath,]* A foot  
 is wanting in the former editions. I do not flatter myself that  
 the genuine word was that which is here enclosed between  
 brackets, though it was not improbably somewhat similar to it.

The goods of this poor man sold at an outcry,<sup>9</sup>  
 His wife turn'd out of doors, his children forced  
 To beg their bread; this gentleman's estate,  
 By wrong extorted, can advantage you?

*Hoyst.* If it thrive with him, hang me, as it  
 will damn him,  
 If he be not converted.

*Luke.* You are too violent.—

Or that the ruin of this once brave merchant,  
 For such he was esteem'd, though now decay'd,  
 Will raise your reputation with good men?  
 But you may urge, (pray you pardon me, my zeal  
 Makes me thus bold and vehement,) in this  
 You satisfy your anger, and revenge  
 For being defeated. Suppose this, it will not  
 Repair your loss, and there was never yet  
 But shame and scandal in a victory,  
 When the rebels unto reason, passions, fought it.  
 Then for revenge, by great souls it was ever  
 Contemn'd, though offered; entertain'd by none  
 But cowards, base and abject spirits, strangers  
 To moral honesty, and never yet  
 Acquainted with religion.

*L. Lacy.* Our divines  
 Cannot speak more effectually.

*Sir John.* Shall I be  
 Talk'd out of my money?

*Luke.* No, sir, but entreated

<sup>9</sup> *The goods of this poor man sold at an outcry,*] i. e. at a public auction. So Jonson:

“ Their houses and fine gardens given away,

“ And all their goods, under the spear, at outcry.” *Catiline.*

Again,

“ Ay, that was when the nursery's self was noble,

“ And only virtue made it, not the market,

“ That titles were not vented at the drum,

“ Or common outcry.”

*The New Inn.*

To do yourself a benefit, and preserve  
What you possess entire.

*Sir John.* How, my good brother?

*Luke.* By making these your beadsmen.<sup>1</sup>

When they eat,

Their thanks, next heaven, will be paid to your  
mercy;

When your ships are at sea, their prayers will swell  
The sails with prosperous winds, and guard them  
from

Tempests, and pirates; keep your warehouses  
From fire, or quench them with their tears.

*Sir John.* No more.

*Luke.* Write you a good man in the people's  
hearts,

Follow you everywhere.

*Sir John.* If this could be—

*Luke.* It must, or our devotions are but words.

I see a gentle promise in your eye,  
Make it a blessed act, and poor me rich,  
In being the instrument.

*Sir John.* You shall prevail;

Give them longer day: but, do you hear, no talk  
of't.

Should this arrive at twelve on the Exchange,  
I shall be laugh'd at for my foolish pity,  
Which money-men hate deadly. Take your own  
time,

But see you break not. Carry them to the cellar;  
Drink a health, and thank your orator.

*Pen.* On our knees, sir.

<sup>1</sup> *Luke.* *By making them your beadsmen.*] *Beadsmen* is pure Saxon, and means prayersmen; i. e. such as are engaged, in consequence of past or present favours, to pray for their benefactors. The name was formerly given with great propriety to the inhabitants of alms-houses, and, in general, to the objects of our public charities.



*For.* Honest master Luke!

*Hoyst.* I bless the counter, where  
You learn'd this rhetoric.

*Luke.* No more of that, friends.

[*Exeunt Luke, Hoyst, Fortune, and Penury.*

*Lord Lacy comes forward.*

*Sir John.* My honourable lord.

*L. Lacy.* I have seen and heard all.  
Excuse my manners, and wish heartily  
You were all of a piece. Your charity to your  
debtors,

I do commend; but where you should express  
Your piety to the height, I must boldly tell you,  
You shew yourself an atheist.

*Sir John.* Make me know

My error, and for what I am thus censured,  
And I will purge myself, or else confess  
A guilty cause.

*L. Lacy.* It is your harsh demeanour  
To your poor brother.

*Sir John.* Is that all?

*L. Lacy.* 'Tis more  
Than can admit defence. You keep him as  
A parasite to your table, subject to  
The scorn of your proud wife; an underling  
To his own nieces: and can I with mine honour  
Mix my blood with his, that is not sensible  
Of his brother's miseries?

*Sir John.* Pray you, take me with you;  
And let me yield my reasons why I am  
No opener-handed to him. I was born  
His elder brother, yet my father's fondness  
To him, the younger, robb'd me of my birthright:  
He had a fair estate, which his loose riots  
Soon brought to nothing; wants grew heavy on  
him,

And when laid up for debt, of all forsaken,  
And in his own hopes lost, I did redeem him.

*L. Lacy.* You could not do less.

*Sir John.* Was I bound to it, my lord?  
What I possess I may, with justice, call  
The harvest of my industry. Would you have me,  
Neglecting mine own family, to give up  
My estate to his disposeure?

*L. Lacy.* I would have you,  
What's pass'd forgot, to use him as a brother;  
A brother of fair parts, of a clear soul,  
Religious, good, and honest.

*Sir John.* Outward gloss  
Often deceives, may it not prove so in him!  
And yet my long acquaintance with his nature  
Renders me doubtful; but that shall not make  
A breach between us: let us in to dinner,  
And what trust, or employment you think fit,  
Shall be conferr'd upon him: if he prove  
True gold in the touch, I'll be no mourner for it.

*L. Lacy.* If counterfeit, I'll never trust my  
judgment. [*Exeunt.*

## ACT II. SCENE I.

*A Room in Sir John Frugal's House.*

*Enter LUKE, HOLDFAST, GOLDWIRE junior, and  
TRADEWELL junior.*

*Hold.* The like was never seen.

*Luke.* Why in this rage, man?

*Hold.* Men may talk of country-christmasses,  
and court-gluttony,

Their thirty-pound butter'd eggs, their pies of  
 carps' tongues,  
 Their pheasants drench'd with ambergris, the  
 carcasses  
 Of three fat wethers bruised for gravy, to  
 Make sauce for a single peacock; yet their feasts  
 Were fasts, compared with the city's.

*Trade.* What dear dainty

Was it, thou murmur'st at?

*Hold.* Did you not observe it?

There were three sucking pigs serv'd up in a dish,  
 Ta'en from the sow as soon as farrowed,  
 A fortnight fed with dates, and muskadine,  
 That stood my master in twenty marks apiece,  
 Besides the puddings in their bellies, made  
 Of I know not what.—I dare swear the cook that  
 dress'd it

Was the devil, disguised like a Dutchman.

*Gold.* Yet all this

Will not make you fat, fellow Holdfast.

*Hold.* I am rather

Starv'd to look on't. But here's the mischief—  
 though

The dishes were raised one upon another,  
 As woodmongers do billets, for the first,  
 The second, and third course, and most of the  
 shops

Of the best confectioners in London ransack'd,  
 To furnish out a banquet;<sup>2</sup> yet my lady

<sup>2</sup> ————— *most of the shops*

*Of the best confectioners in London ransack'd*

*To furnish out a banquet;]* A banquet was what we now call  
 a dessert; it was composed of fruit, sweetmeats, &c.:

“ ————— your citizen

“ Is a most fierce devourer, sir, of plums;

“ Six will destroy as many as might make

“ A banquet for an army.”

*The Wits.*

The banquet was usually placed in a separate room, to which

Call'd me penurious rascal, and cried out,  
There was nothing worth the eating.

*Gold.* You must have patience,  
This is not done often.

*Hold.* 'Tis not fit it should;

Threesuch dinners more would break an alderman,  
And make him give up his cloak: I am resolv'd  
To have no hand in't. I'll make up my accoupts,  
And since my master longs to be undone,  
The great fiend be his steward: I will pray,  
And bless myself from him! [*Exit.*

*Gold.* The wretch shews in this  
An honest care.

*Luke.* Out on him! with the fortune  
Of a slave he has the mind of one. However  
She bears me hard, I like my lady's humour,  
And my brother's suffrage to it. They are now  
Busy on all hands; one side eager for  
Large portions, the other arguing strictly  
For jointures and security; but this  
Being above our scale, no way concerns us.  
How dull you look! in the mean time, how intend  
you

To spend the hours?

*Gold.* We well know how we would,  
But dare not serve our wills.

the guests removed as soon as they had dined: thus, in *the Un-natural Combat*, Beaufort says:

“ We'll *dine* in the great room, but let the music

“ And *banquet* be prepared here.”

The common place of banqueting, or of eating the dessert, among our ancestors, was the garden-house, or arbour, with which almost every dwelling was once furnished: to this Shallow alludes in a simple passage, which has had a great deal of impertinent matter written to confound it:

*Shall.* “ Nay, you shall see mine orchard, where, in an arbour, we will eat a last year's pippin of my own grafting, with a dish of carraways,” (a small kind of comfit,) “ and so forth.”

*Henry IV. Part II.*

*Trade.* Being prentices,  
We are bound to attendance.

*Luke.* Have you almost served out  
The term of your indentures, yet make conscience  
By starts to use your liberty! Hast thou traded  
[*To Tradewell.*

In the other world,<sup>3</sup> exposed unto all dangers,  
To make thy master rich, yet dar'st not take  
Some portion of the profit for thy pleasure?  
Or wilt thou; [*to Gold.*] being keeper of the cash,  
Like an ass that carries dainties, feed on thistles?  
Are you gentlemen born, yet have no gallant  
tincture

Of gentry in you? you are no mechanics,  
Nor serve some needy shopkeeper, who surveys  
His every-day takings: you have in your keeping  
A mass of wealth, from which you may take boldly,  
And no way be discover'd. He's no rich man  
That knows all he possesses, and leaves nothing  
For his servants to make prey of. I blush for you,  
Blush at your poverty of spirit; you,  
The brave sparks of the city!

*Gold.* Master Luke,  
I wonder you should urge this, having felt  
What misery follows riot.

*Trade.* And the penance  
You endured for't in the counter.

*Luke.* You are fools,  
The case is not the same; I spent mine own money,  
And my stock being small, no marvel 'twas soon  
wasted;  
But you, without the least doubt or suspicion,  
If cautelous, may make bold with your master's.  
As, for example, when his ships come home,  
And you take your receipts, as 'tis the fashion,

<sup>3</sup> *In the other world,*] i. e. the East Indies, from whence, as the first scene informs us, Tradewell was just returned.

For fifty bales of silk you may write forty ;  
 Or for so many pieces of cloth of bodkin,  
 Tissue, gold, silver, velvets, satins, taffetas,  
 A piece of each deducted from the gross  
 Will ne'er be miss'd, a dash of a pen will do it.

*Trade.* Ay, but our fathers' bonds, that lie in pawn  
 For our honesties, must pay for't.

*Luke.* A mere bugbear,  
 Invented to fright children ! As I live,  
 Were I the master of my brother's fortunes,  
 I should glory in such servants. Didst thou know  
 What ravishing lechery it is to enter  
 An ordinary, cap-à-pie, trimm'd like a gallant,  
 For which, in trunks conceal'd, be ever furnish'd ;  
 The reverence, respect, the crouches, cringes,  
 The musical chime of gold in your cramm'd  
     pockets,  
 Commands from the attendants, and poor por-  
     ters——

*Trade.* O rare !

*Luke.* Then sitting at the table with  
 The braveries of the kingdom, you shall hear  
 Occurrents from all corners of the world,  
 The plots, the counsels, the designs of princes,  
 And freely censure them ; the city wits  
 Cried up, or decried, as their passions lead them ;  
 Judgment having nought to do there.

*Trade.* Admirable !

*Luke.* My lord no sooner shall rise out of his  
     chair,  
 The gaming lord I mean, but you may boldly,  
 By the privilege of a gamester, fill his room,  
 For in play you are all fellows ; have your knife  
 As soon in the pheasant ; drink your health as  
     freely,  
 And, striking in a lucky hand or two,  
 Buy out your time.

*Trade.* This may be ; but suppose  
We should be known ?

*Luke.* Have money and good clothes,  
And you may pass invisible. Or, if  
You love a madam-punk, and your wide nostril  
Be taken with the scent of cambric smocks,  
Wrought and perfumed—

*Gold.* There, there, master Luke,  
There lies my road of happiness !

*Luke.* Enjoy it.  
And pleasures stolen, being sweetest, apprehend  
The raptures of being hurried in a coach  
To Brentford, Staines, or Barnet.

*Gold.* 'Tis enchanting.  
I have proved it.

*Luke.* Hast thou ?

*Gold.* Yes, in all these places  
I have had my several pagans billeted  
For my own tooth, and after ten-pound suppers  
The curtains drawn, my fiddlers playing all night  
*The shaking of the sheets*, which I have danced  
Again and again with my cockatrice :—master  
Luke,

You shall be of my counsel, and we two sworn  
brothers ;

And therefore I'll be open. I am out now  
Six hundred in the cash, yet if on a sudden  
I should be call'd to account, I have a trick  
How to evade it, and make up the sum.

*Trade.* Is't possible ?

*Luke.* You can instruct your tutor.  
How, how, good Tom ?

*Gold.* Why, look you. We cash-keepers  
Hold correspondence, supply one another  
On all occasions : I can borrow for a week  
Two hundred pounds of one, as much of a second,  
A third lays down the rest ; and, when they want,

As my master's monies come in I do repay it :  
*Ka me, ka thee !*<sup>3</sup>

*Luke.* An excellent knot ! 'tis pity  
 It e'er should be unloosed ; for me it shall not.  
 You are shewn the way, friend Tradewell, you  
     may make use on't,  
 Or freeze in the warehouse, and keep company  
 With the cater,<sup>4</sup> Holdfast.

*Trade.* No, I am converted.  
 A Barbican broker will furnish me with outside,  
 And then, a crash at the ordinary !

*Gold.* I am for  
 The lady you saw this morning, who indeed is  
 My proper recreation.

*Luke.* Go to, Tom ;  
 What did you make me ?

*Gold.* I'll do as much for you,  
 Employ me when you please.

*Luke.* If you are enquired for,  
 I will excuse you both.

<sup>3</sup> *Ka me, ka thee !*] This, I believe, is a Scottish proverb, and means, indulge, or serve me, and I'll serve thee in my turn. It is not uncommon in our old dramas. Thus in *Ram-Alley*.

“ *Ka me, ka thee*, one thing must rub another.”

Again, in *Eastward Hoe*:

“ Thou art pander to me, for my wench : and I to thee for thy couzenage. *Ka me, ka thee*, runs through court and country.”

<sup>4</sup> *With the cater, Holdfast.*] i. e. the purveyor. This word was in very general use in Massinger's time : though the editors of some of our old dramatists do not seem to be aware of it. Thus Jonson :

“ He is my wardrobe-man, my *cater*, cook,

“ Butler, and steward.”

*Devil's an Ass.*

Here Mr. Whalley reads, with sufficient harshness,

“ He is my ward-robe man, *m'acater*, cook,”

And Fletcher :

“ See, sweet, I'm cook myself, and mine own *cater*.”

*Women pleased.*

Here the editors propose to read *caterer*, which, they say, is the more probable word ? I suppose—because it injures the metre.



*Trade.* Kind master Luke!

*Gold.* We'll break my master to make you.

You know——

*Luke.* I cannot love money. Go, boys!

[*Exeunt Goldwire and Tradewell.*

When time serves,

It shall appear I have another end in't.<sup>5</sup> [*Exit.*

## SCENE II.

*Another Room in the same.*

*Enter Sir JOHN FRUGAL, Lord LACY, Sir MAURICE LACY, PLENTY, Lady FRUGAL, ANNE, MARY, and MILLISCENT.*

*Sir John.* Ten thousand pounds a piece I'll  
make their portions,  
And after my decease it shall be double,  
Provided you assure them, for their jointures,  
Eight hundred pounds per annum, and entail  
A thousand more upon the heirs<sup>6</sup> male  
Begotten on their bodies.

*L. Lacy.* Sir, you bind us  
To very strict conditions.

*Plenty.* You, my lord,  
May do as you please: but to me it seems  
strange,

<sup>5</sup> The real character of Luke opens, in this scene, with surprising art. He had deeply studied the dispositions of the two apprentices, and his language is nicely calculated to betray them into a confession of their respective propensities, and thus render them subservient to his future views.

<sup>6</sup> *A thousand more upon the heirs male*] *Heirs* must be pronounced (as they say) as a dissyllable, though I do not profess to know how it can be done.

We should conclude of portions, and of jointures,  
Before our hearts are settled.

*L. Frug.* You say right:

There are counsels of more moment and impor-  
tance,

On the making up of marriages, to be  
Consider'd duly, than the portion or the jointures,  
In which a mother's care must be exacted ;  
And I, by special privilege, may challenge  
A casting voice.

*L. Lacy.* How's this?

*L. Frug.* Even so, my lord ;  
In these affairs I govern.

*L. Lacy.* Give you way to't ?

*Sir John.* I must, my lord.

*L. Frug.* 'Tis fit he should, and shall.  
You may consult of something else, this province  
Is wholly mine.

*Sir Maur.* By the city custom, madam ?

*L. Frug.* Yes, my young sir ; and both must  
look my daughters  
Will hold it by my copy.

*Plenty.* Brave, i'faith !

*Sir John.* Give her leave to talk, we have the  
power to do ;  
And now touching the business we last talk'd of,  
In private, if you please.

*L. Lacy.* 'Tis well remember'd :  
You shall take your own way, madam.

[*Exeunt Lord Lacy and Sir John Frugal.*]

*Sir Maur.* What strange lecture  
Will she read unto us ?

*L. Frug.* Such as wisdom warrants  
From the superior bodies. Is Stargaze ready  
With his several schemes ?

*Mill.* Yes, madam, and attends  
Your pleasure.

*Sir Maur.* Stargaze ! lady : what is he ?

*L. Frug.* Call him in.—[*Exit Milliscent.*]—You shall first know him, then admire him  
For a man of many parts, and those parts rare ones.  
He's every thing, indeed ; parcel physician,  
And as such prescribes my diet, and foretels  
My dreams when I eat potatoes ; parcel poet,  
And sings encomiums to my virtues sweetly ;  
My antecedent, or my gentleman-usher,  
And as the stars move, with that due proportion  
He walks before me : but an absolute master  
In the calculation of nativities ;  
Guided by that ne'er-erring science call'd,  
Judicial astrology.

*Plenty.* Stargaze ! sure  
I have a penny almanack about me  
Inscribed to you, as to his patronness,  
In his name publish'd.

*L. Frug.* Keep it as a jewel.  
Some statesmen that I will not name are wholly  
Govern'd by his predictions ; for they serve  
For any latitude in Christendom,  
As well as our own climate.

*Re-enter MILLISCENT, followed by STARGAZE,  
with two schemes.*

*Sir Maur.* I believe so.

*Plenty.* Must we couple by the almanack ?

*L. Frug.* Be silent ;  
And ere we do articulate, much more  
Grow to a full conclusion, instruct us  
Whether this day and hour, by the planets, promise  
Happy success in marriage.

*Star.* *In omni  
Parte, et toto.*

*Plenty.* Good learn'd sir, in English ;

And since it is resolved we must be coxcombs,  
Make us so in our own language.

*Star.* You are pleasant :

Thus in our vulgar tongue then.

*L. Frug.* Pray you observe him.

*Star.* Venus, in the west angle, the house of marriage the seventh house, in trine of Mars, in conjunction of Luna; and Mars almuthen, or lord of the horoscope.

*Plenty.* Hey-day!

*L. Frug.* The angels' language! I am ravish'd:  
forward.

*Star.* Mars, as I said, lord of the horoscope, or geniture, in mutual reception of each other; she in her exaltation, and he in his triplicate trine, and face, assure a fortunate combination to Hy-men, excellent, prosperous, and happy.

*L. Frug.* Kneel, and give thanks.

[*The Women kneel.*

*Sir Maur.* For what we understand not?

*Plenty.* And have as little faith in?

*L. Frug.* Be incredulous;'

To me, 'tis oracle.

*Star.* Now for the sovereignty of my future ladies, your daughters, after they are married.

*Plenty.* Wearing the breeches, you mean?

*L. Frug.* Touch that point home:

It is a principal one, and, with London ladies,  
Of main consideration.

*Star.* This is infallible: Saturn out of all dignities in his detriment and fall, combust: and Venus in the south angle elevated above him,

7 *L. Frug.* *Be incredulous;*] This is the reading of Mr. M. Mason. The old copy has *Be credulous*, meaning, perhaps, follow my example, and believe; and so may be right; though *incredulous* is better adapted to the measure, and, indeed, occurs in the same sense in a *Very Woman*.

lady of both their nativities, in her essential and accidental dignities; occidental from the sun, oriental from the angle of the east, in cazini of the sun, in her joy, and free from the malevolent beams of infortunes; in a sign commanding, and Mars in a constellation obeying; she fortunate, and he dejected: the disposers of marriage in the radix of the native in feminine figures, argue, foretel, and declare rule, pre-eminence, and absolute sovereignty in women.\*

*L. Frug.* Is't possible!

*Star.* 'Tis drawn, I assure you, from the aphorisms of the old Chaldeans, Zoroastes the first and greatest magician, Mercurius Trismegistus, the later Ptolemy, and the everlasting prognosticator, old Erra Pater.

*L. Frug.* Are you yet satisfied?

*Plenty.* In what?

*L. Frug.* That you

Are bound to obey your wives; it being so  
Determined by the stars, against whose influence  
There is no opposition.

*Plenty.* Since I must

Be married by the almanack, as I may be,  
'Twere requisite the services and duties  
Which, as you say, I must pay to my wife,  
Were set down in the calendar.

*Sir Maur.* With the date

Of my apprenticeship.

*L. Frug.* Make your demands;

I'll sit as moderatrix, if they press you  
With over-hard conditions.

\* I have contented myself with correcting the errors of the former editors in printing the obsolete jargon of this ignorant impostor, without attempting to explain any part of it. If the reader will follow my example, and not waste a thought on it, he will lose nothing by his negligence.

*Sir Maur.* Mine hath the van ;  
I stand your charge, sweet.

*Star.* Silence.

*Anne.* I require first,  
And that, since 'tis in fashion with kind hus-  
bands,

In civil manners you must grant, my will  
In all things whatsoever, and that will  
To be obey'd, not argued.

*L. Frug.* And good reason.

*Plenty.* A gentle *imprimis!*

*Sir Maur.* This in gross contains all :  
But your special items, lady.

*Anne.* When I am one,  
And you are honour'd to be styled my husband,  
To urge my having my page, my gentleman-  
usher,

My woman sworn to my secrets, my caroch  
Drawn by six Flanders mares, my coachman,  
grooms,  
Postillion, and footmen.

*Sir Maur.* Is there aught else  
To be demanded ?

*Anne.* Yes, sir, mine own doctor.  
French and Italian cooks, musicians, songsters,  
And a chaplain that must preach to please my  
fancy :

A friend at court to place me at a masque ;  
The private box ta'en up at a new play,  
For me and my retinue ; a fresh habit,  
Of a fashion never seen before, to draw  
The gallants' eyes, that sit on the stage, upon me ;  
Some decayed lady for my parasite,  
To flatter me, and rail at other madams ;  
And there ends my ambition.

*Sir Maur.* Your desires  
Are modest, I confess !

*Anne.* These toys subscribed to,  
And you continuing an obedient husband,  
Upon all fit occasions you shall find me  
A most indulgent wife.

*L. Frug.* You have said; give place,  
And hear your younger sister.

*Plenty.* If she speak  
Her language, may the great fiend,<sup>9</sup> booted and  
spurr'd,  
With a sithe at his girdle, as the Scotchman says,  
Ride headlong down her throat!

*Sir Maur.* Curse not the judge,  
Before you hear the sentence.

*Mary.* In some part  
My sister hath spoke well for the city pleasures,  
But I am for the country's; and must say,  
Under correction, in her demands  
She was too modest.

*Sir Maur.* How like you this exordium?

*Plenty.* Too modest, with a mischief!

*Mary.* Yes, too modest:

I know my value, and prize it to the worth,  
My youth, my beauty——

*Plenty.* How your glass deceives you!

*Mary.* The greatness of the portion I bring  
with me,

And the sea of happiness that from me flows to you.

*Sir Maur.* She bears up close.

*Mary.* And can you, in your wisdom,  
Or rustical simplicity, imagine  
You have met some innocent country girl, that  
never

<sup>9</sup> \_\_\_\_\_ may the great fiend, &c.] This  
is one of Ray's Proverbs. It is found in *the Tamer Tamed*:  
"A Sedgly curse light on him! which is, Pedro, The fiend  
ride through him booted and spurr'd, with a sithe at his back."  
And also in *the Goblins*, by sir John Suckling.

Look'd further than her father's farm, nor knew  
 more  
 Than the price of corn in the market; or at what  
 rate  
 Beef went a stone? that would survey your  
 dairy,  
 And bring in mutton out of cheese and butter?  
 That could give directions at what time of the  
 moon  
 To cut her cocks for capons against Christmas,  
 Or when to raise up goslings?

*Plenty.* These are arts

Would not misbecome you, though you should  
 put in  
 Obedience and duty.

*Mary.* Yes, and patience,

To sit like a fool at home, and eye your thrashers;  
 Then make provision for your slavering hounds,  
 When you come drunk from an alehouse, after  
 hunting  
 With your clowns and comrades, as if all were  
 yours,

You the lord paramount, and I the drudge;  
 The case, sir, must be otherwise.

*Plenty.* How, I beseech you?

*Mary.* Marry, thus: I will not, like my sister,  
 challenge  
 What's useful or superfluous from my husband,  
 That's base all o'er; mine shall receive from me  
 What I think fit; I'll have the state convey'd  
 Into my hands, and he put to his pension,  
 Which the wise viragos of our climate practise;—  
 I will receive your rents.

*Plenty.* You shall be hang'd first.

*Mary.* Make sale or purchase: nay I'll have  
 my neighbours  
 Instructed, when a passenger shall ask,



Whose house is this? (though you stand by) to  
answer,

The lady Plenty's. Or who owns this manor?

The lady Plenty. Whose sheep are these, whose  
oxen?

The lady Plenty's.

*Plenty.* A plentiful pox upon you!

*Mary.* And when I have children, if it be  
enquired

By a stranger, whose they are?—they shall still  
echo,

My lady Plenty's, the husband never thought on.

*Plenty.* In their begetting: I think so.

*Mary.* Since you'll marry

In the city for our wealth, in justice, we

Must have the country's sovereignty.

*Plenty.* And we nothing.

*Mary.* A nag of forty shillings, a couple of  
spaniels,

With a sparrowhawk, is sufficient, and these too,

As you shall behave yourself, during my pleasure,

I will not greatly stand on. I have said, sir,

Now if you like me, so.<sup>1</sup>

<sup>1</sup> ——— *I have said, sir,*

*Now if you like me, so.]* Before we accuse the poet of abusing the license of comedy in these preposterous stipulations, it may not be improper to look back for a moment on the period in which he wrote, and enquire if no examples of a similar nature were then to be found in real life. It was an age of profusion and vanity; and the means of enjoying them both, as they persuaded to condescension on the one side, so they engendered rapacity on the other: it is not, therefore, a very improbable conjecture, that Massinger has but slightly taxed our credulity, and but little overcharged his glaring description of female extravagance and folly. The reader who is still inclined to hesitate, may peruse the extract subjoined. A short time before this Play was written, Elizabeth Spencer, daughter and heir of sir John Spencer, lord mayor of London, (whom I once considered as the prototype of sir Giles Overreach,) was married to William lord Compton. With less integrity and candour

*L. Frug.* At my entreaty,  
The articles shall be easier.

*Plenty.* Shall they, i' faith?  
Like bitch, like whelps.

than the daughters of sir John Frugal, she made few previous stipulations, but not long after the conclusion of the nuptial ceremony, sent her husband a modest and consolatory letter, which is yet extant; and from which the following *items*, among many others, are verbally taken:

“Alsoe I will have 3 horses for my owne saddle, that none shall dare to lend or borrowe; none lend but I, none borrowe but you. Alsoe, I would have two gentlewomen, leaste one should be sicke, or have some other lett. Alsoe belceve yt, it is an undecent thinge for a gentlewoman to stand mumpinge alone, when God hath blessed their lord and lady w<sup>th</sup> a greate estate. Alsoe, when I ride a huntinge or a hawkeinge, or travayle from one howse to another, I will have them attendinge; soe for either of those said woemen, I must and will have for either of them a horse. Alsoe, I will have 6 or 8 gentlemen; and I will have my twoe coaches, one lyned with velvett to myselfe, w<sup>th</sup> 4 very fayre horses, and a coache for my woemen, lyned w<sup>th</sup> sweete cloth, one laced w<sup>th</sup> gold, the other w<sup>th</sup> scarlett, and laced with watched lace and silver, w<sup>th</sup> 4 good horses. Alsoe, I will have twoe coachmen, one for my own coache, the other for my woemen. Alsoe, att any tyme when I travayle, I will be allowed not only carroches, and spare horses for me and my women, but I will have such carryadgs, as shal be fittinge for me all orderly; not pestringe my things w<sup>th</sup> my woemens, nor theirs w<sup>th</sup> either chambermayds, or theirs w<sup>th</sup> wase maids. Alsoe, for laundresses, when I travayle I will have them sent away before w<sup>th</sup> the carryadgs to see all safe, and the chambermayds I will have goe before w<sup>th</sup> the groomes, that a chamber may be ready, sweete and cleane. Alsoe, for that yt is undecent to croud upp myself w<sup>th</sup> my gentl. usher in my coache, I will have him to have a conveyent horse to attend me either in city or country. And I must have 2 footemen. And my desire is, that you de-fray all the chardges for me.”

It may not be impertinent to add, that lord Compton, as might reasonably be conjectured, after such a letter as this, reaped little comfort from his wife, and less from her immense fortune. This scene (as much of it, at least, as relates to the two young ladies and their lovers) is imitated with infinite pleasantry by Glapthorne, in that admirable old comedy, *Wit in a Constable*.

*Sir Maur.* Use fair words.

*Plenty.* I cannot;

I have read of a house of pride, and now I have found one:

A whirlwind overturn it!

*Sir Maur.* On these terms,  
Will your minxship be a lady?

*Plenty.* A lady in a morris:  
I'll wed a pedlar's punk first—

*Sir Maur.* Tinker's trull,  
A beggar without a smock.

*Plenty.* Let monsieur almanack,  
Since he is so cunning with his Jacob's staff,  
Find you out a husband in a bowling-alley.

*Sir Maur.* The general pimp to a brothel.

*Plenty.* Though that now  
All the loose desires of man were raked up in me,  
And no means but thy maidenhead left to quench  
them,

I would turn cinders, or the next sow-gelder,  
On my life, should lib me, rather than embrace  
thee.

*Anne.* Wooing do you call this!

*Mary.* A bear-baiting rather.

*Plenty.* Were you worried, you deserve it, and  
I hope  
I shall live to see it.

*Sir Maur.* I'll not rail, nor curse you:  
Only this, you are pretty peats, and your great  
portions

Add much unto your handsomeness; but as  
You would command your husbands, you are  
beggars,

Deform'd and ugly.

*L. Frug.* Hear me.

*Plenty.* Not a word more.

[*Exeunt Sir Maurice Lacy and Plenty.*]

*Anne.* I ever thought it would come to this.

*Mary.* We may  
Lead apes in hell for husbands, if you bind us  
To articulate thus with our suitors.

[*Both speak weeping.*]

*Star.* Now the cloud breaks,  
And the storm will fall on me. [Aside.]

*L. Frug.* You rascal! juggler!

[*She breaks Stargaze's head, and beats him.*]

*Star.* Dear madam.

*L. Frug.* Hold you intelligence with the stars,  
And thus deceive me!

*Star.* My art cannot err;  
If it does, I'll burn my astrolabe. In mine own star  
I did forsee this broken head, and beating;  
And now your ladyship sees, as I do feel it,  
It could not be avoided.

*L. Frug.* Did you?

*Star.* Madam.

Have patience but a week, and if you find not  
All my predictions true, touching your daughters,  
And a change of fortune to yourself, a rare one,  
Turn me out of doors. These are not the men  
the planets

Appointed for their husbands; there will come  
Gallants of another metal.

*Mill.* Once more trust him.

*Anne. Mary.* Do, lady-mother.

*L. Frug.* I am vex'd, look to it;  
Turn o'er your books; if once again you fool me,  
You shall graze elsewhere: come, girls.

*Star.* I am glad I scaped thus.

[*Aside. Exeunt.*]

## SCENE III.

*Another Room in the same.*

*Enter Lord LACY and Sir JOHN FRUGAL.*

*L. Lacy.* The plot shews very likely.<sup>2</sup>

*Sir John.* I repose  
My principal trust in your lordship; 'twill prepare  
The physic I intend to minister  
To my wife and daughters.

*L. Lacy.* I will do my parts,  
To set it off to the life.

*Enter Sir MAURICE LACY, and PLENTY.*

*Sir John.* It may produce  
A scene of no vulgar mirth. Here come the  
sutors;  
When we understand how they relish my wife's  
humours,  
The rest is feasible.

*L. Lacy.* Their looks are cloudy.

*Sir John.* How sits the wind? are you ready to  
launch forth  
Into this sea of marriage?

*Plenty.* Call it rather,  
A whirlpool of afflictions.

*Sir Maur.* If you please  
To enjoin me to it, I will undertake

<sup>2</sup> *L. Lacy.* *The plot shews very likely.*] It appears from this that sir John had instilled his suspicions of his brother into lord Lacy. It is finely contrived, to confirm them in the execution of their design by a new instance of unfeeling pride in his family.

To find the north passage to the Indies sooner,<sup>3</sup>  
Than plough with your proud heifer.

*Plenty.* I will make

A voyage to hell first.—

*Sir John.* How, sir!

*Plenty.* And court Proserpine,  
In the sight of Pluto, his three-headed porter,  
Cerberus, standing by, and all the Furies  
With their whips to scourge me for't; than say, I  
Jeffrey

Take you, Mary, for my wife.

*L. Lacy.* Why, what's the matter?

*Sir Maur.* The matter is, the mother (with  
your pardon,

I cannot but speak so much) is a most unsufferable,  
Proud, insolent lady.

*Plenty.* And the daughters worse.  
The dam in years had the advantage to be wicked,  
But they were so in her belly.

*Sir Maur.* I must tell you,  
With reverence to your wealth, I do begin  
To think you of the same leaven.

*Plenty.* Take my counsel;  
'Tis safer for your credit to profess  
Yourself a cuckold, and upon record,  
Than say they are your daughters.

*Sir John.* You go too far, sir.

*Sir Maur.* They have so articed with us!

*Plenty.* And will not take us  
For their husbands, but their slaves; and so  
aforehand  
They do profess they'll use us.

<sup>3</sup> *To find the north passage to the Indies sooner,*] This was the grand object of our maritime expeditions in those days, and was prosecuted with a boldness, dexterity, and perseverance which, though since equalled, perhaps, in the same fruitless pursuit, have not yet been surpassed.

*Sir John.* Leave this heat :  
 Though they are mine, I must tell you, the per-  
 verseness  
 Of their manners (which they did not take from  
 me,  
 But from their mother) qualified, they deserve  
 Your equals.

*Sir Maur.* True; but what's bred in the bone,  
 Admits no hope of cure.

*Plenty.* Though saints and angels  
 Were their physicians.

*Sir John.* You conclude too fast,

*Plenty.* God be wi' you! \* I'll travel three years,  
 but I'll bury

This shame that lives upon me.

*Sir Maur.* With your license,  
 I'll keep him company.

*L. Lacy.* Who shall furnish you  
 For your expenses.

*Plenty.* He shall not need your help,  
 My purse is his; we were rivals, but now friends,  
 And will live and die so.

*Sir Maur.* Ere we go, I'll pay  
 My duty as a son.

*Plenty.* And till then leave you.

[*Exeunt Sir Maurice Lacy and Plenty.*]

*L. Lacy.* They are strangely moved.

*Sir John.* What's wealth, accompanied  
 With disobedience in a wife and children?  
 My heart will break.

*L. Lacy.* Be comforted, and hope better:  
 We'll ride abroad; the fresh air and discourse  
 May yield us new inventions.

\* *Plenty.* *God be wi' you!*] For this valedictory phrase, so common in our old writers, the modern editors with equal elegance and judgment have substituted, *Good-by to you!*

*Sir John.* You are noble,  
And shall in all things, as you please, command  
me. [*Exeunt.*]

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## ACT III. SCENE I.

*A Room in Secret's House.*

*Enter SHAVE'EM and SECRET.*

*Secret.* Dead doings, daughter.

*Shave.* Doings! sufferings, mother:  
[For poor] men have forgot<sup>5</sup> what doing is;  
And such as have to pay for what they do,  
Are impotent, or eunuchs.

*Secret.* You have a friend yet,  
And a striker too, I take it.

*Shave.* Goldwire is so, and comes  
To me by stealth, and, as he can steal, maintains me  
In clothes, I grant; but alas! dame, what's one  
friend?

I would have a hundred;—for every hour, and use,  
And change of humour I am in, a fresh one:  
'Tis a flock of sheep that makes a lean wolf fat,  
And not a single lambkin. I am starv'd,  
Starv'd in my pleasures; I know not what a  
coach is,  
To hurry me to the Burse,<sup>6</sup> or Old Exchange:

<sup>5</sup> [For poor] *men have forgot*, &c.] A foot appears to be lost in the original: I have substituted the words between brackets in the hope of restoring the sense of the passage.

<sup>6</sup> *To hurry me to the Burse,*] To the New Exchange, which was then full of shops, where all kinds of finery for the ladies, trinkets, ornaments, &c. were sold. It was as much frequented



The neathouse\* for musk-melons, and the gardens,  
Where we traffic for asparagus, are, to me,  
In the other world.

*Secret.* There are other places, lady,  
Where you might find customers.

*Shave.* You would have me foot it  
To the dancing of the ropes, sit a whole afternoon  
there

In expectation of nuts and pippins ;  
Gape round about me, and yet not find a chapman  
That in courtesy will bid a chop of mutton,  
Or a pint of drum-wine for me.<sup>7</sup>

*Secret.* You are so impatient !  
But I can tell you news will comfort you,  
And the whole sisterhood.

*Shave.* What's that ?

*Secret.* I am told  
Two ambassadors are come over: a French mon-  
sieur,  
And a Venetian, one of the clarissimi,  
A hot-rein'd marmoset.<sup>8</sup> Their followers,  
For their countries' honour, after a long vacation,  
Will make a full term with us.

*Shave.* They indeed are

by the fashionable world in James's days, as Exeter Change in those of Charles II.

\* *The neathouse for musk-melons,*] The neathouse was a celebrated garden and nursery, near Chelsea.

<sup>7</sup> *Or a pint of drum-wine for me.*] So the old copy; meaning perhaps sutler's wine, or such sophisticated stuff as is disposed of at the drum-head. Thus Shirley :

“ What we have more than to supply our wants,  
“ Consumes on the *drum* head.”

Or it may signify such wine as is to be found at common auctions, or *outcries*, to which the people were, at this time, usually summoned by beat of drum. See p. 25. Coxeter and M. Mason read *strum-wine*; Dodsley, *stum-wine*, which promises fairer to be right.

<sup>8</sup> *A hot-rein'd marmoset.*] i. e. a monkey, a libidinous animal.

Our certain and best customers:—[*knocking within.*]—Who knocks there?

*Ramb.* [*within.*] Open the door.

*Secret.* What are you?

*Ramb.* [*within.*] Ramble.

*Scuff.* [*within.*] Scuffle.

*Ramb.* [*within.*] Your constant visitants.

*Shave.* Let them not in;

I know them, swaggering, suburban roarers,  
Sixpenny truckers.

*Ramb.* [*within.*] Down go all your windows,  
And your neighbours' too shall suffer.

*Scuff.* [*within.*] Force the doors!

*Secret.* They are outlaws, mistress Shave'em,  
and there is

No remedy against them. What should you fear?  
They are but men; lying at your close ward,  
You have foil'd their betters.

*Shave.* Out, you bawd! you care not  
Upon what desperate service you employ me,  
Nor with whom, so you have your fee.

*Secret.* Sweet lady-bird,  
Sing in a milder key.

*Exit, and re-enters with RAMBLE and SCUFFLE.*

*Scuff.* Are you grown proud?

*Ramb.* I knew you a waistcoateer in the garden alleys,

\* *Ramb. I knew you a waistcoateer, &c.]* It appears from innumerable passages in our old plays, that *waistcoateer* was a cant term for a strumpet of the lowest kind; probably given to them from their usually appearing, either through choice or necessity, in a succinct habit. Thus Beaumont and Fletcher:

“ —Do you think you are here, sir,

“ Amongst your *waistcoateers*, your base wenches,

“ That scratch on such occasions.” *Wit without Money.*

Again;

“ This is the time of night, and this the haunt,

And would come to a sailor's whistle.

*Secret.* Good sir Ramble,  
Use her not roughly; she is very tender.

*Ramb.* Rank and rotten, is she not?  
[*Shave'em draws her knife.*

*Shave.* Your spittle rogueships'  
[*Ramble draws his sword.*

Shall not make me so.

*Secret.* As you are a man, squire Scuffle,  
Step in between them: a weapon of that  
length,

Was never drawn in my house.

*Shave.* Let him come on.  
I'll scour it in your guts, you dog!

*Ramb.* You brache!<sup>2</sup>

"In which I use to catch my *waistcoateers* :

"I hope they have not left their walk."  
*The Noble Gentleman.*

<sup>1</sup> *Your spittle rogueships, &c.*] Mr. M. Mason, following his usual practice of altering what he dislikes or misunderstands, changed *spittle* into *spital*. But our old writers carefully distinguished between these two words; with them a *hospital* or *spital* signified a charitable institution for the advantage of poor, infirm, and aged persons, an alms-house, in short; while *spittles* were mere lazar-houses, receptacles for wretches in the leprosy, and other loathsome diseases, the consequence of debauchery and vice. "Dishonest women," says Barnaby Rich, in his *English Hue and Cric*, "thrive so ill, that if they do not turne bawd, when they be some foure or five and thirty yeeres of age, they must either be turned into some hospitall, or end the rest of their days in a *spittle*."

And Beaumont and Fletcher :

"The very vomit, sir, of hospitals,

"Bridewells, and *spittle-houses*." *Nice Valour*, A. IV. S. 1.

<sup>2</sup> *Ramb.* You brache!

*Are you turn'd mankind?*] i. e. are you become masculine? is your nature changed into that of a man? this is the common acceptation of the word, though, as Upton observes, it sometimes bears a stronger sense, and signifies violent, ferocious, wicked. It is singular, however, that not one of Upton's

Are you turn'd mankind? you forgot I gave you,  
When we last join'd issue, twenty pound—

*Shave.* O'er night,  
And kick'd it out of me in the morning. I was  
then

A novice, but I know to make my game now.  
Fetch the constable.

*Enter GOLDWIRE junior, disguised like a Justice of Peace, DING'EM like a Constable, and Musicians like Watchmen.*

*Secret.* Ah me! here's one unsent for,  
And a justice of peace, too.

*Shave.* I'll hang you both, you rascals!  
I can but ride:<sup>3</sup>—you for the purse you cut  
In Paul's at a sermon; I have smok'd you, ha!  
And you for the bacon you took on the high-  
way,

From the poor market woman, as she rode  
From Rumford.

*Ramb.* Mistress Shave'em.

*Scuff.* Mistress Secret,  
On our knees we beg your pardon.

examples justifies his position, or means more than masculine, or mannish: he is, notwithstanding, correct in his assertion. Thus Chapman:

“*Cor.* I will hear thee no more, I will take no compassion on thee.

“*Page.* Good Signior Cornelio, be not too *mankind* against your wife.” *All Fools.*

And Hall:

“I ask't phisitions what their counsell was

“For a mad dogge, or for a *mankind* asse.”

*Brache* (which *Ramble* uses as the “retort courteous,” for *Shave'em's* “dog,”) has been already explained. See Vol. I p. 210.

<sup>3</sup> *I can but ride.*] i. e. I know the worst of my punishment; I can but be carted for a strumpet.

*Ramb.* Set a ransome on us.

*Secret.* We cannot stand trifling : if you mean  
to save them,  
Shut them out at the back-door.

*Shave.* First, for punishment,  
They shall leave their cloaks behind them ; and  
in sign

I am their sovereign, and they my vassals,  
For homage kiss my shoe-sole, rogues, and vanish!  
[*Exeunt Ramble and Scuffle.*

*Gold.* My brave virago ! The coast's clear ;  
strike up.

[*Goldwire, and the rest discover themselves.*

*Shave.* My Goldwire made a justice !

*Secret.* And your scout  
Turn'd constable, and the musicians watchmen !

*Gold.* We come not to fright you, but to make  
you merry :

A light lavolta.<sup>4</sup> [ *They dance.*

*Shave.* I am tired ; no more.

This was your device ?

*Ding.* Wholly his own ; he is  
No pig-sconce,<sup>5</sup> mistress.

*Secret.* He has an excellent headpiece.

*Gold.* Fie ! no, not I ; your jeering gallants say,  
We citizens have no wit.

*Ding.* He dies that says so :  
This was a masterpiece.

<sup>4</sup> *A light lavolta.*] See Vol. II. p. 496.

<sup>5</sup> *he is*

*No pig-sconce.*] No heavy dull-pated fellow. The term appears in the complimentary verses prefixed to the author's *Duke of Milan* :

“ Thou mak'st a garland for thy touch unfit,

“ And boldly deckst thy pig-brain'd sconce with it,

“ As if it were the supreme head of wit.”

*Gold.* A trifling stratagem,  
Not worth the talking of.

*Shave.* I must kiss thee for it,  
Again, and again.

[*They kiss.*]

*Ding.* Make much of her. Did you know  
What suitors she had since she saw you——

*Gold.* I'the way of marriage?

*Ding.* Yes, sir; for marriage, and the other  
thing-too;

The commodity is the same. An Irish lord  
offer'd her

Five pound a week.

*Secret.* And a cashier'd captain, half  
Of his entertainment.

*Ding.* And a new-made courtier,  
The next suit he could beg.<sup>5</sup>

*Gold.* And did my sweet one  
Refuse all this, for me?

*Shave.* Weep not for joy;

'Tis true. Let others talk of lords and commanders,  
And country heirs for their servants; but give me  
My gallant prentice! he parts with his money  
So civilly, and demurely, keeps no account  
Of his expenses, and comes ever furnish'd.—  
I know thou hast brought money to make up  
My gown and petticoat, with the appurtenances.

*Gold.* I have it here, duck; thou shalt want  
for nothing.

*Shave.* Let the chamber be perfumed; and get  
you, sirrah,

[*To Ding'em.*]

His cap and pantofles ready.

*Gold.* There's for thee,  
And thee: that for a banquet.

<sup>5</sup> *The next suit he could beg.*] *Omnia cum pretio!* Justice was extremely venal in this age:—but the allusion, perhaps, is to the crying grievance of the times, monopolies. A favourite, who

*Secret.* And a caudle  
Again you rise.

*Gold.* There. [*Gives them money.*]

*Shave.* Usher us up in state.

*Gold.* You will be constant?

*Shave.* Thou art the whole world to me.

[*Exeunt ; Gold. and Shave. embracing, music playing before them.*]

## SCENE II.

*A Room in Sir John Frugal's House.*

*Enter LUKE.*

*Anne.* [*within.*] Where is this uncle?

*L. Frug.* [*within.*] Call this beadsman-brother;<sup>6</sup>  
He hath forgot attendance.

*Mary.* [*within.*] Seek him out;  
Idleness spoils him.

*Luke.* I deserve much more  
Than their scorn can load me with, and 'tis but  
justice  
That I should live the family's drudge, design'd  
To all the sordid offices their pride  
Imposes on me; since, if now I sat  
A judge in mine own cause, I should conclude  
I am not worth their pity. Such as want  
Discourse,<sup>7</sup> and judgment, and through weakness  
fall,

could obtain a grant of these from the easy monarch, considered his fortune as established by the vast sums at which he disposed of them to rapacious adventurers, who oppressed the people without shame, and without pity.

<sup>6</sup> *L. Frug.* [*within.*] *Call this beadsman-brother:*] i. e. this poor dependent on our charity. See p. 26.

<sup>7</sup> *Discourse, &c.*] i. e. reason. See vol. i. p. 148.

May merit man's compassion ; but I,  
 That knew profuseness of expense the parent  
 Of wretched poverty, her fatal daughter,  
 To riot out mine own, to live upon  
 The alms of others, steering on a rock  
 I might have shunn'd ! O Heaven ! it is not fit  
 I should look upward, much less hope for mercy.\*

*Enter Lady FRUGAL, ANNE, MARY, STARGAZE,  
 and MILLISCENT.*

*L. Frug.* What are you devising, sir ?

*Anne.* My uncle is much given  
 To his devotion.

*Mary.* And takes time to mumble  
 A paternoster to himself.

*L. Frug.* Know you where  
 Your brother is ? it better would become you  
 (Your means of life depending wholly on him)  
 To give your attendance.

*Luke.* In my will I do :  
 But since he rode forth yesterday with lord Lacy,  
 I have not seen him.

*L. Frug.* And why went not you  
 By his stirrup ? How do you look ! were his eyes  
 closed,

You'd be glad of such employment.

*Luke.* 'Twas his pleasure  
 I should wait your commands, and those I am ever  
 Most ready to receive.

*L. Frug.* I know you can speak well ;  
 But say, and do.

\* This penitential speech of Luke is introduced with admirable artifice, at the period of his breaking forth in his true character ; nor is the insolence of lady Frugal and her daughters less judiciously timed.



*Enter Lord LACY.*

*Luke.* Here comes my lord.

*L. Frug.* Further off:

You are no companion for him, and his business  
Aims not at you, as I take it.

*Luke.* Can I live

In this base condition! [*He stands aside.*]

*L. Frug.* I hope, my lord,

You had brought master Frugal with you; for  
I must ask

An account of him from you.

*L. Lacy.* I can give it, lady;

But with the best discretion of a woman,  
And a strong fortified patience, I desire you  
To give it hearing.

*Luke.* My heart beats.

*L. Frug.* My lord, you much amaze me.

*L. Lacy.* I shall astonish you. The noble mer-  
chant,

Who, living, was, for his integrity  
And upright dealing, (a rare miracle  
In a rich citizen,) London's best honour;  
Is—I am loth to speak it.

<sup>9</sup> *You had brought Mr. Frugal with you ;*] So the quarto reads, and probably by inadvertence, of which it furnishes many examples. Or may we venture to conjecture that Massinger intended, in this place, to ridicule a species of affectation then in vogue? It appears that the city ladies, though extremely tenacious of their own titles, thought it a part of high breeding to address the knights, their husbands, by the name of *master*. One example of this is now before me:

*Fitchew.* And what said *master* Luckless?

*Howd'ye.* Sir Philip you mean.

*Fit.* The very same: but I begin to call him now, as I must call him hereafter. Ladies do not call their husbands, as they are knights, as sir Philip, sir Timothy, or sir Gregory. Did you ever hear lady Squelch call her husband *sir Paul*? No; but *master Squelch*. *Northern Lass*, A. 1. S. 6.

*Luke.* Wonderous strange !

*L. Frug.* I do suppose the worst ; not dead, I hope ?

*L. Lacy.* Your supposition's true, your hopes are false ;

He's dead.

*L. Frug.* Ah me !

*Anne.* My father !

*Mary.* My kind father !

*Luke.* Now they insult not.

*L. Lacy.* Pray hear me out.

He's dead ; dead to the world and you, and, now, Lives only to himself.

*Luke.* What riddle's this ?

*L. Frug.* Act not the torturer in<sup>1</sup> my afflictions ; But make me understand the sum of all That I must undergo.

*L. Lacy.* In few words take it : He is retired into a monastery, Where he resolves to end his days.

*Luke.* More strange.

*L. Lacy.* I saw him take post for Dover, and the wind Sitting so fair, by this he's safe at Calais, And ere long will be at Lovain.

*L. Frug.* Could I guess What were the motives that induced him to it, 'Twere some allay to my sorrows.

*L. Lacy.* I'll instruct you, And chide you into that knowledge ; 'twas your pride Above your rank, and stubborn disobedience Of these your daughters, in their milk suck'd from you :

<sup>1</sup> *L. Frug.* Act not the torturer in my afflictions ;] Mr. M. Mason reads, it is impossible to say why, Act not the torturer of my afflictions !

At home the harshness of his entertainment,  
 You wilfully forgetting that your all  
 Was borrow'd from him; and to hear abroad  
 The imputations dispers'd upon you,  
 And justly too, I fear, that drew him to  
 This strict retirement: and, thus much said for him,  
 I am myself to accuse you.

*L. Frug.* I confess

A guilty cause to him; but, in a thought,  
 My lord, I ne'er wrong'd you.

*L. Lacy.* In fact, you have.

The insolent disgrace you put upon  
 My only son, and Plenty, men that loved  
 Your daughters in a noble way, to wash off  
 The scandal, put a resolution in them  
 For three years travel.

*L. Frug.* I am much grieved for it.

*L. Lacy.* One thing I had forgot; your rigour to  
 His decay'd brother, in which your flatteries,  
 Or sorceries, made him a co-agent with you,  
 Wrought not the least impression.

*Luke.* Hum! this sounds well.

*L. Frug.* 'Tis now past help: after these storms,  
 my lord,

A little calm, if you please.

*L. Lacy.* If what I have told you,  
 Shew'd like a storm, what now I must deliver,  
 Will prove a raging tempest. His whole estate,  
 In lands and leases, debts and present monies,  
 With all the moveables he stood possess'd of,  
 With the best advice which he could get for gold  
 From his learned counsel, by this formal will  
 Is pass'd o'er to his brother.—[*Giving the will to*

*Luke, who comes forward.*—With it take  
 The key of his counting-house. Not a groat left  
 you,

Which you can call your own.



*L. Lacy.* Honest soul,  
With what feeling he receives it !

*L. Frug.* You shall have  
My best assistance, if you please to use it,  
To help you to support it.

*Luke.* By no means ;  
The weight shall rather sink me, than you part  
With one short minute from those lawful pleasures  
Which you were born to, in your care to aid me :  
You shall have all abundance. In my nature,  
I was ever liberal ; my lord, you know it ;  
Kind, affable.—And now methinks I see  
Before my face the jubilee of joy,  
When 'tis assured my brother lives in me,  
His debtors, in full cups crown'd to my health,  
With pæans to my praise will celebrate !  
For they well know 'tis far from me to take  
The forfeiture of a bond : nay, I shall blush,  
The interest never paid after three years,  
When I demand my principal : and his servants,  
Who from a slavish fear paid their obedience,  
By him exacted, now, when they are mine,  
Will grow familiar friends, and as such use me ;  
Being certain of the mildness of my temper,  
Which my change of fortune, frequent in most  
men,

Hath not the power to alter.

*L. Lacy.* Yet take heed, sir,  
You ruin not, with too much lenity,  
What his fit severity raised.

*L. Frug.* And we fall from  
That height we have maintain'd.

*Luke.* I'll build it higher,  
To admiration higher. With disdain  
I look upon these habits, no way suiting  
The wife and daughters of a knighted citizen  
Bless'd with abundance.

*L. Lacy.* There, sir, I join with you ;  
A fit decorum must be kept, the court  
Distinguish'd from the city.

*Luke.* With your favour,  
I know what you would say ; but give me leave  
In this to be your advocate. You are wide,  
Wide the whole region,<sup>2</sup> in what I purpose.  
Since all the titles, honours, long descents,  
Borrow their gloss from wealth, the rich with  
reason

May challenge their prerogatives: and it shall be  
My glory, nay a triumph, to revive,  
In the pomp that these shall shine, the memory  
Of the Roman matrons, who kept captive queens  
To be their handmaids. And when you appear,  
Like Juno, in full majesty, and my nieces,  
Like Iris, Hebe, or what deities else  
Old poets fancy, (your cramm'd wardrobes richer  
Than various nature's,) and draw down the envy  
Of our western world upon you ; only hold me  
Your vigilant Hermes with aërial wings,  
(My caduceus, my strong zeal to serve you,)  
Prest<sup>3</sup> to fetch in all rarities may delight you,  
And I am made immortal.

*L. Lacy.* A strange frenzy ! [*Aside.*

*Luke.* Off with these rags, and then to bed ;  
there dream

<sup>2</sup> ————— *You are wide,*

*Wide the whole region, in what I purpose.]* This is a most admirable stroke, and shows with what exquisite judgment Massinger discriminates his characters. Lord Lacy had touched a discordant string, and the vanity of Luke, already raised to an inordinate pitch by his recent glimpse of wealth, is irritated and alarmed. The expression, *You are wide, wide the whole region*, is a Latinism, *toto calo, tota regione oberras*.

<sup>3</sup> *Prest to fetch in &c.]* i. e. ready, prepared, to fetch in. The word occurs so frequently in this sense, that it is unnecessary to produce any example of it.

Of future greatness, which, when you awake,  
I'll make a certain truth: but I must be  
A doer, not a promiser. The performance  
Requiring haste, I kiss your hands, and leave  
you. [Exit.

*L. Lacy.* Are we all turn'd statues? have his  
strange words charm'd us?

What muse you on, lady?

*L. Frug.* Do not trouble me.

*L. Lacy.* Sleep you too, young ones?

*Anne.* Swift-wing'd time till now

Was never tedious to me. Would 'twere night!

*Mary.* Nay, morning rather.

*L. Lacy.*—Can you ground your faith  
On such impossibilities? have you so soon  
Forgot your good husband?

*L. Frug.* He was a vanity

I must no more remember.

*L. Lacy.* Excellent!

You, your kind father?

*Anne.* Such an uncle never

Was read of in story!

*L. Lacy.* Not one word in answer

Of my demands?

*Mary.* You are but a lord; and know,  
My thoughts soar higher.

*L. Lacy.* Admirable! I'll leave you

To your castles in the air.—When I relate this,  
It will exceed belief; but he must know it.

[Aside, and exit.

*Star.* Now I may boldly speak. May it please  
you, madam,

To look upon your vassal; I foresaw this,  
The stars assured it.

*L. Frug.* I begin to feel

Myself another woman.

*Star.* Now you shall find

All my predictions true, and nobler matches  
Prepared for my young ladies.

*Mill.* Princely husbands.

*Anne.* I'll go no less.<sup>4</sup>

*Mary.* Not a word more ;  
Provide my night-rail.<sup>5</sup>

*Mill.* What shall we be to morrow ! [*Exeunt.*]

### SCENE III.

*Another Room in the same.*

*Enter LUKE.*

*Luke.* '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  
Didst make my entrance easy, to possess  
What wise men wish, and toil for ! Hermes' moly,  
Sibylla's golden bough, the great elixir,  
Imagined only<sup>6</sup> by the alchemist,

<sup>4</sup> *Anne. I'll go no less.*] This is a gaming phrase, and means, I will not play for a smaller stake.

<sup>5</sup> *Provide my night-rail.*] “Enter Crowstitch with a *night-rail*. *Crow.* Pray, madam, does this belong to you, or miss ? O la ! Mr. Semibrief here ! (*Folds up the night-shift hastily.*)”  
*Love for Money*

<sup>6</sup> *Imagined only by the alchemist,*] i. e. which only exists in the imagination of 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  
Te 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 splendour  
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 orient pearl, these seen, I could not  
But look on with contempt.' And yet I found,

7 ————— and made the place

Heaven's abstract or epitome:—rubies, sapphires,

And ropes of orient pearl, these seen, I could not

But look on with contempt.] For these most beautiful lines,

which I have faithfully taken from the old copies, the modern  
editors give us,

————— 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!

These vile and senseless interpolations utterly subvert not only  
the metre, but the meaning of the passage: indeed it is evident  
that neither Coxeter nor Mr. M. Mason (I am loth to speak of  
Dodsley) understood a syllable of what they were mangling  
under the idea of reforming. The sense now is clear: the  
diamonds, which are described by one of the most magnificent  
figures to be found in all poetry, so ravished his sight, that he  
looked upon the other *precious stones*, rubies, sapphires, and

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?

*Enter Lord LACY, with Sir JOHN FRUGAL, Sir  
 MAURICE LACY, and PLENTY, painted and dis-  
 guised as Indians.*

Thieves! raise the street! thieves!

*L. Lacy.* What strange passion's this!  
 Have you your eyes? do you know me?

*Luke.* You, my lord,  
 I do: but this retinue, in these shapes too,  
 May well excuse my fears. When 'tis your  
 pleasure  
 That I should wait upon you, give me leave  
 To do it at your own house, for I must tell you,  
 Things as they now are with me well consider'd,  
 I do not like such visitants.

*L. Lacy.* Yesterday,  
 When you had nothing, praise your poverty for't,

pearls, (not the *gold*, which he had already dismissed from his thoughts,) with contempt. Errors of this nature are the more to be regretted, as they have induced many critics (and among them Dr. Ferriar\*) to complain of a want of harmony in a speech rhythmical and melodious almost beyond example.

\* See the *Essay on Massinger*, prefixed to vol. i.

You could have sung secure before a thief;  
 But now you are grown rich, doubts and sus-  
 picions,  
 And needless fears, possess you. Thank a good  
 brother;

But let not this exalt you.

*Luke.* A good brother!<sup>s</sup>

Good in his conscience, I confess, and wise,  
 In giving o'er the world. But his estate,  
 Which your lordship may conceive great, no way  
 answers

The general opinion: alas!

With a great charge, I am left a poor man by him.

*L. Lacy.* A poor man, say you?

*Luke.* Poor, compared with what

'Tis thought I do possess. Some little land,  
 Fair household furniture, a few good debts,  
 But empty bags, I find: yet I will be  
 A faithful steward to his wife and daughters;  
 And, to the utmost of my power, obey  
 His will in all things.

*L. Lacy.* I'll not argue with you

Of his estate, but bind you to performance  
 Of his last request, which is, for testimony  
 Of his religious charity, that you would  
 Receive these Indians, lately sent him from  
 Virginia, into your house; and labour,  
 At any rate, with the best of your endeavours,  
 Assisted by the aids of our divines,  
 To make them Christians.

*Luke.* Call you this, my lord,

<sup>s</sup> *Luke.* A good brother!

*Good in his conscience, I confess, &c.]* Luke alludes here to the mercantile sense of the word *good*, i. e. rich. See vol. iii. p. 373. In lord Lacy's speech, there is an allusion to the well-known verse:

*Cantabit vacuus coram latrone viator.*

Religious charity ; to send infidels,  
Like hungry locusts, to devour the bread  
Should feed his family ? I neither can,  
Nor will consent to't.

*L. Lacy.* Do not slight it ; 'tis  
With him a business of such consequence,  
That should he only hear 'tis not embraced,  
And cheerfully, in this his conscience aiming  
At the saving of three souls, 'twill draw him o'er  
To see it himself accomplish'd.

*Luke.* Heaven forbid  
I should divert him from his holy purpose,  
To worldly cares again ! I rather will  
Sustain the burthen, and, with the converted,  
Feast the converters, who, I know, will prove  
The greater feeders.

*Sir John.* *Oh, ha, enewah Chrish bully leika.*

*Plenty. Enaula.*

*Sir Maur.* *Harrico botikia bonnery.*

*Luke.* Ha ! in this heathen language,  
How is it possible our doctors should  
Hold conference with them, or I use the means  
For their conversion ?

*L. Lacy.* That shall be no hindrance  
To your good purposes : they have lived long  
In the English colony, and speak our language  
As their own dialect ; the business does concern  
you :

Mine own designs command me hence. Continue,  
As in your poverty you were, a pious  
And honest man. [*Exit.*

*Luke.* That is, interpreted,  
A slave and beggar.

*Sir John.* You conceive it right ;  
There being no religion, nor virtue,  
But in abundance, and no vice but want.  
All deities serve Plutus.

*Luke.* Oracle !

*Sir John.* Temples raised to ourselves in the  
increase

Of wealth and reputation, speak a wise man ;  
But sacrifice to an imagined Power,  
Of which we have no sense but in belief,  
A superstitious fool.

*Luke.* True worldly wisdom !

*Sir John.* All knowledge else is folly.

*Sir Maur.* Now we are yours,  
Be confident your better angel is  
Enter'd your house.

*Plenty.* There being nothing in  
The compass of your wishes, but shall end  
In their fruition to the full.

*Sir John.* As yet,  
You do not know us ; but when you understand  
The wonders we can do, and what the ends were  
That brought us hither, you will entertain us  
With more respect.

*Luke.* There's something whispers to me  
These are no common men. [*Aside.*—My house  
is yours,

Enjoy it freely : only grant me this,  
Not to be seen abroad till I have heard  
More of your sacred principles. Pray enter :  
You are learned Europeans, and we worse  
Than ignorant Americans.

*Sir John.* You shall find it.

[*Exeunt.*

## ACT IV. SCENE I.

*A Room in Frugal's House.*

*Enter* DING'EM, GETTALL, *and* HOLDFAST.

*Ding.* Not speak with him ! with fear survey  
me better,

Thou figure of famine !

*Gett.* Coming, as we do,  
From his quondam patrons, his dear ingles now,<sup>9</sup>  
The brave spark Tradewell—

*Ding.* And the man of men  
In the service of a woman, gallant Goldwire !

*Enter* LUKE.

*Hold.* I know them for his prentices, without  
These flourishes.—Here are rude fellows, sir.

*Ding.* Not yours, you rascal !

*Hold.* No, don pimp ; you may seek them  
In Bridewell, or the hole ; here are none of your  
comrogues.<sup>1</sup>

*Luke.* One of them looks as he would cut my  
throat :

Your business, friends ?

*Hold.* I'll fetch a constable ;  
Let him answer him in the stocks.

<sup>9</sup> ———— *his dear ingles now,*] i. e. his bosom friends, his associates ; *enghle*, which the commentators sometimes confound with this word, differs from it altogether, both in its derivation and its meaning.

<sup>1</sup> *Here are none of your comrogues.*] This is absurdly changed in the modern editions into *comrades*, a very superfluous word after *fellows*.

*Ding.* Stir, an thou dar'st :  
Fright me with Bridewell and the stocks ! they  
are fleabittings

I am familiar with. [Draws.

*Luke.* Pray you put up :  
And, sirrah, hold your peace. [To Holdfast.

*Ding.* Thy word's a law,  
And I obey. Live, scrape-shoe, and be thankful.  
Thou man of muck and money, for as such  
I now salute thee, the suburban gamesters  
Have heard thy fortunes, and I am, in person,  
Sent to congratulate.

*Gett.* The news hath reach'd  
The ordinaries, and all the gamesters are  
Ambitious to shake the golden golls<sup>2</sup>  
Of worshipful master Luke. I come from  
Tradewell,  
Your fine facetious factor.

*Ding.* I from Goldwire :  
He and his Helen have prepared a banquet,  
With the appurtenances, to entertain thee ;  
For, I must whisper in thine ear, thou art  
To be her Paris : but bring money with thee,  
To quit old scores.

*Gett.* Blind chance hath frown'd upon  
Brave Tradewell : he's blown up, but not without  
Hope of recovery, so you supply him  
With a good round sum. In my house, I can  
assure you,  
There's half a million stirring.

<sup>2</sup> ——— the golden golls &c.] *Golls* is a cant word for hands, or rather fists : it occurs continually in our old poets. Thus Decker : "Hold up thy hands : I have seen the day when thou didst not scorn to hold up thy *golls*." *Satiromastix*.

"Bid her tie up her head, and wish her  
"To wash her *hands* in bran or flower,  
"And do you, in like manner, scour  
"Your dirty *golls*." Cotton's *Virgil*, B. IV.

*Luke.* What hath he lost?

*Gett.* Three hundred.

*Luke.* A trifle.

*Gett.* Make it up a thousand,  
And I will fit him with such tools as shall  
Bring in a myriad.

*Luke.* They know me well,  
Nor need you use such circumstances for them :  
What's mine, is theirs. They are my friends, not  
servants,

But in their care to enrich me ; and these courses,  
The speeding means. Your name, I pray you ?

*Gett.* Gettall.

I have been many years an ordinary-keeper,  
My box my poor revenue.<sup>3</sup>

*Luke.* Your name suits well  
With your profession. Bid him bear up ; he shall  
not

Sit long on Penniless-Bench.

*Gett.* There spake an angel !

*Luke.* You know mistress Shave'em ?

*Gett.* The pontifical punk ?

*Luke.* The same. Let him meet me there some  
two hours hence :

And tell Tom Goldwire I will then be with him,  
Furnish'd beyond his hopes ; and let your mistress  
Appear in her best trim.

*Ding.* She will make thee young,

<sup>3</sup> *My box my poor revenue.*] " If the caster throws three  
mains, or wins by throwing three times successively, he  
pays to the box-keeper, for the use of the house, a stipulated  
sum (varying according to the dignity of the place, from eighteen  
pence to ten and six-pence) : if the caster wins six times suc-  
cessively, he is expected, besides the usual payment to the  
house, to make the box-keeper a handsome donation." For this  
and what else occurs on the subject of dice, I am indebted to  
a writer in the *Monthly Mirror*, whom I believe to be Mr.  
Du Bois.



Old Æson: she is ever furnish'd with  
Medea's drugs, restoratives. I fly  
To keep them sober till thy worship come;  
They will be drunk with joy else.

*Gett.* I'll run with you.

[*Exeunt Ding'em and Gettall.*]

*Hold.* You will not do as you say, I hope?

*Luke.* Enquire not;

I shall do what becomes me.—[*Knocking within.*]

—To the door.

[*Exit Holdfast.*]

New visitants!

*Re-enter HOLDFAST.*

What are they?

*Hold.* A whole batch, sir,  
Almost of the same leaven: your needy debtors,  
Penury, Fortune, Hoyst.

*Luke.* They come to gratulate  
The fortune fallen upon me.

*Hold.* Rather, sir,  
Like the others, to prey on you.

*Luke.* I am simple; they  
Know my good nature: but let them in, however.

*Hold.* All will come to ruin! I see beggary  
Already knocking at the door.—You may enter—  
[*Speaking to those without.*]

But use a conscience, and do not work upon  
A tender-hearted gentleman too much;  
'Twill shew like charity in you.

*Enter FORTUNE, PENURY, and HOYST.*

*Luke.* Welcome, friends:  
I know your hearts, and wishes; you are glad  
You have changed your creditor.

*Pen.* I weep for joy,  
To look upon his worship's face.

*For.* His worship's!

I see lord mayor written on his forehead;  
The cap of maintenance, and city sword,  
Born up in state before him.

*Hoyst.* Hospitals,  
And a third Burse, erected by his honour.

*Pen.* The city poet on the pageant day  
Preferring him before Gresham.

*Hoyst.* All the conduits  
Spouting canary sack.

*For.* Not a prisoner left,  
Under ten pounds.

*Pen.* We, his poor beadsmen, feasting  
Our neighbours on his bounty.

*Luke.* May I make good  
Your prophecies, gentle friends, as I'll endeavour,  
To the utmost of my power!

*Hold.* Yes, for one year,  
And break the next.

*Luke.* You are ever prating, sirrah.  
Your present business, friends?

*For.* Were your brother present,  
Mine had been of some consequence; but now  
The power lies in your worship's hand, 'tis little,  
And will, I know, as soon as ask'd, be granted.

*Luke.* 'Tis very probable.

*For.* The kind forbearance  
Of my great debt, by your means, Heaven be  
prais'd for't!

Hath raised my sunk estate. I have two ships,  
Which I long since gave for lost, above my hopes  
Return'd from Barbary, and richly freighted.

*Luke.* Where are they?

*For.* Near Gravesend.

*Luke.* I am truly glad of it.

*For.* I find your worship's charity, and dare  
swear so.

Now may I have your license, as I know  
 With willingness I shall, to make the best  
 Of the commodities, though you have execution,  
 And after judgment, against all that's mine,  
 As my poor body, I shall be enabled  
 To make payment of my debts to all the world,  
 And leave myself a competence.

*Luke.* You much wrong me,  
 If you only doubt it. Yours, master Hoyst?

*Hoyst.* 'Tis the surrendering back the mort-  
 gage of  
 My lands, and on good terms, but three days  
 patience;

By an uncle's death I have means left to redeem it,  
 And cancel all the forfeited bonds I seal'd to,  
 In my riots, to the merchant; for I am  
 Resolv'd to leave off play, and turn good husband.

*Luke.* A good intent, and to be cherish'd in you.  
 Yours, Penury?

*Pen.* My state stands as it did, sir:  
 What I owed I owe, but can pay nothing to you.  
 Yet, if you please to trust me with ten pounds more,  
 I can buy a commodity of a sailor,  
 Will make me a freeman. There, sir, is his name;  
 And the parcels I am to deal for.

[*Gives him a paper.*]

*Luke.* You are all so reasonable  
 In your demands, that I must freely grant them.  
 Some three hours hence meet me on the Exchange,  
 You shall be amply satisfied.

*Pen.* Heaven preserve you!

*For.* Happy were London, if, within her walls,  
 She had many such rich men!

*Luke.* No more; now leave me:  
 I am full of various thoughts.—[*Exeunt Fortune,  
 Hoyst, and Penury.*—Be careful, Holdfast;  
 I have much to do.

*Hold.* And I something to say,  
Would you give me hearing.

*Luke.* At my better leisure.  
Till my return look well unto the Indians;  
In the mean time, do you as this directs you.  
[Gives him a paper. *Exeunt.*

## SCENE II.

*A Room in Shave'em's House.*

*Enter* GOLDWIRE junior, TRADEWELL junior,  
SHAVE'EM, SECRET, GETTALL, and DING'EM.

*Gold.* All that is mine is theirs. Those were  
his words?

*Ding.* I am authentical.

*Trade.* And that *I should not*  
*Sit long on Penniless-Bench?*

*Gett.* But suddenly start up  
A gamester at the height, and cry *At all!*<sup>2</sup>

*Shave.* And did he seem to have an inclination  
To toy with me?

*Ding.* He wish'd you would put on

<sup>2</sup> ————— and cry *At all!*] This expression  
occurs in Skelton's bold and animated description of Ryotte,  
the prototype of a gamester:

“ With that came Ryotte rushing all at ones,  
“ A rustie galande, to ragged and to rente,  
“ And on the borde he whirled a pair of bones  
“ Quater treye dewes! he clatter'd as he went,  
“ Now *have at all!* by St. Thomas of Kent!”

*Bouge of Court.*

“ If the caster is full of cash and spirit, it is usual for him to  
say *At all* in the ring! meaning, that he will play for any sums  
the company may chuse to risk against him.”

Your best habiliments, for he resolved  
To make a jovial day on't.

*Gold.* Hug him close, wench,  
And thou mayst eat gold and amber. I well  
know him

For a most insatiate drabber : he hath given,  
Before he spent his own estate, which was  
Nothing to the huge mass he's now possess'd of,  
A hundred pound a leap.

*Shave.* Hell take my doctor !  
He should have brought me some fresh oil of talc ;  
These ceruses are common.<sup>3</sup>

*Secret.* 'Troth, sweet lady,  
The colours are well laid on.

*Gold* And thick enough ;  
I find that on my lips.

*Shave.* Do you so, Jack Sauce !  
I'll keep them further off.

*Gold.* But be assured first  
Of a new maintainer, ere you cashier the old one.  
But bind him fast by thy sorceries, and thou shalt  
Be my revenue ; the whole college study  
The reparation of thy ruin'd face ;  
Thou shalt have thy proper and bald-headed  
coachman ;

<sup>3</sup> *He should have brought me some fresh oil of talc ;*

*These ceruses are common.] Talc is a fossil easily divisible into thin laminae. From its smoothness, unctuousity, and brightness it has been greatly celebrated as a cosmetic, and the chymists have submitted it to a variety of operations for procuring from it oils, salts, tinctures, magisteries, &c. for that purpose ; but all their labours have been in vain, and all the preparations sold under the name of oil of talc, &c. have either contained nothing of that mineral, or only a fine power of it. To this information, which I owe to the Encyclopædia Britannica, I have only to add that a deleterious composition, under this name, was sold by the quacks of Massinger's time, as a wash for the complexion, and is mentioned by all his contemporaries. Ceruse, (white paint,) I fear, is yet in use.*

Thy tailor and embroiderer shall kneel  
 To thee, their idol: Cheapside and the Exchange  
 Shall court thy custom, and thou shalt forget  
 There e'er was a St. Martin's:<sup>4</sup> thy procurer  
 Shall be sheath'd in velvet, and a reverend veil  
 Pass her for a grave matron. Have an eye to  
 the door,  
 And let loud music, when this monarch enters,  
 Proclaim his entertainment.

*Ding.* That's my office.

[*Flourish of cornets within.*]

The consort's ready.

*Enter LUKE.*

*Trade.* And the god of pleasure,  
 Master Luke, our Comus, enters.

*Gold.* Set your face in order,  
 I will prepare him.—Live I to see this day,  
 And to acknowledge you my royal master?

*Trade.* Let the iron chests fly open, and the gold,  
 Rusty for want of use, appear again!

*Gett.* Make my ordinary flourish!

*Shave.* Welcome, sir,  
 To your own palace! [The music plays.]

*Gold.* Kiss your Cleopatra,  
 And shew yourself, in your magnificent bounties,  
 A second Antony!

*Ding.* All the nine worthies!

*Secret.* Variety of pleasures wait upon you,  
 And a strong back!

<sup>4</sup> ————— *thou shalt forget*

[*There e'er was a St. Martin's:*] The parish of St. Martin appears from the old histories of London, to have been distinguished, successively, for a sanctuary, a bridewell, a spittle, and an alms-house. Which of them was to be driven from the mind of mistress Shave'em, by the full tide of prosperity which is here anticipated, must be left to the sagacity of the reader.

*Luke.* Give me leave to breathe, I pray you.  
I am astonish'd! all this preparation  
For me? and this choice modest beauty wrought  
To feed my appetite?

*All.* We are all your creatures.

*Luke.* A house well furnish'd!

*Gold.* At your own cost, sir,  
Glad I the instrument. I prophesied  
You should possess what now you do, and therefore  
Prepared it for your pleasure. There's no rag  
This Venus wears, but, on my knowledge, was  
Derived from your brother's cash: the lease of  
the house,  
And furniture, cost near a thousand, sir.

*Shave.* But now you are master both of it and  
me,  
I hope you'll build elsewhere.

*Luke.* And see you placed,  
Fair one, to your desert. As I live, friend  
Tradewell,  
I hardly knew you, your clothes so well become  
you.

What is your loss? speak truth.

*Trade.* Three hundred, sir.

*Gett.* But, on a new supply, he shall recover  
The sum told twenty times o'er.

*Shave.* There's a banquet,  
And after that a soft couch, that attends you.

*Luke.* I couple not in the daylight. Expec-  
tation  
Heightens the pleasure of the night, my sweet  
one!

Your music's harsh, discharge it; I have pro-  
vided

A better consort, and you shall frolic it

In another place.

[*The music ceases.*]

Gold. *But have you brought gold, and store, sir?*<sup>5</sup>  
Trade. I long to *Ware the caster!*<sup>6</sup>

<sup>5</sup> Gold. *But have you brought gold, and store, sir?*] This, as has been already observed, is a line of an old ballad.

<sup>6</sup> Trade. *I long to wear the caster.*] Tradewell is anxious for a supply of money, to return to the ordinary or gambling house. For *caster* Mr. M. Mason chooses to read *castor*: he then observes on his own sophistication, "alluding to the throwers of dice at hazard, and to the cloth made of the beaver's hair." The last supposition is unlikely, the former is probably right. The difficulty, however, is not in the word *caster*, but *wear*. Whether *wear the caster*, signified, in the language of gaming, to *tire out the caster*, or had any other meaning more appropriate to the profession, I know not; but am willing to suppose so, in preference to tampering with the text. 1805.

I have suffered this note, which I trust is sufficiently modest, to remain as a mementó to those who, like myself, may have to treat of technical terms in an art to which they are strangers. While I was gravely labouring to reason on a printer's blunder, and to explain a text which, if correct, I should not have understood, the writer, to whom I have already confessed my obligations, steps forward, and, without effort, sets all right in an instant.

"*Ware the caster!*" (for so it should be, and not *wear*) "When a setter supposes himself to possess more money than the *caster*, it is usual for him, on putting his stake into the ring, to cry, *Ware caster!* the *caster* then declares *at all* under such a sum, ten, twenty, or fifty pounds, for instance; or else to place against the stakes of certain setters the corresponding sums, and cry, *Ware cover'd only!*" This explanation undoubtedly adds greatly to the force and humour of this character. "The ambitious Tradewell expects, by the assistance of Luke, to be lord-paramount of the gaming table: as *caster*, to be *At all!* (p. 78.) and, as setter, to *Ware the caster!*"

Mr. M. Mason's observation on *caster*, led me to observe, that this was also a cant term for a *Plymouth cloak*, i. e. a *staff*; which I mention, because it gives me an opportunity of adding the following lively and pleasing passage from Shirley, which the reader may, if he pleases, add to what has been advanced on this term, Vol. III. p. 494:

"————— a reed

"But waved discreetly, has so many pores

"It sucks up all the rain that falls about one.



*Gold.* I to appear  
In a fresh habit.

*Shave.* My mercer and my silkman  
Waited me, two hours since.

*Luke.* I am no porter,  
To carry so much gold as will supply  
Your vast desires, but I have ta'en order for you;

*Enter Sheriff, Marshal, and Officers.*

You shall have what is fitting, and they come here  
Will see it perform'd.—Do your offices: you have  
My lord chief-justice's warrant for't.

*Sher.* Seize them all.

*Shave.* The city marshal!

*Gold.* And the sheriff! I know him.

*Secret.* We are betray'd.

*Ding.* Undone.

*Gett.* Dear master Luke.

*Gold.* You cannot be so cruel; your persuasion  
Chid us into these courses, oft repeating,

*Shew yourselves city-sparks, and hang up money!*

*Luke.* True; when it was my brother's, I con-  
temn'd it;

But now it is mine own, the case is alter'd.

*Trade.* Will you prove yourself a devil? tempt  
us to mischief,

And then discover it?

*Luke.* Argue that hereafter;  
In the mean time, master Goldwire, you that  
made

Your ten-pound suppers; kept your punks at  
livery

“ With this defence, when other men have been

“ Wet to the skin through all their cloaks, I have

“ Defied a tempest, and walk'd by the taverns

“ Dry as a bone.”

*Lady of Pleasure, Act IV.*

In Brentford, Staines, and Barnet, and this, in  
London;

Held correspondence with your fellow-cashiers,  
*Ka me, ka thee!* and knew, in your accompts,  
To cheat my brother; if you can, evade me.  
If there be law in London, your fathers' bonds  
Shall answer for what you are out.

*Gold.* You often told us  
It was a bugbear.

*Luke.* Such a one as shall fright them  
Out of their estates, to make me satisfaction  
To the utmost scruple. And for you, madam,  
My Cleopatra, by your own confession,  
Your house, and all your moveables, are mine;  
Nor shall you nor your matron need to trouble  
Your mercer, or your silkman; a blue gown,<sup>7</sup>  
And a whip to boot, as I will handle it,  
Will serve the turn in Bridewell; and these soft  
hands,  
When they are inured to beating hemp, be scour'd  
In your penitent tears, and quite forget their  
powders  
And bitter almonds.

*Shave. Secret. Ding.* Will you shew no mercy?

*Luke.* I am inexorable.

*Gett.* I'll make bold

To take my leave; the gamesters stay my coming.

*Luke.* We must not part so, gentle master  
Gettall.

Your box, your certain income, must pay back  
Three hundred, as I take it, or you lie by it.  
There's *half a million stirring in your house*,  
This a poor trifle.—Master shrieve and master  
marshal,  
On your perils, do your offices.

7 ————— a blue gown, &c.] See Act V. sc. 3.

*Gold.* Dost thou cry now [To *Tradewell*.  
Like a maudlin gamester after loss? I'll suffer  
Like a boman,<sup>s</sup> and now, in my misery,  
In scorn of all thy wealth, to thy teeth tell thee  
Thou wert my pander.

*Luke.* Shall I hear this from  
My prentice?

*Mar.* Stop his mouth.

*Sher.* Away with them.

[*Exeunt Sheriff, Marshal, and Officers, with  
Gold. Trade. Shave. Secret. Gett. and Ding.*

*Luke.* A prosperous omen in my entrance to  
My alter'd nature! these house-thieves removed,  
And what was lost, beyond my hopes, recover'd,  
Will add unto my heap; increase of wealth  
Is the rich man's ambition, and mine  
Shall know no bounds. The valiant Macedon  
Haying in his conceit subdued one world,  
Lamented that there were no more to conquer:  
In my way, he shall be my great example.  
And when my private house, in cramm'd abundance,  
Shall prove the chamber of the city poor,  
And Genoa's bankers shall look pale with envy

8

— I'll suffer

*Like a boman,*] “A *boman* (Mr. M. Mason says) in the language of Alsatia” (i. e. of White Friars, a receptacle for fraudulent debtors, gamblers, and thieves) “means a gallant fellow.” It does so; but I doubt whether this was the author's word. Goldwire is not a gambler, nor does he affect the cant of one. *Boman*, in the quarto, is given with a capital letter, and is, not improbably, a misprint for Roman. To die, or to suffer, like a *Roman*, occurs perpetually in our old comedies, and, generally, as here, in a kind of mock-heroic. Thus Lazarillo, in the *Woman-Hater*, “I will die bravely, and like a Roman!” and Forobosco, of a gambler or cheat,

“Only the foreman of their jury's dead, but he

“*Did like a Roman.*”

*Fair Maid of the Inn.*

Examples of this expression, if more were necessary, might be produced to any extent.

When I am mentioned, I shall grieve there is  
 No more to be exhausted in one kingdom.  
 Religion, conscience, charity, farewell !  
 To me you are words only, and no more ;  
 All human happiness consists in store. [Exit.

## SCENE III.

*A Street.*

*Enter Serjeants with FORTUNE, HOYST, and  
 PENURY.*

*For.* At master Luke's suit !<sup>6</sup> the action twenty  
 thousand !

*1 Serj.* With two or three executions, which  
 shall grind you

To powder, when we have you in the counter.

*For.* Thou dost belie him, varlet ! he, good  
 gentleman,

Will weep when he hears how we are used.

*1 Serj.* Yes, millstones.

*Pen.* He promised to lend me ten pound for a  
 bargain,

He will not do it this way.

*2 Serj.* I have warrant

For what I have done. You are a poor fellow,  
 And there being little to be got by you,

<sup>6</sup> *At master Luke's suit ! The action twenty thousand !*] The old copy reads, *At M. Luke's suit ! &c.* which I only notice for the sake of observing that most of our old writers assumed to themselves the privilege of abridging the word *master*, and pronouncing only the initial letter of it (*em*), as in the line before us. Of this there are too many instances in this single play to admit a doubt ; since without some license of this sort, many lines could not be spoken as verse.

In charity, as I am an officer,  
I would not have seen you, but upon compulsion,  
And for mine own security.

3 *Serj.* You are a gallant,  
And I'll do you a courtesy; provided  
That you have money: for a piece an hour,  
I'll keep you in the house till you send for bail.

2 *Serj.* In the mean time, yeoman, run to the  
other counter,<sup>7</sup>  
And search if there be aught else out against him.

3 *Serj.* That done, haste to his creditors: he's  
a prize,

And as we are city pirates by our oaths,  
We must make the best on't.

*Hoyst.* Do your worst, I care not.  
I'll be removed to the Fleet, and drink and drab  
there

In spite of your teeth. I now repent I ever  
Intended to be honest.

*Enter LUKE.*

3 *Serj.* Here he comes  
You had best tell so.<sup>8</sup>

*For.* Worshipful sir,  
You come in time to free us from these bandogs.  
I know you gave no way to't.

<sup>7</sup> 2 *Serj.* *In the mean time, yeoman, run to the other counter, &c.]*  
Fielding has closely followed Massinger in his *Amelia*; indeed,  
he has done little more than copied him, or rather perhaps  
nature, which each of them had in view. The dialogue before  
us might have been written yesterday.

<sup>8</sup> 3 *Serj.* *Here he comes*  
*You had best tell so.]* 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.

*Pen.* Or if you did,  
'Twas but to try our patience.

*Hoy.* I must tell you  
I do not like such trials.

*Luke.* Are you serjeants,  
Acquainted with the danger of a rescue,  
Yet stand here prating in the street? the counter  
Is a safer place to parley in.

*For.* Are you in earnest?

*Luke.* Yes, faith; I will be satisfied to a token,<sup>9</sup>  
Or, build upon't, you rot there.

*For.* Can a gentleman  
Of your soft and silken temper, speak such lan-  
guage?

*Pen.* So honest, so religious?

*Hoy.* That preach'd  
So much of charity for us to your brother?

*Luke.* Yes, when I was in poverty it shew'd well;  
But I inherit with his state, his mind,  
And rougher nature. I grant then, I talk'd,  
For some ends to myself conceal'd, of pity,  
The poor man's orisons, and such like nothings :  
But what I thought you all shall feel, and with  
rigour;

*Kind master Luke* says it. Who pays for your  
attendance?

Do you wait gratis?

*For.* Hear us speak.

*Luke.* While I,  
Like the adder, stop mine ears : or did I listen,  
Though you spake with the tongues of angels to  
me,

I am not to be alter'd.

*For.* Let me make the best  
Of my ships, and their freight.

<sup>9</sup> *Luke.* Yes, faith, I will be satisfied to a token,] i. e. to a farthing. See Vol. III. p. 496.

*Pen.* Lend me the ten pounds you promised.

*Hoy.* A day or two's patience to redeem my mortgage,

And you shall be satisfied.

*For.* To the utmost farthing.

*Luke.* I'll shew some mercy ; which is, that I will not

Torture you with false hopes, but make you know  
What you shall trust to.—Your ships to my use  
Are seized on.—I have got into my hands  
Your bargain from the sailor, 'twas a good one  
For such a petty sum.—I will likewise take  
The extremity of your mortgage, and the forfeit  
Of your several bonds ; the use and principal  
Shall not serve.—Think of the basket, wretches,  
And a coal-sack for a winding-sheet.

*For.* Broker !

*Hoy.* Jew !

*For.* Imposter !

*Hoy.* Cut-throat !

*For.* Hypocrite !

*Luke.* Do, rail on ;

Move mountains with your breath, it shakes not me.

*Pen.* On my knees I beg compassion. My wife and children

Shall hourly pray for your worship.

*For.* Mine betake thee

To the devil, thy tutor.\*

*Pen.* Look upon my tears.

\* *For.* Mine betake thee

*To the devil, thy tutor.*] That is, says Mr. Davies, " may the earth open to swallow thee up, or mayst thou be undermined." Why, this " is the best fooling of all." To *betake* is to commit, to consign, to give over : My wife and children, says Penury, shall pray for you. *Mine*, (i. e. my wife and children, or perhaps, my prayers,) adds Fortune, shall consign you to the devil, your tutor.

*Hoyst.* My rage.

*For.* My wrongs.

*Luke.* They are all alike to me ;  
Entreaties, curses, prayers, or imprecations.  
Do your duties, serjeants; I am elsewhere look'd  
for. [*Exit.*

3 *Serj.* This your kind creditor !

2 *Serj.* A vast villain, rather.

*Pen.* See, see, the serjeants pity us ! yet he's  
marble.

*Hoyst.* Buried alive !

*For.* There's no means to avoid it. [*Exeunt.*

#### SCENE IV.

*A Room in Sir John Frugal's House.*

*Enter* HOLDFAST, STARGAZE, *and* MILLISCENT.

*Star.* Not wait upon my lady ?

*Hold.* Nor come at her ;  
You find it not in your almanack.

*Mill.* Nor I have license  
To bring her breakfast ?

*Hold.* My new master hath  
Decreed this for a fasting-day. She hath feasted  
long,  
And, after a carnival, Lent ever follows.

*Mill.* Give me the key of her wardrobe.  
You'll repent this ;  
I must know what gown she'll wear.

*Hold.* You are mistaken,  
Dame president of the sweetmeats ; she and her  
daughters  
Are turn'd philosophers, and must carry all



Their wealth about them: they have clothes  
laid in their chamber,  
If they please to put them on, and without help too,  
Or they may walk naked. You look, master Star-  
gaze,

As you had seen a strange comet, and had now  
foretold,

The end of the world, and on what day: and you,  
As the wasps had broke into the gallipots,  
And eaten up your apricots.

*L. Frug.* [*within.*] Stargaze! Milliscent!

*Mill.* My lady's voice.

*Hold.* Stir not, you are confined here.

Your ladyship may approach them, if you please;  
But they are bound in this circle. [*Aloud.*]

*L. Frug.* [*within.*] Mine own bees  
Rebel against me!<sup>6</sup> When my kind brother  
knows this,

I will be so revenged!

*Hold.* The world's well alter'd.

He's your kind brother now; but yesterday  
Your slave and jesting-stock.

*Enter Lady FRUGAL, ANNE, and MARY, in coarse  
habits, weeping.*

*Mill.* What witch hath transform'd you?

*Star.* Is this the glorious shape your cheating  
brother

Promised you should appear in?

*Mill.* My young ladies

In buffin gowns, and green aprons! tear them off;  
Rather shew all than be seen thus.

<sup>5</sup> *L. Frug.* *Mine own bees*

*Rebel against me!*] This is a strange expression; but it is probably genuine: the lady seems still to consider herself as the queen of the hive.

*Hold.* 'Tis more comely,  
I wis, than their other whim-whams.

*Mill.* A French hood too,  
Now 'tis out of fashion! a fool's cap would shew  
better.

*L. Frug.* We are fool'd indeed! by whose  
command are we used thus?

*Enter LUKE.*

*Hold.* Here he comes can best resolve you.

*L. Frug.* O, good brother!  
Do you thus preserve your protestation to me?  
Can queens envy this habit? or did Juno  
E'er feast in such a shape?

*Anne.* You talk'd of Hebe,  
Of Iris, and I know not what; but were they  
Dress'd as we are? they were sure some chandler's  
daughters  
Bleaching linen in Moorfields.

*Mary.* Or Exchange wenches,  
Coming from eating pudding-pies on a Sunday,  
At Pimlico, or Islington.

*Luke.* Save you, sister!  
I now dare style you so: you were before  
Too glorious to be look'd on, now you appear  
Like a city matron; and my pretty nieces  
Such things as were born and bred there. Why  
should you ape  
The fashions of court-ladies, whose high titles,  
And pedigrees of long descent, give warrant  
For their superfluous bravery? 'twas monstrous:  
Till now you ne'er look'd lovely.

*L. Frug.* Is this spoken  
In scorn?

*Luke.* Fie! no; with judgment. I make good  
My promise, and now shew you like yourselves,

In your own natural shapes ; and stand resolved  
You shall continue so.

*L. Frug.* It is confess'd, sir.<sup>7</sup>

*Luke.* Sir! sirrah: use your old phrase, I can  
bear it.

*L. Frug.* That, if you please, forgotten, we  
acknowledge

We have deserv'd ill from you; yet despair not,  
Though we are at your disposal, you'll maintain us  
Like your brother's wife and daughters.

*Luke,* 'Tis my purpose.

*L. Frug.* And not make us ridiculous.

*Luke,* Admired rather,

As fair examples for our proud city dames;  
And their proud brood to imitate. Do not frown;  
If you do, I laugh, and glory that I have  
The power, in you, to scourge a general vice,  
And rise up a new satirist: but hear gently,  
And in a gentle phrase I'll reprehend  
Your late disguised deformity, and cry up  
This decency and neatness, with the advantage  
You shall receive by't.

*L. Frug.* We are bound to hear you.

*Luke.* With a soul inclined to learn. Your  
father was

An honest country farmer, goodman Humble,  
By his neighbours ne'er call'd Master. Did your  
pride  
Descend from him? but let that pass: your for-  
tune,  
Or rather your husband's industry, advanced you

<sup>6</sup> *L. Frug. It is confess'd, sir.]* A speech of Luke's appears to be lost here, for in that to which this now forms the reply. no accusation of lady Frugal is brought forward; nor does it at all appear, what she so meekly admits.

To the rank of a merchant's wife. He made a  
knight,

And your sweet mistress-ship ladyfied, you wore  
Satin on solemn days, a chain of gold,  
A velvet hood, rich borders, and sometimes  
A dainty miniver cap,<sup>7</sup> a silver pin,  
Headed with a pearl worth three-pence, and  
thus far

You were privileged, and no man envied it;  
It being for the city's honour that  
There should be a distinction between  
The wife of a patrician, and plebeian.

*Mill.* Pray you, leave preaching, or choose some  
other text;

Your rhetoric is toomoving, for it makes  
Your auditory weep.

*Luke.* Peace, chattering magpie!

I'll treat of you anon:—but when the height  
And dignity of London's blessings grew  
Contemptible, and the name lady mayoress  
Became a by-word, and you scorn'd the means  
By which you were raised, my brother's fond  
indulgence,

Giving the reins to it; and no object pleased you  
But the glittering pomp and bravery of the court;  
What a strange, nay monstrous, metamorphosis  
follow'd!

<sup>7</sup> *A dainty miniver cap,*] *Miniver*, as I learn from Cotgrave, is the fur of the ermine mixed with that of the small weasel, (*menu vair*,) called gris or gray. In the days of our author, and indeed, long before, the use of furs was almost universal. The nobility had them of ermine and sable, the wealthy merchants, of vair and gray, (the *dainty miniver* of Luke,) and the lower order of people of such home materials as were easiest procured, squirrel, lamb, and above all, rabbit's skins. For this last article the demand was anciently so great, that innumerable warrens were established in the vicinity of the metropolis.

No English workman then could please your fancy,  
 The French and Tuscan dress your whole discourse;  
 This bawd to prodigality, entertain'd  
 To buzz into your ears what shape this countess  
 Appear'd in the last masque, and how it drew  
 The young lord's eyes upon her; and this usher  
 Succeeded in the eldest prentice' place,  
 To walk before you——

*L. Frug.* Pray you, end.

*Hold.* Proceed, sir;

I could fast almost a prenticeship to hear you,  
 You touch them so to the quick.

*Luke.* Then, as I said,

The reverend hood cast off, your borrow'd hair,  
 Powder'd and curl'd, was by your dresser's art  
 Form'd like a coronet, hang'd with diamonds,  
 And the richest orient pearl; your carcanets  
 That did adorn your neck, of equal value:<sup>8</sup>  
 Your Hungerland bands, and Spanish quellio ruffs;  
 Great lords and ladies feasted to survey  
 Embroider'd petticoats; and sickness feign'd,  
 That your night-rails of forty pounds a piece  
 Might be seen, with envy, of the visitants;  
 Rich pantofles in ostentation shewn,  
 And roses worth a family:<sup>9</sup> you were served in  
 plate,  
 Stirr'd not a foot without your coach, and going

8

————— *your carcanets,*

*That did adorn your neck, of equal value:]*——with what he had mentioned before. I should not have noticed this had not Mr. M. Mason, to spoil the sense of a plain passage, read, *with equal value.* *Quellio* (a corruption of *cuello*) *ruffs*, are ruffs for the neck. Luke furnishes the most complete picture of the dress, manners, &c. of the different classes of citizens' wives, at that time, that is to be found on the ancient stage.

<sup>9</sup> *And roses worth a family:]* I have already said that these roses (knots of ribands) were enormously large; (see p. 11;) and it appears from Stow (who, as Mr. Gilchrist justly observes, is frequently the best commentator on Massinger) that they

To church, not for devotion, but to shew  
Your pomp, you were tickled when the beggars  
cried,

Heaven save your honour ! this idolatry  
Paid to a painted room.

*Hold.* Nay, you have reason  
To blubber, all of you.

*Luke.* And when you lay  
In childbed, at the christening of this minx,  
I well remember it, as you had been  
An absolute princess, since they have no more,  
Three several chambers hung, the first with arras,  
And that for waiters ; the second crimson satin,  
For the meaner sort of guests ; the third of scarlet  
Of the rich Tyrian die ; a canopy  
To cover the brat's cradle ; you in state,  
Like Pompey's Julia.

*L. Frug.* No more, I pray you.

*Luke.* Of this, be sure ; you shall not. I'll cut off  
Whatever is exorbitant in you,  
Or in [your] daughters, and reduce you to  
Your natural forms and habits ; not in revenge  
Of your base usage of me, but to fright  
Others by your example : 'tis decreed  
You shall serve one another, for I will  
Allow no waiter to you. Out of doors  
With these useless drones !

*Hold.* Will you pack ?

*Mill.* Not till I have  
My trunks along with me.

*Luke.* Not a rag ; you came  
Hither without a box.

were extremely dear. " Concerning *shoe-roses* either of silke or what stuffe soever, they were not then (in the reign of queen Elizabeth) used nor known ; nor was there any *garters* above the price of five shillings a payre, altho at this day (James I.) men of meane rank weare *garters* and *shoe-roses* of more than five pounds price." P. 1039, fol. 1631.

*Star.* You'll shew to me,  
I hope, sir, more compassion.

*Hold.* Troth I'll be  
Thus far a suitor for him : he hath printed  
An almanack, for this year, at his own charge ;  
Let him have the impression with him, to set up  
with.

*Luke.* For once I'll be entreated ; let it be  
Thrown to him out of the window.

*Star.* O cursed stars  
That reign'd at my nativity ! how have you  
cheated  
Your poor observer !

*Anne.* Must we part in tears ?

*Mary.* Farewell, good Milliscent !

*L. Frug.* I am sick, and meet with  
A rough physician. O my pride and scorn !  
How justly am I punish'd !

*Mary.* Now we suffer  
For our stubbornness and disobedience  
To our good father.

*Anne.* And the base conditions  
We imposed upon our suitors.

*Luke.* Get you in,  
And caterwaul in a corner.

*L. Frug.* There's no contending.

[*Lady Frugal, Anne, and Mary, go off at one  
door, Stargaze and Milliscent at the other.*

*Luke.* How  
Lik'st thou my carriage, Holdfast ?

*Hold.* Well in some parts ;  
But it relishes, I know not how, a little  
Of too much tyranny.

*Luke.* Thou art a fool :  
He's cruel to himself, that dares not be  
Severe to those that used him cruelly. [*Exeunt.*

## ACT V. SCENE I.

*A Room in Sir John Frugal's House.*

*Enter LUKE, Sir JOHN FRUGAL, Sir MAURICE LACY, and PLENTY.*

*Luke.* You care not then, as it seems, to be converted  
To our religion?

*Sir John.* We know no such word,  
Nor power but the devil, and him we serve for  
fear,  
Not love.

*Luke.* I am glad that charge is saved.

*Sir John.* We put  
That trick upon your brother, to have means  
To come to the city. Now, to you, we'll discover  
The close design that brought us, with assurance,  
If you lend your aids to furnish us with that  
Which in the colony was not to be purchased,  
No merchant ever made such a return  
For his most precious venture, as you shall  
Receive from us; far, far above your hopes,  
Or fancy, to imagine.

*Luke.* It must be  
Some strange commodity, and of a dear value,  
(Such an opinion is planted in me  
You will deal fairly,) that I would not hazard:  
Give me the name of it.

*Sir Maur.* I fear you will make  
Some scruple in your conscience, to grant it.

*Luke.* Conscience! no, no; so it may be done  
with safety,  
And without danger of the law.



*Plenty.* For that,  
 You shall sleep securely : nor shall it diminish,  
 But add unto your heap such an increase,  
 As what you now possess shall appear an atom,  
 To the mountain it brings with it.

*Luke.* Do not rack me  
 With expectation.

*Sir John.* Thus then in a word :  
 The devil—why start you at his name ? if you  
 Desire to wallow in wealth and worldly honours,  
 You must make haste to be familiar with him.—  
 This devil, whose priest I am, and by him made  
 A deep magician, (for I can do wonders,)  
 Appear'd to me in Virginia, and commanded,  
 With many stripes, for that's his cruel custom,  
 I should provide, on pain of his fierce wrath,  
 Against the next great sacrifice, at which  
 We, grovelling on our faces, fall before him,  
 Two Christian virgins, that, with their pure blood,  
 Might die his horrid altars ; and a third,  
 In his hate to such embraces as are lawful,  
 Married, and with your ceremonious rites,  
 As an oblation unto Hecate,  
 And wanton Lust, her favourite.

*Luke.* A devilish custom !  
 And yet why should it startle me ?—There are  
 Enough of the sex fit for this<sup>1</sup> use ; but virgins,  
 And such a matron as you speak of, hardly  
 To be wrought to it.

*Plenty.* A mine of gold, for a fee,  
 Waits him that undertakes it and performs it.

*Sir Maur.* Know you no distressed widow, or  
 poor maids,

<sup>1</sup> *Enough of the sex fit for this use ;*] So the old copy, and rightly. The modern editors read, *fit for his use.*

Whose want of dower, though well born, makes  
them weary

Of their own country? <sup>2</sup>

*Sir John.* Such as had rather be  
Miserable in another world, than where  
They have surfeited in felicity?

*Luke.* Give me leave—— [*Walks aside.*]

I would not lose this purchase. A grave matron!  
And two pure virgins! Umph! I think my sister,  
Though proud, was ever honest; and my nieces  
Untainted yet. Why should not they be shipp'd  
For this employment? they are burthensome to  
me,

And eat too much; and if they stay in London,  
They will find friends that, to my loss, will force  
me

To composition: 'twere a masterpiece,  
If this could be effected. They were ever  
Ambitious of title: should I urge,  
Matching with these they shall live Indian  
queens,

It may do much: but what shall I feel here,  
Knowing to what they are design'd? they absent;  
The thought of them will leave me. It shall be  
so.—— [*Returns.*]

<sup>2</sup> *Sir Maur.* Know you no distressed widow, or poor maids,  
Whose want of dower, though well born, makes them weary  
Of their own country? I have silently reformed the metre of  
this (and indeed of every other) Play, in innumerable places:  
the reader, however, may not be unamused with a specimen,  
now and then, of the manner in which this most harmonious  
poet has been hitherto printed. The lines above are thus di-  
vided by Coxeter and Mr. M. Mason:

*Know you no distressed widow, or poor  
Maids, whose want of dower, though well born,  
Makes 'em weary of their own country?*

I'll furnish you, and, to endear the service,  
In mine own family, and my blood too.

*Sir John.* Make this good, and your house shall  
not contain

The gold we'll send you.

*Luke.* You have seen my sister,  
And my two nieces ?

*Sir John.* Yes, sir.

*Luke.* These persuaded  
How happily they shall live, and in what pomp,  
When they are in your kingdoms, for you must  
Work them a belief that you are kings——

*Plenty.* We are so.

*Luke.* I'll put it in practice instantly.<sup>3</sup> Study you  
For moving language. Sister ! nieces !

<sup>3</sup> *Luke.* *I'll put it in practice instantly.*] Hitherto the character of Luke has been supported with matchless judgment and dexterity : the present design, however, of sacrificing his brother's wife and daughters to *Lust* and *Hecate* has always struck the critics as unnatural and improbable in the highest degree. "Bloody, indeed, it is;" but is it out of character? Luke is the creature of no ordinary hand, and he who conducted him thus far with such unexampled skill, was little likely to desert him at the end. It appears that Massinger was desirous of shewing, in the person of Luke, the hideous portraiture of avarice personified. The love of money is the ruling passion of his soul; it gathers strength with indulgence; and the prospect of such unbounded wealth as is here held out to him, is properly calculated to overcome the fear of law, and the remonstrances of the few scruples of conscience which yet torment him.

History furnishes examples of men who have sacrificed friends, kindred, all, to the distant view of wealth; and we might have known, without the instance of Luke, that avarice, while it depraves the feelings, enfeebles the judgment, and renders its votaries at once credulous and unnatural.

With respect to another objection which has been raised, that "Luke is too much a man of the world to be so grossly imposed upon," it is more easily obviated. Instead of going back to the age of the poet, we inconsiderately bring him forward to our own, and invest him with all our knowledge. This is an evil as common as it is grievous. That the Indians do not worship the

*Enter Lady FRUGAL, ANNE, and MARY.*

How!  
Still mourning? dry your eyes, and clear these  
clouds

That do obscure your beauties. Did you believe  
My personated reprehension, though  
It shew'd like a rough anger, could be serious?  
Forget the fright I put you in: my end,  
In humbling you, was to set off the height  
Of honour, principal honour, which my studies,  
When you least expect it, shall confer upon you!  
Still you seem doubtful: be not wanting to  
Yourselves, nor let the strangeness of the means,  
With the shadow of some danger, render you  
Incredulous.

*L. Frug.* Our usage hath been such,  
As we can faintly hope that your intents  
And language are the same.

*Luke.* I'll change those hopes  
To certainties.

*Sir John.* With what art he winds about them!  
[*Aside.*]

devil, we know; but did Massinger know it? Our old writers partook of the general credulity, and believed the wonders which they told; they would not else have told them so well. All the first discoverers, and all the first historians, of America, were themselves fully persuaded, and earnestly laboured to persuade others, that the natives worshipped the devil. Every shapeless block, every rude stone painfully battered by the poor savages into a distant resemblance of animated nature, and therefore prized by them, was, by their more savage visitors, taken for a representation of some mis-shapen fiend to whom they offered human sacrifices: nay, so rooted was this opinion, that the author of the *New English Canaan*, (printed not many years before this play,) a man well disposed towards the Indians, says, "some correspondency they have with the devil, *out of all doubt!*" (p. 34.) and, indeed, I scarcely know a writer of Massinger's time, who was not of the same belief.

*Luke.* What will you say, or what thanks shall  
I look for,  
If now I raise you to such eminence, as  
The wife and daughters of a citizen  
Never arriv'd at! many, for their wealth, I  
grant,  
Have written ladies of honour, and some few  
Have higher titles, and that's the furthest rise  
You can in England hope for. What think you,  
If I should mark you out a way to live  
Queens in another climate?

*Anne.* We desire  
A competence.

*Mary.* And prefer our country's smoke  
Before outlandish fire.

*L. Frug.* But should we listen  
To such impossibilities, 'tis not in  
The power of man to make it good.

*Luke.* I'll do it:  
Nor is this seat of majesty far removed;  
It is but to Virginia.

*L. Frug.* How! Virginia!  
High heaven forbid! Remember, sir, I beseech  
you,  
What creatures are shipp'd thither.

*Anne.* Condemn'd wretches,  
Forfeited to the law.

*Mary.* Strumpets and bawds,  
For the abomination of their life,  
Spew'd out of their own country.

*Luke.* Your false fears  
Abuse my noble purposes. Such indeed  
Are sent as slaves to labour there; but you,  
To absolute sovereignty. Observe these men,  
With reverence observe them: they are kings of  
Such spacious territories and dominions,

As our Great Britain measured will appear  
A garden to it.

*Sir Maur.* You shall be adored there  
As goddesses.

*Sir John.* Your litters made of gold,  
Supported by your vassals, proud to bear  
The burthen on their shoulders.

*Plenty.* Pomp, and ease,  
With delicates that Europe never knew,  
Like pages shall wait on you.

*Luke.* If you have minds  
To entertain the greatness offer'd to you,  
With outstretch'd arms, and willing hands, em-  
brace it.

But this refused, imagine what can make you  
Most miserable here; and rest assured,  
In storms it falls upon you: take them in,  
And use your best persuasion. If that fail,  
I'll send them aboard in a dry fat.

[*Exeunt all but Sir John Frugal and Luke.*

*Sir John.* Be not moved, sir;  
We'll work them to your will. Yet, ere we part,  
Your worldly cares deferr'd, a little mirth  
Would not misbecome us.

*Luke.* You say well: and now  
It comes into my memory, 'tis my birthday,  
Which with solemnity I would observe,  
But that it would ask cost.

*Sir John.* That shall not grieve you.  
By my art I will prepare you such a feast,  
As Persia, in her height of pomp and riot,  
Did never equal; and such ravishing music  
As the Italian princes seldom heard  
At their greatest entertainments. Name your  
guests.

*Luke.* I must have none.

*Sir John.* Not the city senate ?

*Luke.* No ;

Nor yet poor neighbours: the first would argue me  
Of foolish ostentation, and the latter  
Of too much hospitality ; a virtue  
Grown obsolete, and useless. I will sit  
Alone, and surfeit in my store, while others  
With envy pine at it ; my genius pamper'd  
With the thought of what I am, and what they  
suffer

I have mark'd out to misery.

*Sir John.* You shall :

And something I will add you yet conceive not,  
Nor will I be slow-paced.

*Luke.* I have one business,  
And, that dispatch'd, I am free.

*Sir John.* About it, sir,  
Leave the rest to me.

*Luke.* Till now I ne'er loved magic. [*Exeunt.*]

## SCENE II.

*Another Room in the same.*

*Enter Lord LACY, GOLDWIRE senior, and TRADEWELL senior.*

*L. Lacy.* Believe me, gentlemen, I never was  
So cozen'd in a fellow. He disguised  
Hypocrisy in such a cunning shape  
Of real goodness, that I would have sworn  
This devil a saint. \*M. Goldwire, and M. Tradewell,  
What do you mean to do ? Put on.<sup>5</sup>

<sup>4</sup> ——— M. Goldwire, and M. Tradewell,] See p. 83.

<sup>5</sup> ——— Put on.] i. e. be covered: an expression  
which frequently occurs.

*Gold.* With your lordship's favour.

*L. Lacy.* I'll have it so.

*Trade.* Your will, my lord, excuses  
The rudeness of our manners.

*L. Lacy.* You have received  
Penitent letters from your sons, I doubt not?

*Trade.* They are our only sons.

*Gold.* And as we are fathers,  
Remembering the errors of our youth,  
We would pardon slips in them.

*Trade.* And pay for them  
In a moderate way.

*Gold.* In which we hope your lordship  
Will be our mediator.

*L. Lacy.* All my power

*Enter LUKE, richly dressed.*

You freely shall command; 'tis he! You are well  
met,  
And to my wish,—and wonderous brave! your  
habit  
Speaks you a merchant royal.

*Luke.* What I wear  
I take not upon trust.

*L. Lacy.* Your betters may,  
And blush not for't.

*Luke.* If you have nought else with me  
But to argue that, I will make bold to leave  
you.

*L. Lacy.* You are very peremptory; pray you  
stay:—

I once held you  
An upright honest man.

*Luke.* I am honest now  
By a hundred thousand pound, I thank my stars  
for't,



Upon the Exchange; and if your late opinion  
Be alter'd, who can help it? Good my lord,  
To the point; I have other business than to talk  
Of honesty, and opinions.

*L. Lacy.* Yet you may  
Do well, if you please, to shew the one, and merit  
The other from good men, in a case that now  
Is offer'd to you.

*Luke.* What is it? I am troubled.

*L. Lacy.* Here are two gentlemen, the fathers of  
Your brother's prentices.

*Luke.* Mine, my lord, I take it.

*L. Lacy.* Goldwire, and Tradewell.

*Luke.* They are welcome, if  
They come prepared to satisfy the damage  
I have sustain'd by their sons.

*Gold.* We are, so you please  
To use a conscience.

*Trade.* Which we hope you will do,  
For your own worship's sake.

*Luke.* Conscience, my friends,  
And wealth, are not always neighbours. Should I  
part

With what the law gives me, I should suffer mainly  
In my reputation; for it would convince me  
Of indiscretion: nor will you, I hope, move me  
To do myself such prejudice.

*L. Lacy.* No moderation?

*Luke.* They cannot look for't, and preserve in me  
A thriving citizer's credit. Your bonds lie  
For your sons' truth, and they shall answer all  
They have run out: the masters never prosper'd  
Since gentlemen's sons grew prentices: when we  
look

To have our business done at home, they are  
Abroad in the tennis-court, or in Partridge-alley,  
In Lambeth Marsh, or a cheating ordinary,

Where I found your sons. I have your bonds,  
look to't.

A thousand pounds apiece, and that will hardly  
Repair my losses.

*L. Lacy.* Thou dar'st not shew thyself  
Such a devil!

*Luke.* Good words.

*L. Lacy.* Such a cut-throat! I have heard of  
The usage of your brother's wife and daughters;  
You shall find you are not lawless, and that your  
monies

Cannot justify your villainies.

*Luke.* I endure this.

And, good my lord, now you talk in time of monies,  
Pay in what you owe me. And give me leave to  
wonder

Your wisdom should have leisure to consider  
The business of these gentlemen, or my carriage  
To my sister, or my nieces, being yourself  
So much in my danger.\*

*L. Lacy.* In thy danger?

*Luke.* Mine.

I find in my counting-house a manor pawn'd,  
Pawn'd, my good lord; Lacy manor, and that  
manor

From which you have the title of a lord,  
An it please your good lordship! You are a  
nobleman;

Pray you pay in my monies: the interest  
Will eat faster in't, than aquafortis in iron.

Now though you bear me hard, I love your lord-  
ship.

I grant your person to be privileged  
From all arrests; yet there lives a foolish creature

\* *So much in my danger.*] i. e. in my debt. See Vol. III.  
p. 376.

Call'd an under-sheriff, who, being well paid, will  
serve

An extent<sup>7</sup> on lords or lowns' land. Pay it in :  
I would be loth your name should sink, or that  
Your hopeful son, when he returns from travel,  
Should find you my lord-without-land. You are  
angry

For my good counsel: look you to your bonds ;  
had I known

Of your coming, believe't, I would have had  
serjeants ready.

Lord, how you fret! but that a tavern's near,  
You should taste a cup of muscadine in my house,  
To wash down sorrow; but there it will do better :  
I know you'll drink a health to me. [*Exit.*]

*L. Lacy.* To thy damnation.

Was there ever such a villain! heaven forgive me  
For speaking so unchristianly, though he de-  
serves it.

*Gold.* We are undone.

*Trade.* Our families quite ruin'd.

*L. Lacy.* Take courage, gentlemen; comfort  
may appear,  
And punishment overtake him, when he least  
expects it. [*Exeunt.*]

<sup>7</sup> *An extent on lords or lowns' land.*] To *extend*, as has been  
already observed, is a legal term for "laying an execution on."  
Thus Shadwell, in *the Virtuoso*:

"Niece, my land in the country is *extended*, and all my goods  
seized on."

## SCENE III.

*Another Room in the same.*

*Enter Sir JOHN FRUGAL and HOLDFAST.*

*Sir John.* Be silent, on your life.

*Hold.* I am o'erjoy'd.

*Sir John.* Are the pictures placed as I directed?

*Hold.* Yes, sir.

*Sir John.* And the musicians ready?

*Hold.* All is done

As you commanded.

*Sir John.* [*goes to the door.*] Make haste; and be careful;

You know your cue, and postures?

*Plenty.* [*within.*] We are perfect.

*Sir John.* 'Tis well. The rest are come, too?

*Hold.* And disposed of

To your own wish.

*Enter Servants with a rich banquet.*

*Sir John.* Set forth the table: so!

A perfect banquet. At the upper end,  
His chair in state: he shall feast like a prince.

*Hold.* And rise like a Dutch hangman.<sup>8</sup>

<sup>8</sup> *And rise like a Dutch hangman.*] A similar expression occurs in the *New Way to Pay old Debts*:

— come, gentleman,  
I will not have you feed like *the hangman of Flushing*,  
Alone, while I am here." A. iv. S. 1.

In some old account of the Low Countries, while under the Spanish government, I remember to have read, among many things, that the office of a hangman was considered so infamous, that no one would sit at table with him, or even touch the meat of which

*Enter LUKE.*

*Sir John.* Not a word more.—  
How like you the preparation? Fill your room,  
And taste the cates; then in your thought consider  
A rich man, that lives wisely to himself,  
In his full height of glory.

*Luke.* I can brook  
No rival in this happiness. How sweetly  
These dainties, when unpaid for, please my pa-  
late?  
Some wine. Jove's nectar! Brightness to the star  
That govern'd at my birth! shoot down thy  
influence,  
And with a perpetuity of being  
Continue this felicity, not gain'd

he partook. Not aware that such a passage would ever be of use to me, I made no reference, and cannot now discover the place. The allusion however, to the degraded state of common executioners on the continent, is to be found in others of our old writers. Thus in Lodge's *Wits Miserie and the Worlds Madness*, "But if besotted with foolish vain glory, you fail to neglect one another, *quod Deus amen avertat*, doubtless it will be as infamous a thing shortly to present any book whatsoever learned to any Mæcenas in England, as it is to be *headsman* in any free city in Germanie."

Indeed, in one of Broome's comedies, a principal part of the plot is made to turn on the horror with which the hangman was regarded:

—"Sir, you know what common disrepute  
Falls upon man or woman that is found  
Conversing with the common city hangman.  
The nearest kindred, after such converse,  
Shun their society, as they would do him,  
The hangman's self, so odious are they held."—

And, again:

"But what disguise shall shroud the hangman hither,  
Whose own shape is as *horrid as the plague*?"

*Novella, A. ii. S. 1.*

By vows to saints above, and much less purchased  
 By thriving industry; nor fallen upon me  
 As a reward to piety, and religion,  
 Or service to my country: I owe all  
 This to dissimulation, and the shape  
 I wore of goodness. Let my brother number  
 His beads devoutly, and believe his alms  
 To beggars, his compassion to his debtors,  
 Will wing his better part, disrobed of flesh,  
 To soar above the firmament. I am well;  
 And so I surfeit here in all abundance,  
 Though stiled a cormorant, a cut-throat, Jew,  
 And prosecuted with the fatal curses  
 Of widows, undone orphans, and what else  
 Such as malign my state can load me with,  
 I will not envy it. You promised music.

*Sir John.* And you shall hear the strength and  
 power of it,  
 The spirit of Orpheus raised to make it good,  
 And, in those ravishing strains, with which he  
 moved  
 Charon and Cerberus to give him way,  
 To fetch from hell his lost Eurydice.  
 —Appear! swifter than thought! [Aloud.]

*Music.* Enter at one door, Cerberus, at the other  
 Charon, Orpheus, and Chorus.

*Luke.* 'Tis wonderous strange!

[They represent the story of Orpheus, with  
 dance and gesture.]

*Sir John.* Does not the object and the accent  
 take you?

*Luke.* A pretty fable. [Exe. Orph. and the rest.]  
 But that music should

° From this it appears that the fable of Orpheus and Eurydice

Alter, in fiends, their nature, is to me  
Impossible; since, in myself, I find,  
What I have once decreed shall know no change.

*Sir John.* You are constant to your purposes;  
yet I think  
That I could stagger you.

*Luke.* How?

*Sir John.* Should I present  
Your servants, debtors, and the rest that suffer  
By your fit severity, I presume the sight  
Would move you to compassion.

*Luke.* Not a mote.  
The music that your Orpheus made was harsh,  
To the delight I should receive in hearing  
Their cries and groans: if it be in your power,  
I would now see them.

*Sir John.* Spirits, in their shapes,  
Shall shew them as they are: but if it should  
move you?—

*Luke.* If it do, may I ne'er find pity!

*Sir John.* Be your own judge.—  
Appear! as I commanded.

*Sad Music.* Enter GOLDWIRE junior, and TRADEWELL junior, as from prison; FORTUNE, HOYST, and PENURY; Serjeants with TRADEWELL senior, and GOLDWIRE senior;—these followed by SHAVE'EM, in a blue gown,<sup>4</sup> SECRET, and DING'EM; they all kneel to LUKR, lifting up their hands. STARGAZE is seen, with a pack of almanacks, and MILLISCENT.

*Luke.* Ha, ha, ha!  
This move me to compassion, or raise

was acted in dumb show. Few of Massinger's plays are without a masque or an interlude of some kind or other.

<sup>4</sup> SHAVE'EM in a blue gown;] i. e. in the livery of *Bridewell*.

One sign of seeming pity in my face!  
 You are deceived: it rather renders me  
 More flinty, and obdurate. A south wind  
 Shall sooner soften marble, and the rain  
 That slides down gently from his flaggy wings,  
 O'erflow the Alps, than knees, or tears, or groans,  
 Shall wrest compunction from me. 'Tis my glory  
 That they are wretched, and by me made so;  
 It sets my happiness off: I could not triumph  
 If these were not my captives.—Ha! my tarriers,  
 As it appears, have seized on these old foxes,  
 As I gave order; new addition to  
 My scene of mirth: ha, ha!—They now grow  
 tedious,  
 Let them be removed. [*Exeunt Gold. and the rest.*  
 Some other object, if  
 Your art can shew it.

*Sir John.* You shall perceive 'tis boundless.  
 Yet one thing real, if you please?

*Luke.* What is it?

*Sir John.* Your nieces, ere they put to sea,  
 crave humbly,  
 Though absent in their bodies, they may take leave  
 Of their late suitors' statues.

*Enter Lady FRUGAL, ANNE, and MARY.*

*Luke.* There they hang:  
 In things indifferent, I am tractable.

*Sir John.* There pay your vows, you have liberty.

*Anne.* O sweet figure [*kneels.*

It appears from many passages in our old plays, particularly from the second part of Decker's *Honest Whore*, that this was the dress in which prostitutes were compelled to do penance there.



Of my abused Lacy!<sup>2</sup> when removed  
 Into another world, I'll daily pay  
 A sacrifice of sighs to thy remembrance;  
 And with a shower of tears strive to wash off  
 The stain of that contempt my foolish pride  
 And insolence threw upon thee.

*Mary.* I had been  
 Too happy, if I had enjoyed the substance;  
 But far unworthy of it, now I fall  
 Thus prostrate to thy statue. [kneels.]

*L. Frug.* My kind husband, [kneels.]  
 (Bless'd in my misery,) from the monastery  
 To which my disobedience confined thee,  
 With thy soul's eye, which distance cannot hinder,  
 Look on my penitence. O, that I could  
 Call back time past! thy holy vow dispensed,  
 With what humility would I observe  
 My long-neglected duty!

*Sir John.* Does not this move you?

*Luke.* Yes, as they do the statues, and her sorrow  
 My absent brother. If, by your magic art,  
 You can give life to these, or bring him hither  
 To witness her repentance, I may have,  
 Perchance, some feeling of it.

<sup>2</sup> Anne. *O sweet figure*

*Of my abused Lacy!*] There is some difficulty in understanding the mechanism of this scene. Massinger, like all his contemporaries, confounds statue with picture, and this creates confusion:—it seems as if Lacy and Plenty, by some contrivance, stood within the frames, and in the exact dress and attitudes of their respective portraits, which sir John appears to have procured, and, after taking out the canvas, hung up in the back part of the room; (see p. 110;) from whence, at a preconcerted signal, they descend, and come forward. The direction, in the quarto, is, *Plenty and Lacy ready behind*. The attempt to mark the stage arrangements of this interesting scene will, I hope, be received with that indulgence to which, from the wretched assistance afforded by the old copies, it is, in some measure, intitled.

*Sir John.* For your sport,  
 You shall see a masterpiece. Here's nothing but  
 A superficiality; colours, and no substance.  
 Sit still, and to your wonder and amazement,  
 I'll give these organs. This the sacrifice,  
 To make the great work perfect.

[*Burns incense, and makes mystical gesticulations.* *Sir Maurice Lacy and Plenty give signs of animation.*

*Luke.* Prodigious!

*Sir John.* Nay, they have life, and motion.  
 Descend!

[*Sir Maurice Lacy and Plenty descend and come forward.*

And for your absent brother,—this wash'd off,  
 Against your will you shall know him.

[*Discovers himself.*

*Enter Lord LACY, with GOLDWIRE senior and junior, TRADEWELL senior and junior, the Debtors, &c. &c. as before.*

*Luke.* I am lost.

Guilt strikes me dumb.

*Sir John.* You have seen, my lord, the pageant?

*L. Lacy.* I have, and am ravish'd with it.

*Sir John.* What think you now

Of this clear soul? this honest, pious man?

Have I stripp'd him bare, or will your lordship  
 have

A further trial of him? 'Tis not in

A wolf to change his nature.

*L. Lacy.* I long since

Confess'd my error.

*Sir John.* Look up; I forgive you,

And seal your pardons thus.

[*Raises and embraces Lady Frugal, Anne, and Mary.*

*L. Frug.* I am too full  
Of joy, to speak it.

*Anne.* I am another creature;  
Not what I was.

*Mary.* I vow to shew myself,  
When I am married, an humble wife,  
Not a commanding mistress.

*Plenty.* On those terms,  
I gladly thus embrace you. [To *Mary*.

*Sir Maur.* Welcome to  
My bosom: as the one half of myself,  
I'll love and cherish you. [To *Anne*.

*Gold. jun.* Mercy!

*Trade. jun. and the rest.* Good sir, mercy!

*Sir John.* This day is sacred to it. All shall  
find me,

As far as lawful pity can give way to't,  
Indulgent to your wishes, though with loss  
Unto myself.—My kind and honest brother,  
Looking into yourself, have you seen the Gorgon?  
What a golden dream you have had, in the pos-  
session

Of my estate!—but here's a revocation  
That wakes you out of it. Monster in nature!  
Revengeful, avaricious atheist,  
Transcending all example!—but I shall be  
A sharer in thy crimes, should I repeat them—  
What wilt thou do? turn hypocrite again,  
With hope dissimulation can aid thee?  
Or that one eye will shed a tear in sign  
Of sorrow for thee? I have warrant to  
Make bold with mine own, pray you uncase: this  
key, too,

I must make bold with. Hide thyself in some  
desart,

Where good men ne'er may find thee; or in justice  
Pack to Virginia, and repent; not for

Those horrid ends to which thou didst design  
these.

*Luke.* I care not where I go: what's done,  
with words

Cannot be undone. [*Exit.*

*L. Frug.* Yet, sir, shew some mercy;  
Because his cruelty to me and mine,  
Did good upon us.

*Sir John.* Of that at better leisure,  
As his penitency shall work me. Make you good  
Your promised reformation, and instruct  
Our city dames, whom wealth makes proud, to  
move

In their own spheres; and willingly to confess,  
In their habits, manners, and their highest port,  
A distance 'twixt the city and the court.

[*Exeunt.*<sup>3</sup>

<sup>3</sup> Every friend to the reputation of Massinger must cherish the remembrance of this play. It exhibits equal power of thought and copiousness of matter. The circumstantial detail of the manners of the age, (though some part of it is to be regretted,) the impression with which the moral lessons are conveyed, and the strong incidents with which the scenes abound, fill the mind with variety of excellence. It is a powerful and a pregnant composition, and has the effect of history, satire, and comedy united.

The object of the Play is formally stated at the conclusion: but it is observable, that the person who incidentally partakes in the promotion of it, becomes the most marked character, and obscures those who are originally concerned. The effect is stronger through its own surprise; and the address of Massinger is proved in proportion as he produces so important an agency from so indirect a promise. There is another mark of his address. The real character of Luke is unusually suspended; and even when suspicion begins, it is balanced by a new contrivance of regard. The final disclosure of the villain, becomes, in this instance too, more striking, through the previous concealment, and we hate him the more on account of the good opinion we have wasted upon him. The character of Luke is so predominant, that it well deserves the particular attention of the reader.

He is originally self-indulgent, idle, riotous, prodigal, and

vicious ; supported by his brother, he appears penitent, pious, unusually humble, compassionate, charitable, and draws much of our pity and esteem. When he hears of his supposed fortune, he assumes the most imposing hypocrisy, offers protection that he may betray, talks of kindness that he may be finally severe, and masks a decided cruelty with the most deceitful promises of liberality. Every restraint being at length removed, the appearance of his soft feeling is changed into a savage and ferocious avarice ; his glossy deceit becomes avowed and daring villainy : he is insolent, oppressive, insatiable, obdurate, inexorable, and impious. The character is true, though some of its parts are opposite. The sufferings from his former profuseness, and perhaps the exhaustion of its pleasures, might well prepare him for future avarice : nor are such changes unfrequent in common life. His intermediate shew of goodness is easily reconciled with the unextinguished viciousness of his mind. His penitence is deceit, his piety is hypocrisy, his strange humility an inbred baseness, and his talk of liberality a genuine disregard of money that is not his own.—In short, the character is at once bold and natural, and is described with uncommon art and effect.

The other characters lose part of their importance through the ascendancy of Luke. Yet the women are well represented ; and their ignorance and vulgarity, their admiration of the unintelligible jargon of Stargaze, and their contented forgetfulness of Frugal amidst the new promises of Luke, are very amusing. Nor is the outrageous treatment of the suitors unnatural, though the desire of getting them as husbands might have been expected to teach some caution. It appears that the predictions of Stargaze had convinced them of the certain submission of Lacy, &c. and therefore caution was unnecessary. The unexampled impudence of the demands is only explained by the blind credulity of the mother. Stargaze himself is humorously treated. In *the Picture*, Sophia speaks with all the seriousness of religion against the practice of magic. Ridicule alone is bestowed on judicial astrology. After various failures and renewals of credit, the wretched professor is driven off the stage, disgraced, poor, beaten, and, worse than all, compelled to acknowledge the futility of his art. In the midst of this excellence, there is an inadvertence not wholly unimportant. The moral purpose of the Play is accomplished, even upon moral principles, by its most flagitious character. Luke is a declared villain, and a reformer too ! He allows revenge to be the motive of his cruelty, yet he rises up a “ new satirist” against the vices of the city !—it is obvious that Massinger has forgot himself. He has confounded in the same person his own general and patriotic views with the private malice of Luke : and in this mixture of design, Luke talks alternately for himself and for the poet !

An instructive moral yet remains to be drawn from the apparent humility of Luke. It is the excess of this quality which gives the reader the first suspicion of hypocrisy.

We must not administer to the follies or vices of others, by a base subserviency; nor must we console the disgrace of present submission with the prospect of future revenge. Humility, well understood, has true purity and true elevation. It raises us above all moral meanness; and, while it prescribes an unaffected lowliness of service, it dignifies the obscurest actions through the principle from which they flow.

THE  
GUARDIAN.

VOL. IV.

\* K

ALDIA



THE GUARDIAN.] This "Comical History" was licensed by the Master of the Revels, October 31st, 1633; but not printed till 1655, when it was put to the press, together with *the Bashful Lover*, and *the Very Woman*, by Humphrey Moseley, the general publisher of that age.

Its plot is singularly wild and romantic; the most interesting and probable part of it may, perhaps, be the poet's own; the incident of Iölanthe and Calipso is borrowed. The original tale is in *the Heetopades*; whence it was transferred to the *Fables of Pilpay*: it was translated into Greek about the end of the eleventh century, by Simeon Seth, a learned Orientalist; and thus found its way into Latin, and made a part of those quaint collections of ribald morality, which, in Massinger's time, were in every one's hands. A sneer at miracles was not likely to escape the wits of Italy; it was therefore inserted by Boccacio in his *Decameron*, where it is but poorly told. Beaumont and Fletcher have introduced it with some degree of dexterity into the plot of *Women Pleas'd*; and it has been versified (from a translation of the Sanscrit) with exquisite humour, by my lamented friend, Mr. Hoppner.

It would be a miserable waste of time to examine from what specific work Massinger derived an adventure which probably existed in an hundred different publications, and which was scarcely worth the picking up any where: he is not unlikely, however, to have taken it from *Westward for Smelts*, where it forms the first, or *the fish-wife of Brainford's tale*. Those who wish for more on the subject, may consult the late Mr. Hole's *Remarks on the Arabian Nights Entertainments*.

This popular Drama was produced "at the Private-house in Black fryers." From a memorandum in the Office-book of Sir Henry Herbert, we learn, that, shortly after its appearance, it was acted before the king. "*The Guardian*, a play of Mr. Massinger's, was performed at court on Sunday the 12 January, 1633, by the king's players, and well likte." *Malone's Historical Account of the English Stage*.

## P R O L O G U E.

*After twice putting forth to sea,<sup>1</sup> his fame  
 Shipwreck'd in either,<sup>2</sup> and his once-known name  
 In two years silence buried, perhaps lost  
 In the general opinion; at our cost  
 (A zealous sacrifice to Neptune made  
 For good success in his uncertain trade)  
 Our author weighs up anchors, and once more  
 Forsaking the security of the shore,  
 Resolves to prove his fortune: what 'twill be,  
 Is not in him, or us, to prophesie;*

<sup>1</sup> *After twice putting forth, &c.]* I scarcely know whether I understand this rightly or not, but it seems that the players allude to two pieces of Massinger, which were condemned on the first representation. This ill fortune appears to have induced the modest poet to give up all further thoughts of writing for the stage; the players, however, who knew his worth, prevailed on him to try his fate once more; and to obviate his objections to the uncertainty of popular favour, purchased the piece outright: this, indeed, was no uncommon circumstance. The event proved that they had made no wrong estimate of his talents, for *the Guardian* is said to "have been often acted with great applause."

A difficulty yet remains. The prologue speaks of *two years' silence*, yet *the City Madam* was licensed on the 25th of May, 1632, and the present "Comical History," on the last day of October in the following year, an interval of only seventeen months: but, perhaps, accuracy of computation is not to be looked for in these occasional productions.

<sup>2</sup>

————— *his fame*

*Shipwreck'd in either,]* Mr. M. Mason chooses to read, *in neither*: but, according to his usual custom, assigns no reason for the variation, though it be important enough to require one, as it makes the passage arrant nonsense.

*You only, can assure us : yet he pray'd  
 This little, in his absence, might be said,  
 Designing me his orator. He submits  
 To the grave censure of those abler wits  
 His weakness ; nor dares he profess that when  
 The critics laugh, he'll laugh at them agen.  
 (Strange self-love in a writer ! ) He would know  
 His errors as you find them, and bestow  
 His future studies to reform from this,  
 What in another might be judged amiss.  
 And yet despair not, gentlemen ; though he fear  
 His strengths to please, we hope that you shall hear  
 Some things so writ, as you may truly say  
 He hath not quite forgot to make a play,  
 As 'tis with malice rumour'd : his intents  
 Are fair ; and though he want the compliments  
 Of wide-mouth'd promisers, who still engage,  
 Before their works are brought upon the stage,  
 Their parasites to proclaim them : this last birth,  
 Deliver'd without noise, may yield such mirth,  
 As, balanced equally, will cry down the boast  
 Of arrogance, and regain his credit lost.*

## DRAMATIS PERSONÆ.

Alphonso, *king of Naples.*

Duke Montpensier, *general of Milan.*

Severino, *a banished nobleman.*

Monteclaro, *his brother-in-law, (supposed dead,) disguised, under the name of Laval.*

Durazzo, *the GUARDIAN.*

Caldoro, *his nephew and ward, in love with Calista.*

Adorio, *a young libertine.*

Camillo,

Lentulo, } *Neapolitan gentlemen.*

Donato, }

Cario, *cook to Adorio.*

Claudio, *a confidential servant to Severino.*

*Captain.*

*Banditti.*

*Servants.*

Iölande, *wife to Severino.*

Calista, *her daughter, in love with Adorio.*

Mirtilla, *Calista's maid.*

Calipso, *the confidant of Iölande.*

*Singers, Countrymen.*

*SCENE, partly at Naples, and partly in the adjacent country.*

THE  
GUARDIAN.

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ACT I. SCENE I.

Naples. *A Grove.*

*Enter DURAZZO, CAMILLO, LENTULO, DONATO,  
and two Servants.*

*Dur.* Tell me of his expenses! Which of you  
Stands bound for a gazet? he spends his own;  
And you impertinent fools or knaves, (make  
choice  
Of either title, which your signiorships please,)  
To meddle in't.

*Camil.* Your age gives privilege  
To this harsh language.

*Dur.* My age! do not use  
That word again; if you do, I shall grow young,  
And swinge you soundly: I would have you  
know

Though I write fifty odd, I do not carry  
An almanack in my bones to pre-declare  
What weather we shall have; nor do I kneel  
In adoration, at the spring and fall,  
Before my doctor, for a dose or two  
Of his restoratives, which are things, I take it,  
You are familiar with.

*Camil.* This is from the purpose.

*Dur.* I cannot cut a caper, or groan like you  
When I have done, nor run away so nimbly  
Out of the field : but bring me to a fence-school,  
And crack a blade or two for exercise,  
Ride a barb'd horse, or take a leap after me,  
Following my hounds or hawks, (and, by your  
leave,

At a gamesome mistress,) and you shall confess  
I am in the May of my abilities,  
And you in your December.

*Lent.* We are glad you bear  
Your years so well.

*Dur.* My years! no more of years ;  
If you do, at your peril.

*Camil.* We desire not  
To prove your valour.

*Dur.* 'Tis your safest course.

*Camil.* But as friends to your fame and repu-  
tation,  
Come to instruct you, your too much indulgence  
To the exorbitant waste of young Caldoro,  
Your nephew and your ward, hath rendered you  
But a bad report among wise men in Naples.

*Dur.* Wise men!—in your opinion ; but to me,  
That understand myself and them, they are  
Hide-bounded money-mongers : they would have  
me

Train up my ward a hopeful youth, to keep  
A merchant's book ; or at the plough, and clothe  
him

In canvas or coarse cotton ; while I fell  
His woods,<sup>1</sup> grant leases, which he must make  
good

<sup>1</sup> ————— while I fell

His woods, *grant leases*, &c.] This is by no means an exaggerated description of the tyranny which was sometimes exercised by a *guardian* over the *ward*, whom law had put into his

When he comes to age, or be compell'd to marry  
With a cast whore and three bastards; let him  
know

No more than how to cipher well, or do  
His tricks by the square root; grant him no  
pleasure

But quoits and nine-pins; suffer him to converse  
With none but clowns and cobblers: as the Turk  
says,

Poverty, old age, and aches of all seasons,  
Light on such heathenish guardians!

*Don.* You do worse  
To the ruin of his state, under your favour,  
In feeding his loose riots.

*Dur.* Riots! what riots?  
He wears rich clothes, I do so; keeps horses,  
games, and wenches;

'Tis not amiss, so it be done with decorum:  
In an heir 'tis ten times more excusable  
Than to be over-thrifty. Is there aught else  
That you can charge him with?

*Camil.* With what we grieve for,  
And you will not approve.

*Dur.* Out with it, man.

power. Thus Falconbridge threatens young Scarborough, who  
had fallen in love without his consent:

“ My steward too;—Post you to Yorkshire,

“ Where lies my youngster's land: and, sirrah,

“ *Fell me his wood*, make havoc, spoil, and waste;

“ Sir, you shall know that you are *ward* to me,

“ I'll make you poor enough:—then mend yourself.”

*Miseries of Inforced Marriage.*

*Wardship*, which was a part of the royal prerogative under  
the feudal system, and another name for the most oppressive  
slavery, was happily abolished under Charles II. Before that  
time *wardships* were sold, with all their advantages, (which are  
detailed in Blackstone, vol. ii.) and sometimes *begged* by the  
favourite of the day. Our old poets are full of allusions to  
these iniquitous transactions.

*Camil.* His rash endeavour, without your consent,  
To match himself into a family  
Not gracious with the times.

*Dur.* 'Tis still the better;  
By this means he shall scape court visitants,  
And not be eaten out of house and home  
In a summer progress:<sup>2</sup> but does he mean to  
marry?

*Camil.* Yes, sir, to marry.

*Dur.* In a beardless chin  
'Tis ten times worse than wenching. Family!  
whose family?

*Camil.* Signor Severino's.

*Dur.* How! not he that kill'd  
The brother of his wife, as it is rumour'd,  
Then fled upon it; since proscribed, and chosen  
Captain of the Banditti; the king's pardon  
On no suit to be granted?

*Lent.* The same, sir.

*Dur.* This touches near: how is his love return'd  
By the saint he worships?

<sup>2</sup> *By this means he shall scape court-visitants,  
And not be eaten out of house and home*

*In a summer progress.*] This stroke of satire must have been peculiarly well received; as many of the gentry had found those *summer progresses* of the court almost too expensive for them to bear.

Puttenham, who was well acquainted with these matters, tells us, that Henry VII. was offended with his host if he undertook to defray "the charge of his dyet if he passed moe meales than one." P. 247. And of Elizabeth he says, that "her majestie hath been knowne often times to mislike the superfluous expense of her subjects bestowed upon her in times of her progresses."

James was not so delicate: it appears from many scattered passages in the publications of those times, that he abused this part of the royal prerogative to a great degree, and lay heavy upon his subjects. Charles, who was now on the throne, was less burthensome; and in the succeeding reign, these predatory excursions, together with other oppressive claims of barbarous times, were entirely done away.



*Don.* She affects him not,  
But dotes upon another.

*Dur.* Worse and worse.

*Camil.* You know him, young Adorio.

*Dur.* A brave gentleman!  
What proof of this?

*Lent.* I dogg'd him to the church;  
Where he, not for devotion, as I guess,  
But to make his approaches to his mistress,  
Is often seen.

*Camil.* And would you stand conceal'd  
Among these trees, for he must pass this green,  
The matins ended, as she returns home,  
You may observe the passages.

*Dur.* I thank you;  
This torrent must be stopt.

*Don.* They come.

*Camil.* Stand close. [They stand aside.

*Enter* ADORIO, CALISTA, MIRTILLA, and CAL-  
DORO *muffled.*

*Calis.* I know I wrong my modesty.

*Ador.* And wrong me,  
In being so importunate for that  
I neither can nor must grant.

*Calis.* A hard sentence!  
And to increase my misery, by you,  
Whom fond affection hath made my judge,  
Pronounced without compassion. Alas, sir,  
Did I approach you with unchaste desires,  
A sullied reputation; were deform'd,  
As it may be I am, though many affirm  
I am something more than handsome——

*Dur.* I dare swear it.

*Calis.* Or if I were no gentlewoman, but bred  
coarsely,

You might, with some pretence of reason, slight  
What you should sue for.

*Dur.* Were he not an eunuch,  
He would, and sue again; I am sure I should.  
Pray look in my collar, a flea troubles me:  
Hey-day! there are a legion of young Cupids  
At barley-break in my breeches.

*Calis.* Hear me, sir;  
Though you continue, nay increase your scorn,  
Only vouchsafe to let me understand  
What my defects are; of which once convinced,  
I will hereafter silence my harsh plea,  
And spare your further trouble.

*Ador.* I will tell you,  
And bluntly, as my usual manner is.  
Though I were a woman-hater, which I am not,  
But love the sex,—for my ends, take me with you;  
If in my thought I found one taint or blemish  
In the whole fabric of your outward features,  
I would give myself the lie. You are a virgin  
Possess'd of all your mother could wish in you;  
Your father Severino's dire disaster  
In killing of your uncle, which I grieve for,  
In no part taking from you. I repeat it,  
A noble virgin, for whose grace and favours  
The Italian princes might contend as rivals;  
Yet unto me, a thing far, far beneath you,  
(A noted libertine I profess myself,)  
In your mind there does appear one fault so gross,  
Nay, I might say unpardonable at your years,  
If justly you consider it, that I cannot  
As you desire, affect you.

*Calis.* Make me know it,  
I'll soon reform it.

*Ador.* Would you'd keep your word!

*Calis.* Put me to the test.

*Ador.* I will. You are too honest,

And, like your mother, too strict and religious,  
 And talk too soon of marriage; I shall break,  
 If at that rate I purchase you. Can I part with  
 My uncurb'd liberty, and on my neck  
 Wear such a heavy yoke? hazard my fortunes,  
 With all the expected joys my life can yield me,  
 For one commodity, before I prove it?  
 Venus forbid on both sides! let crook'd hams,  
 Bald heads, declining shoulders, furrow'd cheeks,  
 Be awed by ceremonies: if you love me  
 In the way young people should, I'll fly to meet it,  
 And we'll meet merrily.

*Calis.* 'Tis strange such a man  
 Can use such language.

*Ador.* In my tongue my heart  
 Speaks freely, fair one. Think on't, a close  
 friend,

Or private mistress, is court rhetoric;  
 A wife, mere rustic solecism: so good morrow!

[*Adorio offers to go, Caldoro comes forward  
 and stops him.*]

*Camil.* How like you this?

*Dur.* A well-bred gentleman!  
 I am thinking now if ever in the dark,  
 Or drunk, I met his mother: he must have  
 Some drops of my blood in him, for at his years  
 I was much of his religion.

*Camil.* Out upon you!

*Don.* The colt's tooth still in your mouth!

*Dur.* What means this whispering?

*Ador.* You may perceive I seek not to displant  
 you,

Where you desire to grow; for further thanks,  
 'Tis needless compliment.

*Cald.* There are some natures  
 Which blush to owe a benefit, if not  
 Received in corners; holding it an impairing

To their own worth, should they acknowledge it.  
 I am made of other clay, and therefore must  
 Trench so far on your leisure, as to win you  
 To lend a patient ear, while I profess  
 Before my glory, though your scorn, Calista,  
 How much I am your servant.

*Ador.* My designs  
 Are not so urgent, but they can dispense  
 With so much time.

*Camil.* Pray you now observe your nephew.

*Dur.* How he looks! like a school-boy that  
 had play'd the truant,  
 And went to be breech'd.

*Cald.* Madam!

*Calis.* A new affliction:  
 Your suit offends as much as his repulse,  
 It being not to be granted.

*Mirt.* Hear him, madam;  
 His sorrow is not personated; he deserves  
 Your pity, not contempt.

*Dur.* He has made the maid his;  
 And, as the master of *the Art of Love*  
 Wisely affirms,<sup>3</sup> it is a kind of passage  
 To the mistress' favour.

*Cald.* I come not to urge  
 My merit to deserve you, since you are,  
 Weigh'd truly to your worth, above all value:  
 Much less to argue you of want of judgment  
 For following one that with wing'd feet flies  
 from you,  
 While I, at all parts, without boast, his equal,

<sup>3</sup> *And as the master of the Art of Love  
 Wisely affirms, &c.]*

*Sed prius ancillam captandæ nosse puellæ*

*Cura sit: accessus molliat illa tuos.*

*Hanc tu pollicitis, hanc tu corrumpes rogando:*

*Quod petis, è facili, si volet illa, feres.*

In vain pursue you ; bringing those flames with  
 me,  
 Those lawful flames, (for, madam, know, with other  
 I never shall approach you,) which Adorio,  
 In scorn of Hymen and religious rites,  
 With atheistical impudence contemns ;  
 And in his loose attempt to undermine  
 The fortress of your honour, seeks to ruin  
 All holy altars by clear minds erected  
 To virgin honour.

*Dur.* My nephew is an ass ;  
 What a devil hath he to do with virgin honour,  
 Altars, or lawful flames, when he should tell her  
 They are superstitious nothings ; and speak to the  
 purpose,  
 Of the delight to meet in the old dance,  
 Between a pair of sheets ; my grandam call'd it,  
 The Peopling of the World.

*Calis.* How, gentle sir !  
 To vindicate my honour ? that is needless ;  
 I dare not fear the worst aspersion malice  
 Can throw upon it.

*Cald.* Your sweet patience, lady,  
 And more than dove-like innocence, render you  
 Insensible of an injury, for which  
 I deeply suffer. Can you undergo  
 The scorn of being refused ? I must confess  
 It makes for my ends ; for had he embraced  
 Your gracious offers tender'd him, I had been  
 In my own hopes forsaken ; and if yet  
 There can breathe any air of comfort in me,  
 To his contempt I owe it : but his ill  
 No more shall make way for my good intents,  
 Than virtue, powerful in herself, can need  
 The aids of vice.

*Ador.* You take that license, sir,  
 Which yet I never granted.

*Cald.* I'll force more ;  
 Nor will I for my own ends undertake it,  
 As I will make apparent, but to do  
 A justice to your sex, with mine own wrong  
 And irrecoverable loss.<sup>4</sup> To thee I turn,  
 Thou goatish ribald, in whom lust is grown  
 Defensible,<sup>5</sup> the last descent to hell,  
 Which gapes wide for thee : look upon this lady,  
 And on her fame, (if it were possible,  
 Fairer than she is,) and if base desires,  
 And beastly appetite, will give thee leave,  
 Consider how she sought thee, how this lady,  
 In a noble way, desired thee. Was she fashion'd  
 In an inimitable mould, (which Nature broke,  
 The great work perfected,)<sup>6</sup> to be made a slave  
 To thy libidinous twines, and, when commanded,  
 To be used as physic after drunken surfeits !  
 Mankind should rise against thee : what even now  
 I heard with horror, shewed like blasphemy,  
 And as such I will punish it.

[*Strikes Adorio, the rest rush forward ; they  
 all draw.*

*Calis.* Murder !

*Mirt.* Help !

<sup>4</sup> *And irrecoverable loss.*] So the old copy. Mr. M. Mason discards it from the text, for an improvement of his own ; he reads, *irrevocable.*

<sup>5</sup> \_\_\_\_\_ in whom lust is grown

Defensible,] i. e. as Mr. M. Mason observes, an object of justification, rather than of shame.

<sup>6</sup> \_\_\_\_\_ which Nature broke,

*The great work perfected,]* We have had this thought in several of the preceding plays : indeed, I know no idea so common ; scarce a sonneteer or playwright from Surrey to Shadwell being without it. It must have had considerable charms in the eyes of our forefathers, since neither its triteness nor its folly could prevent the eternal repetition. *Twines*, which occurs in the next line, is constantly used by the writers of Massinger's time for *embraces*, in a loose sense.

*Dur.* After a whining prologue, who would  
 have look'd for  
 Such a rough catastrophe? Nay, come on, fear  
 nothing:  
 Never till now my nephew! and do you hear,  
 sir?  
 (And yet I love thee too) if you take the wench  
 now,  
 I'll have it posted first, then chronicled,  
 Thou wert beaten to it.

*Ador.* You think you have shewn  
 A memorable masterpiece of valour  
 In doing this in public, and it may  
 Perhaps deserve her shoe-string for a favour:  
 Wear it without my envy; but expect,  
 For this affront, when times serves, I shall call you  
 To a strict accompt. [Exit.]

*Dur.* Hook on, follow him, harpies!  
 You may feed upon this business for a month,  
 If you manage it handsomely:  
 [Exeunt Camillo, Lentulo, and Donato.]

When two heirs quarrel,<sup>7</sup>  
 The swordmen of the city shortly after  
 Appear in plush, for their grave consultations  
 In taking up the difference; some, I know,  
 Make a set living on't. Nay, let him go,  
 Thou art master of the field; enjoy thy fortune  
 With moderation; for a flying foe,  
 Discreet and provident conquerors build up  
 A bridge of gold. To thy mistress, boy! if I  
 were  
 In thy shirt, how I could nick it!

*Cald.* You stand, madam,  
 As you were rooted, and I more than fear  
 My passion hath offended: I perceive  
 The roses frightened from your cheeks, and paleness

<sup>7</sup> When two heirs quarrel, &c.] See Vol. III. p. 9.

To usurp their room; yet you may please to  
ascribe it

To my excess of love, and boundless ardour  
To do you right; for myself I have done nothing.  
I will not curse my stars, howe'er assured  
To me you are lost for ever: for suppose  
Adorio slain, and by my hand, my life  
Is forfeited to the law, which I contemn,  
So with a tear or two you would remember  
I was your martyr, and died in your service.

*Cal.* Alas, you weep! and in my just compassion  
Of what you suffer, I were more than marble,  
Should I not keep you company: you have sought  
My favours nobly, and I am justly punish'd,  
In wild Adorio's contempt and scorn,  
For my ingratitude, it is no better,  
To your deservings: yet such is my fate,  
Though I would, I cannot help it. O Caldoro!  
In our misplaced affection I prove  
Too soon, and with dear-bought experience,  
Cupid

Is blind indeed, and hath mistook his arrows.\*  
If it be possible, learn to forget,  
(And yet that punishment is too light,) to hate,  
A thankless virgin: practise it; and may  
Your due consideration that I am so,  
In your imagination, disperse  
Loathsome deformity upon this face  
That hath bewitch'd you! more I cannot say,  
But that I truly pity you, and wish you  
A better choice, which, in my prayers, Caldoro,  
I ever will remember.

[*Exeunt Calista, and Mirtilla.*

*Dur.* 'Tis a sweet rogue.

Why, how now! thunderstruck?

8

————— *Cupid*

*Is blind indeed, and hath mistook his arrows.*] See Vol. I. p. 19.



*Cald.* I am not so happy :

Oh that I were but master of myself !

You soon should see me nothing.

*Dur.* What would you do ?

*Cald.* With one stab give a fatal period  
To my woes and life together.

*Dur.* For a woman !

Better the kind were lost, and generation  
Maintain'd a new way.

*Cald.* Pray you, sir, forbear  
This profane language.

*Dur.* Pray you, be you a man,  
And whimper not like a girl : all shall be well,  
As I live it shall ; this is no hectic fever,  
But a lovesick ague, easy to be cured,  
And I'll be your physician, so you subscribe  
To my directions. First, you must change  
This city whorish air, for 'tis infected,  
And my potions will not work here ; I must  
have you

To my country villa : 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, and far more cordial  
Than cullises, cock-broth, or your distillations  
Of a hundred crowns a quart.

*Cald.* You talk of nothing.

*Dur.* This ta'en as a preparative, to strengthen  
Your queasy stomach, vault into your saddle ;  
With all this flesh I can do it without a stirrup :—  
My hounds uncoupled, and my huntsmen ready,  
You shall hear such music from their tunable  
mouths,

That you shall say the viol, harp, theorbo,  
Ne'er made such ravishing harmony ; from the  
groves

And neighbouring woods, with frequent iterations,

Enamour'd of the cry, a thousand echoes  
Repeating it.

*Cald.* What's this to me?

*Dur.* It shall be,

And you give thanks for't. In the afternoon,  
For we will have variety of delights,  
We'll to the field again, no game shall rise  
But we'll be ready for't: if a hare, my grey-  
hounds

Shall make a course; for the pie or jay, a spar-  
hawk

Flies from the fist; the crow so near pursued,  
Shall be compell'd to seek protection under  
Our horses bellies; a hearn put from her siege,<sup>9</sup>  
And a pistol shot off in her breech, shall mount  
So high, that, to your view, she'll seem to soar  
Above the middle region of the air:

A cast of haggard falcons, by me mann'd,  
Eyeing the prey at first, appear as if  
They did turn tail; but with their labouring wings  
Getting above her, with a thought their pinions  
Cleaving the purer element, make in,  
And by turns bind with her;<sup>1</sup> the frightened fowl,

<sup>9</sup> *A hearn put from her siege,*] "*Hern at Siege*, is when you find a hern standing by the water side, watching for prey, or the like." *Gent. Recr.* p. 165.

<sup>1</sup> *And by turns bind with her;*] This exquisite description of rural amusements is from the hand of a great master. I lament that it is so technical; but, in Massinger's time, this language was perfectly familiar to the audience, who heard it, in a greater or less degree, in every play that came before them. *To bind with*, as I learn from *the Gentleman's Recreation*, quoted above, "is the same as to *tire* or *seize*. A hawk is said to *bind* when she *seizeth* her prey."

There is a striking similarity between this description, and a passage in Spenser, who, like Massinger, was probably a sportsman:

"As when a cast of faulcons make their flight

"At an hernshaw, that lies aloft on wing,

Lying at her defence upon her back,  
 With her dreadful beak a while defers her death,  
 But by degrees forced down, we part the fray,  
 And feast upon her.

*Cald.* This cannot be, I grant,  
 But pretty pastime.

*Dur.* Pretty pastime, nephew !  
 'Tis royal sport. Then, for an evening flight,  
 A tiercel gentle, which I call, my masters,  
 As he were sent a messenger to the moon,  
 In such a place flies,<sup>2</sup> as he seems to say,

“ The whiles they strike at him with heedless might,  
 “ The warie foule his bill doth backward wring ;  
 “ On which the first, whose force her first doth bring,  
 “ Herselfe quite through the bodie doth engore,  
 “ And falleth downe to ground like senseless thing :”—

F. Q. B. vi. c. 7. s. 9.

<sup>2</sup> *In such a place flies,*] So the old copy, and so, indeed, Coxeter. Mr. M. Mason, who, without ceremony, alters every thing that he does not comprehend, (which, by the bye, is no small matter,) corrupts it into *pace*: a most injudicious attempt at improvement, for who ever heard of the *pace* of a bird, except, perhaps, of an ostrich ! But *place* is the genuine word ; and means, in falconry, the greatest elevation which a bird of prey attains in its flight. “ Eagles,” says Col. Thornton, (who, probably, had no intention of becoming a commentator on Massinger,) “ can have no speed except when at their *place* ; then to be sure their weight increases their velocity, and they aim with an incredible swiftness, seldom missing their quarry.” *Sporting Tour.*

And lord Cecil, in a letter to the earl of Shrewsbury.—  
 “ And so I end, with a release to you for a field hawke, if you can help me to a river hawke” (this is the hawk of which Durazzo speaks) “ that will fly in a *high place*, stick not to give gold so she fly high, but not else.”

*Lodge's Illustrations.* Vol. III. 187.

This too is the meaning of the expression in Macbeth, which has escaped the commentators. “ A faulcon, tow'ring in his pride of *place*.” “ Finely expressed,” says Warburton, “ for *confidence* in its quality.” “ In a place of which she” (i. e. he) “ seemed proud”—adds Mr. Malone. It is, as the reader now sees, a technical phrase for the “ highest pitch.”

See me, or see me not ! the partridge sprung,  
 He makes his stoop ; but wanting breath, is forced  
 To cancelier ;<sup>3</sup> then, with such speed as if  
 He carried lightning in his wings, he strikes  
 The trembling bird, who even in death appears  
 Proud to be made his quarry.

*Cald.* Yet all this  
 Is nothing to Calista.

*Dur.* Thou shalt find  
 Twenty Calistas there ; for every night,  
 A fresh and lusty one ; I'll give thee a ticket,  
 In which my name, Durazzo's name, subscribed,  
 My tenants' nut-brown daughters, wholesome  
                   girls,  
 At midnight shall contend to do thee service.  
 I have bred them up to't ; should their fathers  
                   murmur,  
 Their leases are void, for that is a main point  
 In my indentures ; and when we make our pro-  
                   gress,  
 There is no entertainment perfect, if  
 This last dish be not offer'd.\*

*Cald.* You make me smile.

*Dur.* I'll make thee laugh outright.—My  
                   horses, knaves !  
 'Tis but six short hours riding : yet ere night  
 Thou shalt be an alter'd man.

*Cald.* I wish I may, sir.

[*Exeunt.*

<sup>3</sup> *To cancelier,*] “Cancelier is when a high-flown hawk, in her stooping, turneth two or three times upon the wing, to recover herself before she seizeth her prey.” *Gent. Recreation.*

\* Durazzo's object evidently is to dispel the gloom of his nephew. It is to be wished, however, that his lively rhodomontade (for it is nothing more) had been confined within the bounds of decorum. A little attention of the poet to this point, would have rendered this interesting character as unexceptionable as he is amusing.

## SCENE II.

*A Room in Severino's House.*

*Enter IÖLANTE, CALISTA, CALIPSO, and  
MIRTILLA.*

*Iöl.* I had spies upon you, minion ; the relation  
Of your behaviour was at home before you :  
My daughter to hold parley, from the church too,  
With noted libertines ! her fame and favours  
The quarrel of their swords !

*Calis.* 'Twas not in me  
To help it, madam.

*Iöl.* No ! how have I lived ?  
My neighbour knows my manners have been  
such,  
That I presume I may affirm, and boldly,  
In no particular action of my life  
I can be justly censured.

*Calip.* Censured, madam !  
What lord or lady lives, worthy to sit  
A competent judge on you ?

*Calis.* Yet black detraction  
Will find faults where they are not.

*Calip.* Her foul mouth  
Is stopp'd, you being the object : give me leave  
To speak my thoughts, yet still under correction ;  
And if my young lady and her woman hear  
With reverence, they may be edified.  
You are my gracious patroness and supportress,  
And I your poor observer, nay, your creature,  
Fed by your bounties ; and but that I know  
Your honour detests flattery, I might say,  
And with an emphasis, you are the lady

Admired and envied at, far, far above  
 All imitation of the best of women  
 That are or ever shall be. This is truth:  
 I dare not be obsequious; and 'twould ill  
 Become my gravity, and wisdom glean'd  
 From your oraculous ladyship, to act  
 The part of a she-parasite.

*Iöl.* If you do,  
 I never shall acknowledge you.

*Calis.* Admirable!  
 This is no flattery! [*Aside to Mirt.*]

*Mirt.* Do not interrupt her:  
 'Tis such a pleasing itch to your lady-mother,  
 That she may peradventure forget us,  
 To feed on her own praises.

*Iöl.* I am not  
 So far in debt to age, but if I would  
 Listen to men's bewitching sorceries,  
 I could be courted.

*Calip.* Rest secure of that.  
 All the braveries of the city run mad for you,  
 And yet your virtue's such, not one attempts  
 you.

*Iöl.* I keep no mankind servant in my house,  
 In fear my chastity may be suspected:  
 How is that voiced in Naples?

*Calip.* With loud applause,  
 I assure your honour.

*Iöl.* It confirms I can  
 Command my sensual appetites.

*Calip.* As vassals to  
 Your more than masculine reason, that commands  
 them:

Your palace styled a nunnery of pureness,  
 In which not one lascivious thought dares enter;  
 Your clear soul standing sentinel.

*Mirt.* Well said, Echo! [*Aside.*]

*Iol.* Yet I have tasted those delights which  
women

So greedily long for, know their titillations ;  
And when, with danger of his head, thy father  
Comes to give comfort to my widow'd sheets,  
As soon as his desires are satisfied,  
I can with ease forget them.

*Calip.* Observe that,  
It being indeed remarkable : 'tis nothing  
For a simple maid, that never had her hand  
In the honey-pot of pleasure, to forbear it ;  
But such as have lick'd there, and lick'd there  
often,  
And felt the sweetness of't ———

*Mirt.* How her mouth runs o'er  
With rank imagination ! [*Aside.*

*Calip.* If such can,  
As urged before, the kickshaw being offer'd,  
Refuse to take it, like my matchless madam,  
They may be sainted.

*Iol.* I'll lose no more breath  
In fruitless reprehension ; look to it :  
I'll have thee wear this habit of my mind,  
As of my body.

*Calip.* Seek no other precedent :  
In all the books of *Amadis de Gaul*,  
The *Palmerins*, and that true Spanish story,  
*The Mirror of Knighthood*, which I have read  
often,  
Read feelingly, nay more, I do believe in't,  
My lady has no parallel.\*

*Iol.* Do not provoke me :

\* Calipso might pass for a pattern of perseverance even in these novel-reading days. Most of those old romances would outweigh scores of the flimsy productions of modern times : and that true Spanish story, the *Mirror of Knighthood*, which she had read often, consists of three ponderous tomes in quarto !

If, from this minute, thou e'er stir abroad,  
 Write letter, or receive one ; or presume  
 To look upon a man, though from a window,  
 I'll chain thee like a slave in some dark corner ;  
 Prescribe thy daily labour, which omitted,  
 Expect the usage of a Fury from me,  
 Not an indulgent mother.—Come, Calipso.

*Calip.* Your ladyship's injunctions are so easy,  
 That I dare pawn my credit my young lady  
 And her woman shall obey them.

[*Exeunt Iölane and Calipso.*]

*Mirt.* You shall fry first  
 For a rotten piece of touchwood, and give fire  
 To the great fiend's nostrils, when he smokes  
 tobacco !

Note the injustice, madam ; they would have us,  
 Being young and hungry, keep perpetual Lent,  
 And the whole year to them a carnival.

*Easy injunctions*, with a mischief to you !  
 Suffer this and suffer all.

*Calis.* Not stir abroad !  
 The use and pleasure of our eyes denied us !

*Mirt.* Insufferable.

*Calis.* Nor write, nor yet receive  
 An amorous letter !

*Mirt.* Not to be endured.

*Calis.* Nor look upon a man out of a window !

*Mirt.* Flat tyranny, insupportable tyranny,  
 To a lady of your blood.

*Calis.* She is my mother,<sup>5</sup>  
 And how should I decline it ?

<sup>5</sup> *She is my mother, &c.*] The language of this play is beautiful, even for Massinger : it is modulated with the nicest attention to rhythm, and laboured into an exactness of which I know not where to find another example : yet it is in this very play that the modern editors have chosen to evince their sovereign contempt of their author's characteristic excellencies, and to turn



*Mirt.* Run away from't;  
Take any course.

*Calis.* But without means, Mirtilla,  
How shall we live?

*Mirt.* What a question's that! as if  
A buxom lady could want maintenance  
In any place in the world, where there are men,  
Wine, meat, or money stirring.

*Calis.* Be you more modest,  
Or seek some other mistress: rather than  
In a thought or dream I will consent to aught  
That may take from my honour, I'll endure  
More than my mother can impose upon me.

*Mirt.* I grant your honour is a specious dress-  
ing,  
But without conversation of men,  
A kind of nothing. I will not persuade you  
To disobedience: yet my confessor told me  
(And he, you know, is held a learned clerk)  
When parents do enjoin unnatural things,  
Wise children may evade them. She may as well  
Command when you are hungry, not to eat,  
Or drink, or sleep: and yet all these are easy,  
Compared with the not seeing of a man,  
As I persuade no further; but to you  
There is no such necessity; you have means  
To shun your mother's rigour.

*Calis.* Lawful means?

his sweetest metre into weak and hobbling prose. The reader, who compares this with the former editions, will see that I have reformed what has already past of this act, in numberless instances. A short quotation will give those who wish to decline that ungrateful trouble, a sufficient specimen of the disgraceful negligence to which I allude.

*Calip.* *She is my mother, and how should I decline it?*

*Mirt.* *Run away from't, take any course.*

*Calis.* *But without means, Mirtilla, how shall we live?*

*Mirt.* Lawful, and pleasing too; I will not urge  
Caldoro's loyal love, you being averse to't;  
Make trial of Adorio.

*Calis.* And give up  
My honour to his lust!

*Mirt.* There's no such thing  
Intended, madam; in few words, write to him  
What slavish hours you spend under your mother;  
That you desire not present marriage from him,  
But as a noble gentleman to redeem you  
From the tyranny you suffer. With your letter  
Present him some rich jewel; you have one,  
In which the rape of Proserpine, in little,  
Is to the life express'd: I'll be the messenger  
With any hazard, and at my return,  
Yield you a good account of't.

*Calis.* 'Tis a business  
To be consider'd of.

*Mirt.* Consideration,  
When the converse of your lover is in question,  
Is of no moment: if she would allow you  
A dancer in the morning to well breathe you,  
A songster in the afternoon, a servant  
To air you in the evening;<sup>6</sup> give you leave  
To see the theatre twice a week, to mark  
How the old actors decay, the young sprout up,  
(A fitting observation,) you might bear it;  
But not to see, or talk, or touch a man,  
Abominable!

*Calis.* Do not my blushes speak  
How willingly I would assent?

6

————— a servant

*To air you in the evening; &c.*] It has been already observed that *servant* was the authorised term for a lover. From a subsequent passage it appears that this forward young lady was barely sixteen. Juliet, however, still more forward, is still younger.

*Mirt.* Sweet lady,  
Do something to deserve them, and blush after.  
[*Exeunt.*]

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## ACT II. SCENE I.

*The same. A Street near Severino's House.*

*Enter IÖLANTE and CALIPSO.*

*Iöl.* And are these Frenchmen, as you say,  
such gallants?

*Calip.* Gallant and active; their free breeding  
knows not

The Spanish and Italian preciseness  
Practised among us; what we call immodest,  
With them is styled bold courtship: they dare  
fight

Under a velvet ensign, at fourteen.

*Iöl.* A petticoat, you mean?

*Calip.* You are in the right;  
Let a mistress wear it under an armour of proof,  
They are not to be beaten off.

*Iöl.* You are merry, neighbour.

*Calip.* I fool to make you so: pray you observe  
them,  
They are the forward'st monsieurs; born phy-  
sicians

For the malady of young wenches, and ne'er miss:  
I owe my life to one of them. When I was  
A raw young thing, not worth the ground I trod  
on,

And long'd to dip my bread in tar, my lips

As blue as salt-water, he came up roundly to me,  
And cured me in an instant; Venus be praised for't!

*Enter* ALPHONSO, MONTPENSIER, LAVAL,  
Captain, and Attendants.

*Iol.* They come, leave prating.

*Calip.* I am dumb, an't like your honour.

*Alph.* We will not break the league confirm'd  
between us

And your great master: the passage of his army  
Through all our territories lies open to him;  
Only we grieve that your design for Rome  
Commands such haste, as it denies us means  
To entertain you as your worth deserves,  
And we would gladly tender.

*Mont.* Royal Alphonso,  
The king my master, your confederate,  
Will pay the debt he owes, in fact, which I  
Want words t'express. I must remove to night;  
And yet, that your intended favours may not  
Be lost, I leave this gentleman behind me,  
To whom you may vouchsafe them, I dare say,  
Without repentance. I forbear to give  
Your majesty his character; in France  
He was a precedent for arts and arms,  
Without a rival, and may prove in Naples  
Worthy the imitation.

[*Introduces Laval to the king.*

*Calip.* Is he not, madam,  
A monsieur in print? what a garb was there! O  
rare!

Then, how he wears his clothes! and the fashion  
of them!

A main assurance that he is within  
All excellent: by this, wise ladies ever  
Make their conjectures.

*Iöl.* Peace, I have observed him  
From head to foot.

*Calip.* Eye him again, all over.

*Lav.* It cannot, royal sir, but argue me  
Of much presumption, if not impudence,  
To be a suitor to your majesty,  
Before I have deserved a gracious grant,  
By some employment prosperously achieved.  
But pardon, gracious sir: when I left France  
I made a vow to a bosom friend of mine,  
(Which my lord general, if he please, can  
witness,)

With such humility as well becomes  
A poor petitioner, to desire a boon  
From your magnificence. [*He delivers a petition.*]

*Calip.* With what punctual form  
He does deliver it!

*Iöl.* I have eyes: no more.

*Alph.* For Severino's pardon!—you must excuse  
me,

I dare not pardon murder.

*Lav.* His fact, sir,  
Ever submitting to your abler judgment,  
Merits a fairer name: he was provoked,  
As by unanswerable proofs it is confirm'd,  
By Monteclaro's rashness; who repining  
That Severino, without his consent,  
Had married Iölante, his sole sister,  
(It being conceal'd almost for thirteen years,)  
Though the gentleman, at all parts, was his equal,  
First challeng'd him, and, that declined, he gave  
him

A blow in public.

*Mont.* Not to be endured,  
But by a slave.

*Lav.* This, great sir, justly weigh'd,  
You may a little, if you please, take from

The rigour of your justice, and express  
An act of mercy.

*Iöl.* I can hear no more.

This opens an old wound, and makes a new one.  
Would it were cicatrized! wait me.

*Calip.* As your shadow.

[*Exeunt Iölante and Calipso.*

*Alph.* We grant you these are glorious pretences,  
Revenge appearing in the shape of valour,  
Which wise kings must distinguish: the defence  
Of reputation, now made a bawd  
To murder; every trifle falsely styled  
An injury, and not to be determined  
But by a bloody duel: though this vice  
Hath taken root and growth beyond the moun-  
tains,

(As France, and, in strange fashions, her ape,  
England, can dearly witness with the loss  
Of more brave spirits, than would have stood the  
shock

Of the Turk's army,) while Alphonso lives  
It shall not here be planted. Move me no further  
In this; in what else suiting you to ask,  
And me to give, expect a gracious answer:  
However, welcome to our court. Lord General,  
I'll bring you out of the ports, and then betake  
you

To your good fortune.

*Mont.* Your grace overwhelms me. [*Exeunt.*

## SCENE II.

*A Room in Severino's House.**Enter CALIPSO and IÖLANTE.*

*Calip.* You are bound to favour him: mark  
you how he pleaded  
For my lord's pardon.

*Iöl.* That's indeed a tie;  
But I have a stronger on me.

*Calip.* Say you love  
His person, be not asham'd of't; he's a man,  
For whose embraces, though Endymion  
Lay sleeping by, Cynthia would leave her orb,  
And exchange kisses with him.

*Iöl.* Do not fan  
A fire that burns already too hot in me;  
I am in my honour sick, sick to the death,  
Never to be recovered.

*Calip.* What a coil's here  
For loving a man! It is no Africk wonder:  
If, like Pasiphaë, you doted on a bull,  
Indeed 'twere monstrous; but in this you have  
A thousand thousand precedents to excuse you.  
A seaman's wife may ask relief of her neighbour,  
When her husband's bound to the Indies, and not  
blamed for't;  
And many more besides of higher calling,  
Though I forbear to name them. You have a  
husband;

But, as the case stands with my lord, he is  
A kind of no husband; and your ladyship  
As free as a widow can be. I confess,  
If ladies should seek change, that have their  
husbands

At board and bed, to pay their marriage duties,  
(The surest bond of concord,) 'twere a fault,  
Indeed it were: but for your honour, that  
Do lie alone so often—body of me!

I am zealous in your cause—let me take breath.

*Iol.* I apprehend what thou wouldst say, I want  
all

As means to quench the spurious fire that burns  
here.

*Calip.* Want means, while I, your creature,  
live! I dare not

Be so unthankful.

*Iol.* Wilt thou undertake it?

And, as an earnest of much more to come,  
Receive this jewel, and purse cramm'd full of  
crowns.—

How dearly I am forced to buy dishonour! [*Aside.*

*Calip.* I would do it gratis, but 'twould ill  
become

My breeding to refuse your honour's bounty;

Nay, say no more, all rhetoric in this

Is comprehended; let me alone to work him.

He shall be yours; that's poor, he is already

At your devotion. I will not boast

My faculties this way, but suppose he were

Coy as Adonis, or Hippolytus,

And your desires more hot than Cytherea's,

<sup>7</sup> *He shall be yours; that's poor, he is already*

*At your devotion.]* This is parodied with some humour from  
a spirited passage in *Hercules Furens*:

————— *Si novi Herculem,*

*Lycus Creonti debitas pœnas dabit:*

*Lentum est, dabit; dat: hoc quoque lentum est; dedit.*

Ver. 64

which Jonson has thus closely imitated in his *Catiline*:

“————— *He shall die;*

“*Shall, was too slowly said: he's dying; that*

“*Is yet too slow: he's dead.*”



Or wanton Phædra's, I will bring him chain'd  
To your embraces, glorying in his fetters :  
I have said it.

*Iöl.* Go, and prosper ; and imagine  
A salary beyond thy hopes.

*Calip.* Sleep you  
Secure on either ear ;\* the burthen's yours  
To entertain him, mine to bring him hither.

[*Exeunt.*

\* *Calip.* Sleep you

Secure on either ear ;] Calipso seems to have joined the classics to *Amadis de Gaul*, *Palmerin*, and *the Mirror of Knighthood*. To sleep on either ear, is from *the Heautont*. of Terence,—*in aurem utramvis dormire*,—and means, to sleep soundly, free from care, &c. It is used by Jonson, in his beautiful *Masque of Oberon* :

“ ————— Sirs, you keep

“ Proper watch, that thus do lie

“ Drown'd in sloth !

“ *Sat.* 1. They have no eye

“ To wake withal.

“ *Sat.* 2. Nor sense, I fear,

“ For they sleep on either ear.”

In Acerbi's *Travels to the North of Europe*, there is an extract from the bishop of Drontheim's *Account of the Laplanders*—“*in utramvis dormiunt aurem, nec plumis indormire mollibus magni æstimant.*” This Acerbi, or rather the English manufacturer of his work, who seems to have improved upon his author's scurrility, translates, “they sleep equally on both sides!” He then remarks with an appearance of great sagacity, “Some physicians recommend sleeping on the right side, or right ear, the good bishop seems, however, to think that to sleep casually on either ear is the most conducive to health.” The “good bishop” knew what he was saying very well, though his flippant translator did not:—but thus it is that we are disgraced in the eyes of Europe by needy adventurers, who set up for critics in literature with no other qualifications than ignorance and impudence !

## SCENE III.

*A Room in Adorio's House.*

*Enter ADORIO, CAMILLO, LENTULO, and DONATO.*

*Don.* Your wrong's beyond a challenge, and  
you deal  
Too fairly with him, if you take that way  
To right yourself.

*Lent.* The least that you can do,  
In the terms of honour, is, when next you meet  
him,  
To give him the bastinado.

*Cam.* And that done,  
Draw out his sword to cut your own throat! No,  
Be ruled by me, shew yourself an Italian,  
And having received one injury, do not put off  
Your hat for a second; there are fellows that,  
For a few crowns, will make him sure, and so,  
With your revenge, you prevent future mischief.

*Ador.* I thank you, gentlemen, for your studied  
care  
In what concerns my honour; but in that  
I'll steer my own course. Yet, that you may know  
You are still my cabinet counsellors, my bosom  
Lies open to you; I begin to feel  
A weariness, nay, satiety of looseness,  
And something tells me here, I should repent  
My harshness to Calista.

*Enter CARIO, hastily.*

*Camil.* When you please,  
You may remove that scruple.

*Ador.* I shall think on't.

*Car.* Sir, sir, are you ready?

*Ador.* To do what?

I am sure 'tis not yet dinner-time.

*Car.* True; but I usher

Such an unexpected dainty bit for breakfast,  
As yet I never cook'd: 'tis not botargo,  
Fried frogs, potatoes marrow'd, cavear,  
Carps' tongues, the pith of an English chine of  
beef,

Nor our Italian delicate, oil'd mushrooms,  
And yet a drawer-on' too; and if you shew not  
An appetite, and a strong one, I'll not say  
To eat it, but devour it, without grace too,  
(For it will not stay a preface,) I am shamed,  
And all my past provocatives will be jeer'd at.

*Ador.* Art thou in thy wits? what new-found  
rarity

Hast thou discover'd?

*Car.* No such matter, sir;

It grows in our own country.

*Don.* Serve it up,

I feel a kind of stomach.

*Camil.* I could feed too.

*Car.* Not a bit upon a march; there's other  
lettuce

For your coarse lips; this is peculiar only  
For my master's palate: I would give my whole  
year's wages,

With all my vails, and fees due to the kitchen,  
But to be his carver.

*Ador.* Leave your fooling, sirrah,  
And bring in your dainty.

*Car.* 'Twill bring in itself,  
It has life and spirit in it; and for proof,

• *And yet a drawer-on too;*] i. e. an incitement to appetite:  
the phrase is yet in use.

Behold! Now fall to boldly; my life on't,  
It comes to be tasted.

*Enter MIRTILLA.*

*Camil.* Ha! Calista's woman?

*Lent.* A handsome one, by Venus.

*Ador.* Pray you forbear:—

You are welcome, fair one.

*Don.* How that blush becomes her!

*Ador.* Aim your designs at me?

*Mirt.* I am trusted, sir,

With a business of near consequence, which I  
would

To your private ear deliver.

*Car.* I told you so.

Give her audience on your couch; it is fit state  
To a she-ambassador.

*Ador.* Pray you, gentlemen,

For awhile dispose of yourselves, I'll straight  
attend you. [*Exeunt Camil. Lent. and Don.*]

*Car.* Dispatch her first for your honour: the  
quickly doing—

You know what follows.

*Ador.* Will you please to vanish? [*Exit Cario.*]

Now, pretty one, your pleasure? you shall find me  
Ready to serve you; if you'll put me to  
My oath, I'll take it on this book.

[*Offers to kiss her.*]

*Mirt.* O sir,

The favour is too great, and far above  
My poor ambition; I must kiss your hand  
In sign of humble thankfulness.

*Ador.* So modest!

*Mirt.* It well becomes a maid, sir. Spare those  
blessings

For my noble mistress, upon whom with justice,

And, with your good allowance, I might add  
 With a due gratitude, you may confer them;  
 But this will better speak her chaste desires,  
 [Delivers a letter.

Than I can fancy what they are, much less  
 With moving language, to their fair deserts,  
 Aptly express them. Pray you read, but with  
 Compassion, I beseech you: if you find  
 The paper blurr'd with tears fallen from her  
 eyes,  
 While she endeavour'd to set down that truth  
 Her soul did dictate to her, it must challenge  
 A gracious answer.

*Ador.* O the powerful charms  
 By that fair hand writ down here! not like those  
 Which dreadfully pronounced by Circe, changed  
 Ulysses' followers into beasts; these have  
 An opposite working, I already feel,  
 But reading them, their saving operations;  
 And all those sensual, loose, and base desires,  
 Which have too long usurp'd, and tyrannized  
 Over my reason, of themselves fall off.  
 Most happy metamorphosis! in which  
 The film of error that did blind my judgment  
 And seduced understanding, is removed.  
 What sacrifice of thanks can I return  
 Her pious charity, that not alone  
 Redeems me from the worst of slavery,  
 The tyranny of my beastly appetites,  
 To which I long obsequiously have bow'd;  
 But adds a matchless favour, to receive  
 A benefit from me, nay, puts her goodness  
 In my protection?

*Mirt.* Transform'd!—it is  
 A blessed metamorphosis, and works  
 I know not how on me. [Aside.

*Ador.* My joys are boundless,

Curb'd with no limits: for her sake, Mirtilla,  
 Instruct me how I presently may seal  
 To those strong bonds of loyal love, and service,  
 Which never shall be cancell'd.

*Mirt.* She'll become  
 Your debtor, sir, if you vouchsafe to answer  
 Her pure affection.

*Ador.* Answer it, Mirtilla!  
 With more than adoration I kneel to it.  
 Tell her, I'll rather die a thousand deaths  
 Than fail, with punctuality, to perform  
 All her commands.

*Mirt.* I am lost on this assurance,  
 Which, if 'twere made to me, I should have faith  
 in't,

As in an oracle: ah me! [*Aside.*] She presents you  
 This jewel, her dead grandsire's gift; in which,  
 As by a true Egyptian hieroglyphic,  
 (For so I think she call'd it,) you may be  
 Instructed what her suit is you should do,  
 And she with joy will suffer.

*Ador.* [*looking at the trinket.*] Heaven be  
 pleased  
 To qualify this excess of happiness  
 With some disaster, or I shall expire  
 With a surfeit of felicity. With what art  
 The cunning<sup>s</sup> lapidary hath here express'd  
 The rape of Proserpine! I apprehend  
 Her purpose, and obey it; yet not as  
 A helping friend, but a husband: I will meet  
 Her chaste desires with lawful heat, and warm  
 Our Hymenæal sheets with such delights  
 As leave no sting behind them.

<sup>s</sup> *With what art*  
 [*The cunning lapidary &c.*] *Cunning* is the Scriptural term for  
 ingenuity in the arts.

*Mirt.* I despair then. [Aside.

*Ador.* At the time appointed say, wench, I'll attend her,

And guard her from the fury of her mother,  
And all that dare disturb her.

*Mirt.* You speak well ;  
And I believe you.

*Ador.* Would you aught else ?

*Mirt.* I would carry  
Some love-sign to her ; and now I think on it,  
The kind salute you offer'd at my entrance,  
Hold it not impudence that I desire it,  
I'll faithfully deliver it.

*Ador.* O, a kiss !  
You must excuse me, I was then mine own,  
Now wholly hers : the touch of other lips  
I do abjure for ever : but there's gold  
To bind thee still my advocate. [Exit.

*Mirt.* Not a kiss !  
I was coy when it was offer'd, and now justly,  
When I beg one am denied. What scorching fires  
My loose hopes kindle in me ! shall I be  
False to my lady's trust, and, from a servant,  
Rise up her rival ? His words have bewitch'd me,  
And something I must do, but what ?—'tis yet  
An embryo, and how to give it form,  
Alas, I know not. Pardon me, Calista,  
I am nearest to myself, and time will teach me  
To perfect that which yet is undetermined.

[Exit.

## SCENE IV.

*The Country. A Forest.*

*Enter CLAUDIO and SEVERINO.*

*Claud.* You are master of yourself; yet, if I may,  
As a tried friend in my love and affection,  
And a servant in my duty, speak my thoughts  
Without offence, i' the way of counsel to you;  
I could allege, and truly, that your purpose  
For Naples, cover'd with a thin disguise,  
Is full of danger.

*Sev.* Danger, Claudio!  
'Tis here, and every where, our forced companion:  
The rising and the setting sun beholds us  
Environ'd with it; our whole life a journey  
Ending in certain ruin.

*Claud.* Yet we should not,  
Howe'er besieged, deliver up our fort  
Of life, till it be forced.

*Sev.* 'Tis so indeed  
By wisest men concluded, which we should  
Obey as Christians; but when I consider  
How different the progress of our actions  
Is from religion, nay, morality,  
I cannot find in reason, why we should  
Be scrupulous that way only; or like meteors  
Blaze forth prodigious terrors, till our stuff  
Be utterly consumed, which once put out,  
Would bring security unto ourselves,  
And safety unto those we prey upon.  
O Claudio! since by this fatal hand  
The brother of my wife, bold Montecclaro,  
Was left dead in the field, and I proscribed  
After my flight, by the justice of the king,



My being hath been but a living death,  
With a continued torture.

*Claud.* Yet in that,  
You do delude their bloody violence  
That do pursue your life.

*Sev.* While I, by rapines,  
Live terrible to others as myself.—  
What one hour can we challenge as our own,  
Unhappy as we are, yielding a beam  
Of comfort to us? Quiet night, that brings  
Rest to the labourer, is the outlaw's day,  
In which he rises early to do wrong,  
And when his work is ended, dares not sleep :  
Our time is spent in watches to entrap  
Such as would shun us, and to hide ourselves  
From the ministers of justice, that would bring us  
To the correction of the law. O, Claudio,  
Is this a life to be preserv'd,<sup>2</sup> and at  
So dear a rate? But why hold I discourse  
On this sad subject, since it is a burthen  
We are mark'd to bear, and not to be shook off  
But with our human frailty? in the change  
Of dangers there is some delight, and therefore  
I am resolved for Naples.

2

————— O, Claudio,

*Is this a life to be preserved, &c.*] A state of insecurity and perpetual alarm was never described with more energy and beauty than in this scene. I know not whether Massinger ever reached Germany; but certainly many parts of *Charles the Robber* bear a striking resemblance to the character of Severino. There is a fine passage in Marston, which is not altogether unlike the opening of this speech :

“————— O thou pale, sober night,

“ Thou that in sluggish fumes all sense doth steep;

“ Thou that giv'st all the world full leave to play,

“ Unbend'st the feeble veins of sweaty labour,” &c.

*The Malecontent.* Act III. sc. 2.

Mr. Colman has laid this scene under heavy contribution in his *Battle of Hexham*.

*Claud.* May you meet there  
All comforts that so fair and chaste a wife  
As Fame proclaims her, without parallel,  
Can yield to ease your sorrows!

*Sev.* I much thank you;  
Yet you may spare those wishes, which with joy  
I have proved certainties, and from their want  
Her excellencies take lustre.

*Claud.* Ere you go yet,  
Some charge unto your squires not to fly out  
Beyond their bounds, were not impertinent:  
For though that with a look you can command  
          them,  
In your absence they'll be headstrong.

*Sev.* 'Tis well thought on,  
I'll touch my horn,—[*Blows his horn.*—]—they know  
          my call.

*Claud.* And will,  
As soon as heard, make in to't from all quarters,  
As the flock to the shepherd's whistle.

*Enter Banditti.*

1 *Ban.* What's your will?

2 *Ban.* Hail sovereign of these woods!

3 *Ban.* We lay our lives  
At your highness' feet.

4 *Ban.* And will confess no king,  
Nor laws but what come from your mouth; and  
          those

We gladly will subscribe to.

*Sev.* Make this good,  
In my absence, to my substitute, to whom  
Pay all obedience as to myself;  
The breach of this in one particular  
I will severely punish: on your lives,  
Remember upon whom with our allowance

You may securely prey, with such as are  
Exempted from your fury.

*Claud.* 'Twere not amiss,  
If you please, to help their memory; besides,  
Here are some newly initiated.

*Sev.* To these  
Read you the articles; I must be gone:  
Claudio, farewell! [Exit.

*Claud.* May your return be speedy!

1 *Ban.* Silence; out with your table-books.

2 *Ban.* And observe.

*Claud.* [reads.] *The cormorant that lives in ex-  
pectation*

*Of a long wish'd-for dearth, and, smiling, grinds  
The faces of the poor, you may make spoil of;  
Even theft to such is justice.*

3 *Ban.* He's in my tables.

*Claud.* *The grand encloser of the commons, for  
His private profit or delight, with all  
His herds that graze upon't, are lawful prize.*

4 *Ban.* And we will bring them in, although  
the devil

stood roaring by, to guard them.

*Claud.* *If a usurer,  
Greedy, at his own price, to make a purchase,  
Taking advantage upon bond or mortgage  
From a prodigal, pass through our territories,  
In the way of custom, or of tribute to us,  
You may ease him of his burthen.*

2 *Ban.* Wholesome doctrine.

*Claud.* *Builders of iron mills, that grub up forests<sup>3</sup>  
With timber trees for shipping.*

<sup>3</sup> *Claud.* *Builders of iron mills, that grub up forests  
With timber trees for shipping.]* Did this evil really exist in  
Massinger's days? or did the poet, in prophetic vision, visit the  
"well-wooded" mountains which overhang the Lakes of Cum-  
berland and Westmoreland? These articles are extremely curious,

1 *Ban.* May we not  
Have a touch at lawyers?

*Claud.* By no means; they may  
Too soon have a gripe at us; they are angry  
hornets,  
Not to be jested with.

3 *Ban.* This is not so well.

*Claud.* *The owners of dark shops, that vent their  
wares*

*With perjuries; cheating vintners, not contented  
With half in half in their reckonings, yet cry out,  
When they find their guests want coin, 'Tis late, and  
bed-time.*

*These ransack at your pleasures.*

3 *Ban.* How shall we know them?

*Claud.* If they walk on foot, by their rat-  
colour'd stockings,  
And shining-shoes; <sup>4</sup> if horsemen, by short boots,  
And riding-furniture of several counties.

2 *Ban.* Not one of the list escapes us.

*Claud.* *But for scholars,  
Whose wealth lies in their heads, and not their pockets,  
Soldiers that have bled in their country's service;  
The rent-rack'd farmer, needy market folks;  
The sweaty labourer, carriers that transport  
The goods of other men, are privileged;*

as they shew us what were accounted the chief grievances of  
the nation at that fortunate period.

<sup>4</sup> *And shining shoes;*] Our old dramatists make themselves  
very merry with these *shining shoes*, which appear, in their time,  
to have been one of the characteristic marks of a spruce citi-  
zen. Thus Newcut, rallying Plotwell for becoming a merchant,  
exclaims:

“Slid! his shoes shine too!” *The City Match.*

And Kitley observes that Wellbred's acquaintance

“————— mock him all over,

“From his flat cap unto his *shining shoes*.”

*Every Man in his Humour.*

*But, above all, let none presume to offer  
Violence to women, for our king hath sworn,  
Who that way's a delinquent, without mercy  
Hangs for't, by martial law.*

*All.* Long live Severino,  
And perish all such cullions as repine<sup>5</sup>  
At his new monarchy!

*Claud.* About your business,  
That he may find; at his return, good cause  
To praise your care and discipline.

*All.* We'll not fail, sir. [Exeunt.]

## SCENE IV.

Naples. *A Street*

*Enter LAVAL and CALIPSO.*

*Lav.* Thou art sure mistaken; 'tis not possible  
That I can be the man thou art employ'd to.

*Calip.* Not you the man! you are the man of  
men,  
And such another, in my lady's eye,  
Never to be discover'd.

*Laval.* A mere stranger,  
Newly arrived!

*Calip.* Still the more probable.  
Since ladies, as you know, affect strange dainties,  
And brought far to them.<sup>6</sup> This is not an age

<sup>5</sup> *And perish all such cullions*] A term taken from the Italians, and strongly expressive of contempt:—all such *abject wretches*. It frequently occurs in our old poets.

<sup>6</sup> *Since ladies, as you know, affect strange dainties, And brought far to them.*] This is proverbial: but it may, perhaps, allude to the title of a play, by Thomas Hacket, "*Farre fetched and dear bought ys good for Ladies.*" It was entered at Stationers' Hall, 1566.

In which saints live; but women, knowing women,  
That understand their *summum bonum* is  
Variety of pleasures in the touch,  
Derived from several nations; and if men would  
Be wise by their example—

*Lav.* As most are:  
'Tis a coupling age!

*Calip.* Why, sir, do gallants travel?  
Answer that question; but, at their return,  
With wonder to the hearers, to discourse of  
The garb and difference in foreign females,  
As the lusty girl of France, the sober German,  
The plump Dutch frow, the stately dame of Spain,  
The Roman libertine, and sprightly Tuscan,  
The merry Greek, Venetian courtezan,  
The English fair companion, that learns some-  
thing

From every nation, and will fly at all:—  
I say again, the difference betwixt these  
And their own country gamesters.

*Lav.* Aptly urged.  
Some make that their main end: but may I ask,  
Without offence to your gravity, by what title  
Your lady, that invites me to her favours,  
Is known in the city?

*Calip.* If you were a true-born monsieur,  
You would do the business first, and ask that after.  
If you only truck with her title, I shall hardly  
Deserve thanks for my travail; she is, sir,  
No single-ducat trader, nor a beldam  
So frozen up, that a fever cannot thaw her;  
No lioness by her breath.

*Lav.* Leave these impertinencies,  
And come to the matter.

*Calip.* Would you'd be as forward,  
When you draw for the upshot! she is, sir, a lady,  
A rich, fair, well-complexion'd, and what is

Not frequent among Venus' votaries,  
Upon my credit, which good men have trusted,  
A sound and wholesome lady, and her name is  
Madonna Iölanthe.

*Lav.* Iölanthe!

I have heard of her; for chastity, and beauty,  
The wonder of the age.

*Calip.* Pray you, not too much  
Of chastity; fair and free I do subscribe to,  
And so you'll find her.

*Lav.* Come, you are a base creature;  
And, covering your foul ends with her fair name,  
Give me just reason to suspect you have  
A plot upon my life.

*Calip.* A plot! very fine!  
Nay, 'tis a dangerous one, pray you beware of't;  
'Tis cunningly contriv'd: I plot to bring you  
Afoot, with the travel of some forty paces,  
To those delights which a man not made of snow  
Would ride a thousand miles for. You shall be  
Received at a postern door, if you be not cautious,  
By one whose touch would make old Nestor  
young,

And cure his hernia; a terrible plot!  
A kiss then ravish'd from you by such lips  
As flow with nectar, a juicy palm more precious  
Than the famed Sibylla's bough, to guide you safe  
Through mists of perfumes to a glorious room,  
Where Jove might feast his Juno; a dire plot!  
A banquet I'll not mention, that is common:  
But I must not forget, to make the plot  
More horrid to you, the retiring bower,  
So furnish'd as might force the Persian's envy,  
The silver bathing-tub, the cambric rubbers,  
The embroider'd quilt, the bed of gossamer  
And damask roses; a mere powder plot  
To blow you up! and last, a bed-fellow,

To whose rare entertainment all these are  
But foils and settings off.

*Lav.* No more; her breath  
Would warm an eunuch.

*Calip.* I knew I should heat you:  
Now he begins to glow!

*Lav.* I am flesh and blood,  
And I were not man if I should not run the hazard,  
Had I no other ends in't. I have consider'd  
Your motion, matron.

*Calip.* My plot, sir, on your life,  
For which I am deservedly suspected  
For a base and dangerous woman! Fare you well,  
sir,

I'll be bold to take my leave.

*Lav.* I will along too.

Come, pardon my suspicion: I confess  
My error; and eyeing you better, I perceive  
There's nothing that is ill that can flow from you;  
I am serious, and, for proof of it, I'll purchase  
Your good opinion. [*Gives her his purse.*]

*Calip.* I am gentle natured,  
And can forget a greater wrong upon  
Such terms of satisfaction.

*Lav.* What's the hour?

*Calip.* Twelve.

*Lav.* I'll not miss a minute.

*Calip.* I shall find you  
At your lodging?

*Lav.* Certainly; return my service,  
And for me kiss your lady's hands.

*Calip.* At twelve  
I'll be your convoy.

*Lav.* I desire no better.

[*Exeunt.*]



## ACT III. SCENE I.

*The Country.*

*Enter DURAZZO, CALDORO, and Servant.*

*Dur.* Walk the horses down the hill; I have  
a little

To speak in private. [*Exit Servant.*]

*Cald.* Good sir, no more anger.

*Dur.* Love do you call it! madness, wilful  
madness;

And since I cannot cure it, I would have you  
Exactly mad. You are a lover already,  
Be a drunkard too, and after turn small poet,  
And then you are mad, katexokên the madman.<sup>7</sup>

*Cald.* Such as are safe on shore may smile at  
tempests;

But I, that am embark'd, and every minute  
Expect a shipwreck, relish not your mirth:  
To me it is unseasonable.

*Dur.* Pleasing viands  
Are made sharp by sick palates. I affect  
A handsome mistress in my gray beard, as well  
As any boy of you all; and on good terms  
Will venture as far i' the fire, so she be willing  
To entertain me; but ere I would dote,  
As you do, where there is no flattering hope  
Ever t' enjoy her, I would forswear wine,  
And kill this lecherous itch with drinking water,  
Or live, like a Carthusian, on poor John,

<sup>7</sup> *And then you are mad, katexokên the madman.*] Κατ' ἐξοχὴν  
i. e. *super-ceminently* the madman.

Then bathe myself night by night in marble dew,  
And use no soap but camphire-balls.

*Cald.* You may,  
(And I must suffer it,) like a rough surgeon,  
Apply these burning caustics to my wounds  
Already gangrened, when soft unguents would  
Better express an uncle with some feeling  
Of his nephew's torments.

*Dur.* I shall melt, and cannot  
Hold out if he whimper. O that this young  
fellow,

Who, on my knowledge, is able to beat a man,  
Should be baffled by this blind imagined boy,  
Or fear his bird-bolts! <sup>8</sup> [*Aside.*]

*Cald.* You have put yourself already  
To too much trouble, in bringing me thus far :  
Now, if you please, with your good wishes, leave  
me  
To my hard fortunes.

*Dur.* I'll forsake myself first.  
Leave thee ! I cannot, will not ; thou shalt have  
No cause to be weary of my company,  
For I'll be useful ; and, ere I see thee perish,  
Dispensing with my dignity and candour,<sup>9</sup>  
I will do something for thee, though it savour  
Of the old squire of Troy.<sup>1</sup> As we ride, we will  
Consult of the means : bear up.

<sup>8</sup> Or fear his bird-bolts!] i. e. his blunt, pointless arrows ; for with such birds were brought down.

<sup>9</sup> Dispensing with my dignity and candour,] This expression reconciles me to a passage in *the Parliament of Love*, of which, though copied with my best care, I was extremely doubtful :

“ And might I but persuade you to dispense

“ A little with your candour, &c.” Vol. ii. p. 294.

It now appears that Massinger uses *candour* in both places as synonymous with honour, or fairness of reputation.

<sup>1</sup> Of the old squire of Troy.] The Pandarus of Shakspeare.

*Cald.* I cannot sink,  
Having your noble aids to buoy me up ;  
There was never such a guardian.

*Dur.* How is this ?  
Stale compliments to me ! when my work's done,  
Commend the artificer, and then be thankful.

[*Exeunt.*]

## SCENE II.

Naples. *A Room in Severino's House.*

*Enter CALISTA richly habited, and MIRTILLA in the gown which Calista first wore.*

*Calis.* How dost thou like my gown ?

*Mirt.* 'Tis rich and courtlike.

*Calis.* The dressings too are suitable ?

*Mirt.* I must say so,

Or you might blame my want of care.

*Calis.* My mother

Little dreams of my intended flight, or that  
These are my nuptial ornaments.

*Mirt.* I hope so.

*Calis.* How dully thou reply'st ! thou dost not  
envy

Adorio's noble change, or the good fortune  
That it brings to me ?

*Mirt.* My endeavours that way  
Can answer for me.

*Calis.* True ; you have discharged

This uncle is a most pleasant character ; it is impossible not to be delighted with him, notwithstanding the freedom of his language. As Caldoro justly observes,

*There was never such a guardian.*

A faithful servant's duty, and it is  
 By me rewarded like a liberal mistress :  
 I speak it not to upbraid you with my bounties,  
 Though they deserve more thanks and ceremony  
 Than you have yet express'd.

*Mirt.* The miseries

Which, from your happiness, I am sure to suffer,  
 Restrain my forward tongue; and, gentle madam,  
 Excuse my weakness, though I do appear  
 A little daunted with the heavy burthen  
 I am to undergo: when you are safe,  
 My dangers, like to roaring torrents, will  
 Gush in upon me; yet I would endure  
 Your mother's cruelty; but how to bear  
 Your absence, in the very thought confounds me.  
 Since we were children I have loved and serv'd  
 you;

I willingly learn'd to obey, as you  
 Grew up to knowledge, that you might command  
 me;

And now to be divorced from all my comforts!—  
 Can this be borne with patience?

*Calis.* The necessity

Of my strange fate commands it; but I vow  
 By my Adorio's love, I pity thee.

*Mirt.* Pity me, madam! a cold charity;  
 You must do more, and help me.

*Calis.* Ha! what said you?

I *must*? is this fit language for a servant?

*Mirt.* For one that would continue your poor  
 servant,

And cannot live that day in which she is  
 Denied to be so. Can Mirtilla sit  
 Mourning alone, imagining those pleasures  
 Which you, this blessed Hymeneal night,  
 Enjoy in the embraces of your lord,  
 And my lord too, in being your's? (already

As such I love and honour him.) Shall a stranger  
Sew you in a sheet, to guard that maidenhead  
You must pretend to keep; and 'twill become  
you?

Shall another do those bridal offices,  
Which time will not permit me to remember,<sup>2</sup>  
And I pine here with envy? pardon me,—  
I must and will be pardon'd,—for my passions  
Are in extremes; and use some speedy means  
That I may go along with you, and share  
In those delights, but with becoming distance;  
Or by his life, which as a saint you swear by,  
I will discover all!

*Calis.* Thou canst not be  
So treacherous and cruel, in destroying  
The building thou hast raised.

*Mirt.* Pray you do not tempt me,  
For 'tis resolv'd.

*Calis.* I know not what to think of't.  
In the discovery of my secrets to her,  
I have made my slave my mistress; I must sooth  
her,

There's no evasion else. [*Aside.*] Prithee, Mirtilla,  
Be not so violent, I am strangely taken  
With thy affection for me; 'twas my purpose  
To have thee sent for.

*Mirt.* When?

*Calis.* This very night;  
And I vow deeply I shall be no sooner  
In the desired possession of my lord,

<sup>2</sup> *Which time will not permit me to remember,*] i. e. to bring to your remembrance, to remind you of: so the word is frequently used. See vol. ii. p. 86.

This scene, and indeed the whole of this play, is scandalously edited by Coxeter as well as Mr. M. Mason; in the line before us, the former omits *me*, and the latter, *time*, so that the metre halts miserably in both.

But by some of his servants I will have thee  
Convey'd unto us.

*Mirt.* Should you break !

*Calis.* I dare not.

Come, clear thy looks, for instantly we'll prepare  
For our departure.

*Mirt.* Pray you, forgive my boldness,  
Growing from my excess of zeal to serve you.

*Calis.* I thank thee for't.

*Mirt.* You'll keep your word ?

*Calis.* Still doubtful ! [*Exit.*

*Mirt.* 'Twas this I aim'd at, and leave the  
rest to fortune. [*Exit, following.*

### SCENE III.

*A Room in Adorio's House.*

*Enter* ADORIO, CAMILLO, LENTULO, DONATO,  
CARIO, *and Servants.*

*Ador.* Haste you unto my villa, and take all  
Provision along with you, and for use  
And ornament, the shortness of the time  
Can furnish you ; let my best plate be set out,  
And costliest hangings ; and, if't be possible,  
With a merry dance to entertain the bride,  
Provide an epithalamium.

*Car.* Trust me  
For belly timber : and for a song, I have  
A paper-blurrer, who on all occasions,  
For all times, and all seasons, hath such trinkets  
Ready in the deck :<sup>2</sup> it is but altering

<sup>2</sup> *Ready in the deck :*] Mr. M. Mason reads, in the *desk* ;  
and, doubtless, applauded himself for the emendation ; but *deck*  
is right : it means the *heap*, or technically speaking, the *gross*.

The names, and they will serve for any bride,  
Or bridegroom, in the kingdom;

*Ador.* But for the dance?

*Car.* I will make one myself, and foot it finely;  
And summoning your tenants at my dresser,  
Which is, indeed, my drum,\* make a rare choice  
Of the able youth, such as shall sweat sufficiently,  
And smell too, but not of amber, which, you  
know, is

The grace of the country-hall.

*Ador.* About it, Cario,  
And look you be careful.

*Car.* For mine own credit, sir.

[*Exeunt Cario and Servants.*]

*Ador.* Now, noble friends, confirm your loves,  
and think not

Of the penalty of the law, that does forbid  
The stealing away an heir: I will secure you,  
And pay the breach of't.

*Camil.* Tell us what we shall do,  
We'll talk of that hereafter.

*Ador.* Pray you be careful  
To keep the west gate of the city open,

In our old poets, a *pack* of cards is called a *deck*: thus, in *Seli-*  
*mus Emperor of the Turks*, 1594:

“ Well, if I chance but once to get the *deck*,

“ To deal about and shuffle as I would.”

\* *And summoning your tenants at my dresser,*  
*Which is, indeed, my drum,*] Thus the servant, in the *Unna-*  
*tural Combat*:

“ When the *dresser*, the *cook's drum*, thunders, Come on!”

See Vol. I. p. 166.

And thus Suckling:

“ Just in the nick the *cook* knock'd thrice,

“ And all the waiters in a trice

“ His summons did obey;

“ Each serving-man, with dish in hand,

“ March'd boldly up, like our train'd band,

“ Presented, and away.”

*The Wedding.*

That our passage may be free, and bribe the watch  
With any sum ; this is all.

*Don.* A dangerous business !

*Camil.* I'll make the constable, watch, and  
porter drunk,

Under a crown.

*Lent.* And then you may pass while they  
snore,

Though you had done a murder.

*Camil.* Get but your mistress,  
And leave the rest to us.

*Ador.* You much engage me :  
But I forget myself.

*Camil.* Pray you, in what, sir ?

*Ador.* Yielding too much to my affection,  
Though lawful now, my wounded reputation  
And honour suffer : the disgrace, in taking  
A blow in public from Caldoro, branded  
With the infamous mark of coward, in delaying  
To right myself, upon my cheek grows fresher ;  
That's first to be consider'd.

*Camil.* If you dare  
Trust my opinion, (yet I have had  
Some practice and experience in duels,)  
You are too tender that way : can you answer  
The debt you owe your honour till you meet  
Your enemy from whom you may exact it ?  
Hath he not left the city, and in fear  
Conceal'd himself, for aught I can imagine ?  
What would you more ?

*Ador.* I should do.

*Camil.* Never think on't,  
Till fitter time and place invite you to it :  
I have read Caranza,<sup>5</sup> and find not in his Grammar

<sup>5</sup> *I have read Caranza,*] This great man—"great let me call him," for he has obtained the praise of Bobadill, wrote a systematic treatise on duelling, which seems to have been the



Of quarrels, that the injured man is bound  
 To seek for reparation at an hour;  
 But may, and without loss, till he hath settled  
 More serious occasions that import him,  
 For a day or two defer it.

*Ador.* You'll subscribe  
 Your hand to this?

*Camil.* And justify't with my life;  
 Presume upon't.

*Ador.* On, then; you shall o'er-rule me.

[*Exeunt.*]

#### SCENE IV.

*A Room in Severino's House.*

*Enter IÖLANTE and CALIPSO.*

*Iöl.* I'll give thee a golden tongue, and have  
 it hung up,  
 Over thy tomb, for a monument.

*Calip.* I am not prepared yet  
 To leave the world; there are many good pranks  
 I must dispatch in this kind before I die:  
 And I had rather, if your honour please,  
 Have the crowns in my purse.

*Iöl.* Take that.

*Calis.* Magnificent lady!  
 May you live long, and, every moon, love change,

*Vade Mecum* of the punctilious gallants about the court of James I. He is frequently mentioned by Beaumont and Fletcher, Jonson, and our author, and generally with the ridicule which he deserves. From a passage in the *New Inn*, it should seem that his reputation did not long outlive their sarcasms:

“*Host.* They had their times, and we can say, *they were*:  
 “So had *Caranza* his.”

That I may have fresh employment! You know  
what

Remains to be done?

*Iöl.* Yes, yes; I will command  
My daughter and Mirtilla to their chamber.

*Calip.* And lock them up; such liquorish kit-  
lings are not

To be trusted with our cream. Ere I go, I'll  
help you

To set forth the banquet, and place the candied  
eringoes

Where he may be sure to taste them; then un-  
dress you,

For these things are cumbersome, when you  
should be active:

A thin night mantle to hide part of your smock,  
With your pearl-embroider'd pantofles on your  
feet,

And then you are arm'd for service! nay, no  
trifling,

We are alone, and you know 'tis a point of folly  
To be coy to eat when meat is set before you.

[*Exeunt.*]

## SCENE V.

*A Street before Severino's House.*

*Enter ADORIO and Servant.*

*Ador.* 'Tis eleven by my watch, the hour ap-  
pointed.

Listen at the door—hear'st thou any stirring?

*Serv.* No, sir;  
All's silent here.

*Ador.* Some cursed business keeps  
Her mother up. I'll walk a little circle,

And shew where you shall wait us with the horses,  
 And then return. This short delay afflicts me,  
 And I presume to her it is not pleasing. [*Exeunt.*]

*Enter DURAZZO and CALDORO.*

*Dur.* What's now to be done? prithee let's to  
 bed, I am sleepy;  
 And here's my hand on't, without more ado,  
 By fair or foul play we'll have her to morrow  
 In thy possession.

*Cald.* Good sir, give me leave  
 To taste a little comfort in beholding  
 The place by her sweet presence sanctified.  
 She may perhaps, to take air, ope the casement,  
 And looking out, a new star to be gazed on  
 By me with adoration, bless these eyes,  
 Ne'er happy but when she is made the object.

*Dur.* Is not here fine fooling!

*Cald.* Thou great queen of love,  
 Or real or imagined, be propitious  
 To me, thy faithful votary! and I vow  
 To erect a statue to thee, equal to  
 Thy picture, by Apelles' skillful hand  
 Left as the great example of his art;  
 And on thy thigh I'll hang a golden Cupid,  
 His torches flaming, and his quiver full,  
 For further honour!

*Dur.* End this waking dream,  
 And let's away.

*Enter from the house CALISTA and MIRTILLA.*

*Calis.* Mirtilla!

*Cald.* 'Tis her voice!

*Calis.* You heard the horses' footing?

*Mirt.* Certainly.

*Calis.* Speak low. My lord Adorio!

*Cald.* I am dumb.

*Dur.* The darkness friend us too! Most honour'd madam,  
Adorio, your servant.

*Calis.* As you are so,  
I do command your silence till we are  
Further remov'd; and let this kiss assure you  
(I thank the sable night that hides my blushes)  
I am wholly yours.

*Dur.* Forward, you micher!<sup>6</sup>

*Mirt.* Madam,  
Think on Mirtilla! [*Goes into the house.*]

*Dur.* I'll not now enquire  
The mystery of this, but bless kind fortune  
Favouring us beyond our hopes: yet, now I think  
on't,  
I had ever a lucky hand in such smock night-  
work. [*Exeunt.*]

*Enter* ADORIO *and* Servant.

*Ador.* This slowness does amaze me: she's not  
alter'd  
In her late resolution?

*Iol.* [*within.*] Get you to bed,  
And stir not on your life, till I command you.

*Ador.* Her mother's voice! listen.

*Serv.* Here comes the daughter.

*Re-enter* MIRTILLA *hastily.*

*Mirt.* Whither shall I fly for succour?

<sup>6</sup> *Forward, you micher!*] To *mich* is to lurk. I am ashamed to waste a word on what is known to every school-boy in the kingdom; but I am told that there are some grown persons "who will be thankful for the information."

*Ador.* To these arms,  
 Your castle of defence, impregnable,  
 And not to be blown up: how your heart beats!  
 Take comfort, dear Calista, you are now  
 In his protection that will ne'er forsake you:  
 Adorio, your changed Adorio, swears  
 By your best self, an oath he dares not break,  
 He loves you, loves you in a noble way,  
 His constancy firm as the poles of heaven.  
 I will urge no reply, silence becomes you;  
 And I'll defer the music of your voice,  
 Till we are in a place of safety.

*Mirt.* O blest error! [*Aside. Exeunt.*]

*Enter SEVERINO.*

*Sev.* 'Tis midnight: how my fears of certain  
 death,  
 Being surprised, combat with my strong hopes  
 Raised on my chaste wife's goodness! I am grown  
 A stranger in the city, and no wonder,  
 I have too long been so unto myself:  
 Grant me a little truce, my troubled soul——  
 I hear some footing, ha!

*Enter LAVAL and CALIPSO.*

*Calip.* That is the house,  
 And there's the key: you'll find my lady ready  
 To entertain you; 'tis not fit I should  
 Stand gaping by while you bill: I have brought  
 you on,

Charge home, and come off with honour. [*Exit.*]

*Sev.* It makes this way.

*Lav.* I am much troubled, and know not what  
 to think

Of this design.

*Sev.* It still comes on.

*Lav.* The watch!  
I am betray'd.

*Sev.* Should I now appear fearful,  
It would discover me; there's no retiring.  
My confidence must protect me; I'll appear  
As if I walk'd the round.<sup>6</sup>—Stand!

*Lav.* I am lost.

*Sev.* The word?

*Lav.* Pray you forbear; I am a stranger,  
And missing, this dark stormy night, my way  
To my lodging, you shall do a courteous office  
To guide me to it.

*Sev.* Do you think I stand here  
For a page or a porter?

*Lav.* Good sir, grow not so high:  
I can justify my being abroad; I am  
No pilfering vagabond, and what you are  
Stands yet in supposition; and I charge you,  
If you are an officer, bring me before your  
captain;  
For if you do assault me, though not in fear  
Of what you can do alone, I will cry murder,  
And raise the streets.

*Sev.* Before my captain, ha!  
And bring my head to the block. Would we were  
parted,

I have greater cause to fear the watch than he.

*Lav.* Will you do your duty?

*Sev.* I must close with him:—

Troth, sir, whate'er you are, (yet by your language,  
I guess you a gentleman,) I'll not use the rigour  
Of my place upon you: only quit this street,  
For your stay here will be dangerous; and good  
night!

6

————— *I'll appear*

*As if I walk'd the round.]* i. e. As if I was one of the  
watch. See Vol. III. p. 141.

*Lav.* The like to you, sir; I'll grope out my way  
As well as I can. O damn'd bawd!—Fare you  
well, sir. [Exit.

*Sev.* I am glad he's gone; there is a secret  
passage,  
Unknown to my wife, through which this key  
will guide me  
To her desired embraces, which must be,  
My presence being beyond her hopes, most  
welcome. [Exit.

## SCENE VI.

*A Room in Severino's House.*

*IÖLANTE is heard speaking behind a curtain.*

*Iöl.* I am full of perplex'd thoughts. Impe-  
rious blood,  
Thou only art a tyrant; judgment, reason,  
To whatsoever thy edicts proclaim,  
With vassal fear subscribe against themselves.  
I am yet safe in the port, and see before me,  
If I put off, a rough tempestuous sea,  
The raging winds of infamy from all quarters  
Assuring my destruction; yet my lust  
Swelling the wanton sails, (my understanding  
Stow'd under hatches,) like a desperate pilot,  
Commands me to urge on. My pride, my pride,  
Self-love, and over-value of myself,  
Are justly punish'd: I, that did deny  
My daughter's youth allow'd and lawful pleasures,  
And would not suffer in her those desires  
She suck'd in with my milk, now in my waning  
Am scorch'd and burnt up with libidinous fire,

That must consume my fame ; yet still I throw  
More fuel on it.

*Enter SEVERINO before the curtain.*

*Sev.* 'Tis her voice, poor turtle :  
She's now at her devotions, praying for  
Her banish'd mate ; alas, that for my guilt  
Her innocence should suffer ! But I do  
Commit a second sin in my deferring  
The ecstasy of joy that will transport her  
Beyond herself, when she flies to my lips,  
And seals my welcome.—[*Draws the curtain, and  
discovers Iölande seated, with a rich banquet,  
and tapers, set forth.*]—Iölande !

*Iöl.* Ha !

Good angels guard me !

*Sev.* What do I behold !

Some sudden flash of lightning strike me blind,  
Or cleave the centre of the earth, that I  
May living find a sepulchre to swallow  
Me and my shame together !

*Iöl.* Guilt and horror

Confound me in one instant ; thus surprised,  
The subtilty of all wantons, though abstracted,  
Can shew no seeming colour of excuse,  
To plead in my defence. [*Aside.*

*Sev.* Is this her mourning ?

O killing object ! The imprison'd vapours  
Of rage and sorrow make an earthquake in me ;  
This little world, like to a tottering tower,  
Not to be underpropp'd ;—yet in my fall,  
I'll crush thee with my ruins. [*Draws a poniard.*

*Iöl.* [*kneeling.*] Good sir, hold :

For, my defence unheard, you wrong your justice,  
If you proceed to execution ;  
And will, too late, repent it.



*Sev.* Thy defence!

To move it, adds (could it receive addition)  
Ugliness to the loathsome leprosy  
That, in thy being a strumpet, hath already  
Infected every vein, and spreads itself  
Over this carrion, which would poison vultures  
And dogs, should they devour it. Yet, to stamp  
The seal of reprobation on thy soul,  
I'll hear thy impudent lies, borrow'd from hell,  
And prompted by the devil, thy tutor, whore!  
Then send thee to him. Speak.

*Iol.* Your Gorgon looks

Turn me to stone, and a dead palsy seizes  
My silenced tongue.

*Sev.* O Fate, that the disease  
Were general in women, what a calm  
Should wretched men enjoy! Speak, and be  
brief,

Or thou shalt suddenly feel me.

*Iol.* Be appeased, sir,

Until I have deliver'd reasons for  
This solemn preparation.

*Sev.* On, I hear thee.

*Iol.* With patience ask your memory; 'twill  
instruct you,

This very day of the month, seventeen years since,  
You married me.

*Sev.* Grant it, what canst thou urge  
From this?

*Iol.* That day, since your proscription, sir,  
In the remembrance of it annually,  
The garments of my sorrow laid aside,  
I have with pomp observed.

*Sev.* Alone!

*Iol.* The thoughts  
Of my felicity then, my misery now,  
Were the invited guests; imagination

Teaching me to believe that you were present.  
And a partner in it.

*Sev.* Rare ! this real banquet  
To feast your fancy : fiend ! could fancy drink off  
These flaggons to my health, or the idle thought,  
Like Baal, devour these delicates ? the room  
Perfumed to take his nostrils ! this loose habit,  
Which Messalina would not wear, put on  
To fire his lustful eyes ! Wretch, am I grown  
So weak in thy opinion, that it can  
Flatter credulity that these gross tricks  
May be foisted on me ? Where's my daughter ?  
where

The bawd your woman ? answer me.—Calista !  
Mirtilla ! they are disposed of, if not murder'd,  
To make all sure ; and yet methinks your neigh-  
bour,

Your whistle, agent, parasite, Calipso,  
Should be within call, when you hem, to usher in  
The close adulterer. [*Lays hands on her.*]

*Iöf.* What will you do ?

*Sev.* Not kill thee, do not hope it ; I am not  
So near to reconciliation. Ha ! this scarf,  
The intended favour to your stallion, now  
Is useful : do not strive ;—[*He binds her.*]—thus  
bound, expect

All studied tortures my assurance, not  
My jealousy, thou art false, can pour upon thee.  
In darkness howl thy mischiefs ; and if rankness  
Of thy imagination can conjure  
The ribald [hither,\*] glut thyself with him ;  
I will cry *Aim !* and in another room  
Determine of my vengeance. Oh, my heart-  
strings ! [*Exit with the tapers.*]

\* *The ribald* [hither,] *glut thyself with him ;* The word enclosed in brackets, or one of a similar meaning, seems necessary to complete the sense as well as the metre.

*Iol.* Most miserable woman ! and yet sitting  
A judge in mine own cause upon myself,  
I could not mitigate the heavy doom  
My incens'd husband must pronounce upon me.  
In my intents I am guilty, and for them  
Must suffer the same punishment, as if  
I had, in fact, offended.

*Calip.* [*within.*] Bore my eyes out,  
If you prove me faulty : I'll but tell my lady  
What caused your stay, and instantly present you.

*Enter CALIPSO.*

How's this ? no lights ! What new device ? will  
she play

At blindman's-buff?—Madam !

*Iol.* Upon thy life,  
Speak in a lower key.

*Calip.* The mystery  
Of this, sweet lady ? where are you ?

*Iol.* Here, fast bound.

*Calip.* By whom ?

*Iol.* I'll whisper that into thine ear,  
And then farewell for ever.—

*Calip.* How ! my lord ?

I am in a fever : horns upon horns grow on him !  
Could he pick no hour but this to break a bargain  
Almost made up ?

*Iol.* What shall we do ?

*Calip.* Betray him ;  
I'll instantly raise the watch.

*Iol.* And so make me  
For ever infamous.

*Calip.* The gentleman,  
The rarest gentleman is at the door,  
Shall he lose his labour ? Since that you must  
perish,

'Twill shew a woman's spleen in you to fall  
 Deservedly ; give him his answer, madam.  
 I have on the sudden in my head a strange whim;  
 But I will first unbind you. [Frees Iöl.]

*Iöl.* Now, what follows?

*Calip.* I will supply your place ; [*Iöl. binds Calip.*]  
 and, bound, give me

Your mantle, take my night-gown ; send away  
 The gentleman satisfied. I know my lord  
 Wants power to hurt you, I perhaps may get  
 A kiss by the bargain, and all this may prove  
 But some neat love-trick : if he should grow  
 furious,

And question me, I am resolv'd to put on  
 An obstinate silence. Pray you dispatch the  
 gentleman,

His courage may cool.

*Iöl.* I'll speak with him, but if  
 To any base or lustful end, may mercy  
 At my last gasp forsake me ! [Exit.]

*Calip.* I was too rash,  
 And have done what I wish undone : say he  
 should kill me ?

I have run my head in a fine noose, and I smell  
 The pickle I am in ! 'las, how I shudder  
 Still more and more ! would I were a she Priapus,  
 Stuck up in a garden to fright away the crows,  
 So I were out of the house ! she's at her pleasure,  
 Whate'er she said ; and I must endure the torture—  
 He comes ; I cannot pray, my fears will kill me.

*Re-enter SEVERINO with a knife in his hand, throw-  
 ing open the doors violently.*

*Sev.* It is a deed of darkness, and I need  
 No light to guide me ; there is something tells me  
 I am too slow-paced in my wreek, and trifle

In my revenge. All hush'd ! no sigh nor groan,  
 To witness her compunction ! can guilt sleep,  
 And innocence be open-eyed ? even now,  
 Perhaps, she dreams of the adulterer,  
 And in her fancy hugs him. Wake, thou strumpet,  
 And instantly give up unto my vengeance  
 The villain that defiles my bed ; discover  
 Both what and where he is, and suddenly,  
 That I may bind you face to face, then sew you  
 Into one sack, and from some steep rock hurl you  
 Into the sea together ; do not play with  
 The lightning of my rage ; break stubborn silence,  
 And answer my demands ; will it not be ?  
 I'll talk no longer ; thus I mark thee for  
 A common strumpet.

[*Strikes at her with the knife.*]

*Calip.* Oh !

*Sev.* Thus stab these arms  
 That have stretch'd out themselves to grasp a  
 stranger.

*Calip.* Oh !

*Sev.* This is but an induction ; I will draw  
 The curtains of the tragedy hereafter :  
 Howl on, 'tis music to me. [Exit.]

*Calip.* He is gone.

A *kiss*, and *love-tricks* ! he hath villainous teeth,  
 May sublimed mercury draw them ! if all dealers  
 In my profession were paid thus, there would be  
 A dearth of cuckolds. Oh my nose ! I *had* one :  
 My arms, my arms ! I dare not cry for fear ;  
 Cursed desire of gold, how art thou punish'd !

*Re-enter IÖLANTE.*

*Iöl.* Till now I never truly knew myself,  
 Nor by all principles and lectures read  
 In chastity's cold school, was so instructed

As by her contrary, how base and deform'd  
 Loose appetite is; as in a few short minutes  
 This stranger hath, and feelingly, deliver'd.  
 Oh! that I could recall my bad intentions,  
 And be as I was yesterday, untainted  
 In my desires, as I am still in fact,  
 I thank his temperance! I could look undaunted  
 Upon my husband's rage, and smile at it,  
 So strong the guards and sure defences are  
 Of armed innocence; but I will endure  
 The penance of my sin, the only means  
 Is left to purge it. The day breaks.—Calipso!

*Calip.* Here, madam, here.

*Iöl.* Hath my lord visited thee?

*Calip.* Hell take such visits! these stabb'd  
 arms, and loss

Of my nose you left fast on, may give you a relish  
 What a night I have had of't, and what you had  
 suffered,

Had I not supplied your place.

*Iöl.* I truly grieve for't;

Did not my husband speak to thee?

*Calip.* Yes, I heard him,

And felt him, *ecce signum*, with a mischief!

But he knew not me; like a true-bred Spartan  
 boy,<sup>o</sup>

With silence I endured it; he could not get  
 One syllable from me.

*Iöl.* Something may be fashion'd

From this; invention help me! I must be sudden.

[*Unbinds her.*

Thou art free, exchange, quick, quick! now bind  
 me sure,

And leave me to my fortune.

<sup>o</sup> ————— like a true-bred Spartan boy,] The old copy  
 reads *fox*. The amendment by Mr. M. Mason.

*Calip.* Pray you consider  
The loss of my nose ; had I been but carted for  
you,  
Though wash'd with mire and chamber-lie, I had  
Examples to excuse me : but my nose,  
My nose, dear lady !

*Iöl.* Get off, I'll send to thee. [*Exit Calipso.*  
If so, it may take ; if it fail, I must  
Suffer whatever follows.

*Re-enter SEVERINO with the knife and taper.*

*Sev.* I have search'd  
In every corner of the house, yet find not  
My daughter, nor her maid ; nor any print  
Of a man's footing, which, this wet night, would  
Be easily discern'd, the ground being soft,  
At his coming in or going out.

*Iöl.* 'Tis he,  
And within hearing ; heav'n forgive this feigning,<sup>a</sup>  
I being forced to't to preserve my life,  
To be better spent hereafter !

*Sev.* I begin  
To stagger, and my love, if it knew how,  
(Her piety heretofore, and fame remembered,)  
Would plead in her excuse.

<sup>a</sup> *Iöl.* 'Tis he,

*And within hearing : heaven forgive this feigning,]* All the  
editions read :

'Tis he,

*And I'm within hearing ; heaven, &c.*

The unmetrical turn of the line shews that something is wrong ; and, indeed, what Iölante wanted was, that her husband should be within hearing, that she might begin her adjurations. "To remark," as Johnson says, (on another occasion,) "the improbability of the fiction, or the absurdity of the conduct of this strange interlude, were to waste criticism upon unresisting imbecility."

*Iol.* [*aloud.*] You blessed guardians  
Of matrimonial faith, and just revengers  
Of such as do in fact offend against  
Your sacred rites and ceremonies; by all titles  
And holy attributes you do vouchsafe  
To be invoked, look down with saving pity  
Upon my matchless sufferings!

*Sev.* At her devotions:  
Affliction makes her repent.

*Iol.* Look down  
Upon a wretched woman, and as I  
Have kept the knot of wedlock, in the temple  
By the priest fasten'd, firm; (though in loose  
wishes  
I yield I have offended;) to strike blind  
The eyes of jealousy, that see a crime  
I never yet committed, and to free me  
From the unjust suspicion of my lord,  
Restore my martyr'd face and wounded arms  
To their late strength and beauty.

*Sev.* Does she hope  
To be cured by miracle?

*Iol.* This minute I  
Perceive with joy my orisons heard and granted.  
You ministers of mercy, who unseen,  
And by a supernatural means, have done  
This work of heavenly charity, be ever  
Canonized for't!

*Sev.* I did not dream, I heard her,  
And I have eyes too, they cannot deceive me:  
If I have no belief, in their assurance,<sup>2</sup>  
I must turn sceptic. Ha! this is the hand,  
And this the fatal instrument: these drops

<sup>2</sup> *If I have no belief in their assurance,*] So the quarto, Coxeter misprinted it—in their *assistance*, and Mr. M. Mason, as usual, followed him.



Of blood, that gush'd forth from her face and  
 arms,  
 Still fresh upon the floor. This is something  
 more

Than wonder or amazement ; I profess  
 I am astonish'd.

*Iöl.* Be incredulous still,  
 And go on in your barbarous rage, led to it  
 By your false guide, suspicion ; have no faith  
 In my so long tried loyalty, nor believe  
 That which you see ; and for your satisfaction,  
 My doubted-innocence cleared by miracle,  
 Proceed ; these veins have now new blood, if you  
 Resolve to let it out.

*Sev.* I would not be fool'd  
 With easiness of belief, and faintly give  
 Credit to this strange wonder ; 'tis now thought  
 on :  
 In a fitter place and time I'll sound this further.

[*Aside.*  
*Unties her.*  
 How can I expiate my sin ? or hope,  
 Though now I write myself thy slave, the service  
 Of my whole life can win thee to pronounce  
 Despair'd-of pardon ? Shall I kneel ? that's  
 poor,  
 Thy mercy must urge more in my defence,  
 Than I can fancy ; wilt thou have revenge ?  
 My heart lies open to thee.

*Iöl.* This is needless  
 To me, who in the duty of a wife,  
 Know I must suffer.

*Sev.* Thou art made up of goodness,  
 And from my confidence that I am alone  
 The object of thy pleasures, until death  
 Divorce us, we will know no separation.  
 Without inquiring why, as sure thou wilt not,  
 Such is thy meek obedience, thy jewels

And choicest ornaments pack'd up, thou shalt  
 Along with me, and as a queen be honour'd  
 By such as style me sovereign. Already  
 My banishment is repeal'd, thou being present;  
 The Neapolitan court a place of exile  
 When thou art absent: my stay here is mortal,  
 Of which thou art too sensible, I perceive it;  
 Come, dearest Iólante, with this breath  
 All jealousy is blown away. [Embraces her.  
Iól. Be constant. [Exeunt.

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## ACT IV. SCENE I.

*The Country.*

*A Noise within, as of a horse fallen;—then enter DURAZZO, CALDORO, and Servant, with CALISTA in their arms.*

*Dur.* Hell take the stumbling jade!

*Cald.* Heaven help the lady!

*Serv.* The horse hath broke his neck.

*Dur.* Would thine were crack'd too,  
 So the lady had no harm! Give her fresh air,  
 'Tis but a swoon.

*Cald.* 'Tis more, she's dead.

*Dur.* Examine

Her limbs if they be whole: not too high, not  
 too high,

You ferret; this is no coney-burrow for you.  
 How do you find her?

*Cald.* No breath of comfort, sir: too cruel fate!  
 Had I still pined away, and linger'd under  
 The modesty of just and honest hopes

After a long consumption, sleep and death  
 To me had been the same; but now, as 'twere,  
 Possess'd of all my wishes, in a moment  
 To have them ravish'd from me! suffer shipwreck  
 In view of the port! and, like a half-starv'd  
     beggar,

No sooner in compassion clothed, but coffin'd!—  
 Malevolent destinies, too cunning in  
 Wretched Caldoro's tortures! O Calista,  
 If thy immortal part hath not already  
 Left this fair palace, let a beam of light  
 Dawn from thine eye, in this Cimmerian darkness,  
 To guide my shaking hand to touch the anchor  
 Of hope in thy recovery.

*Calis.* Oh!

*Dur.* She lives;

Disturb her not: she is no right-bred woman,  
 If she die with one fall; some of my acquaintance  
 Have ta'en a thousand merrily, and are still  
 Excellent wrestlers at the close hug.

*Cald.* Good sir—

*Dur.* Prithee be not angry, I should speak  
     thus if

My mother were in her place.

*Cald.* But had you heard

The music of the language which she used  
 To me, believed Adorio, as she rode  
 Behind me; little thinking that she did  
 Embrace Caldoro—

*Calis.* Ah, Adorio!

*Dur.* Leave talking, I conceive it.

*Calis.* Are you safe?

*Cald.* And raised, like you, from death to life,  
     to hear you.

*Calis.* Hear my defence then, ere I take my  
     veil off,

A simple maid's defence, which, looking on you,  
 I faintly could deliver; willingly  
 I am become your prize, and therefore use  
 Your victory nobly; heaven's bright eye, the  
 sun,

Draws up the grossest vapours, and I hope  
 I ne'er shall prove an envious cloud to darken  
 The splendour of your merits. I could urge  
 With what disdain, nay scorn, I have declined  
 The shadows of insinuating pleasures  
 Tender'd by all men else, you only being  
 The object of my hopes: that cruel prince  
 To whom the olive-branch of peace is offer'd,  
 Is not a conqueror, but a bloody tyrant,  
 If he refuse it; nor should you wish a triumph,  
 Because Calista's humble: I have said,  
 And now expect your sentence.

*Dur.* What a throng  
 Of clients would be in the court of Love,  
 Were there many such she-advocates! Art thou  
 dumb?

Canst thou say nothing for thyself?

*Cald.* [*Kneels.*] Dear lady,  
 Open your eyes, and look upon the man,  
 The man you have elected for your judge,  
 Kneeling to you for mercy.

*Calis.* I should know  
 This voice, and something more than fear I am  
 Deceived; but now I look upon his face,  
 I am assured I am wretched.

*Dur.* Why, good lady?  
 Hold her up, she'll fall again before her time  
 else.

The youth's a well-timber'd youth, look on his  
 making;  
 His hair curl'd naturally; he's whole-chested too,

And will do his work as well, and go through  
stitch with't,

As any Adorio in the world, my state on't!  
A chicken of the right kind; and if he prove not  
A cock of the game, cuckold him first, and after  
Make a capon of him.

*Calis.* I'll cry out a rape,  
If thou unhand me not: would I had died  
In my late trance, and never lived to know  
I am betray'd!

*Dur.* To a young and active husband!  
Call you that treachery? there are a shoal of  
Young wenches i'the city, would vow a pilgrimage  
Beyond Jerusalem, to be so cheated.—  
To her again, you milk-sop! violent storms  
Are soon blown over.

*Calis.* How could'st thou, Caldoro,  
With such a frontless impudence arm thy hopes  
So far, as to believe I might consent  
To this lewd practice? have I not often told thee,  
Howe'er I pitied thy misplaced affection,  
I could not answer it; and that there was  
A strong antipathy between our passions,  
Not to be reconciled?

*Cald.* Vouchsafe to hear me  
With an impartial ear, and it will take from  
The rigour of your censure. Man was mark'd  
A friend, in his creation, to himself,  
And may with fit ambition conceive  
The greatest blessings, and the highest honours  
Appointed for him, if he can achieve them  
The right and noble way: I grant you were  
The end of my design, but still pursued  
With a becoming modesty, heaven at length  
Being pleased, and not my arts, to further it.

*Dur.* Now he comes to her: on, boy!

*Cald.* I have served you

With a religious zeal, and born the burthen  
 Of your neglect, if I may call it so,  
 Beyond the patience of a man: to prove this,  
 I have seen those eyes with pleasant glances play<sup>3</sup>  
 Upon Adorio's, like Phœbe's shine,  
 Gilding a crystal river; and your lip  
 Rise up in civil courtship to meet his,  
 While I bit mine with envy: yet these favours,  
 Howe'er my passions raged, could not provoke me  
 To one act of rebellion against  
 My loyalty to you, the sovereign  
 To whom I owe obedience.

*Calis.* My blushes  
 Confess this for a truth.

*Dur.* A flag of truce is  
 Hung out in this acknowledgment.

*Cald.* I could add,  
 But that you may interpret what I speak  
 The malice of a rival, rather than  
 My due respect to your deserts, how faintly  
 Adorio hath return'd thanks to the bounty  
 Of your affection, ascribing it  
 As a tribute to his worth, and not in you  
 An act of mercy: could he else, invited  
 (As by your words I understood) to take you

<sup>3</sup> *I have seen those eyes with pleasant glances play  
 Upon Adorio's, &c.*

This is a beautiful simile; in *the Winter's Tale* we have one very much like it:

“ — He says, he loves my daughter;

“ I think so too: for never gaz'd the moon

“ Upon the water, as he'll stand, and read,

“ As 'twere, my daughter's eyes.” COXETER.

I would not deprive the reader of these pretty lines; though I cannot avoid observing, that they present an image totally distinct from that which they are cited to exemplify. One is the picture of complacent affection, the other of rapturous delight: the language of both is singularly happy.

To his protection, grossly neglect  
 So gracious an offer, or give power  
 To Fate itself to cross him? O, dear madam,  
 We are all the balls of time, toss'd to and fro,  
 From the plough unto the throne, and back again:  
 Under the swing of destiny mankind suffers,  
 And it appears, by an unchanged decree,  
 You were appointed mine; wise nature always  
 Aiming at due proportion: and if so,  
 I may believe with confidence, heaven, in pity  
 Of my sincere affection, and long patience,  
 Directed you, by a most blessed error,  
 To your vow'd servant's bosom.

*Dur.* By my holidam,  
 Tickling philosophy!

*Calis.* I am, sir, too weak  
 To argue with you; but my stars have better;  
 I hope, provided for me.

*Cald.* If there be  
 Disparity between us, 'tis in your  
 Compassion to level it.

*Dur.* Give fire  
 To the mine, and blow her up.

*Calis.* I am sensible  
 Of what you have endured; but on the sudden,  
 With my unusual travel, and late bruise,  
 I am exceeding weary. In yon grove,  
 While I repose myself, be you my guard;  
 My spirits with some little rest revived,  
 We will consider further: for my part,  
 You shall receive modest and gentle answers  
 To your demands, though short, perhaps, to make  
 you  
 Full satisfaction.

*Cald.* I am exalted  
 In the employment; sleep secure, I'll be  
 Your vigilant centinel.

*Calis.* But I command you,  
And as you hope for future grace, obey me,  
Presume not with one stolen kiss to disturb  
The quiet of my slumbers; let your temperance,  
And not your lust, watch o'er me.

*Cald.* My desires  
Are frozen, till your pity shall dissolve them.

*Dur.* Frozen! think not of frost, fool, in the  
dog-days.

Remember the old adage, and make use of't,  
*Occasion's bald behind.*

*Calis.* Is this your uncle?

*Cald.* And guardian, madam: at your better  
leisure,  
When I have deserved it, you may give him thanks  
For his many favours to me.

*Calis.* He appears  
A pleasant gentleman.

[*Exeunt Caldoro and Calista.*]

*Dur.* You should find me so,  
But that I do hate incest. I grow heavy;  
Sirrah, provide fresh horses; I'll seek out  
Some hollow tree, and dream till you return,  
Which I charge you to hasten.

*Serv.* With all care, sir. [Exeunt.]

## SCENE II.

*The Country. A Room in Adorio's House.*

*Enter CARIO with several Villagers, Musicians, &c.*

*Car.* Let your eyes be rivetted to my heels,  
and miss not  
A hair's breadth of my footing; our dance has  
A most melodious note, and I command you



To have ears like hares this night, for my lord's  
 honour,  
 And something for my worship: your reward is  
 To be drunk-blind like moles, in the wine-cellar;  
 And though you ne'er see after, 'tis the better;  
 You were born for this night's service. And, do  
 you hear,  
 Wire-string and cat-gut men, and strong-  
 breath'd hoboyes,  
 For the credit of your calling, have not your  
 instruments  
 To tune when you should strike up; but twang  
 it perfectly,  
 As you would read your neck-verse: and you,  
 warbler,  
 Keep your wind pipe moist, that you may not  
 spit and hem,  
 When you should make division. How I sweat!  
 Authority is troublesome:—[*A horn within.*]  
 they are come,  
 I know it by the cornet that I placed  
 On the hill to give me notice: marshal yourselves  
 I'the rear; the van is yours.

*Enter* ADORIO, MIRTILLA, CAMILLO, LENTULO,  
 and DONATO.

Now chant it sprightly.

A SONG.\*

*Ador.* A well-penn'd ditty.

*Camil.* Not ill sung.

*Ador.* What follows? [*to the dancers.*]

*Car.* Use your eyes. If ever—now your  
 master-piece!

\* See this SONG, with that p. 211, at the conclusion of the  
 play.

## A DANCE.

*Ador.* 'Tis well perform'd: take that, but not  
from me,  
'Tis your new lady's bounty, thank her for it;  
All that I have is her's.

*Car.* I must have three shares  
For my pains and properties, the rest shall be  
Divided equally. [*Exeunt Cario, Villagers, &c.*]

*Mirt.* My real fears  
Begin, and soon my painted comforts vanish,  
In my discovery.

*Ador.* Welcome to your own!  
You have (a wonder in a woman) kept  
Three long hours silence; and the greater,  
holding  
Your own choice in your arms; a blessing for  
which  
I will be thankful to you: nay, unmask,  
And let mine eye and ears together feast,  
Too long by you kept empty. Oh, you want  
Your woman's help, I'll do her office for you.

[*Takes off her mask.*]

Mirtilla!

*Camil.* It is she, and wears the habit  
In which Calista three days since appeared,  
As she came from the temple.

*Lent.* All this trouble  
For a poor waiting-maid!

*Don.* We are grossly gull'd.

*Ador.* Thou child of impudence, answer me,  
and truly,  
Or, though the tongues of angels pleaded mercy,  
Tortures shall force it from thee.

*Mirt.* Innocence  
Is free, and open-breasted; of what crime  
Stand I accused, my lord?

*Ador.* What crime! no language  
Can speak it to the height; I shall become  
Discourse for fools and drunkards. How was this  
Contrived? who help'd thee in the plot? dis-  
cover.

Were not Calista's aids in't?

*Mirt.* No, on my life;

Nor am I faulty.

*Ador.* No! what May-game's this?  
Didst thou treat with me for thy mistress' favours,  
To make sale of thine own?

*Mirt.* With her and you  
I have dealt faithfully:<sup>5</sup> you had her letter  
With the jewel I presented: she received  
Your courteous answer, and prepared herself  
To be removed by you: and howsoever  
You take delight to hear what you have done,  
From my simplicity, and make my weakness  
The subject of your mirth, as it suits well  
With my condition, I know you have her  
In your possession.

*Ador.* How! has she left  
Her mother's house?

*Mirt.* You drive this nail too far.  
Indeed she deeply vow'd, at her departure,  
To send some of your lordship's servants for me,  
(Though you were pleased to take the pains  
yourself,)  
That I might still be near her, as a shadow  
To follow her, the substance.

*Ador.* She is gone then?

*Mirt.* This is too much; but, good my lord,  
forgive me,

<sup>5</sup> *I have dealt faithfully*;] So the old copy. Coxeter and Mr. M. Mason read *faithful*, which utterly destroys the metre: but there is no end of these blunders.

I come a virgin hither to attend  
 My noble mistress, though I must confess,  
 I look with sore eyes upon her good fortune,  
 And wish it were mine own.

*Ador.* Then, as it seems,  
 You do yourself affect me?

*Mirt.* Should she hear me,  
 And in her sudden fury kill me for't,  
 I durst not, sir, deny it; since you are  
 A man so form'd, that not poor I alone,  
 But all our sex like me, I think, stand bound  
 To be enamour'd of you.

*Ador.* O my fate!  
 How justly am I punish'd, in thee punish'd,  
 For my defended wantonness!<sup>6</sup> I, that scorn'd  
 The mistress when she sought me, now I would  
 Upon my knees receive her, am become  
 A prey unto her bondwoman, my honour too  
 Neglected for this purchase. Art thou one of  
 those

Ambitious servingwomen, who, contemning  
 The embraces of their equals, aim to be  
 The wrong way ladyfied, by a lord? was there  
 No forward page or footman in the city,  
 To do the feat, that in thy lust I am chosen  
 To be the executioner? dar'st thou hope  
 I can descend so low?

*Mirt.* Great lords sometimes  
 For change leave calver'd salmon, and eat sprats:<sup>7</sup>  
 In modesty I dare speak no more.

*Camil.* If 'twere  
 A fish-day, though you like it not, I could say

<sup>6</sup> *For my defended wantonness!*] i. e. forbidden, interdicted.  
 The word occurs, in this sense, in many of our old writers.

<sup>7</sup> *Mirt. Great lords sometimes*

*For change leave calver'd salmon, and eat sprats:]* See Vol.  
 III. p. 54.

I have a stomach, and would content myself  
With this pretty whiting-mop.\*

*Ador.* Discover yet  
How thou cam'st to my hands.

*Mirt.* My lady gone,  
Fear of her mother's rage, she being found absent,  
Moved me to fly; and quitting of the house,  
You were pleased, unask'd, to comfort me; (I  
used

No sorceries to bewitch you;) then vouchsafed  
(Thanks ever to the darkness of the night!)  
To hug me in your arms; and I had wrong'd  
My breeding near the court, had I refused it.

*Ador.* This is still more bitter. Canst thou  
guess to whom  
Thy lady did commit herself?

*Mirt.* They were  
Horsemen, as you are.

*Ador.* In the name of wonder,  
How could they pass the port, where you expected  
My coming?

\* ————— and would content myself

[With this pretty whiting-mop.] This word occurs in the  
sublime strains of *Bustopha*:

"The thundering seas, whose watry fire

"Washes the *whiting-mops*." *Maid in the Mill*.

And again,

"—They will swim their measures

"Like *whiting-mops*, as if their feet were fins," &c.

*Martial Maid*.

"A *whiting-mop*," says the editor, "is a sort of fish so  
called." But whether it is a seal or a soland-geese, he does not  
determine. And so notes are written! A *whiting-mop* is a young  
whiting. *Puttenham*, in his *Art of English Poetrie*, illustrates the  
figure "meiosis, or the disabler," by terming his muse *his  
prettie moppe*; understanding, he says, "by this *moppe* a little  
prety lady, or tender young thing. For so we call little fishes,  
*that be not come to their full growth, moppes*; as, *whiting-moppes*,  
*gurnard-moppes*, &c." p. 184.

*Camil.* Now I think upon't, there came  
Three mounted by, and, behind one, a woman  
Embracing fast the man that rode before her.

*Lent.* I knew the men ; but she was veil'd.

*Ador.* What were they ?

*Lent.* The first the lord Durazzo, and the second,  
Your rival, young Caldoro ; it was he  
That carried the wench behind him.

*Don.* The last a servant,  
That spurr'd fast after them.

*Ador.* Worse and worse ! 'twas she !  
Too much assurance of her love undid me.  
Why did you not stay them ?

*Don.* We had no such commission.

*Camil.* Or say we had, who durst lay fingers on  
The angry old ruffian ?

*Lent.* For my part, I had rather  
Take a baited bull by the horns.

*Ador.* You are sure friends  
For a man to build on !

*Camil.* They are not far off,  
Their horses appear'd spent too ; let's take fresh  
ones,

And coast the country ; ten to one we find them.

*Ador.* I will not eat nor sleep, until I have  
them :

Moppet, you shall along too.

*Mirt.* So you please

I may keep my place behind you, I'll sit fast,  
And ride with you all the world o'er.

*Camil.* A good girl !

[*Exeunt.*]

## SCENE III.

Naples. *A Street.**Enter LAVAL and CALYPSO.**Lav.* Her husband? Severino?*Calip.* You may see

His handywork by my flat face; no bridge

Left to support my organ, if I had one:

The comfort is, I am now secure from the crin-  
comes,

I can lose nothing that way.'

*Laval.* Dost thou not know

What became of the lady?

*Calip.* A nose was enough to part with,

I think, in the service; I durst stay no longer:

But I am full assured the house is empty,

Neither poor lady, daughter, servant left there.

I only guess he hath forced them to go with him

To the dangerous forest, where he lives like a  
king,Among the banditti; and how there he hath used  
them,

Is more than to be fear'd.

*Lav.* I have play'd the fool,

And kept myself too long conceal'd, sans question,

With the danger of her life. Leave me—the  
king!' ——— *I am now secure from the crincomes,**I can lose nothing that way.]* This passage scarcely deserves a note: but Calipso's meaning is, that, by the previous loss of her nose, she is secured from one of the evils attendant on the disease yet known among the vulgar by the name which she assigns to it.

*Enter ALPHONSO and Captain.*

*Calip.* The surgeon must be paid.

*Lav.* Take that. [*Gives her money.*]

*Calip.* I thank you ;

I have got enough by my trade, and I will build  
An hospital only for noseless bawds,  
( 'Twill speak in charity, ) and be myself  
The governess of the sisterhood. [*Exit.*]

*Alph.* I may

Forget this in your vigilance hereafter ;  
But as I am a king, if you provoke me  
The second time with negligence of this kind,  
You shall deeply smart for't.

*Lav.* The king's moved.

*Alph.* To suffer

A murderer, by us proscribed, -at his pleasure  
To pass and repass through our guards !

*Capt.* Your pardon

For this, my gracious lord, binds me to be  
More circumspect hereafter.

*Alph.* Look you be so :

Monsieur Laval, you were a suitor to me  
For Severino's pardon.

*Lav.* I was so, my good lord.

*Alph.* You might have met him here, to have  
thank'd you for't,

As now I understand.

*Lav.* So it is rumour'd ;

And hearing in the city of his boldness,  
I would not say contempt of your decrees,  
As then I pleaded mercy, under pardon,  
I now as much admire the slowness of  
Your justice (though it force you to some trou-  
ble)

In fetching him in.



*Alph.* I have consider'd it.

*Lav.* He hath of late, as 'tis suspected, done  
An outrage on his wife, forgetting nature  
To his own daughter; in whom, sir, I have  
Some nearer interest than I stand bound to  
In my humanity, which I gladly would  
Make known unto your highness.

*Alph.* Go along,  
You shall have opportunity as we walk:  
See you what I committed to your charge,  
In readiness, and without noise.

*Capt.* I shall, sir.

[*Exeunt.*]

## ACT V. SCENE I.

*The Forest.*

*Enter CLAUDIO and all the Banditti, making a guard; SEVERINO and IÖLANTE with oaken-leaved garlands; Singers.*

A SONG.

*Sev.* Here, as a queen, share in my sovereignty:  
The iron toils pitch'd by the law to take  
The forfeiture of my life, I have broke through,  
And secure in the guards of these few subjects,  
Smile at Alphonso's fury; though I grieve for  
The fatal cause, in your good brother's loss,  
That does compel me to this course.

*Iöl.* Revive not  
A sorrow long since dead, and so diminish  
The full fruition of those joys, which now

I stand possess'd of : womanish fear of danger  
That may pursue us, I shake off, and with  
A masculine spirit.

*Sev.* 'Tis well said.

*Iöl.* In you, sir,

I live; and when, or by the course of nature,  
Or violence, you must fall, the end of my  
Devotions is, that one and the same hour  
May make us fit for heaven.

*Sev.* I join with you

In my votes that way :<sup>1</sup> but how, Iölanthe,  
You that have spent your past days, slumbering  
in

The down of quiet, can endure the hardness  
And rough condition of our present being,  
Does much disturb me.

*Iöl.* These woods, Severino,  
Shall more than seem to me a populous city,  
You being present; here are no allurements  
To tempt my frailty, nor the conversation  
Of such whose choice behaviour, or discourse,  
May nourish jealous thoughts.

*Sev.* True, Iölanthe;  
Nor shall suspected chastity stand in need here,  
To be clear'd by miracle.

*Iöl.* Still on that string!  
It yields harsh discord.

*Sev.* I had forgot myself,  
And wish I might no more remember it.  
The day wears, sirs, without one prize brought in  
As tribute to your queen: Claudio, divide  
Our squadron in small parties, let them watch  
All passages, that none escape without  
The payment of our customs.

<sup>1</sup> *In my votes that way:]* i. e. in my prayers; I know not who led the way to this pedantic adoption of the Latin word, (*rotum,*) but I find it in Jonson, and others, before his time.

*Claud.* Shall we bring in -  
The persons, with the pillage?

*Sev.* By all means;  
Without reply, about it: we'll retire

[*Exeunt Claudio and the rest.*]

Into my cave, and there at large discourse  
Our fortunes past, and study some apt means  
To find our daughter; since, she well disposed of,  
Our happiness were perfect.

*Iol.* We must wait  
With patience heaven's pleasure.

*Sev.* 'Tis my purpose. [Exeunt.]

## SCENE II.

*Another part of the Forest.*

*Enter LENTULO and CAMILLO.*

*Lent.* Let the horses graze, they are spent.

*Camil.* I am sure I'm sleepy,  
And nodded as I rode: here was a jaunt  
I' the dark through thick and thin, and all to no  
purpose!

What a dulness grows upon me!

*Lent.* I can hardly  
Hold ope mine eyes to say so. How did we lose  
Adorio? [They sit down.]

*Camil.* He, Donato, and the wench,  
That cleaves to him like birdlime, took the right  
hand:

But this place is our rendezvous.

*Lent.* No matter,  
We'll talk of that anon—heigh ho! [Falls asleep.]

*Camil.* He's fast already.  
Lentulo!—I'll take a nap too. [Falls asleep.]

*Enter* ADORIO, MIRTILLA, and DONATO.

*Ador.* Was ever man so crost?

*Mirt.* So blest; this is

The finest wild-goose chase! [*Aside.*

*Ador.* What's that you mutter?

*Mirt.* A short prayer, that you may find your  
wish'd-for love,

Though I am lost for ever.

*Don.* Pretty fool!

Who have we here?

*Ador.* This is Camillo.

*Mirt.* This signior Lentulo.

*Ador.* Wake them.

*Don.* They'll not stir,

Their eyelids are glued, and mine too: by your  
favour,

I'll follow their example. [*Lies down.*

*Ador.* Are you not weary?

*Mirt.* I know not what the word means, while  
I travel

To do you service.

*Ador.* You expect to reap

The harvest of your flattery; but your hopes  
Will be blasted, I assure you.

*Mirt.* So you give leave

To sow it, as in me a sign of duty,

Though you deny your beams of gracious favour  
To ripen it, with patience I shall suffer.

*Ador.* No more; my resolution to find  
Calista, by what accident lost I know not,  
Binds me not to deny myself what nature  
Exacteth from me: to walk alone afoot  
(For my horse is tired) were madness, I must sleep.  
You could lie down too?

*Mirt.* Willingly; so you please  
To use me—

*Ador.* Use thee !

*Mirt.* As your pillow, sir ;  
I dare presume no further. Noble sir,  
Do not too much contemn me ; generous feet  
Spurn not a fawning spaniel.

*Ador.* Well ; sit down.

*Mirt.* I am ready, sir.

*Ador.* So nimble !

*Mirt.* Love is active,  
Nor would I be a slow thing : rest secure, sir ;  
On my maidenhead, I'll not ravish you.

*Ador.* For once,  
So far I'll trust you. [*Lays his head on her lap.*]

*Mirt.* All the joys of rest  
Dwell on your eyelids ; let no dream disturb  
Your soft and gentle slumbers ! I cannot sing,  
But I'll talk you asleep ; and I beseech you  
Be not offended, though I glory in  
My being thus employ'd ; a happiness  
That stands for more than ample satisfaction  
For all I have, or can endure.—He snores,  
And does not hear me ; would his sense of feeling  
Were bound up too ! I should——I am all fire.  
Such heaps of treasure offer'd as a prey,  
Would tempt a modest thief ; I can no longer  
Forbear—I'll gently touch his lips, and leave  
No print of mine :—[*Kisses him.*] ah !—I have  
heard of nectar,  
But till now never tasted it ; these rubies  
Are not clouded by my breath : if once again  
I steal from such a full exchequer, trifles  
Will not be miss'd ;—[*Kisses him again.*]—I am  
entranced : our fancy,  
Some say, in sleep works stronger ; I will prove  
How far my——— [ *Falls asleep.* ]

*Enter DURAZZO.*

*Dur.* My bones ache,  
I am exceeding cold too ; I must seek out  
A more convenient truckle-bed. Ha ! do I  
dream ?

No, no, I wake. Camillo, Lentulo,  
Donato this, and, as I live, Adorio  
In a handsome wench's lap ! a whoreson ! you are  
The best accommodated. I will call  
My nephew and his mistress to this pageant ;  
The object may perhaps do more upon her,  
Than all Caldoro's rhetoric. With what  
Security they sleep ! sure Mercury  
Hath travell'd this way with his charming-rod.  
Nephew ! Calista ! Madam !

*Enter CALDORO and CALISTA.*

*Cald.* Here, sir. Is  
Your man return'd with horses ?

*Dur.* No, boy, no ;  
But here are some you thought not of.

*Calis.* Adorio !

*Dur.* The idol that you worshipped.

*Calis.* This Mirtilla !

I am made a stale.

*Dur.* I knew 'twould take.

[*Aside.*

*Calis.* False man !

But much more treacherous woman ! 'Tis appa-  
rent,

They jointly did conspire against my weakness,  
And credulous simplicity, and have  
Prevail'd against it.

*Cald.* I'll not kill them sleeping ;  
But if you please, I'll wake them first, and after

Offer them, as a fatal sacrifice,  
To your just anger.

*Dur.* You are a fool ; reserve  
Your blood for better uses.

*Calis.* My fond love  
Is changed to an extremity of hate ;  
His very sight is odious.

*Dur.* I have thought of  
A pretty punishment for him and his comrades,  
Then leave him to his harlotry ; if she prove not  
Torture enough, hold me an ass. Their horses  
Are not far off, I'll cut the girts and bridles,  
Then turn them into the wood ; if they can run,  
Let them follow us as footmen. Wilt thou fight  
For what's thine own already !

*Calis.* In his hat  
He wears a jewel,<sup>3</sup> which this faithless strumpet,  
As a salary of her lust, deceived me of ;  
He shall not keep't to my disgrace, nor will I  
Stir till I have it.

*Dur.* I am not good at nimming ;<sup>4</sup>  
And yet that shall not hinder us : by your leave,  
sir ;

'Tis restitution : pray you all bear witness  
I do not steal it ; here 'tis.

*[Takes off Adorio's hat, and removes the  
jewel, which he gives to Calista.]*

<sup>3</sup> ————— *In his hat*

*He wears a jewel,]* This is in conformity to the custom which then prevailed of wearing brooches (gems set in gold or silver) in the hat. Our ancestors gave the name of *jewel*, not so much to a single stone, as to a cluster of them set in order by the lapidary, and, in general, to any little trinket or ornament of gold and precious stones. See p. 148, and 160.

<sup>4</sup> *Duraz. I am not good at nimming ;]* i. e. at *stealing*. The word is pure Saxon, and means to *take*, to *seize*. It is found in all our old writers ; and, indeed, is still in use, as a cant term for stealing.

*Calis.* Take it,—not  
As a mistress' favour, but a strong assurance  
I am your wife. [Gives it to Caluoro.]

*Cald.* O heaven!

*Dur.* Pray in the church.

Let us away. Nephew, a word; have you not  
Been billing in the brakes, ha! and so deserv'd  
This unexpected favour?

*Cald.* You are pleasant.

[Exeunt Durazzo, Caldoro, and Calista.]

*Ador.* As thou art a gentleman, kill me not  
basely; [Starts up; the rest awake.]  
Give me leave to draw my sword.

*Camil.* Ha! what's the matter?

*Lent.* He talk'd of's sword.

*Don.* I see no enemy near us,  
That threatens danger.

*Mirt.* Sure 'twas but a dream.

*Ador.* A fearful one. Methought Caldoro's  
sword

Was at my throat, Calista frowning by,  
Commanding him, as he desired her favour,  
To strike my head off.

*Camil.* Mere imagination  
Of a disturbed fancy.

*Mirt.* Here's your hat, sir.

*Ador.* But where's my jewel?

*Camil.* By all likelihood lost,  
This troublesome night.

*Don.* I saw it when we came  
Unto this place.

*Mirt.* I look'd upon't myself,  
When you reposed.

*Ador.* What is become of it?  
Restore it, for thou hast it; do not put me  
To the trouble to search you.

*Mirt.* Search me!



*Ador.* You have been,  
Before your lady gave you entertainment,  
A night-walker in the streets.

*Mirt.* How, my good lord!

*Ador.* Traded in picking pockets, when tame  
gulls,  
Charm'd with your prostituted flatteries,  
Deign'd to embrace you.

*Mirt.* Love, give place to anger.  
Charge me with theft, and prostituted baseness!  
Were you a judge, nay more, the king, thus urged,  
To your teeth I would say, 'tis false.

*Ador.* This will not do.

*Camil.* Deliver it in private.

*Mirt.* You shall be  
In public hang'd first, and the whole gang of you.  
I steal what I presented!

*Lent.* Do not strive.

*Ador.* Though thou hast swallow'd it, I'll rip  
thy entrails,  
But I'll recover it. [Seizes her.]

*Mirt.* Help, help!

CLAUDIO and two Banditti rush upon them with  
pistols.

*Ador.* A new plot!

*Claud.* Forbear, libidinous monsters! if you  
offer  
The least resistance, you are dead. If one  
But lay his hand upon his sword, shoot all.

*Ador.* Let us fight for what we have, and if  
you can  
Win it, enjoy it.

*Claud.* We come not to try  
Your valour, but for your money; throw down  
your sword,

Or I'll begin with you: so! if you will  
Walk quietly without bonds, you may, if not  
We'll force you.—[Fear not,] thou shalt have no  
wrong,<sup>4</sup>

But justice against these. [To *Mirtilla*.]

1 *Ban*. We'll teach you, sir,  
To meddle with wenches in our walks.

2 *Ban*. It being  
Against our canons.

*Camil*. Whither will you lead us?

*Claud*. You shall know that hereafter.—Guard  
them sure. [Exeunt.]

### SCENE III.

*Another part of the Forest.*

*Enter ALPHONSO disguised as an old Man, LAVAL,  
and Captain.*

*Alph*. Are all the passages stopp'd?

*Capt*. And strongly mann'd;

They must use wings, and fly, if they escape us.

*Lav*. But why, great sir, you should expose  
your person

To such apparent danger, when you may  
Have them brought bound before you, is beyond  
My apprehension.

*Alph*. I am better arm'd  
Than you suppose: besides, it is confirm'd  
By all that have been robb'd, since Severino  
Commanded these banditti, (though it be  
Unusual in Italy,) imitating

<sup>4</sup> *We'll force you.*—[Fear not,] thou shalt have no wrong,] I  
have added the words in brackets to supply a foot which was  
probably lost at the press.

The courteous English thieves, for so they call them,

They have not done one murder: I must add too,  
That, from a strange relation I have heard  
Of Severino's justice, in disposing  
The preys brought in, I would be an eye-witness  
Of what I take up now but on report:  
And therefore 'tis my pleasure that we should,  
As soon as they encounter us, without  
A shew of opposition, yield.

*Lav.* Your will  
Is not to be disputed.

*Alph.* You have placed  
Your ambush so, that, if there be occasion,  
They suddenly may break in?

*Capt.* My life upon't.

*Alph.* We cannot travel far, but we shall meet  
With some of these good fellows;<sup>5</sup> and be sure  
You do as I command you.

*Lav.* Without fear, sir. [Exeunt.

#### SCENE IV.

*Another part of the Forest.*

*Enter SEVERINO and IÖLANTE.*

*Sev.* 'Tis true; I did command Calista should  
not,  
Without my knowledge and consent, assisted  
By your advice, be married; but your  
Restraint, as you deliver it, denying  
A grown-up maid the modest conversation  
Of men, and warrantable pleasures, relish'd

<sup>5</sup> *With some of these good fellows;]* See p. 229.

Of too much rigour, which, no doubt, hath  
driven her

To take some desperate course.

*Iöl.* What then I did

Was, in my care, thought best.

*Sev.* So I conceive it;

But where was your discretion to forbid  
Access, and fit approaches, when you knew  
Her suitors noble, either of which I would  
Have wish'd my son-in-law? Adorio,  
However wild, a young man of good parts,  
But better fortunes: his competitor,  
Caldoro, for his sweetness of behaviour,  
Staidness, and temperance, holding the first place  
Among the gallants most observed in Naples;  
His own revenues of a large extent,  
But in the expectation of his uncle  
And guardian's entradas,<sup>o</sup> by the course  
Of nature to descend on him, a match  
For the best subject's blood, I except none  
Of eminence in Italy.

*Iöl.* Your wishes,

Howe'er a while delay'd, are not, I hope,  
Impossibilities.

*Sev.* Though it prove so,

Yet 'tis not good to give a check to fortune,  
When she comes smiling to us.—Hark! this  
cornet

[*Cornet within.*

Assures us of a prize; there sit in state,  
'Tis thy first tribute.

*Iöl.* Would we might enjoy

Our own as subjects!

<sup>o</sup> *And guardian's entradas,*] So the old copy. Coxeter (not understanding the word, perhaps,) discarded it for *estates*, which utterly destroys the metre. Mr. M. Mason implicitly relies on his guidance, *sequiturque patrem*, as usual. *Entradas* are rents, revenues.

*Sev.* What's got by the sword,  
Is better than inheritance: all those kingdoms  
Of Alexander were, by force, extorted,<sup>7</sup>  
Though gilded o'er with glorious styles of con-  
quest:

His victories but royal robberies,  
And his true definition a thief,  
When circled with huge navies, to the terror  
Of such as plough'd the ocean, as the pirate,  
Who, from a narrow creek, puts off for prey  
In a small pinnace:—[*Cornet within.*]—From a  
second place

New spoil brought in!—[*Cornet within.*]—from  
a third party! brave!

This shall be register'd a day of triumph,  
Design'd by fate to honour thee.—

*Enter* CLAUDIO.

Welcome, Claudio!

Good booty, ha?

*Enter at different sides, various parties of the  
Banditti; one with* ADORIO, LENTULO, DONATO,  
CAMILLO, MIRTILLA; *another with* DURAZZO,  
CALDORO, CALISTA; *and the rest with* AL-  
PHONSO, LAVAL, *and* Captain.

*Claud.* Their outsides promise so;  
But yet they have not made discovery  
Of what they stand possess of.

<sup>7</sup> *Of Alexander were, by forced, extorted,]* As this line stands in the old copy, it is evidently corrupt:

*Subdued by Alexander, were by force extorted.*

This does not read to me like Massinger's: the small change which I have hazarded restores it, at least, to metre. The remark which follows is taken from history; and is said to have been actually made to this prince, by a pirate whom he was about to execute.

*Sev.* Welcome all ;  
Good boys ! you have done bravely, if no blood  
Be shed in the service.

*1 Ban.* On our lives, no drop, sir.

*Sev.* 'Tis to my wish.

*Iöl.* My lord !

*Sev.* No more ; I know them.

*Iöl.* My daughter, and her woman too !

*Sev.* Conceal

Your joys.

*Dur.* Fallen in the devil's mouth !

*Calis.* My father,

And mother ! to what fate am I reserved ?

*Cald.* Continue mask'd ; or grant that you be  
known,

From whom can you expect a gentle sentence,  
If you despair a father's ?

*Ador.* I perceive now

Which way I lost my jewel.

*Mirt.* I rejoice

I'm clear'd from theft ; you have done me wrong,  
but I,

Unask'd, forgive you.

*Dur.* 'Tis some comfort yet,  
The rivals, men and women, friends and foes, are  
Together in one toil.

*Sev.* You all look pale,  
And by your private whisperings and soft mur-  
murs,

Express a general fear : pray you shake it off ;  
For understand you are not fallen into  
The hands of a Busiris or a Cacus,  
Delighted more in blood than spoil, but given up  
To the power of an unfortunate gentleman,  
Not born to these low courses, howsoever  
My fate, and just displeasure of the king,  
Design'd me to it : you need not to doubt

A sad captivity here, and much less fear,  
 For profit, to be sold for slaves, then shipp'd  
 Into another country ; in a word,  
 You know the proscribed Severino, he,  
 Not unacquainted, but familiar with  
 The most of you.—Want in myself I know not ;  
 But for the pay of these my squires, who eat  
 Their bread with danger purchased, and must be  
 With others' fleeces clothed, or live exposed  
 To the summer's scorching heat and winter's cold ;  
 To these, before you be compell'd, (a word  
 I speak with much unwillingness,) deliver  
 Such coin as you are furnish'd with.

*Dur.* A fine method !

This is neither begging, borrowing, nor robbery ;  
 Yet it hath a twang of all of them : but one  
 word, sir.

*Sev.* Your pleasure.

*Dur.* When we have thrown down our muck,  
 What follows ?

*Sev.* Liberty, with a safe convoy,  
 To any place you choose.

*Dur.* By this hand, you are  
 A fair fraternity ! for once I'll be  
 The first example to relieve your convent.  
 There's a thousand crowns, my vintage, harvest,  
 profits,  
 Arising from my herds, bound in one bag,  
 Share it among you.

*Sev.* You are still the jovial,  
 And good Durazzo.

*Dur.* To the offering ; nay,  
 No hanging an a—, this is their wedding-day :  
 What you must do spite of your hearts, do freely  
 For your own sakes.

*Camil.* There's mine.

*Lent.* Mine.

*Don.* All that I have.

*Cald.* This, to preserve my jewel.

*Ador.* Which I challenge :

Let me have justice, for my coin I care not.

*Lav.* I will not weep for mine.

*Capt.* Would it were more.

[*They all throw down their purses.*

*Sev.* Nay, you are privileged ; but why, old  
father, [To the King.

Art thou so slow ? thou hast one foot in the grave,  
And, if desire of gold do not increase  
With thy expiring lease of life, thou shouldst  
Be forwardest.

*Alph.* In what concerns myself,  
I do acknowledge it ; and I should lie,  
A vice I have detested from my youth,  
If I denied my present store, since what  
I have about me now weighs down in value,  
Almost a hundred fold, whatever these  
Have laid before you : see ! I do groan under  
[*Throws down three bags.*

The burthen of my treasure : nay, 'tis gold ;  
And if your hunger of it be not sated  
With what already I have shewn unto you,  
Here's that shall glut it. In this casket are  
Inestimable jewels, diamonds  
Of such a piercing lustre, as struck blind  
The amazed lapidary, while he labour'd

[*Opens the casket.*

To honour his own art in setting them :  
Some orient pearls too, which the queen of Spain  
Might wear as ear-rings, in remembrance of  
The day that she was crown'd.

*Sev.* The spoils, I think,  
Of both the Indies !

*Dur.* The great sultan's poor,  
If parallel'd with this Cræsus.



*Sev.* Why dost thou weep?

*Alph.* From a most fit consideration of  
My poverty; this, though restored, will not  
Serve my occasions.

*Sev.* Impossible!

*Dur.* May be he would buy his passport up to  
heaven;  
And then this is too little; though, in the journey,  
It were a good viaticum.

*Alph.* I would make it  
A means to help me thither: not to wrong you  
With tedious expectation, I'll discover  
What my wants are, and yield my reasons for  
them.

I have two sons, twins, the true images  
Of what I was at their years; never father  
Had fairer or more promising hopes in his  
Posterity: but, alas! these sons, ambitious  
Of glittering honour, and an after-name,  
Achieved by glorious, and yet pious actions,  
(For such were their intentions,) put to sea:  
They had a well-rigg'd bottom, fully mann'd,  
An old experienced master, lusty sailors,  
Stout landmen, and what's something more than  
rare,  
They did agree, had one design, and that was  
In charity to redeem the Christian slaves  
Chain'd in the Turkish servitude.

*Sev.* A brave aim!

*Dur.* A most heroic enterprise; I languish  
To hear how they succeeded.

*Alph.* Prosperously,  
At first, and to their wishes: divers gallies  
They boarded, and some strong forts near the  
shore  
They suddenly surprised; a thousand captives,

Redeem'd from the oar, paid their glad vows and  
 prayers  
 For their deliverance: their ends acquired,  
 And making homeward in triumphant manner,  
 For sure the cause deserved it—

*Dur.* Pray you end here ;  
 The best, I fear, is told, and that which follows  
 Must conclude ill.

*Alph.* Your fears are true, and yet  
 I must with grief relate it. Prodigal fame,  
 In every place, with her loud trump, proclaiming  
 The greatness of the action, the pirates  
 Of Tunis and Argiers laid wait for them  
 At their return : to tell you what resistance  
 They made, and how my poor sons fought,  
 would but

Increase my sorrow, and, perhaps, grieve you  
 To hear it passionately described unto you.  
 In brief, they were taken, and for the great loss  
 The enemy did sustain, their victory  
 Being with much blood bought, they do endure  
 The heaviest captivity wretched men  
 Did ever suffer. O my sons ! my sons !  
 To me for ever lost ! lost, lost for ever !

*Sev.* Will not these heaps of gold, added to  
 thine,  
 Suffice for ransome ?

*Alph.* For my sons it would ;  
 But they refuse their liberty, if all  
 That were engaged with them, have not their  
 irons,  
 With theirs, struck off, and set at liberty with  
 them ;  
 Which these heaps cannot purchase.

*Sev.* Ha ! the toughness  
 Of my heart melts. Be comforted, old father ;

I have some hidden treasure, and if all  
I and my squires these three years have laid up,  
Can make the sum up, freely take't.

*Dur.* I'll sell  
Myself to my shirt, lands, moveables; and thou  
Shalt part with thine too, nephew, rather than  
Such brave men shall live slaves.

2 *Ban.* We will not yield to't.

3 *Ban.* Nor lose our parts.

*Sev.* How's this!

2 *Ban.* You are fitter far  
To be a churchman, than to have command  
Over good fellows.\*

*Sev.* Thus I ever use [Strikes them down.  
Such saucy rascals; second me, Claudio.—  
Rebellious! do you grumble? I'll not leave  
One rogue of them alive.

*Alph.* Hold;—give the sign. [Discovers himself.

*All.* The king!

*Sev.* Then I am lost.

*Claud.* The woods are full  
Of armed men,

*Alph.* No hope of your escape  
Can flatter you.

*Sev.* Mercy, dread sir! [Kneels.

*Alph.* Thy carriage  
In this unlawful course appears so noble,  
Especially in this last trial, which

\* *Over good fellows.*] A cant name by which highwaymen and thieves have been long pleased to denominate themselves; and which has been given them, in courtesy, by others. Thus Heywood:

*King.* If thou be a *good fellow*, let me borrow a word.

*Hobbs.* I am no good fellow, and I pray heaven thou be'st not one.

*King.* Why? dost thou not love good fellows?

*Hobbs.* No; 'tis a bye-word: *good fellows* be *thieves*.

I put upon you, that I wish the mercy  
 You kneel in vain for might fall gently on you :  
 But when the holy oil was pour'd upon  
 My head, and I anointed king, I swore  
 Never to pardon murder. I could wink at  
 Your robberies, though our laws call them death,  
 But to dispense with Monteclaro's blood  
 Would ill become a king ; in him I lost  
 A worthy subject, and must take from you  
 A strict account of't. 'Tis in vain to move ;  
 My doom's irrevocable.

*Lav.* Not, dread sir,  
 If Monteclaro live.

*Alph.* If ! good Laval.

*Lav.* He lives in him, sir, that you thought  
 Laval. *[Discovers himself.*

Three years have not so alter'd me, but you may  
 Remember Monteclaro.

*Dur.* How !

*Iöl.* My brother !

*Calis.* Uncle !

*Mont.* Give me leave : I was  
 Left dead in the field, but by the duke Mont-  
 pensier,  
 Now general at Milan, taken up,  
 And with much care recover'd.

*Alph.* Why lived you  
 So long conceal'd ?

*Mont.* Confounded with the wrong  
 I did my brother, in provoking him  
 To fight, I spent the time in France that I  
 Was absent from the court, making my exile  
 The punishment imposed upon myself,  
 For my offence.

*Iöl.* Now, sir, I dare confess all :  
 This was the guest invited to the banquet,  
 That drew on your suspicion.

*Sev.* Your intent,  
Though it was ill in you, I do forgive ;  
The rest I'll hear at leisure. Sir, your sentence.

*Alph.* It is a general pardon unto all,  
Upon my hopes, in your fair lives hereafter,  
You will deserve it.

*Sev. Claud. and the rest.* Long live great  
Alphonso !

*Dur.* Your mercy shewn in this ; now, if you  
please,  
Decide these lovers' difference.

*Alph.* That is easy ;  
I'll put it to the women's choice, the men  
Consenting to it.

*Calis.* Here I fix then, never  
To be removed. [*Embraces Caldoro.*]

*Cald.* 'Tis my *nil ultra*, sir.

*Mirt.* O, that I had the happiness to say  
So much to you ! I dare maintain my love  
Is equal to my lady's.

*Ador.* But my mind  
A pitch above yours : marry with a servant  
Of no descent or fortune !

*Sev.* You are deceived :  
Howe'er she has been train'd up as a servant,  
She is the daughter of a noble captain,  
Who, in his voyage to the Persian gulf,  
Perish'd by shipwreck ; one I dearly loved.  
He to my care intrusted her, having taken  
My word, if he return'd not like himself,  
I never should discover what she was ;  
But it being for her good, I will dispense with't.  
So much, sir, for her blood ; now for her portion :  
So dear I hold the memory of my friend,  
It shall rank with my daughter's.

*Ador.* This made good,  
I will not be perverse.

*Dur.* With a kiss confirm it.

*Ador.* I sign all concord here; but must to  
you, sir,  
For reparation of my wounded honour,  
The justice of the king consenting to it,  
Denounce a lawful war.

*Alph.* This in our presence!

*Ador.* The cause, dread sir, commands it:  
though your edicts  
Call private combats, murders; rather than  
Sit down with a disgrace, arising from  
A blow, the bonds of my obedience shook off,  
I'll right myself.

*Cald.* I do confess the wrong,  
Forgetting the occasion, and desire  
Remission from you, and upon such terms  
As by his sacred majesty shall be judged  
Equal on both parts.

*Ador.* I desire no more.

*Alph.* All then are pleased; it is the glory of  
A king to make and keep his subjects happy:  
For us, we do approve the Roman maxim,  
To save one citizen is a greater prize  
Than to have kill'd in war ten enemies. [*Exeunt.*]

---

SONG, *between JUNO and HYMEN.*

JUNO to the Bride.

*Enter a maid; but made a bride,  
Be bold, and freely taste  
The marriage banquet, ne'er denied  
To such as sit down chaste.*

*Though he unloose thy virgin zone,  
Presumed against thy will,  
Those joys reserved to him alone,  
Thou art a virgin still.*

## HYMEN to the Bridegroom.

*Hail, bridegroom, hail! thy choice thus made,  
As thou wouldst have her true,  
Thou must give o'er thy wanton trade,  
And bid loose fires adieu.  
That husband who would have his wife  
To him continue chaste,  
In her embraces spends his life,  
And makes abroad no waste.*

## HYMEN and JUNO.

*Sport then like turtles, and bring forth  
Such pledges as may be  
Assurance of the father's worth,  
And mother's purity.<sup>9</sup>  
Juno doth bless the nuptial bed;  
Thus Hymen's torches burn.  
Live long, and may, when both are dead,  
Your ashes fill one urn!*

<sup>9</sup> Assurance of the father's worth,  
And mother's purity.] Meaning, like their parents; the  
thought is from Catullus:

*Sit suo similis patri  
Manlio, et facile inscius  
Noscitur ab omnibus,  
Et pudicitiam suæ  
Matris indicet ore.*

There is little to be said for this song, (which is to be referred to Act iv. sc. 2,) or for that in the following page; they are, however, among the best scattered through the plays of Massinger, who, as Mr. M. Mason justly observes, is a wretched ballad-maker.

SONG, *Entertainment of the Forest's Queen.*

*Welcome, thrice welcome to this shady green,  
 Our long-wish'd Cynthia, the forest's queen,  
 The trees begin to bud, the glad birds sing  
 In winter, changed by her into the spring.*

*We know no night,*

*Perpetual light*

*Dawns from your eye.*

*You being near,*

*We cannot fear,*

*Though Death stood by.*

*From you our swords take edge, our hearts grow bold;*

*From you in fee their lives your liegemen hold.*

*These groves your kingdom, and our law your will;*

*Smile, and we spare; but if you frown, we kill.*

*Bless then the hour*

*That gives the power*

*In which you may,*

*At bed and board,*

*Embrace your lord*

*Both night and day.*

*Welcome, thrice welcome to this shady green,  
 Our long-wished Cynthia, the forest's queen!*



## EPILOGUE.

*I am left to enquire, then to relate  
 To the still-doubtful author, at what rate  
 His merchandise are valued. If they prove  
 Staple commodities, in your grace and love  
 To this last birth of his Minerva, he  
 Vows (and we do believe him) seriously,  
 Sloth cast off, and all pleasures else declined,  
 He'll search with his best care, until he find  
 New ways, and make good in some labour'd song,  
 Though he grow old, Apollo still is young.  
 Cherish his good intentions, and declare  
 By any signs of favour, that you are  
 Well pleased, and with a general consent;  
 And he desires no more encouragement.<sup>1</sup>*

<sup>1</sup> It is not improbable that, after a temporary suspension of his unsuccessful labours for the stage, Massinger might hope to secure himself against future disappointment by writing for the taste of the public rather than his own. Whatever be the cause, this Comedy is distinguished by a few new features, which shew themselves sometimes in an excess of his usual manner, and sometimes in a departure from it. An instance or two of each will be sufficient. In general, when he determines to introduce any change not yet matured by circumstances, he endeavours to reconcile us to it through an opinion or wish dropped by one of the speakers in a preceding scene. This method is profusely indulged in the present Play; and these brief anticipations of unexpected incidents seem to be regarded by him as sufficient apologies for the extraordinary precipitation of the business of the stage.

Again, in his other Plays he is often irregular, and sometimes involved: the present piece is conceived with unusual wildness of plot, and intricacy of management. One event thrusts out another with little intermission or probability; and the change of situations is so rapid and strange, that the reader is in danger of mistaking the object to which they tend. And here occurs a departure from his usual manner. By pushing these

surprising incidents too far, he has straitened himself in the development of his plot. The consequence is, that the conclusion of the piece is brief and forced; and presents little else than a sudden and violent solution of difficulties too luxuriantly created. I wish it were not necessary to mention a novelty of another kind. Too much laxity is indulged in his other plays: the peculiarity here is, that though it abounds, and forms a considerable part of the story itself, it is not punished at the conclusion with that justice for which Massinger is generally to be commended, and with that remembrance of the claims of virtue for which he elsewhere assumes a proper credit.

These improprieties may, perhaps, be attributed to the circumstances, under which the Play was written. Yet it contains scattered beauties of no ordinary value. The style of it indeed is almost every where flowing and harmonious; and there are occasional scenes which will charm the imagination and touch the heart. Durazzo's description of his rural sports is highly beautiful and enlivening, and has been commended by others. I do not know that proper praise has been bestowed on another scene, at which the reader of sensibility will certainly stop with delight. There is a moral melancholy in Severino's appearance, A. ii. sc. 4, which is extremely touching. In *the Picture*, Massinger has made Mathias express some just sentiments against too great a fondness for a perishable life. Here we see a weariness of existence and a contempt of danger heightened by the peculiar situation of Severino, yet mixed with tenderness and compunction. In other parts of the Play we find maxims justly conceived and beautifully expressed. They may be easily separated from the incidents which give rise to them, and be advantageously remembered for our prudential or moral guidance.

A  
VERY WOMAN;  
OR, THE  
PRINCE OF TARENT.

A VERY WOMAN.] This Tragi-Comedy, as it is called, was licensed for the stage June 6th, 1634. From the prologue it appears to be a revision of a former play, which had been well received, and which the author modestly insinuates that he was induced to *review* by the command of his patron. If this patron was, as it has been supposed, the earl of Pembroke, we are indebted to him for one of the most delightful compositions in the English language.

We learn from the Office-book of sir Henry Herbert, that a play of Massinger's, called the *Spanish Viceroy*, was acted in 1624: this was not improbably the piece alluded to in the prologue. But this is not all. In the MS. Register of lord Stanhope of Harrington, the play of *Cardenes*, or *Cardenio*, is said to have been performed at Court, in 1613. Mr. Malone, who furnishes me with this notice, conjectures that this might have been the first sketch of what Massinger improved and brought out in 1624, and finally completed as we now have it. Change of name is no argument against this conclusion; for, besides, that nothing was more common upon the revival of plays, it should be recollected, that those who spoke of them, seldom concerned themselves with the author's titles, but gave them such names as pleased themselves, and which were generally assumed from one or other of the more prominent characters.

However this may be, the present Play was most favourably received; and often acted, the old title-page says, "at the private house in Black Friars, by his late Majesty's servants, with great applause." Its popularity seems to have tempted the author's good friend, sir Aston Cockaine, to venture on an imitation of it, which he has executed, not very happily, in his comedy of *the Obstinate Lady*.

## P R O L O G U E.

*To such, and some there are, no question, here,  
 Who, happy in their memories, do bear  
 This subject, long since acted, and can say,  
 Truly, we have seen something like this play.  
 Our author, with becoming modesty,  
 (For in this kind he ne'er was bold,) by me,  
 In his defence thus answers, By command,  
 He undertook this task, nor could it stand  
 With his low fortune to refuse to do  
 What, by his patron, he was call'd unto :  
 For whose delight and yours, we hope, with care  
 He hath review'd it ; and with him we dare  
 Maintain to any man, that did allow  
 'Twas good before, it is much better'd now :  
 Nor is it, sure, against the proclamation  
 To raise new piles upon an old foundation.\*  
 So much to them deliver'd ; to the rest,  
 To whom each scene is fresh, he doth protest,  
 Should his Muse fail now a fair flight to make,  
 He cannot fancy what will please or take.*

\* This seems to allude to king James's proclamation, to forbid the increase of building in London. DAVIES.

DRAMATIS PERSONÆ.

*Viceroy of Sicily.*

*Don Pedro, his son.*

*Duke of Messina.*

*Don Martino Cardenes, his son.*

*Don John Antonio, prince of Tarent.*

*Captain of the castle of Palermo.*

*Paulo, a physician.*

*Cuculo, the Viceroy's steward.*

*Two Surgeons.*

*Apothecary.*

*Citizens.*

*Slave-merchant.*

*Servant.*

*Page.*

*An English Slave.*

*Slaves.*

*Moors.*

*Pirates.*

*Sailors.*

*Almira, the Viceroy's daughter.*

*Leonora, duke of Messina's niece.*

*Borachia, wife to Cuculo, governess of Leonora  
and Almira.*

*Two Waiting Women.*

*A good and evil Genius, Servants, Guard,  
Attendants, &c.*

*SCENE, Palermo.*

A

# VERY WOMAN.

---

## ACT I. SCENE I.

*A Room in the Viceroy's Palace.*

*Enter PEDRO meeting LEONORA.*

*Pedro.* My worthiest mistress ! this day cannot end

But prosperous to Pedro, that begins  
With this so wish'd encounter.

*Leon.* Only servant,  
To give you thanks in your own courtly language,  
Would argue me more ceremonious  
Than heartily affected ; and you are  
Too well assured, or I am miserable,  
Our equal loves have kept one rank too long,  
To sta' d at distance now.

*Pedr.* You make me happy  
In this so wise reproof, which I receive  
As a chaste favour from you, and will ever  
Hold such a strong command o'er my desires,  
That though my blood turn rebel to my reason,  
I never shall presume to seek aught from you,  
But what (your honour safe) you well may grant  
me,  
And virtue sign the warrant.

*Leon.* Your love to me  
So limited, will still preserve your mistress.

Worthy her servant, and in your restraint  
 Of loose affections, bind me faster to you :  
 But there will be a time when we may welcome  
 Those wish'd for pleasures, as heaven's greatest  
 blessings,

When that the viceroy, your most noble father,  
 And the duke my uncle, and to that, my guardian,  
 Shall by their free consent confirm them lawful.

*Pedro.* You ever shall direct, and I obey you :  
 Is my sister stirring yet ?

*Leon.* Long since.

*Pedro.* Some business  
 With her, join'd to my service to yourself,  
 Hath brought me hither ; pray you vouchsafe  
 the favour  
 To acquaint her with so much.

*Leon.* I am prevented.

*Enter ALMIRA, and two Waiting Women dressing her.*

*Alm.* Do the rest here, my cabinet is too hot ;  
 This room is cooler. Brother !

*Pedro.* Morrow, sister !  
 Do I not come unseasonably ?

*Alm.* Why, good brother ?

*Pedro.* Because you are not yet fully made up,  
 Nor fit for visitation. There are ladies,  
 And great ones, that will hardly grant access,  
 On any terms, to their own fathers, as  
 They are themselves, nor willingly be seen  
 Before they have ask'd counsel of their doctor  
 How the ceruse will appear, newly laid on,  
 When they ask blessing.

*Alm.* Such, indeed, there are  
 That would be still young, in despite of time ;  
 That in the wrinkled winter of their age



Would force a seeming April of fresh beauty,  
As if it were within the power of art  
To frame a second nature : but for me,  
And for your mistress I dare say as much,  
The faces, and the teeth you see, we slept with.

*Pedro.* Which is not frequent, sister, with some ladies.

*Alm.* You spy no sign of any night-mask here, (Tie on my carcanet,<sup>1</sup>) nor does your nostril Take in the scent of strong perfumes, to stifle The sourness of our breaths as we are fasting : You're in a lady's chamber, gentle brother, And not in your apothecary's shop.

We use the women, you perceive, that serve us, Like servants, not like such as do create us :— Faith, search our pockets, and, if you find there Comfits of ambergris to help our kisses, Conclude us faulty.

*Pedro.* You are pleasant, sister, And I am glad to find you so disposed ; You will the better hear me.

*Alm.* What you please, sir.

*Pedro.* I am entreated by the prince of Tarent, Don John Antonio—

*Alm.* Would you would choose Some other subject.

*Pedro.* Pray you, give me leave, For his desires are fit for you to hear, As for me to prefer. This prince of Tarent

<sup>1</sup> (*Tie on my carcanet,*)] *Carcanet* (dimin. of *carcan*, a chain) is a necklace, in which sense it occurs in most of our old writers :

“ I'll clasp that *neck*, where should be set

“ A rich and orient *carcanet* :—

“ But swains are poor, admit of, then,

“ More natural *chains*, the arms of men.”

Randolph's *Poems*.

Let it not wrong him that I call him friend)  
Finding your choice of don Cardenes liked of  
By both your fathers, and his hopes cut off,  
Resolves to leave Palermo.

*Alm.* He does well ;  
That I hear gladly.

*Pedro.* How this prince came hither,  
How bravely furnish'd, how attended on,  
How he hath born himself here, with what charge  
He hath continued ; his magnificence  
In costly banquets, curious masques, rare presents,  
And of all sorts, you cannot but remember.

*Alm.* Give me my gloves.

*Pedro.* Now, for reward of all  
His cost, his travel, and his duteous service,  
He does entreat that you will please he may  
Take his leave of you, and receive the favour  
Of kissing of your hands.

*Alm.* You are his friend,  
And shall discharge the part of one to tell him  
That he may spare the trouble ; I desire not  
To see or hear more of him.

*Pedro.* Yet grant this,  
Which a mere stranger, in the way of courtship,<sup>2</sup>  
Might challenge from you.

*Alm.* And obtain it sooner.

*Pedro.* One reason for this would do well.

*Alm.* My will  
Shall now stand for a thousand. Shall I lose  
The privilege of my sex, which is my will,  
To yield a reason like a man ? or you,  
Deny your sister that which all true women  
Claim as their first prerogative, which nature  
Gave to them for a law, and should I break it,  
I were no more a woman ?

<sup>2</sup> ———— *In the way of courtship,*] i. e. as has been more  
than once observed, in the way of good breeding, of civility, &c.

*Pedro.* Sure, a good one  
 You cannot be, if you put off that virtue  
 Which best adorns a good one, courtesy  
 And affable behaviour. Do not flatter  
 Yourself with the opinion that your birth,  
 Your beauty, or whatever false ground else  
 You raise your pride upon, will stand against  
 The censure of just men.

*Alm.* Why, let it fall then ;  
 I still shall be unmoved.

*Leon.* And, pray you, be you so.

[*Aside to Pedro.*

*Alm.* What jewel's that ?

1 *Wom.* That which the prince of Tarent—

*Alm.* Left here, and you received without my  
 knowledge !

I have use of't now. Does the page wait without,  
 My lord Cardenes sent to enquire my health ?

1 *Wom.* Yes, madam.

*Alm.* Give it him, and, with it, pray him  
 To return my service to his lord, and mine.

*Pedro.* Will you so undervalue one that has  
 So truly loved you, to bestow the pledge  
 Of his affection, being a prince, upon  
 The servant of his rival ?

*Leon.* 'Tis not well.

Faith, wear it, lady : send gold to the boy,  
 'Twill please him better.

*Alm.* Do as I command you.

[*Exit Waiting Woman.*

I will keep nothing that may put me in mind  
 Don John Antonio ever loved, or was ;  
 Being wholly now Cardenes'.

*Pedro.* In another

This were mere barbarism, sister ; and in you,  
 (For I'll not sooth you,) at the best, 'tis rudeness.

*Alm.* Rudeness !

*Pedro.* Yes, rudeness ; and, what's worse, the  
want

Of civil manners ; nay, ingratitude  
Unto the many and so fair deservings  
Of don Antonio. Does this express  
Your breeding in the court, or that you call  
The viceroy father ? a poor peasant's daughter,  
That ne'er had conversation but with beasts,  
Or men bred like them, would not so far shame  
Her education.

*Alm.* Pray you, leave my chamber ;  
I know you for a brother, not a tutor.

*Leon.* You are too violent, madam.

*Alm.* Were my father  
Here to command me, (as you take upon you  
Almost to play his part,) I would refuse it.  
Where I love, I profess it ; where I hate,  
In every circumstance I dare proclaim it.  
Of all that wear the shapes of men, I loath  
That prince you plead for ; no antipathy  
Between things most averse in nature, holds  
A stronger enmity than his with mine ;  
With which rest satisfied :—If not, your anger  
May wrong yourself, not me.

*Leon.* My lord Cardenes !

*Pedro.* Go : in soft terms, if you persist thus,  
you  
Will be one——

*Enter* CARDENES.

*Alm.* What one ? pray you, out with it.

*Pedro.* Why, one that I shall wish a stranger  
to me,  
That I might curse you ; but——

*Car.* Whence grows this heat ?

*Pedro.* Be yet advised, and entertain him fairly,

For I will send him to you ; or no more  
Know me a brother.

*Alm.* As you please.

*Pedro.* Good morrow.

[*Exit.*

*Car.* Good morrow, and part thus ! you seem  
moved too :

What desperate fool durst raise a tempest here,  
To sink himself ?

*Alm.* Good sir, have patience ;  
The cause, though I confess I am not pleased,  
No way deserves your anger.

*Car.* Not mine, madam,  
As if the least offence could point at you,  
And I not feel it : as you have vouchsa'ed me  
The promise of your heart, conceal it not,  
Whomsoever it concerns.

*Alm.* It is not worth  
So serious an enquiry : my kind brother  
Had a desire to learn me some new courtship,  
Which I distasted ; that was all.

*Car.* Your brother !  
In being yours, with more security  
He might provoke you ; yet, if he hath past  
A brother's bounds——

*Leon.* What then, my lord ?

*Car.* Believe it,  
I'll call him to accompt for't.

*Leon.* Tell him so.

*Alm.* No more.

*Leon.* Yes, thus much ; though my modesty  
Be call'd in question for it, in his absence  
I will defend him : he hath said nor done,  
But what don Pedro well might say or do ;  
Mark me, don Pedro ! in which understand  
As worthy, and as well as can be hoped for  
Of those that love him best—from don Cardenes.

*Car.* This to me, cousin !

*Alm.* You forget yourself.

*Leon.* No, nor the cause in which you did so, lady,  
Which is so just that it needs no concealing  
On Pedro's part.

*Alm.* What mean you?

*Leon.* I dare speak it,  
If you dare hear it, sir: he did persuade  
Almira, your Almira, to vouchsafe  
Some little conference with the prince of Tarent,  
Before he left the court; and, that the world  
Might take some notice, though he prosper'd not  
In his so loved design, he was not scorn'd,  
He did desire the kissing of her hand,  
And then to leave her:—this was much!

*Car.* 'Twas more  
Than should have been urged by him; well  
denied,  
On your part, madam, and I thank you for't.  
Antonio had his answer, I your grant;  
And why your brother should prepare for him  
An after-interview, or private favour,  
I can find little reason.

*Leon.* None at all,  
Why you should be displeas'd with't.

*Car.* His respect  
To me, as things now are, should have weigh'd  
down

His former friendship: 'twas done indiscreetly,  
I would be loath to say, maliciously,  
To build up the demolish'd hopes of him  
That was my rival. What had he to do,  
If he view not my happiness in your favour  
With wounded eyes, to take upon himself  
An office so distasteful?

*Leon.* You may ask  
As well, what any gentleman has to do  
With civil courtesy.

*Alm.* Or you, with that  
Which at no part concerns you. Good my lord,  
Rest satisfied, that I saw him not, nor will;  
And that nor father, brother, nor the world,  
Can work me unto any thing but what  
You give allowance to—in which assurance,  
With this, I leave you.

*Leon.* Nay, take me along;  
You are not angry too?

*Alm.* Presume on that.

[*Exit, followed by Leonora.*]

*Car.* Am I assured of her, and shall again  
Be tortured with suspicion to lose her,  
Before I have enjoy'd her! the next sun  
Shall see her mine; why should I doubt, then?

yet,

To doubt is safer than to be secure.  
But one short day! Great empires in less time  
Have suffer'd change: she's constant—but a  
woman;

And what a lover's vows, persuasions, tears,  
May, in a minute, work upon such frailty,  
There are too many and too sad examples.  
The prince of Tarent gone, all were in safety;  
Or not admitted to solicit her,  
My fears would quit me: 'tis my fault, if I  
Give way to that; and let him ne'er desire  
To own what's hard [to win,]<sup>3</sup> that dares not  
guard it.—

Who waits there?

<sup>3</sup> *To own what's hard [to win,] that dares not guard it.* A foot is lost here, which I have endeavoured to supply, by the addition of the words in brackets. The defect was noticed by Mr. M. Mason, who proposed to complete the line by reading, *to keep.*

*Enter Servants and Page.*

*Serv.* Would your lordship aught ?

*Car.* 'Tis well  
You are so near.

*Enter ANTONIO and a Servant.*

*Ant.* Take care all things be ready  
For my remove.

*Serv.* They are.

[*Exit.*

*Car.* We meet like friends,  
No more like rivals now : my emulation  
Puts on the shape of love and service to you.

*Ant.* It is return'd.

*Car.* 'Twas rumour'd in the court  
You were to leave the city, and that won me  
To find you out. Your excellence may wonder  
That I, that never saw you, till this hour,  
But that I wish'd you dead, so willingly  
Should come to wait upon you to the ports ;  
And there, with hope you never will look back,  
Take my last farewell of you.

*Ant.* Never look back !

*Car.* I said so ; neither is it fit you should ;  
And may I prevail with you as a friend,  
You never shall ; nor, while you live, hereafter  
Think of the viceroy's court, or of Palermo,  
But as a grave, in which the prince of Tarent  
Buried his honour.

*Ant.* You speak in a language  
I do not understand.

*Car.* No ! I'll be plainer.  
What madman, that came hither with that pomp  
Don John Antonio did, that exact courtier  
Don John Antonio, with whose brave fame only



Great princesses have fall'n in love, and died ;  
 That came with such assurance, as young Paris  
 Did to fetch Helen, being sent back, contemn'd,  
 Disgraced, and scorn'd, his large expense laugh'd  
 at,

His bravery scoff'd, the lady that he courted  
 Left quietly in possession of another,  
 (Not to be named that day a courtier  
 Where he was mention'd,) the scarce-known  
 Cardenes,

And he to bear her from him !—that would ever  
 Be seen again (having got fairly off)  
 By such as will live ready witnesses  
 Of his repulse, and scandal ?

*Ant.* The grief of it,  
 Believe me, will not kill me : all man's honour  
 Depends not on the most uncertain favour  
 Of a fair mistress.

*Car.* Troth, you bear it well.  
 You should have seen some that were sensible  
 Of a disgrace, that would have raged, and sought  
 To cure their honour with some strange revenge :  
 But you are better temper'd ; and they wrong  
 The Neapolitans in their report,  
 That say they are fiery spirits, incapable  
 Of the least injury, dangerous to be talk'd with  
 After a loss ; where nothing can move you,<sup>4</sup>  
 But, like a stoic, with a constancy  
 Words nor affronts can shake, you still go on,  
 And smile when men abuse you.

<sup>4</sup> *After a loss ; where nothing can move you,] Where, for  
 whereas, occurs so frequently in these plays, that it seems  
 scarcely possible to escape the notice of the most incurious  
 reader ; yet the last editor has overlooked it, and, in his at-  
 tempt to make the author speak English, produced a line of  
 unparalleled neatness and harmony :*

*After a loss ; for whereas nothing can move you !*

*Ant.* If they wrong  
Themselves, I can; yet, I would have you know,  
I dare be angry.

*Car.* 'Tis not possible.  
A taste of't would do well; and I'd make trial  
What may be done. Come hither, boy.—You  
have seen  
This jewel, as I take it?

*Ant.* Yes; 'tis that  
I gave Almira.

*Car.* And in what esteem  
She held it, coming from your worthy self,  
You may perceive, that freely hath bestow'd it  
Upon my page.

*Ant.* When I presented it,  
I did not indent with her, to what use  
She should employ it.

*Car.* See the kindness of  
A loving soul! who, after this neglect,  
Nay, gross contempt, will look again upon her,  
And not be frighted from it.

*Ant.* No, indeed, sir;  
Nor give way longer—give way, do you mark,  
To your loose wit, to run the wild-goose chase,  
Six syllables further. I will see the lady,  
That lady that dotes on you, from whose hate  
My love increases, though you stand elected  
Her porter, to deny me.

*Car.* Sure you will not.

*Ant.* Yes, instantly: your prosperous success  
Hath made you insolent; and for her sake  
I have thus long forborn you, and can yet  
Forget it and forgive it, ever provided,  
That you end here; and, for what's past recalling,  
That she make intercession for your pardon,  
Which, at her suit, I'll grant.

*Car.* I am much unwilling



Of greater force, to have pierced through that  
heart

Which still retains your figure!—weep still, lady;  
For every tear that flows from those grieved eyes,  
Some part of that which maintains life, goes from  
me;

And so to die were in a gentle slumber  
To pass to paradise: but you envy me  
So quiet a departure from my world,  
My world of miseries; therefore, take my sword,  
And, having kill'd me with it, cure the wounds<sup>s</sup>  
It gave Cardenes. [*Gives Almira his sword.*]

*Re-enter PEDRO.*

*Pedro.* 'Tis too true: was ever  
Valour so ill employed!

*Ant.* Why stay you, lady?

Let not soft pity work on your hard nature;  
You cannot do a better office to  
The dead Cardenes, and I willingly  
Shall fall a ready sacrifice to appease him,  
Your fair hand offering it.

*Alm.* Thou couldst ask nothing  
But this, which I would grant.

[*Attempts to wound him.*]

*Leon.* Flint-hearted lady!

*Pedro.* Are you a woman, sister!

[*Takes the sword from her.*]

*Alm.* Thou art not  
A brother, I renounce that title to thee;  
Thy hand is in this bloody act; 'twas this,

<sup>s</sup> *And having kill'd me with it, cure the wounds, &c.]* This alludes to the strange notions then in fashion, respecting the cure of wounds by *sympathies* and *antipathies*, of which sir Kenelm Digby and others have a vast deal of incomprehensible matter.

For which that savage homicide was sent hither.  
Thou equal Judge of all things!<sup>6</sup> if that blood,  
And innocent blood.—

*Pedro.* [Best sister.]

*Alm.* Oh, Cardenes!

How is my soul rent between rage and sorrow,  
That it can be that such an upright cedar  
Should violently be torn up by the roots,  
Without an earthquake in that very moment  
To swallow them that did it!

*Ant.* The hurt's nothing;<sup>7</sup>

But the deep wound is in my conscience, friend,  
Which sorrow in death only can recover.

*Pedro.* Have better hopes.

*Enter* Viceroy, Duke of Messina, Captain,  
Guard, and Servants.

*Duke.* My son, is this the marriage

<sup>6</sup> *Thou equal judge of all things! if that blood  
And innocent blood—*

*Pedro.* [Best sister.]

*Alm.* Oh, Cardenes!

*How is my soul, &c.]* So, with the exception of *Best sister*, reads the old copy. The modern editors strangely give this last speech to Pedro, without noticing how ill it agrees with his sentiments on the occasion, or with don John's answer. The fact seems to be, that Pedro, alarmed at the solemn adjuration of his sister, abruptly checked her (in the old copy her speech is marked as unfinished) by a short address, which changed her train of thinking, and produced the succeeding apostrophe to her lover. I am far from giving the passage in brackets as the genuine one, though something of the like nature apparently once stood there: at any rate, I am confident of having done well in following the old copy and restoring the speech to Almira.

<sup>7</sup> *Ant.* *The hurt's nothing; &c.]* From this it appears that, during Almira's impassioned speech, don Pedro had been condoling with his friend on his wound; another proof of the inattention of the modern editors.

I came to celebrate? false hopes of man!  
I come to find a grave here.

*Alm.* I have wasted  
My stock of tears, and now just anger help me  
To pay, in my revenge, the other part  
Of duty, which I owe thee. O, great sir,  
Not as a daughter now, but a poor widow,  
Made so before she was a bride, I fly  
To your impartial justice: the offence  
Is death, and death in his most horrid form;  
Let not, then, title, or a prince's name,  
(Since a great crime is, in a great man, greater,)\*  
Secure the offender.

*Duke.* Give me life for life,  
As thou wilt answer it to the great king,  
Whose deputy thou art here.

*Alm.* And speedy justice.

*Duke.* Put the damn'd wretch to torture.

*Alm.* Force him to  
Reveal his curs'd confederates, which spare not,  
Although you find a son among them.

*Vice.* How!

*Duke.* Why bring you not the rack forth?

*Alm.* Wherefore stands  
The murderer unbound?

*Vice.* Shall I have hearing?

*Duke.* Excellent lady, in this you express  
Your true love to the dead.

*Alm.* All love to mankind  
From me, ends with him.

*Vice.* Will you hear me yet?  
And first to you; you do confess the fact  
With which you stand charged?

\* (Since a great crime, in a great man, is greater,)

*Omne animi vitium tanto conspectius in se*

*Crimen habet, quanto major qui peccat, habetur.*

Juv. Sat. viii. v. 140.

*Ant.* I will not make worse  
What is already ill; with vain denial.

*Vice.* Then understand, though you are prince  
of Tarent.

Yet, being a subject to the king of Spain,  
No privilege of Sicily can free you  
(Being convict by a just form of law)  
From the municipal statutes of that kingdom,  
But as a common man, being found guilty,  
Must suffer for it.

*Ant.* I prize not my life  
So much, as to appeal from any thing  
You shall determine of me.

*Vice.* Yet despair not  
To have an equal hearing; the exclaims  
Of this grieved father, nor my daughter's tears,  
Shall sway me from myself; and, where they urge  
To have you tortured, or led bound to prison,  
I must not grant it.

*Duke.* No!

*Vice.* I cannot, sir;  
For men of his rank are to be distinguish'd  
From other men, before they are condemn'd,  
From which (his cause not heard) he yet stands  
free:

So take him to your charge, and, as your life,  
See he be safe.

*Capt.* Let me die for him else.

[*Exeunt Pedro, and Capt. and Guard with Ant.*]

*Duke.* The guard of him should have been given  
to me.

*Alm.* Or unto me.

*Duke.* Bribes may corrupt the captain.

*Alm.* And our just wreak, by force, or cunning  
practice,  
With scorn prevented.

*Car.* Oh!

*Alm.* What groan is that?

*Vice.* There are apparent signs of life yet in him.

*Alm.* Oh that there were! that I could pour  
my blood

Into his veins!

*Car.* Oh, oh!

*Vice.* Take him up gently.

*Duke.* Run for physicians.

*Alm.* Surgeons.

*Duke.* All helps else.

*Vice.* This care of his recovery, timely practised,

Would have express'd more of a father in you,  
Than your impetuous clamours for revenge.

But I shall find fit time to urge that further,  
Hereafter, to you; 'tis not fit for me

To add weight to oppress'd calamity. [*Exeunt.*]

## ACT II. SCENE I.

*A Room in the Castle.*

*Enter PEDRO, ANTONIO, and Captain.*

*Ant.* Why should your love to me, having  
already

So oft endured the test, be put unto  
A needless trial? have you not, long since,  
In every circumstance and rite of friendship,  
Outgone all precedents the ancients boast of,  
And will you yet move further?

*Pedro.* Hitherto  
I have done nothing (howsoe'er you value



My weak endeavours) that may justly claim  
 A title to your friendship, and much less  
 Laid down the debt, which, as a tribute due  
 To your deservings, not I, but mankind  
 Stands bound to tender.

*Ant.* Do not make an idol  
 Of him that should, and without superstition,  
 To you build up an altar. O my Pedro !  
 When I am to expire, to call you mine,  
 Assures a future happiness : give me leave  
 To argue with you, and, the fondness of  
 Affection struck blind, with justice hear me :  
 Why should you, being innocent, fling your life  
 Into the furnace of your father's anger,  
 For my offence? or, take it granted (yet  
 'Tis more than supposition) you prefer  
 My safety 'fore your own, so prodigally  
 You waste your favours, wherefore should this  
 captain,  
 His blood and sweat rewarded in the favour  
 Of his great master, falsify the trust  
 Which, from true judgment, he reposes in him,  
 For me, a stranger?

*Pedro.* Let him answer that,  
 He needs no prompter: speak your thoughts, and  
 freely.

*Capt.* I ever loved to do so, and it shames not  
 The bluntness of my breeding: from my youth  
 I was train'd up a soldier, one of those  
 That in their natures love the dangers more,  
 Than the rewards of danger. I could add,  
 My life, when forfeited, the viceroy pardon'd  
 But by his intercession; and therefore,  
 It being lent by him, I were ungrateful,  
 Which I will never be, if I refused  
 To pay that debt at any time demanded.

*Pedro.* I hope, friend, this will satisfy you.

*Ant.* No, it raises  
 More doubts within me. Shall I, from the school  
 Of gratitude, in which this captain reads  
 The text so plainly, learn to be unthankful?  
 Or, viewing in your actions the idea  
 Of perfect friendship, when it does point to me  
 How brave a thing it is to be a friend,  
 Turn from the object? Had I never loved  
 The fair Almira for her outward features,  
 Nay, were the beauties of her mind suspected,  
 And her contempt and scorn painted before me,  
 The being your sister would anew inflame me,  
 With much more impotence<sup>9</sup> to dote upon her:  
 No, dear friend, let me in my death confirm,  
 (Though you in all things else have the precedence,)

I'll die ten times, ere one of Pedro's hairs  
 Shall suffer in my cause.

*Pedro.* If you so love me,  
 In love to that part of my soul dwells in you,  
 (For though two bodies, friends have but one  
 soul,)  
 Lose not both life and me.

*Enter a Servant.*

*Serv.* The prince is dead. [*Exit.*

*Ant.* If so, shall I leave Pedro here to answer  
 For my escape? as thus I clasp thee, let  
 The viceroy's sentence find me.

*Pedro.* Fly, for heaven's sake!

<sup>9</sup> *With much more impotence to dote upon her:]* So the old copy, Coxeter dislikes *impotence*, for which he would read *impatience*; and Mr. M. Mason, I know not for what reason, omits *much*, which destroys the metre. It requires no words to prove the text to be genuine. For *impotence*, see *the Unnatural Combat*, vol. i. p. 173.

Consider the necessity; though now  
 We part, Antonio, we may meet again,  
 But death's division is for ever, friend.

*Enter another Servant.*

*Serv.* The rumour spread, sir, of Martino's  
 death,  
 Is check'd; there's hope of his recovery. [*Exit.*

*Ant.* Why should I fly, then, when I may en-  
 joy,  
 With mine own life, my friend?

*Pedro.* That's still uncertain,  
 He may have a relapse; for once be ruled, friend:  
 He's a good debtor that pays when 'tis due;  
 A prodigal, that, before it is required,  
 Makes tender of it.

*Enter Sailors.*

1 *Sail.* The bark, sir, is ready.

2 *Sail.* The wind sits fair.

3 *Sail.* Heaven favours your escape.

[*Whistle within.*

*Capt.* Hark, how the boatswain whistles you  
 aboard!

Will nothing move you?

*Ant.* Can I leave my friend?

*Pedro.* I must delay no longer: force him hence.

*Capt.* I'll run the hazard of my fortunes with  
 you.

*Ant.* What violence is this?—hear but my  
 reasons.

*Pedro.* Poor friendship that is cool'd with ar-  
 guments!

Away, away!

*Capt.* For Malta.

*Pedro.* You shall hear  
All our events.

*Ant.* I may sail round the world,  
But never meet thy like. *Pedro!*

*Pedro.* Antonio!

*Ant.* I breathe my soul back to thee.

*Pedro.* In exchange,  
Bear mine along with thee.

*Capt.* Cheerly, my hearts!

[*Exeunt Captain and Sailors with Antonio.*]

*Pedro.* He's gone: may pitying heaven his  
pilot be,  
And then I weigh not what becomes of me. [*Exit.*]

## SCENE II.

*A Room in the Viceroy's Palace.*

*Enter Viceroy, Duke of Messina, and Attendants.*

*Vice.* I tell you right, sir.

*Duke.* Yes, like a rough surgeon,  
Without a feeling in yourself you search  
My wounds unto the quick, then pre-declare  
The tediousness and danger of the cure,  
Never remembering what the patient suffers.  
But you preach this philosophy to a man  
That does partake of passion, and not  
To a dull stoic.

*Vice.* I confess you have  
Just cause to mourn your son; and yet, if reason  
Cannot yield comfort, let example cure.  
I am a father too, my only daughter  
As dear in my esteem, perhaps as worthy,  
As your Martino, in her love to him  
As desperately ill, either's loss equal;  
And yet I bear it with a better temper:

*Enter PEDRO.*

Which, if you please to imitate, 'twill not wrong  
Your piety, nor your judgment.

*Duke.* We were fashion'd  
In different moulds. I weep with mine own eyes,  
sir,

Pursue my ends too; pity to you's a cordial,  
Revenge to me; and that I must and will have,  
If my Martino die.

*Pedro.* Your *must* and *will*,  
Shall in your full-sail'd confidence deceive you.  
[*Aside.*

Here's doctor Paulo, sir.

*Enter PAULO and two Surgeons.*

*Duke.* My hand! you rather  
Deserve my knee, and it shall bend as to  
A second father, if your saving aids  
Restore my son.

*Vice.* Rise, thou bright star of knowledge,  
Thou honour of thy art, thou help of nature,  
Thou glory of our academies!

*Paul.* If I blush, sir,  
To hear these attributes ill-placed on me,  
It is excusable. I am no god, sir,  
Nor holy saint that can do miracles,  
But a weak, sinful man: yet, that I may,  
In some proportion, deserve these favours,  
Your excellencies please to grace me with,  
I promise all the skill I have acquired  
In simples, or the careful observation  
Of the superior bodies, with my judgment  
Derived from long experience, stand ready  
To do you service.

*Duke.* Modestly replied.

*Vice.* How is it with your princely patient?

*Duke.* Speak,

But speak some comfort, sir.

*Paul.* I must speak truth :

His wounds though many, heaven so guided yet  
Antonio's sword, it pierced no part was mortal.  
These gentlemen, who worthily deserve  
The names of surgeons, have done their duties :  
The means they practised, not ridiculous charms  
To stop the blood ; no oils, nor balsams bought  
Of cheating quack-salvers, or mountebanks,  
By them applied : the rules by Chiron taught,  
And Æsculapius, which drew upon him  
The Thunderer's envy, they with care pursued,  
Heaven prospering their endeavours.

*Duke.* There is hope, then,  
Of his recovery ?

*Paul.* But no assurance ;  
I must not flatter you. That little air  
Of comfort that breathes towards us (for I dare not  
Rob these t'enrich myself) you owe their care ;  
For, yet, I have done nothing.

*Duke.* Still more modest ;  
I will begin with them : to either give  
Three thousand crowns.

*Vice.* I'll double your reward ;  
See them paid presently.

1 *Surg.* This magnificence  
With equity cannot be conferr'd on us ;  
'Tis due unto the doctor.

2 *Surg.* True ; we were  
But his subordinate ministers, and did only  
Follow his grave directions.

*Paul.* 'Tis your own :  
I challenge no part in it.

*Vice.* Brave on both sides !

*Paul.* Deserve this, with the honour that will follow,

In your attendance.

2 *Surg.* If both sleep at once,  
'Tis justice both should die. [*Exeunt Surgeons.*]

*Duke.* For you, grave doctor,  
We will not in such petty sums consider  
Your high deserts; our treasury lies open,  
Command it as your own.

*Vice.* Choose any castle,  
Nay, city, in our government, and be lord of't.

*Paul.* Of neither, sir; I am not so ambitious:  
Nor would I have your highnesses secure.  
We have but faintly yet begun our journey;  
A thousand difficulties and dangers must be  
Encounter'd, ere we end it: though his hurts,  
I mean his outward ones, do promise fair,  
There is a deeper one, and in his mind,  
Must be with care provided for: melancholy,  
And at the height, too, near akin to madness,  
Possesses him; his senses are distracted,  
Not one, but all; and, if I can collect them,  
With all the various ways invention  
Or industry e'er practised, I shall write it  
My masterpiece.

*Duke.* You more and more engage me.

*Vice.* May we not visit him?

*Paul.* By no means, sir;  
As he is now, such courtesies come untimely:  
I'll yield you reason for't. Should he look on you,  
It will renew the memory of that  
Which I would have forgotten; your good  
prayers,

And those I do presume shall not be wanting  
To my endeavours, are the utmost aids  
I yet desire your excellencies should grant me.  
So, with my humblest service——

*Duke.* Go, and prosper. [Exit Paulo.

*Vice.* Observe his piety!—I have heard, how true  
I know not, most physicians, as they grow  
Greater in skill, grow less in their religion;  
Attributing so much to natural causes,  
That they have little faith in that they cannot  
Deliver reason for :<sup>1</sup> this doctor steers  
Another course—but let this pass. If you please,  
Your company to my daughter.

*Duke.* I wait on you. [Exeunt.

<sup>1</sup> ————— *I have heard, how true*

*I know not, most physicians, as they grow  
Greater in skill, grow less in their religion;*

*Attributing so much to natural causes,*

*That they have little faith in that they cannot*

*Deliver reason for :]* The history of mankind unfortunately furnishes too many instances of this melancholy fact, to permit a doubt on the subject. Let it be added, however, that they chiefly occur among the half-informed of the profession: several of whom, as they have grown yet greater in skill, have, to their praise, renounced their scepticism with their confidence, and increased no less in piety than in knowledge. Jonson observes, with his usual force and perspicuity:

“Rut is a young physician to the family,

“That, letting God alone, ascribes to nature

“More than her share; licentious in discourse,

“And in his life a profest voluptuary;

“The slave of money, a buffoon in manners,

“Obscene in language, which he vents for wit,

“And saucy in his logics and disputing.”

*Magnetic Lady.*

I have no propensity to personal satire, nor do I think it just to convert an ancient author into a libellist, by an appropriation of his descriptions to modern characters; yet I must, for once, be indulged with saying, that almost every word here delivered applies so forcibly to a late physician, that it requires some evidence to believe the lines were written nearly two centuries ago. To lessen the wonder, however, it may be observed that, from the days of Dr. Rut to those of Dr. D——n, that description of men who, *letting God alone, ascribe to nature more than her share*, have been commonly *licentious, petulant, and obscene buffoons*.



## SCENE III.

*Another Room in the same.*

*Enter LEONORA and Waiting Women.*

*Leon.* Took she no rest to night ?

*1 Wom.* Not any, madam ;

I am sure she slept not. 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.

*Leon.* 'Tis wonderous strange.

*2 Wom.* Nay, more ;

She that of late vouchsafed not to be seen,  
But so adorn'd as if she were to rival  
Nero's Poppæa, or the Egyptian queen,  
Now, careless of her beauties, when we offer  
Our service, she contemns it.

*Leon.* Does she not  
Sometimes forsake her chamber ?

*2 Wom.* Much about

This hour ; then, with a strange unsettled gait,  
She measures twice or thrice the gallery,  
Silent, and frowning, (we dare not speak to her,)  
And then returns.—She's come, pray you, now  
observe her.

*Enter ALMIRA in black, carelessly habited.*

*Alm.* Why are my eyes fix'd on the ground,  
and not

Bent upwards? ha! that which was mortal of  
My dear Martino, as a debt to nature;  
I know this mother earth hath sepulchred;  
But his diviner part, his soul, o'er which  
The tyrant Death, nor yet the fatal sword  
Of curs'd Antonio, his instrument,  
Had the least power, born upon angels' wings  
Appointed to that office, mounted far  
Above the firmament.

*Leon.* Strange imagination!  
Dear cousin, your Martino lives.

*Alm.* I know you,  
And that in this you flatter me; he's dead,  
As much as could die of him:—but look yonder!  
Amongst a million of glorious lights  
That deck the heavenly canopy, I have  
Discern'd his sou, transform'd into a star.  
Do you not see it?

*Leon.* Lady!

*Alm.* Look with my eyes.  
What splendour circles it! the heavenly archer,  
Not far off distant, appears dim with envy,  
Viewing himself outshined. Bright constellation!  
Dart down thy beams of pity on Almira,  
And, since thou find'st such grace where now  
thou art,  
As I did truly love thee on the earth,  
Like a kind harbinger, prepare my lodging,  
And place me near thee!

*Leon.* I much more than fear  
She'll grow into a frenzy.

*Alm.* How! what's this?

A dismal sound! come nearer, cousin; lay  
Your ear close to the ground,—closer, I pray you.  
Do you howl? are you there, Antonio?

*Leon.* Where, sweet lady?

*Alm.* In the vault, in hell, on the infernal rack,  
Where murderers are tormented:—yerk him  
soundly,

'Twas Rhadamanth's sentence; do your office,  
Furies.—

How he roars! What! plead to me to mediate for  
you!

I'm deaf, I cannot hear you.

*Leon.* 'Tis but fancy,  
Collect yourself.

*Alm.* Leave babbling; 'tis rare music!  
Rhamnusia plays on a pair of tongs  
Red hot, and Proserpine dances to the consort;  
Pluto sits laughing by too.\* So! enough:  
I do begin to pity him.

*Leon.* I wish, madam,  
You would shew it to yourself.

*2 Wom.* Her fit begins  
To leave her.

*Alm.* Oh my brains! are you there, cousin?

*Leon.* Now she speaks temperately. I am ever  
ready

To do you service: how do you?

*Alm.* Very much troubled.

I have had the strangest waking dream of hell  
And heaven—I know not what.

*Leon.* My lord your father  
Is come to visit you; as you would not grieve him

\* This is not madness, but light-headedness: but such indeed, is the malady of Almira. Later writers have mistaken its characteristics, and copied them (a wonderful easy matter) for madness.

That is so tender of you, entertain him  
With a becoming duty.

*Enter Viceroy, Duke of Messina, PEDRO, and Attendants.*

*Vice.* Still forlorn !  
No comfort, my Almira ?

*Duke.* In your sorrow,  
For my Martino, madam, you have express'd  
All possible love and tenderness ; too much of it  
Will wrong yourself, and him. He may live, lady,  
(For we are not past hope,) with his future service,  
In some part to deserve it.

*Alm.* If heaven please  
To be so gracious to me, I will serve him  
With such obedience, love, and humbleness,  
That I will rise up an example for  
Good wives to follow : but until I have  
Assurance what fate will determine of me,  
Thus, like a desolate widow, give me leave  
To weep for him ; for, should he die, I have vow'd  
Not to outlive him ; and my humble suit is,  
One monument may cover us, and Antonio  
(In justice you must grant me that) be offer'd  
A sacrifice to our ashes.<sup>3</sup>

*Vice.* Prithee put off  
These sad thoughts ; both shall live, I doubt it  
not,  
A happy pair.

*Enter CUCULO, and BORACHIA.*

*Cuc.* O sir, the foulest treason  
That ever was discover'd !

<sup>3</sup> *Queen.* "The lady doth protest too much, methinks."  
*Hamlet.* O, but she'll keep her word !"

*Vice.* Speak it, that  
We may prevent it.

*Cuc.* Nay, 'tis past prevention :  
Though you allow me wise, (in modesty,  
I will not say oraculous,) I cannot help it.  
I am a statesman, and some say a wise one ;  
But I could never conjure, nor divine  
Of things to come.

*Vice.* Leave fooling : to the point ;  
What treason ?

*Cuc.* The false prince, don John Antonio,  
Is fled.

*Vice.* It is not possible.

*Pedro.* Peace, screech-owl.

*Cuc.* I must speak, and it shall out, sir ; the  
captain  
You trusted with the fort is run away too.

*Alm.* O miserable woman ! I defy  
All comfort : cheated too of my revenge !  
As you are my father, sir, and you my brother,  
I will not curse you ; but I dare, and will say,  
You are unjust and treacherous.—If there be  
A way to death, I'll find it. [*Exit.*

*Vice.* Follow her,  
She'll do some violent act upon herself ;  
'Till she be better temper'd, bind her hands,  
And fetch the doctor to her.—

[*Exeunt Leonora, and Waiting Women.*

Had not you

A hand in this ?

*Pedro.* I, sir ! I never knew  
Such disobedience.

*Vice.* My honour's touch'd in't :  
Let gallies be mann'd forth in his pursuit,  
Search every port and harbour ; if I live,  
He shall not 'scape thus.

*Duke.* Fine hypocrisy !

Away, dissemblers! 'tis confederacy  
Betwixt thy son, and self, and the false captain,  
He could not thus have vanish'd else. You have  
murder'd

My son amongst you, and now murder justice:  
You know it most impossible he should live,  
Howe'er the doctor, for your ends, dissembled,  
And you have shifted hence Antonio.

*Vice.* Messina, thou'rt a crazed and grieved  
old man,

And being in my court, protected by  
The law of hospitality, or I should  
Give you a sharper answer: may I perish,  
If I knew of his flight!

*Duke.* Fire, then, the castle.

Hang up the captain's wife and children.

*Vice.* Fie, sir!

*Pedro.* My lord, you are uncharitable; capital  
treasons

Exact not so much.

*Duke.* Thanks, most noble signior!

We ever had your good word and your love.

*Cuc.* Sir, I dare pass my word, my lords are  
clear

Of any imputation in this case  
You seem to load them with.

*Duke.* Impertinent fool!—

No, no; the loving faces you put on,  
Have been but grinning visors: you have jugg-  
gled me

Out of my son, and out of justice too;  
But Spain shall do me right, believe me, Viceroy:  
There I will force it from thee by the king.  
He shall not eat nor sleep in peace for me,  
Till I am righted for this treachery.

*Vice.* Thy worst, Messina! since no reason can  
Qualify thy intemperance; the corruption

Of my subordinate ministers cannot wrong  
My true integrity. Let privy searchers  
Examine all the land.

*Pedro.* Fair fall Antonio! [Aside.

[*Exeunt Viceroy, Pedro, and Attendants.*

*Cuc.* This is my wife, my lord; troth speak  
your conscience,  
Is't not a goodly dame?

*Duke.* She is no less, sir;  
I will make use of these: may I entreat you<sup>3</sup>  
To call my niece.

*Bora.* With speed, sir. [*Exit Borachia.*

*Cuc.* You may, my lord, suspect me  
As an agent in these state-conveyances:  
Let signior Cuculo, then, be never more,  
For all his place, wit, and authority,  
Held a most worthy, honest gentleman.

*Re-enter BORACHIA with LEONORA.*

*Duke.* I do acquit you, signior. Niece, you  
see  
To what extremes I am driven; the cunning  
viceroy,  
And his son Pedro, having express'd too plainly  
Their cold affections to my son Martino:  
And therefore I conjure thee, Leonora,  
By all thy hopes from me, which is my dukedom  
If my son fail,—however, all thy fortunes;  
Though heretofore some love hath past betwixt  
Don Pedro, and thyself, abjure him now:  
And as thou keep'st Almira company,

<sup>3</sup> *I will make use of these: may I entreat you*] So the old copy:  
Mr. M. Mason chooses to read,

*I will make use of Cuculo and Borachia. May I intreat you.*  
If such portentous lines as these may be introduced without  
reason, and without authority, there is an end of all editorship.

In this her desolation, so in hate  
 To this young Pedro, for thy cousin's love,  
 Be her associate; or assure thyself,  
 I cast thee like a stranger from my blood.  
 If I do ever hear thou see'st, or send'st  
 Token, or receiv'st message—by yon heaven,  
 I never more will own thee!

*Leon.* O, dear uncle!

You have put a tyrannous yoke upon my heart,  
 And it will break it. [*Exit.*]

*Duke.* Gravest lady, you  
 May be a great assister in my ends.  
 I buy your diligence thus:—divide this couple,  
 Hinder their interviews; feign 'tis her will  
 To give him no admittance, if he crave it;  
 And thy rewards shall be thine own desires:  
 Whereto, good sir, but add your friendly aids,  
 And use me to my uttermost.

*Cuc.* My lord,  
 If my wife please, I dare not contradict.  
 Borachia, what do you say? •

*Bora.* I say, my lord,  
 I know my place; and be assured, I will  
 Keep fire and tow asunder.

*Duke.* You in this  
 Shall much deserve me. [*Exit.*]

*Cuc.* We have ta'en upon us  
 A heavy charge: I hope you'll now forbear  
 The excess of wine.

*Bora.* I will do what I please.  
 This day the market's kept for slaves; go you,  
 And buy me a fine-timber'd one to assist me;  
 I must be better waited on.

*Cuc.* Any thing,  
 So you'll leave wine.

*Bora.* Still prating!

*Cuc.* I am gone, duck.

[*Exit.*]



*Bora.* Pedro! so hot upon the scent! I'll fit him.

*Re-enter PEDRO.*

*Pedro.* Donna Borachia, you most happily  
Are met to pleasure me.

*Bora.* It may be so;  
I use to pleasure many. Here lies my way,  
I do beseech you, sir, keep on your voyage.

*Pedro.* Be not so short, sweet lady, I must with  
you.

*Bora.* With me, sir! I beseech you, sir—why,  
what, sir,  
See you in me?

*Pedro.* Do not mistake me, lady;  
Nothing but honesty.

*Bora.* Hang honesty!  
Trump me not up with honesty: do you mark,  
sir,

I have a charge, sir, and a special charge, sir,  
And 'tis not honesty can win on me, sir.

*Pedro.* Prithee conceive me rightly.

*Bora.* I conceive you!

*Pedro.* But understand.

*Bora.* I will not understand, sir,  
I cannot, nor I do not understand, sir.

*Pedro.* Prithee, Borachia, let me see my  
mistress,

But look upon her; stand you by.

*Bora.* How's this!

Shall I stand by? what do you think of me?  
Now, by the virtue of the place I hold,  
You are a paltry lord to tempt my trust thus:  
I am no Helen, nor no Hecuba,  
To be deflower'd of my loyalty  
With your fair language.

*Pedro.* Thou mistak'st me still.

*Bora.* It may be so, my place will bear me out  
in't,  
And will mistake you still, make you your best  
on't.

*Pedro.* A pox upon thee! let me but behold her.

*Bora.* A plague upon you! you shall never see  
her.

*Pedro.* This is a crone in grain! thou art so  
testy—

Prithee, take breath, and know thy friends.

*Bora.* I will not,

I have no friends, nor I will have none this way:  
And, now I think on't better, why will you see her?

*Pedro.* Because she loves me dearly, I her  
equally.

*Bora.* She hates you damnably, most wickedly,  
Build that upon my word, most wickedly;  
And swears her eyes are sick when they behold  
you.

How fearfully have I heard her rail upon you,  
And cast and rail again; and cast again;  
Call for hot waters, and then rail again!

*Pedro.* How! 'tis not possible.

*Bora.* I have heard her swear

(How justly, you best know, and where the cause  
lies)

That you are—I shame to tell it—but it must out—  
Fie, fie! why, how have you deserved it?

*Pedro.* I am what?

*Bora.* The beastliest man—why, what a grief  
must this be?

(Sir-reverence of the company)—a rank whore-  
master:

Ten livery whores, she assured me on her credit,  
With weeping eyes she spake it, and seven citizens,  
Besides all voluntaries that serve under you,  
And of all countries.

*Pedro.* This must needs be a lie.

*Bora.* Besides, you are so careless of your body,  
Which is a foul fault in you.

*Pedro.* Leave your fooling,  
For this shall be a fable : happily,  
My sister's anger may grow strong against me,  
Which thou mistak'st.

*Bora.* She hates you very well too,  
But your mistress hates you heartily :—look upon  
you !

Upon my conscience, she would see the devil first,  
With eyes as big as saucers ; when I but named  
you,

She has leap'd back thirty feet : if once she smell  
you,

For certainly you are rank, she says, extreme rank,  
And the wind stand with you too, she's gone for  
ever !

*Pedro.* For all this, I would see her.

*Bora.* That's all one.

Have you new eyes when those are scratch'd  
out, or a nose

To clap on warm ? have you proof against a piss-  
pot,

Which, if they bid me, I must fling upon you ?

*Pedro.* I shall not see her, then, you say ?

*Bora.* It seems so.

*Pedro.* Prithee, be thus far friend then, good  
Borachia,

To give her but this letter, and this ring,  
And leave thy pleasant lying, which I pardon :  
But leave it in her pocket ; there's no harm in't.  
I'll take thee up a petticoat, will that please thee ?

*Bora.* Take up my petticoat ! I scorn the motion,  
I scorn it with my heels ; take up my petticoat !

*Pedro.* And why thus hot ?

*Bora.* Sir, you shall find me hotter,  
If you take up my petticoat.

*Pedro.* I'll give thee a new petticoat.

*Bora.* I scorn the gift—take up my petticoat !  
Alas ! my lord, you are too young, my lord,  
Too young, my lord, to circumcise me that way.  
Take up my petticoat ! I am a woman,  
A woman of another way, my lord,  
A gentlewoman : he that takes up my petticoat,  
Shall have enough to do, I warrant him.  
I would fain see the proudest of you all so lusty.

*Pedro.* Thou art disposed still to mistake me.

*Bora.* Petticoat !

You shew now what you are ; but do your worst,  
sir.

*Pedro.* A wild-fire take thee !

*Bora.* I ask no favour of you,  
And so I leave you ; and withal, I charge you  
In my own name, for, sir, I'd have you know it,  
In this place I present your father's person,  
Upon your life, not dare to follow me,  
For if you do—

[*Exit.*

*Pedro.* Go ! and the pox go with thee,  
If thou hast so much moisture to receive them !  
For thou wilt have them, though a horse bestow  
them.

I must devise a way—for I must see her,  
And very suddenly ; and, madam petticoat,  
If all the wit I have, and this can do,<sup>5</sup>  
I'll make you break your charge, and your hope  
too.

[*Exit.*

<sup>5</sup> ————— and this can do,] i. e. either the ring or the  
letter, with which Borachia had refused to charge herself.

## ACT III. SCENE I.

*The Slave Market.*

*Enter Slave-merchant and Servant, with ANTONIO and Captain disguised, and dressed as Slaves, English Slave, and divers other Slaves.*

*Merch.* Come, rank yourselves, and stand out handsomely.

—Now ring the bell, that they may know my market.

Stand you two here; [*To Antonio and the Captain.*] you are personable men,

And apt to yield good sums, if women cheapen.

Put me that pig-complexion'd fellow behind, He will spoil my sale else; the slave looks like famine.

Sure he was got in a cheese-press, the whey runs out on's nose yet.

He will not yield above a peck of oysters—

If I can get a quart of wine in too, you are gone, sir :

Why sure, thou hadst no father.

*1 Slave.* Sure I know not.

*Merch.* No, certainly; a March frog [leap'd]<sup>6</sup> thy mother;

Thou'rt but a monster-paddock. — Look who comes, sirrah. — [*Exit Servant.*]

And next prepare the song, and do it lively. —

Your tricks too, sirrah, they are ways to catch the buyer, [*To the English Slave,*

<sup>6</sup> Old copy; “kept thy mother.”

And if you do them well, they'll prove good dowries.—

How now?

*Re-enter Servant.*

*Serv.* They come, sir, with their bags full loaden.

*Merch.* Reach me my stool. O! here they come.

*Enter PAULO, Apothecary, CUCULO, and Citizens.*

*Cuc.* That's he.

He never fails monthly to sell his slaves here;  
He buys them presently upon their taking,  
And so disperses them to every market.

*Merch.* Begin the song, and chant it merrily.

A SONG, *by one of the Slaves.*

Well done.

*Paul.* Good morrow!

*Merch.* Morrow to you, signiors!

*Paul.* We come to look upon your slaves, and buy too,

If we can like the persons, and the prices.

*Cuc.* They shew fine active fellows.

*Merch.* They are no less, sir,  
And people of strong labours.

*Paul.* That's in the proof, sir.

*Apoth.* Pray what's the price of this red-bearded fellow?

If his gall be good, I have certain uses for him.

*Merch.* My sorrel slaves are of a lower price,  
Because the colour's faint:—fifty chequins, sir.

*Apoth.* What be his virtues?

*Merch.* He will poison rats ;  
 Make him but angry, and his eyes kill spiders ;  
 Let him but, fasting, spit upon a toad,  
 And presently it bursts, and dies ; his dreams kill :  
 He'll run you in a wheel, and draw up water,  
 But if his nose drop in't, 'twill kill an army.  
 When you have worn him to the bones with uses,  
 Thrust him into an oven luted well,  
 Dry him, and beat him, flesh and bone, to powder,  
 And that kills scabs, and aches of all climates.

*Apoth.* Pray at what distance may I talk to  
 him ?

*Merch.* Give him but sage and butter in a  
 morning,  
 And there's no fear : but keep him from all  
 women,  
 For there his poison swells most.

*Apoth.* I will have him.  
 Cannot he breed a plague too ?

*Merch.* Yes, yes, yes,  
 Feed him with fogs ; *probatum*.—Now to you,  
 sir.

Do you like this slave ? [*Pointing to Antonio.*]

*Cuc.* Yes, if I like his price well.

*Merch.* The price is full an hundred, nothing  
 bated.

Sirrah, sell the Moors there :—feel, he's high and  
 lusty,

And of a gamesome nature ; bold, and secret,  
 Apt to win favour of the man that owns him,  
 By diligence and duty : look upon him.

*Paul.* Do you hear, sir ?

*Merch.* I'll be with you presently.—

Mark but his limbs, that slave will cost you  
 fourscore ; [*Pointing to the Captain.*]  
 An easy price—turn him about, and view him.—

For these two, sir? why, they are the finest children——

Twins, on my credit, sir.—Do you see this boy, sir?

He will run as far from you in an hour——

1 *Cit.* Will he so, sir?

*Merch.* Conceive me rightly,—if upon an errand,

As any horse you have.

2 *Cit.* What will this girl do?

*Merch.* Sure no harm at all, sir,  
For she sleeps most an end.<sup>7</sup>

*Cit.* An excellent housewife.

Of what religion are they?

*Merch.* What you will, sir,

<sup>7</sup> *Merch.* *Sure no harm at all, sir,*

*For she sleeps most an end.]* i. e. Almost perpetually, without intermission. In *the Two Gentlemen of Verona*, Proteus says of Launce:

“A slave that *still an end* turns me to shame.”

That is, says Steevens, “at the conclusion of every business he undertakes.” He was set right by Mr. M. Mason; but he persisted in his erroneous explanation:—*aliter non fit, Avite, liber.*—To prevent a repetition of the blunder, (of which, however, in the present state of “commentating,” there is little hope,) I will subjoin a few examples, and place the meaning of the words beyond all question.

“Now help, good heaven! ’tis such an uncouth thing

“To be a widow out of term time! I

“Do feel such aguish qualms, and dumps, and fits,

“And shakings *still an end.*” *The Ordinary.*

“*Greatheart.* I perceive you know Mr. Fearing, for you have given a very right character of him.

*Honesty.* Know him? I was a great companion of his. I was with him *most an end.*” *Pil. Prog.*

“He runs on in a strange jumbled character; but has *most an end*, a strong disposition to make a farce of it.” *Divine Leg.* P. xi.

The expression, which is not yet worn out, is of great antiquity; for I meet with it in some of our earliest writers.



So there be meat and drink in't : they'll do little  
That shall offend you, for their chief desire  
Is to do nothing at all, sir.

*Cuc.* A hundred is too much.

*Merch.* Not a doit bated :

He's a brave slave, his eye shews activeness ;  
Fire and the mettle of a man dwell in him.  
Here is one you shall have——

*Cuc.* For what ?

*Merch.* For nothing,  
And thank you too.

*Paul.* What can he do ?

*Merch.* Why, any thing that's ill,  
And never blush at it : he's so true a thief,  
That he'll steal from himself, and think he has  
got by it.

He stole out of his mother's belly, being an infant ;  
And from a lousy nurse he stole his nature,  
From a dog his look, and from an ape his nimble-  
ness ;

He will look in your face and pick your pockets,  
Rob ye the most wise rat of a cheese-paring ;  
There, where a cat will go in, he will follow,  
His body has no back-bone. Into my company  
He stole, for I never bought him, and will steal  
into yours,

An you stay a little longer. Now, if any of you  
Be given to the excellent art of lying,  
Behold, before you here, the masterpiece !  
He'll outlie him that taught him, monsieur devil,  
Offer to swear he has eaten nothing in a twelve-  
month,

When his mouth's full of meat.

*Cuc.* Pray keep him, he's a jewel ;  
And here's your money for this fellow.

*Merch.* He's yours, sir.

*Cuc.* Come, follow me. [Exit with Antonio.

*Cit.* Twenty chequins for these two.

*Merch.* For five and twenty take them.

*Cit.* There's your money ;  
I'll have them, if it be to sing in cages.

*Merch.* Give them hard eggs, you never had  
such blackbirds.

*Cit.* Is she a maid, dost think ?

*Merch.* I dare not swear, sir :  
She is nine year old, at ten you shall find few  
here.

*Cit.* A merry fellow ! thou say'st true. Come,  
children. [*Exit with the two Moors.*]

*Paul.* Here, tell your money ; if his life but  
answer

His outward promises, I have bought him cheap,  
sir.

*Merch.* Too cheap, o'conscience : he's a preg-  
nant knave ;

Full of fine thought, I warrant him.

*Paul.* He's but weak-timber'd.<sup>8</sup>

*Merch.* 'Tis the better, sir ;

He will turn gentleman a great deal sooner.

*Paul.* Very weak legs.

*Merch.* Strong, as the time allows sir.

*Paul.* What's that fellow ?

*Merch.* Who, this ? the finest thing in all the  
world, sir,

<sup>8</sup> *Paul.* *He's but weak-timber'd.*

*Merch.* *'Tis the better, sir ;*

*He will turn gentleman a great deal sooner.*] Small legs seem,  
at this time, to have been considered as one of the characteris-  
tic marks of a fine gentleman. Thus Jonson :

*Chlo.* Are you a gentleman born ?

*Cris.* That I am, lady ; you shall see my arms, if it please you.

*Chlo.* No ; your legs do sufficiently shew you are a gentle-  
man born, sir ; for a man borne upon *little legs*, is always a  
gentleman born. *Poctaster.*

The punctuallest, and the perfectest; an English metal,

But coin'd in France: *Your servant's servant, sir!*

Do you understand that? *or your shadow's servant!*

Will you buy him to carry in a box? Kiss your hand, sirrah;—

Let fall your cloak on one shoulder;—face to your left hand;—

Feather your hat;—slope your hat;—now charge.

—Your honour,

What think you of this fellow?

*Paul.* Indeed, I know not;

I never saw such an ape before: but, hark you,

Are these things serious in his nature?

*Merch.* Yes, yes;

Part of his creed: come, do some more devices.

Quarrel a little, and take him for your enemy,

Do it in dumb show. Now observe him nearly.

[*The English Slave practises his postures.*

*Paul.* This fellow's mad, stark mad.

*Merch.* Believe they are all so:

I have sold a hundred of them.

*Paul.* A strange nation!

What may the women be?

*Merch.* As mad as they,

And, as I have heard for truth, a great deal madder:

Yet, you may find some civil things amongst them,

But they are not respected. Nay, never wonder;

9  
 ———— *come, do some more devices, &c.]* This must have been a most diverting scene: the ridicule on the French, or rather on the travelled English, who caricatured, while they aped, the foppish manners of the continent, was never more exquisitely pointed: indeed, I recollect nothing on the subject, in any of our old dramatists, that can be said to come near it. What follows is in a higher tone. This slave merchant is one of the most sprightly active characters which the English stage can boast.

They have a city, sir,—I have been in it,  
 And therefore dare affirm it, where, if you saw  
 With what a load of vanity 'tis fraughted,  
 How like an everlasting morris-dance it looks,  
 Nothing but hobby-horse, and maid Marian,  
 You would start indeed.

*Paul.* They are handsome men?

*Merch.* Yes, if they would thank their maker,  
 And seek no further; but they have new creators,  
 God-tailor, and god-mercator: a kind of Jews, sir,  
 But fall'n into idolatry; for they worship  
 Nothing with so much service, as the cow-calves.

*Paul.* What do you mean by cow-calves?

*Merch.* Why, their women.  
 Will you see him do any more tricks?

*Paul.* 'Tis enough, I thank you;  
 But yet I'll buy him, for the rareness of him:  
 He may make my princely patient mirth, an  
 that done,

I'll chain him in my study, that at void hours  
 I may run o'er the story of his country.

*Merch.* His price is forty.

*Paul.* Hold—I'll once be foolish,  
 And buy a lump of levity to laugh at.

*Apoth.* Will your worship walk?

*Paul.* How now, apothecary,  
 Have you been buying too?

*Apoth.* A little, sir,  
 A dose or two of mischief.

*Paul.* Fare ye well, sir;  
 As these prove, we shall look the next wind for  
 you.

*Merch.* I shall be with you, sir.

*Paul.* Who bought this fellow?

*2 Cit.* Not I.

*Apoth.* Nor I.

*Paul.* Why does he follow us, then?

*Merch.* Did not I tell you he would steal to you?

2 *Cit.* Sirrah,

You mouldy-chaps! know your crib, I would wish you,

And get from whence you came.

1 *Slave.* I came from no place.

*Paul.* Wilt thou be my fool? for fools, they say, will tell truth.

1 *Slave.* Yes, if you will give me leave, sir, to abuse you,

For I can do that naturally.

*Paul.* And I can beat you.

1 *Slave.* I should be sorry else, sir.

*Merch.* He looks for that, as duly as his victuals,

And will be extreme sick when he is not beaten. He will be as wanton, when he has a bone broken, As a cat in a bowl on the water.

*Paul.* You will part with him?

*Merch.* To such a friend as you, sir.

*Paul.* And without money?

*Merch.* Not a penny, signior;

And would he were better for you!

*Paul.* Follow me, then;

The knave may teach me something.

1 *Slave.* Something that

You dearly may repent; howe'er you scorn me,

The slave may prove your master.

*Paul.* Farewell once more!

*Merch.* Farewell! and when the wind serves next, expect me.

[*Exeunt.*]

## SCENE II.

*A Room in the Viceroy's Palace.*

*Enter CUCULO and ANTONIO.*

*Cuc.* Come, sir, you are mine, sir, now ; you  
serve a man, sir,

That, when you know more, you will find—

*Ant.* I hope so.

*Cuc.* What dost thou hope ?

*Ant.* To find you a kind master.

*Cuc.* Find you yourself a diligent true servant,  
And take the precept of the wise before you,  
And then you may hope, sirrah. Understand,  
You serve me<sup>2</sup>—what is ME ? a man of credit.

*Ant.* Yes, sir.

*Cuc.* Of special credit, special office ; hear first  
And understand again, of special office :  
A man that nods upon the thing he meets,  
And that thing bows.

*Ant.* 'Tis fit it should be so, sir.

*Cuc.* It shall be so : a man near all importance.  
Dost thou digest this truly ?

*Ant.* I hope I shall, sir.

*Cuc.* Besides, thou art to serve a noble mistress,  
Of equal place and trust. Serve usefully,  
Serve all with diligence, but her delights ;  
There make your stop. She is a woman, sirrah,  
And though a cull'd out virtue, yet a woman.  
Thou art not troubled with the strength of blood,  
And stirring faculties, for she'll shew a fair one ?

<sup>2</sup> *You serve me—*] So the old copy ; the modern editors omit the pronoun, which reduces the passage to nonsense.

*Ant.* As I am a man, I may ; but as I am your man,  
Your trusty, useful man, those thoughts shall  
perish.

*Cuc.* 'Tis apt, and well distinguish'd. The next  
precept,  
And then, observe me, you have all your duty ;  
Keep, as thou'dst keep thine eye-sight, all wine  
from her,  
All talk of wine.

*Ant.* Wine is a comfort, sir.

*Cuc.* A devil, sir ! let her not dream of wine ;  
Make her believe there neither is, nor was wine ;  
Swear it.

*Ant.* Will you have me lie ?

*Cuc.* To my end, sir :  
For if one drop of wine but creep into her,  
She is the wisest woman in the world straight,  
And all the women in the world together  
Are but a whisper to her ; a thousand iron mills  
Can be heard no further than a pair of nut-  
crackers.

Keep her from wine ; wine makes her dangerous.  
Fall back—my lord don Pedro !

*Enter PEDRO.*

*Pedro.* Now, master Office,  
What is the reason that your vigilant Greatness,  
And your wife's wonderful Wiseness, have lock'd  
up from me  
The way to see my mistress ? Whose dog's dead  
now,  
That you observe these vigils ?

*Cuc.* Very well, my lord.

Belike, we observe no law then, nor no order,

Nor feel no power, nor will, of him that made  
them,

When state-commands thus slightly are disputed.

*Pedro.* What state-command? dost thou think  
any state

Would give thee any thing but eggs to keep,  
Or trust thee with a secret above lousing?

*Cuc.* No, no, my lord, I am not passionate;  
You cannot work me that way, to betray me.  
A point there is in't, that you must not see, sir,  
A secret and a serious point of state too;  
And do not urge it further, do not, lord,  
It will not take; you deal with them that wink not.  
You tried my wife. Alas! you thought she was  
foolish,

Won with an empty word; you have not found it.

*Pedro.* I have found a pair of coxcombs, that  
I am sure on.

*Cuc.* Your lordship may say three:—I am not  
passionate.

*Pedro.* How's that?

*Cuc.* Your lordship found a faithful gentle-  
woman,  
Strong, and inscrutable as the viceroy's heart;  
A woman of another making, lord:  
And, lest she might partake with woman's weak-  
ness,  
I've purchased her a rib to make her perfect,  
A rib that will not shrink, nor break in the  
bending.

This trouble we are put to, to prevent things,  
Which your good lordship holds but necessary.

*Pedro.* A fellow of a handsome and free promise,  
And much, methinks, I'm taken with his coun-  
tenance.—

Do you serve this yeoman, porter? [*To Antonio.*



*Cuc.* Not a word.

*Basta!* Your lordship may discourse your freedom;  
He is a slave of state, sir, so of silence.

*Pedro.* You are very punctual, state-cut, fare  
ye well;

I shall find time to fit you too, I fear not. [*Exit.*

*Cuc.* And I shall fit you, lord: you would be  
billing;

You are too hot, sweet lord, too hot.—Go you  
home,

And there observe these lessons I first taught you,  
Look to your charge abundantly; be wary,  
Trusty and wary; much weight hangs upon me,  
Watchful and wary too! this lord is dangerous,  
Take courage and resist: for other uses,  
Your mistress will inform you. Go, be faithful,  
And, do you hear? no wine.

*Ant.* I shall observe, sir. [*Exeunt.*

### SCENE III.

*Another Room in the same.*

*Enter PAULO and Surgeons.*

*Paul.* He must take air.

1 *Surg.* Sir, under your correction,  
The violence of motion may make  
His wounds bleed fresh.

2 *Surg.* And he hath lost already  
Too much blood, in my judgment.

*Paul.* I allow that;

But to choke up his spirits in a dark room,  
Is far more dangerous. He comes; no questions.

*Enter* CARDENES.

*Car.* Certain we have no reason, nor that soul  
 Created of that pureness books persuade us :  
 We understand not, sure, nor feel that sweetness  
 That men call virtue's chain to link our actions.  
 Our imperfections form, and flatter us ;  
 A will to rash and rude things is our reason,  
 And that we glory in, that makes us guilty.  
 Why did I wrong this man? unmanly wrong him?  
 Unmannerly? He gave me no occasion.  
 In all my heat how noble was his temper !  
 And, when I had forgot both man and manhood,  
 With what a gentle bravery did he chide me !  
 And, say he had kill'd me, whither had I travell'd?  
 Kill'd me in all my rage—oh, how it shakes me !  
 Why didst thou do this, fool? a woman taught me,  
 The devil and his angel, woman, bade me.—  
 I am a beast, the wildest of all beasts,  
 And like a beast I make my blood my master.  
 Farewell, farewell, forever, name of mistress !  
 Out of my heart I cross thee ; love and women  
 Out of my thoughts.

*Paul.* Ay, now you shew your manhood.

*Car.* Doctor, believe me, I have bought my  
 knowledge,  
 And dearly, doctor:——they are dangerous  
 creatures,  
 They sting at both ends, doctor ; worthless  
 creatures,  
 And all their loves and favours end in ruins.

*Paul.* To man, indeed.

*Car.* Why, now thou tak'st me rightly.  
 What can they shew, or by what act deserve us,  
 While we have Virtue, and pursue her beauties !

*Paul.* And yet I've heard of many virtuous  
 women.

*Car.* Not many, doctor; there your reading fails you:

Would there were more, and in their loves less dangers!

*Paul.* Love is a noble thing without all doubt, sir.

*Car.* Yes, and an excellent—to cure the itch. [Exit.

1 *Surg.* Strange melancholy!

*Paul.* By degrees 'twill lessen:

Provide your things.

2 *Surg.* Our care shall not be wanting. [Exeunt.

#### SCENE IV.

*A Room in Cuculo's House.*

*Enter LEONORA and ALMIRA.*

*Leon.* Good madam, for your health's sake clear those clouds up,

That feed upon your beauties like diseases.

Time's hand will turn again, and what he ruins

Gently restore, and wipe off all your sorrows.

Believe you are to blame, much to blame; lady;

You tempt his loving care whose eye has number'd

All our afflictions, and the time to cure them:

You rather with this torrent choak his mercies,

Than gently slide into his providence.

Sorrows are well allow'd, and sweeten nature,

Where they express no more than drops on lilies;

But, when they fall in storms, they bruise our hopes;

Make us unable, though our comforts meet us,

To hold our heads up: Come, you shall take  
comfort;

This is a sullen grief becomes condemn'd men,  
That feel a weight of sorrow through their souls:  
Do but look up. Why, so!—is not this better,  
Than hanging down your head still like a violet,  
And dropping out those sweet eyes for a wager?<sup>1</sup>  
Pray you, speak a little.

*Alm.* Pray you, desire no more;  
And, if you love me, say no more.

*Leon.* How fain,  
If I would be as wilful, and partake in't,  
Would you destroy yourself! how often, lady,  
Even of the same disease have you cured me,  
And shook me out on't; chid me, tumbled me,  
And forced my hands, thus?

*Alm.* By these tears, no more.

*Leon.* You are too prodigal of them. Well, I  
will not;  
For though my love bids me transgress your will,  
I have a service to your sorrows still. [*Exeunt.*]

## SCENE V.

*A Hall in the same.*

*Enter PEDRO and ANTONIO.*

*Ant.* Indeed, my lord, my place is not so near:  
I wait below stairs, and there sit, and wait  
Who comes to seek accesses; nor is it fit, sir,  
My rudeness should intrude so near their  
lodgings.

<sup>1</sup> ————— for a wager] i. e. as if you had  
wagered to weep them out. This short scene is exquisitely  
beautiful both in sentiment and language.

*Pedro.* Thou mayst invent a way, 'tis but a trial,

But carrying up this letter, and this token,<sup>2</sup>  
And giving them discreetly to my mistress,  
The lady Leonora: there's my purse,  
Or any thing thou'lt ask me; if thou knew'st me,  
And what I may be to thee for this courtesy——

*Ant.* Your lordship speaks so honestly, and freely,  
That by my troth I'll venture.

*Pedro.* I dearly thank thee.

*Ant.* And it shall cost me hard; nay, keep your purse, sir,  
For, though my body's bought, my mind was never.

Though I am bound, my courtesies are no slaves.

*Pedro.* Thou shouldst be truly gentle.

*Ant.* If I were so,  
The state I am in bids you not believe it.  
But to the purpose, sir; give me your letter,  
And next your counsel, for I serve a crafty mistress.

*Pedro.* And she must be removed, thou wilt else ne'er do it.

*Ant.* Ay, there's the plague: think, and I'll think awhile too.

*Pedro.* Her husband's suddenly fallen sick?

*Ant.* She cares not;  
If he were dead, indeed, it would do better.

*Pedro.* Would he were hang'd!

*Ant.* Then she would run for joy, sir.<sup>3</sup>

<sup>2</sup> ————— and this token,] i. e. the ring mentioned p. 278.

<sup>3</sup> *Ant.* Then she would run for joy, sir.] Coxeter and M. Mason read

*Then she would run mad for joy, sir.*

This interpolation, which destroys the metre, seems to have

*Pedro.* Some lady crying out?

*Ant.* She has two already.

*Pedro.* Her house afire?

*Ant.* *Let the fool, my husband, quench it.*

This will be her answer.—This may take; it will, sure.

Your lordship must go presently, and send me Two or three bottles of your best Greek wine, The strongest and the sweetest.

*Pedro.* Instantly:  
But will that do?

*Ant.* Let me alone to work it. [*Exit Pedro.*]  
Wine I was charged to keep by all means from her;

All secret locks it opens, and all counsels,  
That I am sure, and gives men all accesses.  
Pray heaven she be not loving when she's drunk now!

For drunk she shall be, though my pate pay for it.

She'll turn my stomach then abominably.  
She has a most wicked face, and that lewd face  
Being a drunken face, what face will there be!—  
She cannot ravish me. Now, if my master  
Should take her so, and know I minister'd,  
What will his wisdom do? I hope be drunk too,  
And then all's right. Well, lord, to do thee service

Above these puppet-plays, I keep a life yet—  
Here come the executioners.

originated in a misapprehension of the passage. The object is to get Borachia out of the way, and the expedients which suggest themselves are mentioned in order:

*Pedro.* *Would he were hang'd!*

*Ant.* *Then she would run for joy, sir.*

i. e. this might do, for then she would leave her charge, and joyfully run to witness his execution. Such, appears to be the purport of Antonio's observation. The whole of this admirable

*Enter Servant with bottles.*

You are welcome ;  
Give me your load, and tell my lord I am at it.

*Serv.* I will, sir ; speed you, sir. [*Exit.*

*Ant.* Good speed on all sides !

'Tis strong, strong wine : O, the yaws that she  
will make !<sup>4</sup>

Look to your stern, dear mistress, and steer right,  
Here's that will work as high as the Bay of Por-  
tugal.

Stay, let me see—I'll try her by the nose first ;

For, if she be a right sow, sure she'll find it.

She is yonder by herself, the ladies from her.

Now to begin my sacrifice :<sup>5</sup>—[*pours out some of  
the wine.*]—she stirs, and vents it.

<sup>3</sup>cene is most shamefully given in the modern editions, scarcely  
a single speech being without an error or an omission.

<sup>4</sup>'Tis strong, strong wine : O, the yaws that she will make !]  
The old copy reads,

*O the yauns that she will make,*

and was followed by Coxeter. Mr. M. Mason, attentive to the  
spelling of his author, but careless of his sense, corrected it to  
*yawns* ; though to *make yawns* appears an expression sufficiently  
singular to excite a doubt of its authenticity : and thus it has  
hitherto stood ! The genuine word, as is clear from the context,  
is undoubtedly that which I have given. A *yaw* is that unstead-  
motion which a ship makes in a great swell, when, in steering,  
she inclines to the right or left of her course. The sea runs  
proverbially high in the *Bay of Portugal*.

<sup>5</sup> *Now to begin my sacrifice :—*] This is imitated, but with ex-  
quisite humour, from a very amusing scene in the *Curculio* of  
Plautus, where a lover draws the keeper of his mistress out of  
the house, by a similar stratagem. The reader may not dislike,  
perhaps, to compare the rapturous expressions of the two ladies  
on scenting the wine. The madam Biba of the old comedy comes  
on the stage holding up her nostrils, and snuffing.

Huh ! huh ! the flower, the sweet flower of old wine,  
Salutes my nostrils ; and my passion for it

O, how she holds her nose up like a jennet  
 In the wind of a grass-mare! she has it full now,  
 And now she comes.—I'll stand aside awhile.

*Enter BORACHIA.*

*Bora.* [*snuffing.*] 'Tis wine! ay, sure 'tis wine!  
 excellent strong wine!

In the must, I take it: very wine! this way too.

*Ant.* How true she hunts! I'll make the train  
 a little longer. [*Pours out more wine.*]

*Bora.* Stronger and stronger still! still! blessed  
 wine!

*Ant.* Now she hunts hot.

*Bora.* All that I can for this wine!

This way it went, sure.

*Ant.* Now she's at a cold scent.

Make out your doubles, mistress. O, well hunted!  
 That's she! that's she!

*Bora.* O, if I could but see it!

Oh what a precious scent it has!—but handle it!

*Ant.* Now I'll untappice.<sup>6</sup>

[*Comes forward with the bottle.*]

*Bora.* What's that? still 'tis stronger.

Why, how now, sirrah! what's that? answer  
 quickly,

And to the point.

Hurries me, darkling, hither: where, O where,

Is the dear object? sure 'tis near.—Ye gods!

Ye gracious gods! I have it. Life of my life!

Soul of my Bacchus! how I doat upon

Thy ripe old age! the fragrance of all spices

Is puddle, filth, to thine. Thou, thou, to me,

Art roses, saffron, spikenard, cinnamon,

Frankincense, oil of myrrh! where thou art found,

There would I live and die, and there be buried!

A. I. S. 2.

<sup>6</sup> *Now I'll untappice.*] i. e. discover myself. A hunting phrase, for turning the game out of a bag, or driving it out of a cover.



*Ant.* 'Tis wine, forsooth, good wine,  
Excellent Candy wine.

*Bora.* 'Tis well, forsooth!  
Is this a drink for slaves? why, saucy sirrah,  
(Excellent Candy wine!) draw nearer to me,  
Reach me the bottle: why, thou most debauch'd  
slave—

*Ant.* Pray be not angry, for with all my ser-  
vice  
And pains, I purchased this for you, (I dare not  
drink it,)

For you a present; only for your pleasure;  
To shew in little what a thanks I owe  
The hourly courtesies your goodness gives me.

*Bora.* And I will give thee more; there, kiss  
my hand on't.

*Ant.* I thank you dearly—for your dirty  
favour:

How rank it smells? [*Aside.*

*Bora.* By thy leave, sweet bottle,  
And sugar-candy wine, I now come to thee;  
Hold your hand under.

*Ant.* How does your worship like it?

*Bora.* Under again—again—and now come  
kiss me;

I'll be a mother to thee: come, drink to me.

*Ant.* I do beseech your pardon.

*Bora.* Here's to thee, then;  
I am easily entreated for thy good.  
'Tis naught for thee, indeed; 'twill make thee  
break out;

Thou hast a pure complexion: now, for me

'Tis excellent, 'tis excellent for me.

Son siave, I've a cold stomach, and the wind—

*Ant.* Blows out a cry at both ends.

*Bora.* Kiss again.

Cherish thy lips, for thou shalt kiss fair ladies :  
 Son slave, I have them for thee; I'll shew thee all.

*Ant.* Heaven bless mine eyes !

*Bora.* Even all the secrets, son slave,  
 In my dominion.

*Ant.* Oh ! here come the ladies ;  
 Now to my business.

*Enter LEONORA and ALMIRA behind.*

*Leon.* This air will much refresh you.

*Alm.* I must sit down.

*Leon.* Do, and take freer thoughts,  
 The place invites you ; I'll walk by like your  
 sentinel.

*Bora.* And thou shalt be my heir, I'll leave  
 thee all,  
 Heaven knows to what 'twill mount to ;<sup>7</sup> but  
 abundance :

<sup>7</sup> *Heaven knows to what 'twill mount to ;*] Of this mode of  
 speech, innumerable instances have already occurred ; yet it is  
 corrupted by Mr. M. Mason, with his usual oscitancy, into

*Heaven knows what 'twill amount to !*

But this gentleman does not appear to have profited greatly by  
 his " reading of our old poets : " twenty years after he had edited  
 Massinger, he stumbled upon Beaumont and Fletcher, where he  
 found this line :

" And through what seas of hazard I sail'd through."

*Humourous Lieutenant.*

*Through*, the editors, perfectly ignorant of the phraseology of  
 the author's times, absurdly changed to *too*, because, forsooth,  
 " such disagreeable tautology was more likely to proceed from  
 the press than the author." Upon which Mr. M. Mason says,  
 " I agree with them in thinking *the old reading erroneous*, but  
 not in their amendment. The line should run thus :

" And *through* what seas of hazard I sail'd *thorough*."

Which avoids the repetition of the word *through*." *Comments*

I'll leave thee two young ladies—what think you  
of that, boy!— [*Antonio goes to Leonora.*  
Where is the bottle?—two delicate young  
ladies :

But first you shall commit with me ; do you  
mark, son ?

And shew yourself a gentleman, that's the truth,  
son.

*Ant.* Excellent lady, kissing your fair hand,  
And humbly craving pardon for intruding,  
This letter, and this ring——

*Leon.* From whom, I pray you, sir ?

*Ant.* From the most noble, loving lord, don  
Pedro,

The servant of your virtues.

*Bora.* And prithee, good son slave, be wise  
and circumspect,  
And take heed of being o'ertaken with too much  
drink ;

For it is a lamentable sin, and spoils all :

Why, 'tis the damnablest thing to be drunk, son !  
Heaven can't endure it. And hark you, one  
thing I'd have done :

Knock my husband on the head, as soon as may  
be,

For he is an arrant puppy, and cannot perform——

Why, where the devil is this foolish bottle ?

*Leon.* I much thank you ;

And this, sir, for your pains. [*Offers him her purse.*

*Ant.* No, gentle lady ;

*on Beaumont and Fletcher, p. 104.* When it is considered that  
the repetition so sedulously removed, was as anxiously sought  
after by our old writers, and was, indeed, characteristic of their  
style and manner, we may, perhaps, be indulged in forming a  
wish that those who undertake to revive and explain them, were  
somewhat more competent to the office. A good edition of  
these excellent dramatists is much wanted.

That I can do him service is my merit,  
My faith, my full reward.

*Leon.* Once more, I thank you.

Since I have met so true a friend to goodness,  
I dare deliver to your charge my answer:  
Pray you, tell him, sir, this night I do invite him  
To meet me in the garden; means he may find,  
For love, they say, wants no abilities.

*Ant.* Nor shall he, madam, if my help may  
prosper;

So everlasting love and sweetness bless you!—  
She's at it still, I dare not now appear to her.

*Alm.* What fellow's that?

*Leon.* Indeed I know not, madam;  
It seems of some strange country by his habit;  
Nor can I shew you by what mystery  
He wrought himself into this place, prohibited.

*Alm.* A handsome man.

*Leon.* But of a mind more handsome.

*Alm.* Was his business to you?

*Leon.* Yes, from a friend you wot of.

*Alm.* A very handsome fellow,  
And well demean'd.

*Leon.* Exceeding well; and speaks well.

*Alm.* And speaks well, too?

*Leon.* Ay, passing well, and freely,  
And, as he promises, of a most clear nature;  
Brought up, sure, far above his shew.

*Alm.* It seems so:

I would I'd heard him, friend. Comes he again?

*Leon.* Indeed I know not if he do.

*Alm.* 'Tis no matter.

Come let's walk in.

*Leon.* I am glad you have found your tongue  
yet. *[Exeunt Leonora and Almira.]*

BORACHIA sings.

*Cuc.* [*within.*] My wife is very merry; sure  
'twas her voice:

Pray heaven there be no drink in't, then I allow  
it.

*Ant.* 'Tis sure my master.

*Enter CUCULO.*

Now the game begins;  
Here will be spitting of fire o' both sides presently;  
Send me but safe deliver'd!

*Cuc.* O, my heart aches!

My head-aches too: mercy o'me, she's perish'd!  
She has gotten wine! she is gone for ever!

*Bora.* Come hither, ladies, carry your bodies  
swimming;

Do your three duties, then—then fall behind me.

*Cuc.* O, thou pernicious rascal! what hast thou  
done?

*Ant.* I done! alas, sir, I have done nothing.

*Cuc.* Sirrah,

How came she by this wine?

*Ant.* Alas, I know not.

*Bora.* Who's that, that talks of wine there?

*Ant.* Forsooth, my master.

*Bora.* Bring him before me, son slave.

*Cuc.* I will know it,

This bottle, how this bottle?

*Bora.* Do not stir it;

For, if you do, by this good wine, I'll knock you,  
I'll beat you damnably, yea and nay, I'll beat you;  
And, when I have broke it 'bout your head, do  
you mark me?

Then will I tie it to your worship's tail,

And all the dogs in the town shall follow you.

No question, I would advise you, how I came by it;

I will have none of these points handled now.

*Cuc.* She'll ne'er be well again while the world stands.

*Ant.* I hope so. [Aside.]

*Cuc.* How dost thou, lamb?

*Bora.* Well, God-a-mercy.

Belwether, how dost thou? Stand out, son slave, Sit you here, and before this worshipful audience Propound a doubtful question; see who's drunk now.

*Cuc.* Now, now it works; the devil now dwells in her.

*Bora.* Whether the heaven or the earth be nearer the moon?

Or what's the natural reason, why a woman longs To make her husband cuckold? Bring me your cousin

The curate now, that great philosopher,  
He that found out a pudding had two ends,  
That learned clerk, that notable gymnosophist;  
And let him with his Jacob's-staff discover  
What is the third part of three farthings,  
Three halfpence being the half, and I am satisfied.

*Cuc.* You see she hath learning enough, if she could dispose it.

*Bora.* Too much for thee, thou loggerhead, thou bull-head!

*Cuc.* Nay, good Borachia.

*Bora.* Thou a sufficient statesman!

A gentleman of learning! hang thee, dogwhelp;  
Thou shadow of a man of action,  
Thou scab o'the court! go sleep, you drunken rascal,

You debauch'd puppy; get you home, and sleep, sirrah;

And so will I: son slave, thou shalt sleep with me.

*Cuc.* Prithee, look to her tenderly.

*Bora.* No words, sirrah,

Of any wine, or any thing like wine,  
 Or any thing concerning wine, or by wine,  
 Or from, or with wine.' Come, lead me like a  
 countess.

*Cuc.* Thus must we bear, poor men! there is  
 a trick in't;

But, when she is well again, I'll trick her for it.  
 [*Exeunt.*]

## ACT IV. SCENE I.

*A Room in the Viceroy's Palace.*

*Enter PEDRO.*

*Pedro.* Now, if this honest fellow do but prosper,  
 I hope I shall make fair return. I wonder  
 I hear not from the prince of Tarent yet,  
 I hope he's landed well, and to his safety;  
 The winds have stood most gently to his purpose.

*Enter ANTONIO.*

My honest friend!

*Ant.* Your lordship's poorest servant.

*Pedro.* How hast thou sped?

*Ant.* My lord, as well as wishes.<sup>1</sup>

<sup>1</sup> ——— or by wine,

Or from, or with wine, &c.] More traits of Borachia's  
 "learning"! she is running through the signs of the ablative  
 case.

<sup>1</sup> *Ant. My lord, as well as wishes:]* i. e. as well as you  
 could wish: or, as well as if your wishes had been effectual: it

My way hath reach'd your mistress, and deliver'd  
Your loveletter, and token; who, with all joy,  
And virtuous constancy, desires to see you:  
Commands you this night, by her loving power,  
To meet her in the garden.

*Pedro.* Thou hast made me;  
Redeem'd me, man, again from all my sorrows;  
Done above wonder for me. Is it so?

*Ant.* I should be now too old to learn to lie, sir,  
And, as I live, I never was good flatterer.<sup>2</sup>

*Pedro.* I do see something in this fellow's face  
still,  
That ties my heart fast to him. Let me love thee,  
Nay, let me honour thee for this fair service:  
And if I e'er forget it——

*Ant.* Good my lord,  
The only knowledge of me is too much bounty:  
My service, and my life, sir.

*Pedro.* I shall think on't;  
But how for me to get access?

*Ant.* 'Tis easy;  
I'll be your guide, sir, all my care shall lead you;  
My credit's better than you think.

*Pedro.* I thank you,  
And soon I'll wait your promise.

*Ant.* With all my duty.

[*Exeunt.*]

is a colloquial phrase, and is found in many of our old dramatists. Thus Beaumont and Fletcher:

“*Timan.* There's a messenger, madam, come from the prince,  
with a letter to Ismenes.

“*Bacha.* This comes *as pat as wishes.*” *Cupid's Revenge.*

<sup>2</sup> *And, as I live, I never was good flatterer.*] This is the language of the time: the modern editors carefully interpolate the article before *good*, though it spoils the metre: and in the next line omit *still*, though it be necessary to the sense.



## SCENE II.

*A Bed-room in the same.**Enter* Viceroy, Duke, PAULO, *and* CUCULO.

*Paulo.* All's as I tell you, princes; you shall  
here

Be witness to his fancies, melancholy,  
And strong imagination of his wrongs.  
His inhumanity to don Antonio  
Hath rent his mind into so many pieces  
Of various imaginations, that;  
Like the celestial bow, this colour now's  
The object, then another, till all vanish.  
He says a man might watch to death, or fast,  
Or think his spirit out; to all which humours  
I do apply myself, checking the bad,  
And cherishing the good. For these, I have  
Prepared my instruments, fitting his chamber  
With trapdoors, and descents; sometimes pre-  
sented  
Good spirits of the air, bad of the earth,  
To pull down or advance his fair intentions.  
He's of a noble nature, yet sometimes  
Thinks that which, by confederacy, I do,  
Is by some skill in magic.

*Enter* CARDENES, *a book in his hand.*<sup>3</sup>

Here he comes

Unsent. I do beseech you, what do you read,  
sir?

<sup>3</sup> *Enter* CARDENES, *a book in his hand.*] The book appears to be Plato. The marginal direction in the old copy, which is

*Car.* A strange position, which doth much perplex me :

That every soul's alike a musical instrument,  
The faculties in all men equal strings,  
Well or ill handled ; and those sweet or harsh.

[*Exit Paulo.*]

How like a fiddler I have play'd on mine then !  
Declined the high pitch of my birth and breeding,  
Like the most barbarous peasant ; read my pride  
Upon Antonio's meek humility,

Wherein he was far valianter than I.

Meekness, thou wait'st upon courageous spirits,  
Enabling sufferance past inflictions.

In patience Tarent overcame me more

Than in my wounds : live then, no more to men,  
Shut daylight from thine eyes, here cast thee  
down,

[*Falls on the bed.*]

And with a sullen sigh breathe forth thy soul—

*Re-enter PAULO disguised as a Friar.*

What art ? an apparition, or a man ?

*Paul.* A man, and sent to counsel thee.

*Car.* Despair

Has stopt mine ears ; thou seem'st a holy friar.

*Paul.* I am ; by doctor Paulo sent, to tell thee  
Thou art too cruel to thyself, in seeking  
To lend compassion and aid to others.

My order bids me comfort thee. I have heard all

followed by Coxeter and Mr. M. Mason, is somewhat curious : *A bed drawn forth, Martino upon it, a book in his hand ; this must have contrasted in a singular manner with the doctor's exclamation : Here he comes ungent ! The poorest strolling company in the poorest barn would not now be reduced to such shifts, as " those of his Majesty's servants" who performed this most excellent Comedy at the private-house in Blackfriars.*

Thy various, troubled passions : hear but my story.

In way of youth I did enjoy one friend,<sup>4</sup>  
As good and perfect as heaven e'er made man ;  
This friend was plighted to a beauteous woman,  
(Nature proud of her workmanship,) mutual love  
Possess'd them both, her heart in his breast lodged,  
And his in hers.

*Cur.* No more of love, good father,  
It was my surfeit, and I loath it now,  
As men in fevers meat they fell sick on.

*Paul.* Howe'er, 'tis worth your hearing. This  
betroth'd lady,  
(The ties and duties of a friend forgotten,)  
Spurr'd on by lust, I treacherously pursued ;  
Contemn'd by her, and by my friend reproved,

<sup>4</sup> *In way of youth I did enjoy one friend,*] There is no passage in Shakspeare on which more has been written than the following one in *Macbeth* :

“ I have lived long enough, my *way of life*  
“ Is fallen into the sere, the yellow leaf,” &c.

For *way of life* Johnson would read *May of life* ; in which he is followed by Colman, Langton, Steevens, and others : and Mr. Henley, a very confident gentleman, declares that he “ has now no doubt that Shakspeare wrote *May of life*,” which is also the “ settled opinion” of Mr. Davies ! At a subsequent period Steevens appears to have changed his opinion, and acquiesced in the old reading, *way of life*, which he interprets, with Mr. M. Mason, course or progress, precisely as Warburton, whom every mousing owl hawks at, had done long before them. Mr. Malone follows the same track, and if the words had signified what he supposed them to do, nothing more would be necessary on the subject. The fact, however, is, that these ingenious writers have mistaken the phrase, which is neither more nor less than a simple periphrasis for *life* ; as *way of youth*, in the text, is for *youth*. A few examples will make this clear :

“ If that, when I was mistress of myself,  
“ And in my *way of youth*, pure and untainted,  
“ The emperor had vouchsafed,” &c. *Roman Actor.*

i. e. in my youth.

Despised by honest men, my conscience sear'd  
 up,  
 Love I converted into frantic rage;  
 And by that false guide led, I summon'd him  
 In this bad cause, his sword 'gainst mine, to prove  
 If he or I might claim most right in love.  
 But fortune, that does seld or never give  
 Success to right and virtue, made him fall  
 Under my sword. Blood, blood, a friend's dear  
 blood,  
 A virtuous friend's, shed by a villain, me,

“ So much nobler

“ Shall be your *way of justice*.” *Thierry and Theodoret.*

i. e. your justice.

“ Thus ready for the *way of death or life*,

“ I wait the sharpest blow.” *Pericles.*

i. e. for death or life.

“ If all the art I have or power can do it,

“ He shall be found, and such a *way of justice*

“ Inflicted on him!” *Queen of Corinth.*

i. e. such justice. “ Probably,” say the editors, “ we should read *weight* of justice; *way* is very flat.”!

“ If we can wipe out

“ The *way of your offences*, we are yours, sir.”

*Valentinian.*

i. e. your offences. “ To *wipe out the way*,” the same editors again remark, “ seems a strange phrase; *stain*, we apprehend, will be allowed a better word: yet we should not have substituted it,” (they actually foist it into the text,) “ had we not been persuaded that the old reading was corrupt.”! And thus our best poets are edited!

It is unnecessary to proceed any further:—indeed I should have been satisfied with fewer examples, had not my respect for Shakspeare made me desirous of disencumbering his page, by ascertaining beyond the possibility of cavil, the meaning of an expression so long and so laboriously agitated. To return to *Macbeth*: *the sere and yellow leaf* is the commencement of the winter of life, or of old age; to this he has attained, and he laments, in a strain of inimitable pathos and beauty, that it is unaccompanied by those blessings which render it supportable. As his manhood was without virtue, so he has now before him the certain prospect of an old age without honour.

In such a monstrous and unequal cause,  
Lies on my conscience.

*Car.* And durst thou live,  
After this, to be so old? 'tis an illusion  
Raised up by charms: a man would not have  
lived.

Art quiet in thy bosom?

*Paul.* As the sleep  
Of infants.

*Car.* My fault did not equal this;  
Yet I have emptied my heart of joy,  
Only to store sighs up. What were the arts  
That made thee live so long in rest?

*Paul.* Repentance  
Hearty, that cleansed me; reason then confirm'd  
me,

I was forgiven, and took me to my beads. [*Exit.*]

*Car.* I am in the wrong path; tender con-  
science  
Makes me forget mine honour: I have done  
No evil like this, yet I pine; whilst he,  
A few tears of his true contrition tender'd,  
Securely sleeps. Ha! where keeps peace of  
conscience,

That I may buy her?—no where; not in life.  
'Tis feign'd that Jupiter two vessels placed,  
The one with honey fill'd, the other gall,  
At the entry of Olympus; Destiny,  
There brewing these together, suffers not  
One man to pass, before he drinks this mixture.  
Hence is it we have not an hour of life  
In which our pleasures relish not some pain,  
Our sours some sweetness. Love doth taste of  
both;

Revenge, that thirsty dropsy of our souls,  
Which makes us covet that which hurts us most,  
Is not alone sweet, but partakes of tartness.

*Duke.* Is't not a strange effect?

*Vice.* Past precedent.

*Cuc.* His brain-pan's perish'd with his wounds:  
go to,

I knew 'twould come to this.

*Vice.* Peace, man of wisdom.

*Car.* Pleasure's the hook of evil; ease of care,  
And so the general object of the court;  
Yet some delights are lawful. Honour is  
Virtue's allow'd ascent; honour, that clasps  
All-perfect justice in her arms, that craves  
No more respect than what she gives, that does  
Nothing but what she'll suffer.—This distracts me;  
But I have found the right: had don Antonio  
Done that to me; I did to him, I should have  
kill'd him;

The injury so foul, and done in public,  
My footman would not bear it; then in honour  
Wronging him so, I'll right him on myself:  
There's honour, justice, and full satisfaction  
Equally tender'd; 'tis resolved, I'll do it.

*[They rush forward and disarm him.]*

They take all weapons from me.

*Duke.* Bless my son!

*Re-enter PAULO, dressed like a Soldier, and the  
English Slave like a Courtier.*

*Vice.* The careful doctor's come again.

*Duke.* Rare man!

How shall I pay this debt?

*Cuc.* He that is with him,  
Is one o' the slaves he lately bought, he said,  
To accommodate his cure: he's English born,  
But French in his behaviour; a delicate slave.

*Vice.* The slave is very fine.

*Cuc.* Your English slaves

Are ever so ; I have seen an English slave  
Far finer than his master : there's a state-point,  
Worthy your observation.

*Paul.* On thy life,

Be perfect in thy lesson : fewer legs, slave.

*Car.* My thoughts are search'd and answer'd ;  
for I did

Desire a soldier and a courtier,  
To yield me satisfaction in some doubts  
Not yet concluded of.

*Paul.* Your doctor did

Admit us, sir.

*Slave.* And we are at your service ;

Whate'er it be, command it.

*Car.* You appear

A courtier in the race of LOVE ; how far  
In honour are you bound to run ?

*Slave.* I'll tell you,

You must not spare expense, but wear gay  
clothes,

And you may be, too, prodigal of oaths,

To win a mistress' favour ; not afraid

To pass unto her through her chambermaid.

You may present her gifts, and of all sorts,

Feast, dance, and revel ; they are lawful sports :

The choice of suitors you must not deny her,

Nor quarrel, though you find a rival by her :

Build on your own deserts, and ever be

A stranger to love's enemy, jealousy,

For that draws on——

*Car.* No more ; this points at me ;

[*Exit English Slave.*]

I ne'er observed these rules. Now speak, old  
soldier,

The height of HONOUR ?

*Paul.* No man to offend,

Ne'er to reveal the secrets of a friend ;

Rather to suffer than to do a wrong;  
 To make the heart no stranger to the tongue;  
 Provoked, not to betray an enemy,  
 Nor eat his meat I choak with flattery;  
 Blushless to tell wherefore I wear my scars,  
 Or for my conscience, or my country's wars;  
 To aim at just things; if we have wildly run  
 Into offences, wish them all undone:  
 'Tis poor, in grief for a wrong done, to die,  
 Honour, to dare to live, and satisfy.

*Vice.* Mark, how he winds him.

*Duke.* Excellent man!

*Paul.* Who fights

With passions, and o'ercomes them, is endued  
 With the best virtue, passive fortitude. [*Exit.*

*Car.* Thou hast touch'd me, soldier; oh! this  
 honour bears

The right stamp; would all soldiers did profess  
 Thy good religion! The discords of my soul  
 Are tuned, and make a heavenly harmony:  
 What sweet peace feel I now! I am ravish'd  
 with it.

*Vice.* How still he sits! [*Music.*

*Cuc.* Hark! music.

*Duke.* How divinely

This artist gathers scatter'd sense; with cunning  
 Composing the fair jewel<sup>5</sup> of his mind,  
 Broken in pieces, and nigh lost before.

*Re-enter PAULO, dressed like a Philosopher, accompanied by a good and evil Genius, who sing a song in alternate stanzas: during the performance of which PAULO goes off, and returns in his own shape.*

*Vice.* See Protean Paulo in another shape.

<sup>5</sup> *Composing the fair jewel of his mind, &c.*] By jewel our old



*Paul.* Away, I'll bring him shortly perfect,  
doubt not.

*Duke.* Master of thy great art!

*Vice.* As such we'll hold thee.

*Duke.* And study honours for him.

*Cuc.* I'll be sick

On purpose to take physic of this doctor.

[*Exeunt all but Cardenes and Paulo.*]

*Car.* Doctor, thou hast perfected a body's  
cure

To amaze the world, and almost cured a mind  
Near frenzy. With delight I now perceive,  
You, for my recreation, have invented  
The several objects, which my melancholy  
Sometimes did think you conjured, otherwhiles  
Imagined them chimæras. You have been  
My friar, soldier, philosopher,  
My poet, architect, physician;  
Labour'd for me, more than your slaves for you,  
In their assistance: in your moral song<sup>6</sup>  
Of my good Genius, and my bad, you have won  
me

A cheerful heart, and banish'd discontent;  
There being nothing wanting to my wishes,  
But once more, were it possible, to behold  
Don John Antonio.

*Paul.* There shall be letters sent  
Into all parts of Christendom, to inform him  
Of your recovery, which now, sir, I doubt not.

writers meant, as is already observed, not so much a single precious stone, as a trinket formed of several, or what we call a piece of jewel-work.

<sup>6</sup> ————— in your moral song

[*Of my good Genius, and my bad, &c.*] This song is not given; I do not know that it is much to be regretted, and yet it promises better than many of those with which we have been favoured.

*Car.* What honours, what rewards can I heap on you!

*Paul.* That my endeavours have so well succeeded,  
Is a sufficient recompense. Pray you retire, sir;  
Not too much air so soon.

*Car.* I am obedient. [*Exeunt.*

### SCENE III.

*A Room in Cuculo's House.*

*Enter ALMIRA and LEONORA.*

*Leon.* How strangely  
This fellow runs in her mind! [*Aside.*

*Alm.* Do you hear, cousin?

*Leon.* Her sadness clean forsaken!

*Alm.* A poor slave

Bought for my governess, say you?

*Leon.* I hear so.

*Alm.* And, do you think, a Turk?

*Leon.* His habit shews it;

At least bought for a Turk.

*Alm.* Ay, that may be so.

*Leon.* What if he were one naturally?

*Alm.* Nay, 'tis nothing,

Nothing to the purpose; and yet, methinks, 'tis  
strange

Such handsomeness of mind, and civil outside,  
Should spring from those rude countries.

*Leon.* If it be no more,

I'll call our governess, and she can shew you.

*Alm.* Why, do you think it is?

*Leon.* I do not think so.

*Alm.* Fie! no, no, by no means; and to tell thee truth, wench,

I am truly glad he is here, be what he will:  
Let him be still the same he makes a shew of;  
For now we shall see something to delight us.

*Leon.* And heaven knows, we have need on't.

*Alm.* Heigh ho! my heart aches.

Prithee, call in our governess.—[*Exit Leonora.*]  
Plague o'this fellow!

Why do I think so much of him? how the devil  
Creep'd he into my head? and yet, beshrew me,  
Methinks I have not seen—I lie, I have seen  
A thousand handsomer, a thousand sweeter.—  
But say this fellow were adorn'd as they are,  
Set off to shew and glory!—What's that to me?  
Fie, what a fool am I! what idle fancies  
Buz in my brains!

*Re-enter LEONORA with BORACHIA.*

*Bora.* And how doth my sweet lady?

*Leon.* She wants your company to make her merry.

*Bora.* And how does master Pug, I pray you, madam?

*Leon.* Do you mean her little dog?

*Bora.* I mean his worship.

*Leon.* Troubled with fleas a little.

*Bora.* Alas, poor chicken!

*Leon.* She's here, and drunk, very fine drunk,  
I take it;

I found her with a bottle for her bolster,  
Lying along, and making love.

*Alm.* Borachia,

Why, where hast thou been, wench? she looks  
not well, friend.

Art not with child?

*Bora.* I promise ye, I know not ;  
I am sure my belly's full, and that's a shrewd sign :  
Besides I am shrewdly troubled with a tiego  
Here in my head, madam ; often with this tiego,  
It takes me very often.

*Leon.* I believe thee.

*Alm.* You must drink wine.

*Bora.* A little would do no harm, sure.

*Leon.* 'Tis a raw humour blows into your head ;  
Which good strong wine will temper.

*Bora.* I thank your highness.

I will be ruled, though much against my nature ;  
For wine I ever hated from my cradle :

Yet, for my good——

*Leon.* Ay, for your good, by all means.

*Alm.* Borachia, what new fellow's that thou  
hast gotten ?

(Now she will sure be free) that handsome stranger ?

*Bora.* How much wine must I drink, an't please  
your ladyship ?

*Alm.* She's finely greased !—Why two or three  
round draughts, wench.

*Bora.* Fasting ?

*Alm.* At any time.

*Bora.* I shall hardly do it :

But yet I'll try, good madam.

*Leon.* Do ; 'twill work well.

*Alm.* But, prithee answer me, what is this  
fellow ?

*Bora.* I'll tell you two : but let it go no further.

*Leon.* No, no, by no means.

*Bora.* May I not drink before bed too ?

*Leon.* At any hour.

*Bora.* And say in the night it take me ?

*Alm.* Drink then : but what's this man ?

*Bora.* I'll tell ye, madam,

But pray you be secret; he's the great Turk's  
son, for certain,  
And a fine Christian; my husband bought him  
for me:

He's circumsinged.

*Leon.* He's circumcised, thou wouldst say.

*Alm.* How dost thou know?

*Bora.* I had an eye upon him:

But even as sweet a Turk, an't like your lady-  
ship,

And speaks ye as pure pagan:—I'll assure ye,  
My husband had a notable pennyworth of him;  
And found me but the Turk's own son, his own  
son

By father and mother, madam!

*Leon.* She's mad-drunk.

*Alm.* Prithee, Borachia, call him; I would see  
him,

And tell thee how I like him.

*Bora.* As fine a Turk, madam,

For that which appertains to a true Turk——

*Alm.* Prithee, call him.

*Bora.* He waits here at the stairs:—Son slave!  
come hither.

*Enter ANTONIO.*

Pray you give me leave a little to instruct him,  
He's raw yet in the way of entertainment.  
Son slave, where's the other bottle?

*Ant.* In the bedstraw;

I hid it there.

*Bora.* Go up, and make your honours.

Madam, the tiego takes me now, now, madam;  
I must needs be unmannerly.

*Alm.* Pray you be so.

*Leon.* You know your cure.

*Bora.* In the bedstraw?

*Ant.* There you'll find it. [*Exit Borachia.*]

*Alm.* Come hither, sir: how long have you served here?

*Ant.* A poor time, madam, yet, to shew my service.

*Alm.* I see thou art diligent.

*Ant.* I would be, madam;

'Tis all the portion left me, that and truth.

*Alm.* Thou art but young.

*Ant.* Had fortune meant me so,<sup>7</sup>

Excellent lady, time had not much wrong'd me.

*Alm.* Wilt thou serve me?

*Ant.* In all my prayers, madam,

Else such a misery as mine but blasts you.

*Alm.* Beshrew my heart, he speaks well; wondrous honestly. [*Aside.*]

*Ant.* Madam, your loving lord stays for you.

*Leon.* I thank you.

Your pardon for an hour, dear friend.

*Alm.* Your pleasure.

*Leon.* I dearly thank you, sir. [*Exit.*]

*Ant.* My humblest service.

She views me narrowly, yet sure she knows me not:

I dare not trust the time yet, nor I must not.

*Alm.* You are not as your habit shews? [*Aside.*]

*Ant.* No, madam,

His hand, that, for my sins, lies heavy on me,

<sup>7</sup> *Ant.* Had fortune meant me so,

*Excellent lady, time had not much wrong'd me.]* For so, Mr. M. Mason would read *good*, because, as he says, "a man's youth does not depend on fortune:" but this is not Massinger's meaning, which is, that if fortune had done him no wrong (referring to the concluding part of the sentence,) he would have had but little to complain of time. In other words, that he was "but young," as Almira had observed.

I hope will keep me from being a slave to the devil.\*

*Alm.* A brave clear mind he has, and nobly season'd.

What country are you of?

*Ant.* A Biscan,<sup>9</sup> lady.

*Alm.* No doubt, a gentleman.

*Ant.* My father thought so.

*Alm.* Ay, and I warrant thee, a right fair woman Thy mother was:—he blushes, that confirms it. Upon my soul, I have not seen such sweetness! I prithee, blush again.

*Ant.* 'Tis a weakness, madam, I am easily this way woo'd to.

*Alm.* I thank you.

Of all that e'er I saw, thou art the perfectest.

[*Aside*

Now you must tell me, sir, for now I long for't.—

*Ant.* What would she have?

*Alm.* The story of your fortune, The hard and cruel fortune brought you hither.

*Ant.* That makes me stagger; yet I hope I'm hid still.—

[*Aside.*

That I came hither, madam, was the fairest.

*Alm.* But how this misery you bear, fell on you?

*Ant.* *Infandum, regina, jubes renovare dolorem.*

*Alm.* Come, I will have it; I command you tell it,

For such a speaker I would hear for ever.

*Ant.* Sure, madam, 'twill but make you sad and heavy,

\* ———— *from being a slave to the devil.*] That is, from being a Mahomedan: his dress, it appears, was that of a Turk.

<sup>9</sup> *Ant.* *A Biscan, lady.*] Here Mr. M. Mason, for no better reason, that I can find, than spoiling the metre, reads, *A Biscayan, lady.*

Because I know your goodness full of pity ;  
 And 'tis so poor a subject too, and to your ears,  
 That are acquainted with things sweet and easy,  
 So harsh a harmony.

*Alm.* I prithee speak it.

*Ant.* I ever knew obedience the best sacrifice.  
 Honour of ladies, then, first passing over  
 Some few years of my youth, that are impertinent,  
 Let me begin the sadness of my story,  
 Where I began to lose myself, to love first.

*Alm.* 'Tis well, go forward ; some rare piece I  
 look for.

*Ant.* Not far from where my father lives, a  
 lady,  
 A neighbour by, bless'd with as great a beauty  
 As nature durst bestow without undoing,<sup>1</sup>  
 Dwelt, and most happily, as I thought then,  
 And bless'd the house a thousand times she dwelt  
 in.

This beauty, in the blossom of my youth,  
 When my first fire knew no adulterate incense,  
 Nor I no way to flatter, but my fondness ;  
 In all the bravery my friends could shew me,  
 In all the faith my innocence could give me,  
 In the best language my true tongue could tell  
 me,

And all the broken sighs my sick heart lend me,  
 I sued, and serv'd : long did I love this lady,  
 Long was my travail, long my trade to win her ;  
 With all the duty of my soul, I served her.—

<sup>1</sup> *As nature durst bestow without undoing,*]—herself, as I suppose ; for that is a frequent sentiment in these plays. The remainder of this speech, and, indeed, of the whole scene, is beautiful beyond expression. The English language does not furnish a more complete specimen of sweetness, elegance, and simplicity, of all that is harmonious in poesie, tender in sentiment, and ardent in affection, than the passage beginning,

*This beauty, in the blossom of my youth, &c.*



*Alm.* How feelingly he speaks! [*Aside.*]—And she loved you too?

It must be so.

*Ant.* I would it had, dear lady;  
This story had been needless, and this place,  
I think, unknown to me.

*Alm.* Were your bloods equal?

*Ant.* Yes, and I thought our hearts too.

*Alm.* Then she must love.

*Ant.* She did—but never me; she could not  
love me,  
She would not love, she hated: more, she scorn'd  
me,

And in so poor and base a way abused me,  
For all my services, for all my bounties,  
So bold neglects flung on me.

*Alm.* An ill woman!

Belike you found some rival in your love, then?

*Ant.* How perfectly she points me to my story!  
[*Aside.*

Madam, I did; and one whose pride and anger,  
Ill manners, and worse mien, she doted on,  
Doted to my undoing, and my ruin.  
And, but for honour to your sacred beauty,  
And reverence to the noble sex, though she fall,  
As she must fall that durst be so un noble,  
I should say something unbeseeing me.  
What out of love, and worthy love, I gave her,  
Shame to her most unworthy mind! to fools,  
To girls, and fiddlers, to her *boys* she flung,  
And in disdain of me.

*Alm.* Pray you take me with you.<sup>2</sup>  
Of what complexion was she?

<sup>2</sup> *Alm.* Pray you take me with you.] i. e. let me understand you. The last circumstance mentioned in don John's speech seems to have recalled to her mind the *flinging* of the jewel with which he had presented her, to Cardenes' page.

*Ant.* But that I dare not  
Commit so great a sacrilege gainst virtue,  
She look'd not much unlike —— though far, far  
short.

Something, I see, appears—your pardon, madam—  
Her eyes would smile so, but her eyes would  
cozen;

And so she would look sad: but yours is pity,  
A noble chorus to my wretched story;  
Hers was disdain and cruelty.

*Alm.* Pray heaven,  
Mine be no worse! he has told me a strange  
story, [*Aside.*  
And said 'twould make me sad! he is no liar.—  
But where begins this poor state? I will have all,  
For it concerns me truly.

*Ant.* Last, to blot me  
From all remembrance what I had been to her,  
And how, how honestly, how nobly served her,  
'Twas thought she set her gallant to dispatch me.  
'Tis true, he quarrell'd without place or reason:  
We fought, I kill'd him; heaven's strong hand  
was with me.—

For which I lost my country, friends, acquaint-  
ance,

And put myself to sea, where a pirate took me,  
Forcing this habit of a Turk upon me,<sup>3</sup>  
And sold me here.

*Alm.* Stop there awhile; but stay still.

[*Walks aside.*  
In this man's story, how I look, how monstrous!  
How poor and naked now I shew! what don John,  
In all the virtue of his life, but aim'd at,

<sup>3</sup> *Forcing this habit of a Turk upon me,*] This line, which is of the more importance, as it furnishes the only reason why don John appeared in such a dress, is wholly omitted by both the modern editors!

This thing hath conquer'd with a tale, and  
carried.

Forgive me, thou that guid'st me! never con-  
science

Touch'd me till now, nor true love : let me keep  
it.

*Re-enter LEONORA with PEDRO.*

*Leon.* She is there. Speak to her, you will  
find her alter'd.

*Pedro.* Sister, I am glad to see you, but far  
gladder,

To see you entertain your health so well.

*Alm.* I am glad to see you too, sir, and shall be  
gladder

Shortly to see you all.

*Pedro.* Now she speaks heartily.

What do you want?

*Alm.* Only an hour of privateness ;

I have a few thoughts—

*Pedro.* Take your full contentment,

We'll walk aside again ; but first to you, friend,  
Or I shall much forget myself : my best friend,  
Command me ever, ever—you have won it.\*

*Ant.* Your lordship overflows me.

*Leon.* 'Tis but due, sir.

[*Exeunt Leonora and Pedro.*]

*Alm.* He's there still. Come, sir, to your last  
part now,

Which only is your name, and I dismiss you.

Why, whither go you ?

\* ————— you have won it.] So the old copy ;  
which I prefer as the simpler reading : the modern editors have  
you have won me. Some act of kindness must be supposed to  
pass on the side of don Pedro.

*Ant.* Give me leave, good madam,  
Or I must be so seeming rude to take it.

*Alm.* You shall not go, I swear you shall not  
go :

I ask you nothing but your name; you have one,  
And why should that thus fright you?

*Ant.* Gentle madam,  
I cannot speak; pray pardon me, a sickness,  
That takes me often, ties my tongue: go from  
me,

My fit's infectious, lady.

*Alm.* Were it death  
In all his horrors, I must ask and know it;  
Your sickness is unwillingness. Hard heart,  
To let a lady of my youth, and place,  
Beg thus long for a trifle!

*Ant.* Worthiest lady,  
Be wise, and let me go; you'll bless me for it;  
Beg not that poison from me that will kill you.

*Alm.* I only beg your name, sir.

*Ant.* That will choak you;  
I do beseech you, pardon me.

*Alm.* I will not.<sup>5</sup>

*Ant.* You'll curse me when you hear it.

*Alm.* Rather kiss thee;  
Why shouldst thou think so?

*Ant.* Why! I bear that name,  
And most unluckily as now it happens,  
(Though I be innocent of all occasion,)  
That, since my coming hither, people tell me  
You hate beyond forgiveness: now, heaven  
knows

<sup>5</sup> *Ant.* That will choak you;  
I do beseech you pardon me.

*Alm.* I will not.] These two speeches are also omitted, not  
only by Coxeter, but by the "correctest" of editors, Mr. M.  
Mason.

So much respect, although I am a stranger,  
Duty, and humble zeal, I bear your sweetness,  
That for the world I would not grieve your good-  
ness :

I'll change my name, dear madam.

*Alm.* People lie,

And wrong thy name; thy name may save all  
others,

And make that holy to me, that I hated :

Prithee, what is't ?

*Ant.* Don John Antonio.—

What will this woman do, what thousand changes  
Run through her heart and hands?<sup>6</sup> no fix'd  
thought in her !

She loves for certain now, but now I dare not.

Heaven guide me right ! [*Aside.*

*Alm.* I am not angry, sir,

With you, nor with your name; I love it rather,

And shall respect you—you deserve—for this  
time

I license you to go: be not far from me,

I shall call for you often.

*Ant.* I shall wait, madam. [*Exit.*

*Enter CUCULO.*

*Alm.* Now, what's the news with you?

*Cuc.* My lord your father

Sent me to tell your honour, prince Martino

Is well recover'd, and in strength.

<sup>6</sup> *Run through her heart and hands?*] For *hands*, Mr. M. Mason reads *head*. *Hands* is not likely to have been corrupted, and is besides as proper as the word which he arbitrarily introduces. It is very strange that this gentleman should give his reader no notice of his variations from Coxeter, although he professes to do it in his preface, and, stranger still, that he should presume them to be genuine, and agreeable to the old copy, which he never deigns to consult.

*Alm.* Why, let him.—

The stories and the names so well agreeing,  
And both so noble gentlemen. [*Aside.*]

*Cuc.* And more, an't please you—

*Alm.* It doth not please me, neither more nor  
less on't.

*Cuc.* They'll come to visit you.

*Alm.* They shall break through the doors then.  
[*Exit.*]

*Cuc.* Here's a new trick of state; this shews  
foul weather;

But let her make it when she please, I'll gain by  
it. [*Exit.*]

## ACT V. SCENE I.

*A Street.*

*Enter Pirates, and the Slave that followed PAULO.*

1 *Pir.* Sold for a slave, say'st thou?

*Slave.* 'Twas not so well:

Though I am bad enough, I personated  
Such base behaviour, barbarism of manners,  
With other pranks, that might deter the buyer,  
That the market yielded not one man that would  
Vouchsafe to own me.

1 *Pir.* What was thy end in it?

*Slave.* To be given away for nothing, as I was  
To the viceroy's doctor; with him I have continued  
In such contempt, a slave unto his slaves;  
His horse and dog of more esteem: and from  
That villainous carriage of myself, as if  
I'd been a lump of flesh without a soul,

I drew such scorn upon me, that I pass'd,  
 And pried in every place, without observance.  
 For which, if you desire to be made men,  
 And by one undertaking, and that easy,  
 You are bound to sacrifice unto my sufferings,  
 The seed I sow'd, and from which you shall reap  
 A plentiful harvest.

1 *Pir.* To the point ; I like not  
 These castles built in the air.

*Slave.* I'll make them real,  
 And you the Neptunes of the sea ; you shall  
 No more be sea-rats.<sup>7</sup>

1 *Pir.* Art not mad ?

*Slave.* You have seen  
 The star of Sicily, the fair Almira,  
 The viceroy's daughter, and the beauteous ward  
 Of the duke of Messina ?

1 *Pir.* Madam Leonora.

*Slave.* What will you say, if both these prin-  
 cesses,  
 This very night, for I will not delay you,  
 Be put in your possession ?

1 *Pir.* Now I dare swear  
 Thou hast maggots in thy brains, thou wouldst  
 not else,  
 Talk of impossibilities.

*Slave.* Be still  
 Incredulous.

1 *Pir.* Why, canst thou think we are able  
 To force the court ?

*Slave.* Are we able to force two women,  
 And a poor Turkish slave ? Where lies your pin-  
 nace ?

1 *Pir.* In a creek not half a league hence.

<sup>7</sup> ————— you shall

No more be sea-rats.] " There be land-rats and water-rats;  
 (says Shylock,) I mean pirates." Hence, I suppose, the allusion.

*Slave.* Can you fetch ladders,  
To mount a garden wall?

2 *Pir.* They shall be ready.

*Slave.* No more words then, but follow me;  
and if

I do not make this good, let my throat pay for't.

1 *Pir.* What heaps of gold these beauties would  
bring to us

From the great Turk, if it were possible  
That this could be effected!

*Slave.* If it be not,  
I know the price on't.

1 *Pir.* And be sure to pay it. [Exeunt.

## SCENE II.

*A Room in Cuculo's House.*

*Enter ANTONIO with a letter in his hand.*

*Ant.* Her fair hand threw this from the win-  
dow to me,  
And as I took it up, she said, *Peruse it,*  
*And entertain a fortune offer'd to thee.—*  
What may the inside speak?—

[Breaks it open, and reads.

*For satisfaction*

*Of the contempt I shew'd don John Antonio,*  
*Whose name thou bear'st, and in that dearer to me,*  
*I do profess I love thee—How!—'tis so—*  
*I love thee; this night wait me in the garden,*  
*There thou shalt know more—subscribed,*

*Thy Almira.*

Can it be possible such levity  
Should wait on her perfections! when I was



Myself, set off with all the grace of greatness,  
 Pomp, bravery, circumstance, she hated me,  
 And did profess it openly ; yet now,  
 Being a slave, a thing she should in reason  
 Disdain to look upon ; in this base shape,  
 And, since I wore it, never did her service,  
 To dote thus fondly !—and yet I should glory  
 In her revolt from constancy, not accuse it,  
 Since it makes for me. But, ere I go further,  
 Or make discovery of myself, I'll put her  
 To the utmost trial. *In the garden !* well,  
 There I shall learn more. Women, giddy  
 women !

In her the blemish of your sex you prove,  
 There is no reason for your hate or love. [*Exit.*]

## SCENE III.

*A Garden belonging to the same.*

*Enter ALMIRA, LEONORA, and two Waiting Women.*

*Leon.* At this  
 Unseasonable time to be thus brave,\*  
 No visitants expected ! you amaze me.

*Alm.* Are these jewels set forth to the best  
 advantage,  
 To take the eye ?

\* ————— to be thus brave,] i. e. thus superbly drest. I shall be blamed for recurring so frequently to the ancient meaning of this expression ; but as it is used in a different sense at present, there may be some small plea offered, perhaps, for recalling the reader's attention, at intervals, to its original signification.

1 *Wom.* With our best care.

2 *Wom.* We never  
Better discharged our duties.

*Alm.* In my sorrows,  
A princess' name (I could perceive it) struck  
A kind of reverence in him, and my beauty,  
As then neglected, forced him to look on me  
With some sparks of affection; but now,  
When I would fan them to a glorious flame,  
I cannot be too curious. I wonder  
He stays so long. [*Aside.*]

*Leon.* These are strange fancies.

*Alm.* Go,  
Entreat—I do forget myself—command  
My governess' gentleman—her slave, I should  
say,  
To wait me instantly;—[*Exit 1 Woman.*]—and yet  
already  
He's here; his figure graven on my heart,  
Never to be razed out.

*Enter Pirates, and the Slave.*

*Slave.* There is the prize.  
Is it so rich that you dare not seize upon it?  
Here I begin. [*Seizes Almira.*]

*Alm.* Help! villain!

1 *Pir.* You are mine. [*Seizes Leonora.*]

2 *Pir.* Though somewhat coarse, you'll serve,  
after a storm,  
To bid fair weather welcome. [*Seizes 2 Woman.*]

*Leon.* Ravisher!  
Defend me, heaven!

*Alm.* No aid near!

2 *Wom.* Help!

*Slave.* Dispatch.  
No glove nor handkerchief to stop their mouths?

Their cries will reach the guard, and then we are lost.

*Re-enter 1 Woman, with ANTONIO.*

*Ant.* What shrieks are these? from whence?

O blessed saints,

What sacrilege to beauty! do I talk,

When 'tis almost too late to do!—*[Forces a sword from the Slave.]*—Take that.

*Slave.* All set upon him.

*1 Pir.* Kill him.

*Ant.* You shall buy

My life at a dear rate, you rogues.

*Enter PEDRO, CUCULO, BORACHIA, and Guard.*

*Cuc.* Down with them!

*Pedro.* Unheard-of treason!

*Bora.* Make in, loggerhead;

My son slave fights like a dragon: take my bottle,

Drink courage out on't.

*Ant.* Madam, you are free.

*Pedro.* Take comfort, dearest mistress.

*Cuc.* O you micher,

Have you a hand in this?

*Slave.* My aims were high;

Fortune's my enemy: to die's the worst,

And that I look for.

*1 Pir.* Vengeance on your plots!

*Pedro.* The rack at better leisure shall force from them

A full discovery: away with them.

*Cuc.* Load them with irons.

*Bora.* Let them have no wine

*[Exit Guard with Pirates and Slave.]*

To comfort their cold hearts.

*Pedro.* Thou man of men !

*Leon.* A second Hercules.

*Alm.* An angel thus disguised.

*Pedro.* What thanks?

*Leon.* What service?

*Bora.* He shall serve me, by your leave, no service else.

*Ant.* I have done nothing but my duty, madam; And if the little you have seen exceed it, The thanks due for it pay my watchful master, And this my sober mistress.

*Bora.* He speaks truth, madam, I am very sober.

*Pedro.* Far beyond thy hopes Expect reward.

*Alm.* We'll straight to court, and there It is resolved what I will say and do. I am faint, support me.

*Pedro.* This strange accident Will be heard with astonishment. Come, friend, You have made yourself a fortune, and deserve it. [*Exeunt.*

#### SCENE IV.

*A Room in the Viceroy's Palace.*

*Enter Viceroy, Duke of Messina, and PAULO.*

*Duke.* Perfectly cured !

*Paul.* As such I will present him : The thanks be given to heaven.

*Duke.* Thrice-reverend man, What thanks but will come short of thy desert? Or bounty, though all we possess were given thee, Can pay thy merit? I will have thy statue Set up in brass.

*Vice.* Thy name made the sweet subject  
Of our best poems; thy unequal'd cures  
Recorded to posterity.

*Paul.* Such false glories  
(Though the desire of fame be the last weakness  
Wise men put off<sup>9</sup>) are not the marks I shoot at:  
But, if I have done any thing that may challenge  
Your favours, mighty princes, my request is,  
That for the good of such as shall succeed me,  
A college for physicians may be  
With care and cost erected, in which no man  
May be admitted to a fellowship,  
But such as by their vigilant studies shall  
Deserve a place there; this magnificence,  
Posterity shall thank you for.

*Vice.* Rest assured,  
In this, or any boon you please to ask,  
You shall have no repulse.

*Paul.* My humblest service  
Shall ne'er be wanting. Now, if you so please,  
I'll fetch my princely patient, and present him.

*Duke.* Do; and imagine in what I may serve  
you,  
And, by my honour, with a willing hand  
I will subscribe to't. [Exit Paulo.]

<sup>9</sup> (Though the desire of fame be the last weakness  
Wise men put off)] So Milton beautifully calls fame, "That  
last infirmity of noble mind:" a thought for which he, as well  
as Massinger was probably indebted to Tacitus: *Quando etiam  
sapientibus cupido gloriae novissima exiit.* Hist. 11. 6. Or  
rather to Simplicius: Διο και εσχατος λεγεται των παδων χιλων η  
φιλοδοξια, διοτι των αλλων παλλακας δι' αυτην αποδομειων αυτη προσισχηται  
τη ψυχη. *Comm. ad Epict.* xlviiii.

*Enter* PEDRO, ALMIRA, LEONORA, ANTONIO,  
CUCULO, BORACHIA, *and Guard.*

*Cuc.* Make way there.

*Vice.* My daughter!

How's this! a slave crown'd with a civic garland!  
The mystery of this?

*Pedro.* It will deserve  
Your hearing and attention: such a truth  
Needs not rhetorical flourishes, and therefore  
With all the brevity and plainness that  
I can, I will deliver it. If the old Romans,  
When of most power and wisdom, did decree  
A wreath like this to any common soldier  
That saved a citizen's life, the bravery  
And valour of this man may justly challenge  
Triumphant laurel. This last night a crew  
Of pirates brake in signior Cuculo's house,  
With violent rudeness seizing on my sister,  
And my fair mistress; both were in their power,  
And ready to be forced hence, when this man,  
Unarm'd, came to their rescue, but his courage  
Soon furnish'd him with weapons; in a word,  
The lives and liberties of these sweet ladies,  
You owe him for: the rovers are in hold,  
And ready, when you please, for punishment.

*Vice.* As an induction of more to come,  
Receive this favour.

*Duke.* With myself, my son  
Shall pay his real thanks. He comes; observe now  
Their amorous meeting.

*Re-enter* PAULO *with* CARDENES.

*Car.* I am glad you are well, lady.

*Alm.* I grieve not your recovery.

*Vice.* So coldly!

*Duke.* Why fall you off?

*Car.* To shun captivity, sir.

I was too long a slave, I'll now be free.

*Alm.* 'Tis my desire you should. Sir, my affection

To him was but a trifle, which I play'd with  
In the childhood of my love; which now, grown  
older,

I cannot like of.

*Vice.* Strange inconstancy!

*Car.* 'Tis judgment, sir, in me, or a true debt  
Tender'd to justice, rather. My first life,  
Loaden with all the follies of a man,  
Or what could take addition from a woman,  
Was by my headstrong passions, which o'er-ruled  
My understanding, forfeited to death:  
But this new being, this my second life,  
Begun in serious contemplation of  
What best becomes a perfect man, shall never  
Sink under such weak frailties.

*Duke.* Most unlook'd for!

*Paul.* It does transcend all wonders.

*Car.* 'Tis a blessing

I owe your wisdom, which I'll not abuse:  
But if you envy your own gift, and will  
Make me that wretched creature which I was,  
You then again shall see me passionate,  
A lover of poor trifles, confident  
In man's deceiving strength, or falser fortune;  
Jealous, revengeful, in unjust things daring,  
Injurious, quarrelsome, stored with all diseases  
The beastly part of man infects his soul with,  
And to remember what's the worst, once more  
To love a woman; but till that time never. [*Exit.*]

*Vice.* Stand you affected so to men, Almira?

*Alm.* No, sir; if so, I could not well discharge

What I stand bound to pay you, and to nature.  
 Though prince Martino does profess a hate  
 To womankind, 'twere a poor world for women,  
 Were there no other choice, or all should follow  
 The example of this new Hippolytus :  
 There are men, sir, that can love, and have loved  
     truly ;

Nor am I desperate but I may deserve  
 One that both can and will so.

*Vice.* My allowance  
 Shall rank with your good liking, still provided  
 Your choice be worthy.

*Alm.* In it I have used  
 The judgment of my mind, and that made clearer  
 With calling oft to heaven it might be so.  
 I have not sought a living comfort from  
 The reverend ashes of old ancestors ;  
 Nor given myself to the mere name and titles  
 Of such a man, that, being himself nothing,  
 Derives his substance from his grandsire's tomb :  
 For wealth, it is beneath my birth to think on't,  
 Since that must wait upon me, being your  
     daughter ;

No, sir, the man I love, though he wants all  
 The setting forth of fortune, gloss and greatness,  
 Has in himself such true and real goodness,  
 His parts so far above his low condition,  
 That he will prove an ornament, not a blemish,  
 Both to your name and family.

*Pedro.* What strange creature  
 Hath she found out ?

*Leon.* I dare not guess.

*Alm.* To hold you  
 No longer in suspense, this matchless man,  
 That saved my life and honour, is my husband,  
 Whom I will serve with duty.

*Bora.* My son slave !



*Vice.* Have you your wits?

*Bora.* I'll not part with him so.

*Cuc.* This I foresaw too.

*Vice.* Do not jest thyself

Into the danger of a father's anger.

*Alm.* Jest, sir! by all my hope of comfort in  
him,

I am most serious. Good sir, look upon him;  
But let it be with my eyes, and the care  
You should owe to your daughter's life and safety,  
Of which, without him, she's uncapable,  
And you'll approve him worthy.

*Vice.* O thou shame

Of women! thy sad father's curse and scandal!  
With what an impious violence thou tak'st from  
him,

His few short hours of breathing!

*Paul.* Do not add, sir,

Weight to your sorrow in the ill-bearing of it.

*Vice.* From whom, degenerate monster, flow  
these low

And base affections in thee? what strange philtres  
Hast thou received? what witch with damned  
spells

Deprived thee of thy reason? Look on me,  
Since thou art lost unto thyself, and learn,  
From what I suffer for thee, what strange tortures  
Thou dost prepare thyself.

*Duke.* Good sir, take comfort;

The counsel you bestow'd on me, make use of.

*Paul.* This villain, (for such practices in that  
nation

Are very frequent,) it may be, hath forced,  
By cunning potions, and by sorcerous charms,  
This frenzy in her.

*Vice.* Sever them.

*Alm.* I grow to him.

*Vice.* Carry the slave to torture, and wrest  
from him,  
By the most cruel means, a free confession  
Of his impostures.

*Alm.* I will follow him,  
And with him take the rack.

*Bora.* No; hear me speak,  
I can speak wisely: hurt not my son slave,  
But rack or hang my husband, and I care not;  
For I'll be bound body to body with him,  
He's very honest, that's his fault.

*Vice.* Take hence  
This drunken beast.

*Bora.* Drunk! am I drunk? bear witness.

*Cuc.* She is indeed distemper'd.

*Vice.* Hang them both,  
If e'er more they come near the court.

*Cuc.* Good sir,  
You can recover dead men; can you cure  
A living drunkenness?

*Paul.* 'Tis the harder task:  
Go home with her, I'll send you something that  
Shall once again bring her to better temper,  
Or make her sleep for ever.

*Cuc.* Which you please, sir.

[*Exeunt Cuculo and Borachia.*]

*Vice.* Why linger you? rack him first, and  
after break him  
Upon the wheel.

*Pedro.* Sir, this is more than justice.

*Ant.* Is't death in Sicily to be beloved  
Of a fair lady?

*Leon.* Though he be a slave,  
Remember yet he is a man.

*Vice.* I am deaf  
To all persuasions:—drag him hence.

[*The Guard carry off Antonio.*]

*Alm.* Do, tyrant,  
 No more a father, feast thy cruelty  
 Upon thy daughter; but hell's plagues fall on me,  
 If I inflict not on myself whatever  
 He can endure for me!

*Vice.* Will none restrain her?

*Alm.* Death hath a thousand doors to let out  
 life,

I shall find one. If Portia's burning coals,  
 The knife of Lucrece, Cleopatra's aspics,  
 Famine, deep waters, have the power to free me  
 From a loath'd life, I'll not an hour outlive him.

*Pedro.* Sister!

*Leon* Dear cousin!

[*Exit Almira, followed by Pedro, and Leon.*]

*Vice.* Let her perish.

*Paul.* Hear me:

The effects of violent love are desperate,  
 And therefore in the execution of  
 The slave be not too sudden. I was present  
 When he was bought, and at that time myself  
 Made purchase of another; he that sold them  
 Said that they were companions of one country;  
 Something may rise from this to ease your  
 sorrows.

By circumstance I'll learn what's his condition;  
 In the mean time use all fair and gentle means,  
 To pacify the lady.

*Vice.* I'll endeavour,  
 As far as grief and anger will give leave,  
 To do as you direct me.

*Duke.* I'll assist you.

[*Exeunt.*]

## SCENE V.

*A Room in the Prison.*

*Enter PEDRO and Keeper.*

*Pedro.* Hath he been visited already?

*Keep.* Yes, sir,

Like one of better fortune; and to increase  
My wonder of it, such as repair to him,  
In their behaviour rather appear  
Servants, than friends to comfort him.

*Pedro.* Go fetch him. *[Exit Keeper.]*

I am bound in gratitude to do more than wish  
The life and safety of a man that hath  
So well deserved me.

*Re-enter Keeper with ANTONIO in his former  
dress, and Servant.*

*Keep.* Here he is, my lord.

*Pedro.* Who's here? thou art no conjurer to  
raise

A spirit in the best shape man e'er appear'd in,  
My friend, the prince of Tarent! doubts, forsake  
me!

I must and will embrace him.

*Ant.* Pedro holds

One that loves life for nothing, but to live  
To do him service.

*Pedro.* You are he, most certain.

Heaven ever make me thankful for this bounty.  
Run to the Viceroy, let him know this rarity.

*[Exit Keeper.]*

But how you came here thus—yet, since I have  
you,

Is't not enough I bless the prosperous means  
That brought you hither?

*Ant.* Dear friend, you shall know all ;  
And though, in thankfulness, I should begin  
Where you deliver'd me——

*Pedro.* Pray you pass that over,  
That's not worth the relation.

*Ant.* You confirm  
True friends love to do courtesies, not to hear  
them.

But I'll obey you. In our tedious passage  
Towards Malta—I may call it so, for hardly  
We had lost the ken of Sicily, but we were  
Becal'm'd, and hull'd so up and down twelve  
hours ;

When, to our more misfortunes, we descried  
Eight well-mann'd gallies making amain for us,  
Of which the arch Turkish pirate, cruel Dragut,  
Was admiral : I'll not speak what I did  
In our defence, but never man did more  
Than the brave captain that you sent forth with  
me :

All would not do ; courage oppress'd with number,  
We were boarded, pillaged to the skin, and after  
Twice sold for slaves ; by the pirate first, and  
after

By a Maltese to signior Cuculo,  
Which I repent not, since there 'twas my for-  
tune

To be to you, my best friend, some ways useful—  
I thought to cheer you up with this short story,  
But you grow sad on't.

*Pedro.* Have I not just cause,  
When I consider I could be so stupid,  
As not to see a friend through all disguises ;

Or he so far to question my true love,  
To keep himself conceal'd?

*Ant.* 'Twas fit to do so,  
And not to grieve you with the knowledge of  
What then I was; where now I appear to you,<sup>1</sup>  
Your sister loving me, and Martino safe,  
Like to myself and birth.

*Pedro.* May you live long so!  
How dost thou, honest friend? (your trustiest  
servant)

Give me thy hand:—I now can guess by whom  
You are thus furnish'd.

*Ant.* Troth he met with me  
As I was sent to prison, and there brought me  
Such things as I had use of.

*Pedro.* Let's to court,  
My father never saw a man so welcome,  
As you'll be to him.

*Ant.* May it prove so, friend! [Exeunt.

<sup>1</sup> *What then I was; where now I appear to you,*] Ten times, in the course of this very play, to say nothing of all the rest, *where* occurs in the sense of *whereas*: yet Mr. M. Mason profits nothing by it. He alters, and interpolates at will, and fabricates a line, which can only be matched by that which I have already noticed, p. 251:

*What then I was; for whereas now I appear to you!*

To use his just and modest reproof to the editors of Beaumont and Fletcher: "The mode of expression is so common, that *I am surprised* that the gentleman should have arrived at the last volume without being better acquainted with it!" p. 187.

## SCENE VI.

*A Room in the Viceroy's Palace.*

*Enter Viceroy, Duke of Messina, CARDENES, PAULO, Captain, ALMIRA, LEONORA, Waiting Women, and Attendants.*

*Vice.* The slave changed to the prince of Tarent, says he?

*Capt.* Yes, sir, and I the captain of the fort, Worthy of your displeasure, and the effect of't, For my deceiving of that trust your excellency Reposed in me.

*Paul.* Yet since all hath fallen out Beyond your hopes, let me become a suitor, And a prevailing one, to get his pardon.

*Alm.* O, dearest Leonora, with what forehead Dare I look on him now? too powerful Love, The best strength of thy unconfined empire Lies in weak women's hearts: thou art feign'd blind,

And yet we borrow our best sight from thee. Could it be else, the person still the same, Affection over me such power should have, To make me scorn a prince, and love a slave?

*Car.* But art thou sure 'tis he?

*Capt.* Most certain, sir.

*Car.* Is he in health, strong, vigorous, and as able

As when he left me dead?

*Capt.* Your own eyes, sir, Shall make good my report.

*Car.* I am glad of it,

VOL. IV.

\* A a

And take you comfort in it, sir, there's hope,  
Fair hope left for me, to repair mine honour.

*Duke.* What's that?

*Car.* I will do something, that shall speak me  
Messina's son.

*Duke.* I like not this:—one word, sir.

[*Whispers the Viceroy.*]

*Vice.* We'll prevent it.—

Nay, look up my Almira; now I approve  
Thy happy choice; I have forgot my anger;  
I freely do forgive thee.

*Alm.* May I find  
Such easiness in the wrong'd prince of Tarent!  
I then were happy.

*Leon.* Rest assured you shall.

*Enter ANTONIO, PEDRO, and Servant.*

*Vice.* We all with open arms haste to embrace  
you.

*Duke.* Welcome, most welcome!

*Car.* Stay.

*Duke.* 'Twas this I fear'd.

*Car.* Sir, 'tis best known to you, on what strict  
terms

The reputation of men's fame and honours  
Depends in this so punctual age, in which  
A word that may receive a harsh construction,  
Is answer'd and defended by the sword:  
And you, that know so much, will, I presume,  
Be sensibly tender of another's credit,  
As you would guard your own.

*Ant.* I were unjust else.

*Car.* I have received from your hands wounds,  
and deep ones,  
My honour in the general report  
Tainted and soil'd, for which I will demand



This satisfaction—that you would forgive  
 My contumelious words and blow, my rash  
 And unadvised wildness first threw on you.  
 Thus I would teach the world a better way,  
 For the recovery of a wounded honour,  
 Than with a savage fury, not true courage,  
 Still to run headlong on.

*Ant.* Can this be serious?

*Car.* I'll add this, he that does wrong, not alone  
 Draws, but makes sharp, his enemy's sword against  
 His own life and his honour. I have paid for't;  
 And wish that they who dare most, would learn  
 from me,

Not to maintain a wrong, but to repent it.

*Paul.* Why, this is like yourself.

*Car.* For further proof,  
 Here, sir, with all my interest, I give up  
 This lady to you.

*Vice.* Which I make more strong  
 With my free grant.

*Alm.* I bring mine own consent,  
 Which will not weaken it.

*All.* All joy confirm it!

*Ant.* Your unexpected courtesies amaze me,  
 Which I will study with all love and service  
 To appear worthy of.

*Paul.* Pray you, understand, sir,  
 There are a pair of suitors more, that gladly  
 Would hear from you as much as the pleased  
 viceroy

Hath said unto the prince of Tarent.

*Duke.* Take her;  
 Her dowry shall be answerable to  
 Her birth, and your desert.

*Pedro.* You make both happy.

*Ant.* One only suit remains; that you would  
 please

To take again into your highness' favour,  
This honest captain: let him have your grace;  
What's due to his much merit, shall from me  
Meet liberal rewards.

*Vice.* Have your desire.

*Ant.* Now may all here that love, as they are  
friends

To our good fortunes, find like prosperous ends.

[*Exeunt.*

## EPILOGUE.

*Custom, and that a law we must obey,  
 In the way of epilogue bids me something say,  
 Howe'er to little purpose, since we know,  
 If you are pleas'd, unbegg'd you will bestow  
 A gentle censure: on the other side,  
 If that this play deserve to be decried  
 In your opinions, all that I can say  
 Will never turn the stream the other way.  
 Your gracious smiles will render us secure;  
 Your frowns without despair we must endure.*

This is one of the most agreeable productions of Massinger. However extravagant the principal event may appear, the manner in which it is conducted is sufficiently regular. With such occasional interruptions as must be expected and pardoned in all these dramas, (for the interludes will have their admittance,) it maintains its predominance, and proceeds to the conclusion, which is provided for it at the commencement. The intermediate parts are a mixture of affecting seriousness, strong though frequently coarse humour, and elegant tenderness. The reader must have particularly remarked these qualities in the opening of the second act, in the sale of the slaves, and the charming, but too short, scene in which Leonora endeavours to sooth the agitations of Almira. Act III. sc. iv. The last of these is a happy specimen of genuine feeling supporting itself on the justest principle; and it will be difficult to produce from any of our poets a passage written with more beauty of expression, or more delicacy and elevation of thought. The scene first mentioned has a secret connexion with this: and it is honourable to the discernment of Massinger that he has represented the feelings of friendship with equal truth and variety in the tender solicitude of Leonora, and the magnanimous proposal of Pedro.

Every reader must feel the peculiar charms of the scene in which don John relates to Almira his real history under the appearance of another person. Her strong curiosity prompted by her love, the growing conviction of her own misconduct, and the effect of his discovery, are represented in the liveliest

manner ; and this is the more remarkable, as Massinger is not generally happy in the management of artificial meanings and double situations.

The characters are studiously contrasted, and throw vivid lights on each other by their opposing qualities. The dignity and moderation of the viceroy, (till he loses his own constancy in his supposed misfortunes,) shew with encreased effect the unadvised impatience of the duke : the courageous calmness of don John heightens the offence of the insulting temper of Cardenes,—and the vehemence of Almira becomes more alarming through the very checks offered to it by the prudence of Leonora. There is a further contrivance in the violence of spirit which marks Cardenes and Almira : that of the former, while it indisposes us towards him, makes him more liable to the strong impression which ends in the abandonment of his passion ;—and thus a double facility is created for the success of don John. Almira too prepares for her own change of mind through the very intemperance with which she declares her fixed resolution. This is one of the familiar expedients of Massinger. Constancy does not long dwell with the outrageous assertion of it ; and the practised reader knows, from the very first act, that Cardenes, thus violently favoured and indiscretely proclaimed, is certainly to be abandoned.

I will not dwell on the maxim upon which this Play is founded, that women have no reason for their “love or hate.” If its severity is complained of, let it be remembered that Massinger exposes, with much more frequency, the wrong conduct of the men ; and that he seems to take a pleasure in punishing them for their unreasonable suspicions and jealousies. This has been already observed in *the Bondman*. Notwithstanding this difference in their object, the two Plays have several points of resemblance. The reader will remember Cleora’s resolution to marry a supposed slave, the consternation of her friends, the reservation of the true character of Pisander, and the effect of its final disclosure. The peculiarity of the present play is the double appearance of don John, and Almira’s whimsical rejection and unconscious acceptance of the same person : and this is contrived with equal skill and novelty of effect.

THE

BASHFUL LOVER.

THE BASHFUL LOVER.] This Tragi-comedy was licensed by the Master of the Revels, May 9th, 1636. It is the latest of Massinger's pieces which are come down to us, though he continued to write for the stage to the period of his death, which happened about four years after the date of the present play.

The plot is wild but pleasing. It probably originated from some forgotten collection of Italian tales; where the events bore nearly the same proportion to the true history of that country, as the circumstances recorded by the supposititious Dares Phrygius and Dictys Cretensis bear to what actually took place in the wars of Troy.

*The Bashful Lover* was extremely well received at its first appearance: it continued to be a favourite, and was "often acted," the old copy says, "by his late Majesty's servants, with great applause." It was performed at Blackfriars.

This Play, together with *the Guardian* and *A Very Woman*, was printed in octavo, by H. Mosely, 1655. I know of no prior edition.

## P R O L O G U E.

*This from our author, far from all offence  
 To abler writers, or the audience  
 Met here to judge his poem. He, by me,  
 Presents his service, with such modesty  
 As well becomes his weakness. 'Tis no crime,  
 He hopes, as we do, in this curious time,  
 To be a little diffident, when we are  
 To please so many with one bill of fare.  
 Let others, building on their merit, say  
 You're in the wrong, if you move not that way  
 Which they prescribe you; as you were bound to learn  
 Their maxims, but incapable to discern  
 'Twixt truth and falsehood. Our's had rather be  
 Censured by some for too much obsequy,  
 Than tax'd of self opinion. If he hear  
 That his endeavours thrived, and did appear  
 Worthy your view, (though made so by your grace,  
 With some desert,) he, in another place,  
 Will thankfully report, one leaf of bays  
 Truly conferr'd upon this work, will raise  
 More pleasure in him, you the givers free,  
 Than garlands ravish'd from the virgin tree.*

DRAMATIS PERSONÆ.

Gonzaga, *duke of Mantua.*

Lorenzo, *duke of Tuscany.*

Uberti, *prince of Parma.*

Farneze, *cousin to Gonzaga.*

Alonzo, *the ambassador, nephew to Lorenzo.*

Manfroy, *a lord of Mantua.*

Octavio, *formerly general to Gonzaga, but now in exile.*

Gothrio, *his servant.*

Galeazzo, *a Milanese prince, disguised under the name of Hortensio.*

Julio, *his attendant.*

Pisano, } *Florentine officers.*

Martino, } *Captains.*

Milanese *Ambassador.*

*Doctor.*

Matilda, *daughter to Gonzaga.*

Beatrice, *her waiting woman.*

Maria, *daughter to Octavio, disguised as a page, and called Ascanio.*

*Waiting Women.*

*Captains, Soldiers, Guard, Attendants, Page, &c.*

*SCENE, partly in the City of Mantua, and partly in the dutchy.*



THE  
BASHFUL LOVER.

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ACT I. SCENE I.

Mantua. *A Space before the Palace.*

*Enter HORTENSIO and JULIO.*

*Jul.* I dare not cross you, sir, but I would  
gladly  
(Provided you allow it) render you  
My personal attendance.

*Hort.* You shall better  
Discharge the duty of an honest servant,  
In following my instructions, which you have  
Received already, than in questioning  
What my intents are, or upon what motives  
My stay's resolved in Mantua: believe me,  
That servant overdoes, that's too officious;  
And, in presuming to direct your master,  
You argue him of weakness, and yourself  
Of arrogance and impertinence.

*Jul.* I have done, sir;  
But what my ends are——

*Hort.* Honest ones, I know it.  
I have my bills of exchange, and all provisions,  
Entrusted to you; you have shewn yourself  
Just and discreet, what would you more? and yet,  
To satisfy in some part your curious care,

Hear this, and leave me. I desire to be  
Obscured; and, as I have demean'd myself  
These six months past in Mantua, I'll continue  
Unnoted and unknown, and, at the best,  
Appear no more than a gentleman, and a stranger,  
That travels for his pleasure.

*Jul.* With your pardon,  
This hardly will hold weight, though I should  
swear it,  
With your noble friends and brother.

*Hort.* You may tell them,  
Since you will be my tutor, there's a rumour,  
Almost cried up into a certainty,  
Of wars with Florence, and that I am determin'd  
To see the service: whatever I went forth,  
Heaven prospering my intents, I would come home  
A soldier, and a good one.

*Jul.* Should you get  
A captain's place, nay, colonel's, 'twould add little  
To what you are; few of your rank will follow  
That dangerous profession.

*Hort.* 'Tis the noblest,  
And monarchs honour'd in it: but no more,  
On my displeasure.

*Jul.* Saints and angels guard you! [*Exit.*]

*Hort.* A war, indeed, is threaten'd, nay, ex-  
pected,  
From Florence; but it is 'gainst me already  
Proclaim'd in Mantua; I find it here,  
No foreign, but intestine war: I have  
Defied myself,<sup>1</sup> in giving up my reason  
A slave to passion, and am led captive

<sup>1</sup> ————— *I have*

Defied myself, &c.] So the old copy: for *defied*, the last editor reads *destroyed* myself. It is evident that he did not enter into the sense of his author, who is describing a man in a state of warfare with himself. Leading a man into captivity

Before the battle's fought: I fainted, when  
 I only saw mine enemy, and yielded,  
 Before that I was charged; and, though defeated,  
 I dare not sue for mercy. Like Ixion,  
 I look on Juno, feel my heart turn cinders  
 With an invisible fire; and yet, should she  
 Deign to appear clothed in a various cloud,  
 The majesty of the substance is so sacred;  
 I durst not clasp the shadow. I behold her  
 With adoration, feast my eye, while all  
 My other senses starve; and, oft frequenting  
 The place which she makes happy with her presence,

I never yet had power with tongue or pen  
 To move her to compassion, or make known  
 What 'tis I languish for; yet I must gaze still,  
 Though it increase my flame:—however, I  
 Much more than fear I am observ'd, and censured  
 For bold intrusion. [Walks by.

*Enter BEATRICE and ASCANIO.*

*Beat.* Know you, boy, that gentleman?

*Asc.* Who? monsieur Melancholy? hath not  
 your honour  
 Mark'd him before?

*Beat.* I have seen him often wait  
 About the princess' lodgings, but ne'er guess'd  
 What his designs were.

*Asc.* No! what a sigh he breath'd now!  
 Many such will blow up the roof: on my small  
 credit  
 There's gunpowder in them.

*Beat.* How, crack! gunpowder?

*after he is destroyed, is not precisely the way in which Massinger usually proceeds, whatever may be thought of it by Mr. M. Mason.*

He's flesh and blood, and devils only carry  
Such roaring stuff about them: you cannot prove  
He is or spirit or conjurer.

*Asc.* That I grant,  
But he's a lover, and that's as bad; their sighs  
Are like petards, and blow all up.

*Beat.* A lover!  
I have been in love myself, but never found yet  
That it could work such strange effects.

*Asc.* True, madam,  
In women it cannot; for when they miss the  
enjoying  
Of their full wishes, all their sighs and heigh-hoes,  
At the worst, breed tympanies, and these are  
cured too

With a kiss or two of their saint, when he appears  
Between a pair of sheets: but, with us men,  
The case is otherwise.

*Beat.* You will be breech'd, boy,  
For your physical maxims.—But how are you  
assured,  
He is a lover?

*Asc.* Who, I? I know with whom too:  
But that is to be whisper'd. [*Whispers.*]

*Beat.* How! the princess!  
The unparallel'd Matilda! some proof of it;  
I'll pay for my intelligence. [*Gives Asc. money.*]

*Asc.* Let me kiss  
Your honour's hand; 'twas ever fair, but now  
Beyond comparison.

*Beat.* I guess the reason;  
A giving hand is still fair to the receiver.

*Asc.* Your ladyship's in the right; but to the  
purpose.

He is my client, and pays his fees as duly  
As ever usurer did, in a bad cause,  
To his man of law; and yet I get, and take them

Both easily and honestly : all the service  
 I do him, is, to give him notice when  
 And where the princess will appear ; and that  
 I hope's no treason. If you miss him, when  
 She goes to the vesper or the matins, hang me ;  
 Or when she takes the air, be sure to find him  
 Near her coach, at her going forth, or coming  
 back :

But if she walk, he's ravish'd. I have seen him  
 Smell out her footing like a lime-hound, and  
 nose it<sup>2</sup>

From all the rest of her train.

*Beat.* Yet I ne'er saw him  
 Present her a petition.

*Asc.* Nor e'er shall :  
 He only sees her, sighs, and sacrifices  
 A tear or two—then vanishes.

*Beat.* 'Tis most strange :  
 What a sad aspect he wears ! but I'll make use  
 of't.

The princess is much troubled with the threats  
 That come from Florence ; I will bring her to him,  
 The novelty may afford her sport, and help  
 To purge deep melancholy. Boy, can you stay  
 Your client here for the third part of an hour ?  
 I have some ends in't.

*Asc.* Stay him, madam ! fear not :  
 The present receipt of a round sum of crowns,  
 And that will draw most gallants from their  
 prayers,  
 Cannot drag him from me.

<sup>2</sup> *Smell out her footing like a lime-hound, and nose it*] The old copy reads *knows* it. I have little doubt but that the former was Massinger's word ; the mistake probably originated at the press, from a similarity of sound. The *lime-hound* is the common hound. "The string wherewith we lead a grey-hound is called a leace, and that for a *hound*, a *lyme*:" hence the name. *Gent. Recreat.* p. 16.

*Beat.* See you do.

[*Exit.*

*Asc.* Ne'er doubt me.

I'll put him out of his dream.—Good morrow,  
signior.

*Hort.* My little friend, good morrow. Hath  
the princess  
Slept well to night?

*Asc.* I hear not from her women :  
One murmur to the contrary.

*Hort.* Heaven be praised for't !  
Does she go to church this morning ?

*Asc.* Troth, I know not ;  
I keep no key of her devotion, signior.

*Hort.* Goes she abroad ? pray tell me.

*Asc.* 'Tis thought rather,  
She is resolv'd to keep her chamber.

*Hort.* Ah me !

*Asc.* Why do you sigh ? if that you have a  
business

To be dispatch'd in court, shew ready money,  
You shall find those that will prefer it for you.

*Hort.* Business ! can any man have business, but  
To see her ; then admire her, and pray for her,  
She being composed of goodness ? for myself,  
I find it a degree of happiness  
But to be near her, and I think I pay  
A strict religious vow, when I behold her ;  
And that's all my ambition.

*Asc.* I believe you :  
Yet, she being absent, you may spend some hours  
With profit and delight too. After dinner,  
The duke gives audience to a rough ambassador,  
Whom yet I never saw, nor heard his title,  
Employ'd from Florence ; I'll help you to a place,  
Where you shall see and hear all.

*Hort.* 'Tis not worth  
My observation.

*Asc.* What think you of  
 An excellent comedy, to be presented  
 For his entertainment? he that penn'd it is  
 The poet of the time, and all the ladies,  
 (I mean the amorous and learned ones,)  
 Except the princess, will be there to grace it.

*Hort.* What's that to me? without her all is  
 nothing;  
 The light that shines in court Cimmerian dark-  
 ness;  
 I will to bed again, and there contemplate  
 On her perfections.

*Re-enter BEATRICE with MATILDA, and two  
 Waiting Women.*

*Asc.* Stay, sir, see! the princess,  
 Beyond our hopes.

*Hort.* Take that. [*Gives him money.*]—As Moors  
 salute

The rising sun with joyful superstition,  
 I could fall down and worship.—O my heart!  
 Like Phœbe breaking through an envious cloud,  
 Or something which no simile can express,  
 She shews to me: a reverent fear, but blended  
 With wonder and amazement, does possess me.  
 Now glut thyself, my famish'd eye!

*Beat.* That's he,  
 An't please your excellence.

*1 Wom.* Observe his posture,  
 But with a quarter-look.

*2 Wom.* Your eye fix'd on him,  
 Will breed astonishment.

*Matil.* A comely gentleman!  
 I would not question your relation, lady,  
 Yet faintly can believe it. How he eyes me!  
 Will he not speak?

*Beat.* Your excellence hath deprived him  
Of speech and motion.

*Matil* 'Tis most strange.

*Asc.* These fits  
Are usual with him.

*Matil.* Is it not, Ascanio,  
A personated folly ! or he a statue ?<sup>3</sup>  
If it be, it is a masterpiece ; for man  
I cannot think him.

*Beat.* For your sport, vouchsafe him  
A little conference.

*Matil.* In compassion rather :  
For should he love me, as you say, (though hope-  
less,)  
It should not be return'd with scorn ; that were  
An inhumanity, which my birth nor honour  
Could privilege, were they greater. Now I perceive

<sup>3</sup> *Matil.* *Is it not, Ascanio,*

*A personated folly ? or he a statue ?*] So the old copy : the modern editors read—*Or is he a statue ?* An interpolation neither warranted by the sense, nor the style of Massinger and his contemporaries. But this ignorance of ancient phraseology still afflicts Mr. M. Mason. In *the Custom of the Country*, Arnaldo says—

“ And I forgot to like her,  
“ And glad I was deceived.”

Upon which he observes that “ the word *glad* is here used as a verb, and means *rejoice* !” *Comments*, p. 52.

Not so ; the expression is elliptical ; And I *am* glad, &c. a mode of writing which occurs in almost every page of our ancient dramatists. Thus :

“ ————— I lived  
“ Too happy in my holiday trim of glory,  
“ And courted with felicity.”

This is wrong, say the commentators ; it should be—And *sported* with felicity.—Alas ! no : it is perfectly right ; and at full, and, in the language of the present day, would be—And *was* courted by felicity. I note this, to repress, if it be possible, the temerity of inexperience.



He has life and motion in him. To whom, lady,  
Pays he that duty ?

[*Hortensio, bowing, offers to go off.*

*Beat.* Sans doubt, to yourself.

*Matil.* And whither goes he now ?

*Asc.* To his private lodging,

But to what end I know not ; this is all  
I ever noted in him.

*Matil.* Call him back :

In pity I stand bound to counsel him,  
Howe'er I am denied, though I were willing,  
To ease his sufferings.

*Asc.* Signior ! the princess  
Commands you to attend her.

*Hort.* [*Returns.*] How ! the princess !  
Am I betray'd ?

*Asc.* What a lump of flesh is this !  
You are betray'd, sir, to a better fortune  
Than you durst ever hope for. What a Tantalus  
Do you make yourself ! the flying fruit stays for  
you,

And the water that you long'd for, rising up  
Above your lip, do you refuse to taste it ?  
Move faster, sluggish camel, or I'll thrust  
This goad in your breech : had I such a pro-  
mising beard,

I should need the reins, not spurs.

*Matil.* You may come nearer.

Why do you shake, sir ? If I flatter not  
Myself, there's no deformity about me,  
Nor any part so monstrous, to beget  
An ague in you.

*Hort.* It proceeds not, madam,  
From guilt, but reverence.

*Matil.* I believe you, sir ;  
Have you a suit to me ?

*Hort.* Your excellence  
Is wondrous fair.

*Matil.* I thank your good opinion.

*Hort.* And I beseech you that I may have  
license  
To kneel to you.

*Matil.* A suit I cannot cross.

*Hort.* I humbly thank your excellence.

[*Kneels.*

*Matil.* But what,  
As you are prostrate on your knee before me,  
Is your petition?

*Hort.* I have none, great princess.

*Matil.* Do you kneel for nothing?

*Hort.* Yes, I have a suit,  
But such a one, as, if denied, will kill me.

*Matil.* Take comfort: it must be of some  
strange nature,  
Unfitting you to ask, or me to grant,  
If I refuse it.

*Hort.* It is, madam——

*Matil.* Out with't.

*Hort.* That I may not offend you, this is all,  
When I presume to look on you.

*Asc.* A flat eunuch!  
To look on her? I should desire myself  
To move a little further.

*Matil.* Only that?

*Hort.* And I beseech you, madam, to believe  
I never did yet with a wanton eye;  
Or cherish one lascivious wish beyond it.

*Beat.* You'll never make good courtier, or be  
In grace with ladies.

1 *Wom.* Or us waiting women,  
If that be your *nil ultra*.

2 *Wom.* He's no gentleman,

On my virginity, it is apparent :  
My tailor has more boldness ; nay, my shoe-  
maker

Will fumble a little further, he could not have  
The length of my foot else.

*Matil.* Only to look on me !

Ends your ambition there ?

*Hort.* It does, great lady, —

And that confined too, and at fitting distance :  
The fly that plays too near the flame burns in it.\*  
As I behold the sun, the stars, the temples,  
I look on you, and wish it were no sin  
Should I adore you.

*Matil.* Come, there's something more in't ;  
And since that you will make a goddess of me,  
As such a one I'll tell you, I desire not  
The meanest altar raised up to mine honour  
To be pull'd down : I can accept from you,  
Be your condition ne'er so far beneath me,  
One grain of incense with devotion offer'd,  
Beyond all perfumes, or Sabæan spices,  
By one that proudly thinks he merits in it :  
I know you love me.

*Hort.* Next to heaven, madam,  
And with as pure a zeal. That, we behold  
With the eyes of contemplation, but can  
Arrive no nearer to it in this life ;  
But when that is divorced, my soul shall serve  
yours,  
And witness my affection.

\* *The fly that plays too near the flame burns in it.*] Gresset has made a beautiful use of this idea :

*Tel, par sa pente naturelle,  
Par une erreur toujours nouvelle,  
Quoiqu'il semble changer son cours,  
Autour de la flamme mortelle  
Le papillon revient toujours.*

*Matil.* Pray you, rise ;  
But wait my further pleasure.

[*Hort.* rises and walks aside.

*Enter FARNEZE and UBERTI.*

*Farn.* I'll present you,  
And give you proof I am your friend, a true one ;  
And in my pleading for you, teach the age,  
That calls, erroneously, friendship but a name,  
It is a substance.—Madam, I am bold  
To trench so far upon your privacy,  
As to desire my friend (let not that wrong him,  
For he's a worthy one) may have the honour  
To kiss your hand.

*Matil.* His own worth challenges  
A greater favour.

*Farn.* Your acknowledgment  
Confirms it, madam. If you look on him  
As he's built up a man, without addition  
Of fortune's liberal favours, wealth or titles,  
He doth deserve no usual entertainment :  
But, as he is a prince, and for your service  
Hath left fair Parma, that acknowledges  
No other lord, and, uncompell'd, exposes  
His person to the dangers of the <sup>5</sup> war,  
Ready to break in storms upon our heads ;  
In noble thankfulness you may vouchsafe him  
Nearer respect, and such grace as may nourish,  
Not kill, his amorous hopes.

*Matil.* Cousin, you know  
I am not the disposer of myself,  
The duke my father challenges that power :

<sup>5</sup> *His person to the dangers of the war,]* I have inserted the article, which restores the metre. Farneze evidently alludes to the war with which they were now threatened by the Florentines.

Yet thus much I dare promise ; prince Uberti  
 Shall find the seed of service that he sows,  
 Falls not on barren ground.

*Uber.* For this high favour  
 I am your creature, and profess I owe you  
 Whatever I call mine. [*They walk aside.*]

*Hort.* This great lord is  
 A suitor to the princess.

*Asc.* True, he is so.

*Hort.* Fame gives him out too for a brave  
 commander.

*Asc.* And in it does him but deserved right ;  
 The duke hath made him general of his horse,  
 On that assurance.

*Hort.* And the lord Farneze,  
 Pleads for him, as it seems.

*Asc.* 'Tis too apparent :  
 And, this consider'd, give me leave to ask  
 What hope have you, sir ?

*Hort.* I may still look on her,  
 Howe'er he wear the garland.

*Asc.* A thin diet,  
 And will not feed you fat, sir.

*Uber.* I rejoice,  
 Rare princess, that you are not to be won  
 By carpet-courtship, but the sword ; with this  
 Steel pen I'll write on Florence' helm how much  
 I can, and dare do for you.

*Matil.* 'Tis not question'd.  
 Some private business of mine own disposed of,  
 I'll meet you in the presence.

*Uber.* Ever your servant.

[*Exeunt Uberti and Farneze.*]

*Matil.* Now, sir, to you. You have observed,  
 I doubt not,  
 For lovers are sharp-sighted, to what purpose  
 This prince solicits me ; and yet I am not

So taken with his worth, but that I can  
 Vouchsafe you further parle.<sup>6</sup> The first command  
 That I'll impose upon you, is to hear  
 And follow my good counsel: I am not  
 Offended that you love me, persist in it,  
 But love me virtuously; such love may spur you  
 To noble undertakings, which achieved,  
 Will raise you into name, preferment, honour:  
 For all which, though you ne'er enjoy my person,  
 (For that's impossible,) you are indebted  
 To your high aims: visit me when you please,  
 I do allow it, nor will blush to own you,  
 So you confine yourself to what you promise,  
 As my virtuous servant.

*Beat.* Farewell, sir! you have  
 An unexpected cordial.

*Asc.* May it work well! [*Exeunt all but Hort.*]

*Hort.* *Your love*—yes, so she said, *may spur you to  
 Brave undertakings*: adding this, *You may  
 Visit me when you please*. Is this allow'd me,  
 And any act, within the power of man,  
 Impossible to be effected? no:  
 I will break through all oppositions that  
 May stop me in my full career to honour:  
 And, borrowing strength to do, from her high  
 favour,  
 Add something to Alcides' greatest labour. [*Exit.*]

<sup>6</sup> *Vouchsafe you further parle.*] So the old copy, and rightly.  
 The modern editors have *parley*, which spoils the verse.

SCENE II.

*The same. A State-room in the Palace.*

*Enter GONZAGA, UBERTI, FARNEZE, MANFROY, and Attendants.*

*Gon.* This is your place; and, were it in our power, *[Leads Uberti to the state.*  
You should have greater honour, prince of Parma;  
The rest know theirs.—Let some attend with care  
On the ambassador, and let my daughter  
Be present at his audience. *[Exeunt Attendants.]*

—Reach a chair,  
We'll do all fit respects; and, pray you, put on  
Your milder looks, you are in a place where  
frowns  
Are no prevailing agents. *[To Uberti.]*

*Enter at one door ALONZO and Attendants: MATILDA, BEATRICE, ASCANIO, HORTENSIO, and Waiting Women, at the other.*

*Asc.* I have seen  
More than a wolf, a Gorgon! *[Swoons.]*

*Gon.* What's the matter?

*Matild.* A page of mine is fallen into a swoon;  
Look to him carefully. *[Ascanio is carried out.]*

*Gon.* Now, when you please,  
The cause that brought you hither?

*Alon.* The protraction

<sup>7</sup> *Asc. I have seen*

*More than a wolf, a Gorgon!]* Ascanio means Alonzo: it may be just necessary to observe, that the sight of a wolf was, anciently, supposed to deprive a person of speech, that of a Gorgon, of motion and life.

Of my dispatch forgotten, from Lorenzo,  
 The Tuscan duke, thus much to you, Gonzaga,  
 The duke of Mantua. By me, his nephew,  
 He does salute you fairly, and entreats  
 (A word not suitable to his power and greatness)  
 You would consent to tender that which he,  
 Unwillingly, must force, if contradicted.  
 Ambition, in a private man a vice,  
 Is, in a prince, the virtue.\*

*Gon.* To the purpose ;  
 These ambages are impertinent.

*Alon.* He demands  
 The fair Matilda, for I dare not take  
 From her perfections, in a noble way ;  
 And in creating her the comfort<sup>9</sup> of  
 His royal bed, to raise her to a height  
 Her flattering hopes could not aspire, where she  
 With wonder shall be gazed upon, and live  
 The envy of her sex.

*Gon.* Suppose this granted.

*Uber.* Or, if denied, what follows ?

*Alon.* Present war,  
 With all extremities the conqueror can  
 Inflict upon the vanquish'd.

*Uber.* Grant me license  
 To answer this defiance. What intelligence

\* *Is in a prince a virtue.*] So the modern editions. In the old copy it is *the virtue*—meaning, perhaps, as Massinger expresses it on another occasion, the virtue καὶ εὐχνη.

<sup>9</sup> *And in creating her the comfort of*

*His royal bed,*] For *comfort* Coxeter and Mr. M. Mason read *consort*, as usual. One would think, from the eternal warfare maintained against this good old word, that the marriage bed is less *comfortable* at present than it anciently was: however this may be, I have every where restored it.

In the next line, they have inserted *to* after *aspire*; though the word is constantly used by our old poets without the preposition, and though it injures, or rather destroys, the metre.



Holds your proud master with the will of heaven,<sup>1</sup>  
 That, ere the uncertain die of war be thrown,  
 He dares assure himself the victory?  
 Are his unjust invading arms of fire?  
 Or those we put on in defence of right,  
 Like chaff, to be consumed in the encounter?  
 I look on your dimensions, and find not  
 Mine own of lesser size; the blood that fills  
 My veins, as hot as yours; my sword as sharp,  
 My nerves of equal strength, my heart as good;  
 And, confident we have the better cause,  
 Why should we fear the trial?

*Far.* You presume

1 ————— *What intelligence*

*Holds your proud master with the will of heaven, &c.] This admirable speech, which is equally judicious and spirited, involuntarily recalls to mind the Battle of Sabla, so beautifully translated by the late Professor of Arabic, whose death the public, no less than his particular friends, will long have cause to regret:*

\* \* \* \* \*

“ Make now your choice—the terms we give,  
 “ Desponding victims, hear;  
 “ These fetters on your hands receive,  
 “ Or in your hearts the spear.”——

“ And is the conflict o’er,” we cried,  
 “ And lie we at your feet?  
 “ And dare you vauntingly decide  
 “ The fortune we must meet?

\* \* \* \* \*

“ The foe advanced:—in firm array  
 “ We rush’d o’er Sabla’s sands,  
 “ And the red sabre mark’d our way  
 “ Amidst their yielding bands.

“ Then, as they writh’d in death’s cold grasp,  
 “ We cried, ‘ Our choice is made,  
 “ These hands the sabre’s hilt shall clasp,  
 “ Your hearts shall have the blade.’”

Carlyle’s *Specimens of Arabian Poetry*, p. 25.

You are superior in numbers ; we  
Lay hold upon the surest anchor, virtue ;  
Which, when the tempest of the war roars loudest,  
Must prove a strong protection.

*Gon.* Two main reasons  
(Seconding those you have already heard)  
Give us encouragement ; the duty that  
I owe my mother-country, and the love  
Descending to my daughter. For the first,  
Should I betray her liberty, I deserv'd  
To have my name with infamy razed from  
The catalogue of good princes ; and I should  
Unnaturally forget I am a father,  
If, like a Tartar, or for fear or profit,  
I should consign her, as a bondwoman,  
To be disposed of at another's pleasure ;  
Her own consent or favour never sued for,  
And mine by force exacted. No, Alonzo,  
She is my only child, my heir ; and, if  
A father's eyes deceive me not, the hand  
Of prodigal nature hath given so much to her,  
As, in the former ages, kings would rise up  
In her defence, and make her cause their quarrel :  
Nor can she, if that any spark remain  
To kindle a desire to be possess'd  
Of such a beauty, in our time, want swords  
To guard it safe from violence.

*Hort.* I must speak,  
Or I shall burst ; now to be silent were  
A kind of blasphemy : if such purity,  
Such innocence, an abstract of perfection ;  
The soul of beauty, virtue, in a word,  
A temple of things sacred, should groan under  
The burthen of oppression, we might  
Accuse the saints, and tax the Powers above us  
Of negligence or injustice.—Pardon, sir,  
A stranger's boldness, and in your mercy call it

True zeal, not rudeness. In a cause like this,  
The husbandman would change his ploughing-  
irons

To weapons of defence, and leave the earth  
Untill'd, although a general dearth should follow:  
The student would forswear his book, the lawyer  
Put off his thriving gown, and, without pay,  
Conclude this cause is to be fought, not pleaded.  
The women will turn Amazons, as their sex  
In her were wrong'd; and boys write down their  
names

In the muster-book for soldiers.

*Gon.* Take my hand:

Whate'er you are, I thank you. How are you  
call'd?

*Hort.* Hortensio, a Milanese.

*Gon.* I wish

Mantua had many such.—My lord ambassador,  
Some privacy, if you please; Manfroy, you may  
Partake it, and advise us. [*They walk aside.*]

*Uber.* Do you know, friend,

What this man is, or of what country?

*Farn.* Neither.

*Uber.* I'll question him myself. What are you,  
sir?

*Hort.* A gentleman.

*Uber.* But if there be gradation

In gentry, as the heralds say, you have  
Been over-bold in the presence of your betters.

*Hort.* My betters, sir!

*Uber.* Your betters. As I take it,  
You are no prince.

*Hort.* 'Tis fortune's gift you were born one;  
I have not heard that glorious title crowns you,  
As a reward of virtue: it may be,  
The first of your house deserv'd it; yet his merits  
You can but faintly call your own.

*Matil.* Well answer'd.

*Uber.* You come up to me.

*Hort.* I would not turn my back,  
If you were the duke of Florence, though you  
charged me  
I' the head of your troops.

*Uber.* Tell me in gentler language,  
Your passionate speech induces me to think so,  
Do you love the princess?

*Hort.* Were you mine enemy,  
Your foot upon my breast, sword at my throat,  
Even then I would profess it. The ascent  
To the height of honour is by arts or arms;  
And if such an unequal'd prize might fall  
On him that did deserve best in defence  
Of this rare princess, in the day of battle,  
I should lead you a way would make your greatness  
Sweat drops of blood to follow.

*Uber.* Can your excellence  
Hear this without rebuke from one unknown?  
Is he a rival for a prince?

*Matil.* My lord,  
You take that liberty I never gave you.  
In justice you should give encouragement  
To him, or any man, that freely offers  
His life to do me service, not deter him;  
I give no suffrage to it. Grant he loves me,  
As he professes, how are you wrong'd in it?  
Would you have all men hate me but yourself?  
No more of this, I pray you: if this gentleman  
Fight for my freedom, in a fit proportion  
To his desert and quality, I can  
And will reward him; yet give you no cause  
Of jealousy or envy.

*Hort.* Heavenly lady!

*Gon.* No peace but on such poor and base  
conditions!

We will not buy it at that rate : return  
 This answer to your master : Though we wish'd  
 To hold fair quarter with him, on such terms  
 As honour would give way to, we are not  
 So thunderstruck with the loud voice of war,  
 As to acknowledge him our lord before  
 His sword hath made us vassals : we long since  
 Have had intelligence of the unjust gripe  
 He purposed to lay on us ; neither are we  
 So unprovided as you think, my lord ;  
 He shall not need so seek us ; we will meet him,  
 And prove the fortune of a day, perhaps  
 Sooner than he expects.

*Alon.* And find repentance,  
 When 'tis too late. Farewell. [*Exit with Farnese.*]

*Gon.* No, my Matilda,  
 We must not part so. Beasts and birds of prey,  
 To their last gasp, defend their brood ; and  
 Florence,

Over thy father's breast shall march up to thee,  
 Before he force affection. The arms  
 That thou must put on for us and thyself,  
 Are prayers and pure devotion, which will  
 Be heard, Matilda. Manfroy, to your trust  
 We do give up the city, and my daughter ;  
 On both keep a strong guard—No tears, they are  
 ominous.

O my Octavio, my tried Octavio,  
 In all my dangers ! now I want thy service,  
 In passion recompensed with banishment.  
 Error of princes, who hate virtue when  
 She's present<sup>o</sup> with us, and in vain admire her

<sup>2</sup> *Error of princes, who hate virtue when  
 She's present &c.]*

*Virtutem incolumen odimus,  
 Sublatam ex oculis quærimus invidi.*

But this play abounds with classical allusions aptly and elegantly introduced.

When she is absent!—'tis too late to think on't.  
 The wish'd-for time is come, princely Uberti,  
 To shew your valour; friends, being to do, not  
 talk,

All rhetoric is fruitless, only this,  
 Fate cannot rob you of deserv'd applause,  
 Whether you win or lose in such a cause. [*Exeunt.*]

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## ACT II. SCENE I.

Mantua. *A Room in the Palace.*

*Enter* MATILDA, BEATRICE, and Waiting Women.

*Matil.* No matter for the ring I ask'd you for.  
 The boy not to be found?

*Beat.* Nor heard of, madam.

*1 Wom.* He hath been sought and search'd for,  
 house by house,

Nay, every nook of the city, but to no purpose.

*2 Wom.* And how he should escape hence, the  
 lord Manfroy

Being so vigilant o'er the guards, appears  
 A thing impossible.

*Matil.* I never saw him,

Since he swoon'd in the presence, when my father  
 Gave audience to the ambassador: but I feel

A sad miss of him; on any slight occasion,

He would find out such pretty arguments

To make me sport, and with such witty sweetness  
 Deliver his opinion, that I must

Ingenuously confess his harmless mirth,

When I was most oppress'd with care, wrought  
more

In the removing of't, than music on me.

*Beat.* An't please your excellence, I have observed him

Waggishly witty; yet, sometimes, on the sudden,  
He would be very pensive; and then talk  
So feelingly of love, as if he had  
Tasted the bitter sweets of't.

1 *Wom.* He would tell, too,  
A pretty tale of a sister, that had been  
Deceived by her sweetheart; and then, weeping,  
swear  
He wonder'd how men could be false.\*

2 *Wom.* And that  
When he was a knight, he'd be the ladies champion,  
And travel o'er the world to kill such lovers,  
As durst play false with their mistresses.

*Matil.* I am sure  
I want his company.

*Enter MANFROY.*

*Man.* There are letters, madam,  
In post come from the duke; but I am charged,  
By the careful bringer, not to open them  
But in your presence.

*Matil.* Heaven preserve my father!  
Good news, an't be thy will!

*Man.* Patience must arm you  
Against what's ill.

*Matil.* I'll hear them in my cabinet. [*Exeunt.*]

\* This pretty passage contains one of those judicious anticipations, in which Massinger is peculiarly excellent.

## SCENE II.

*The Dutchy of Mantua. Gonzaga's Camp.*

*Enter HORTENSIO and ASCANIO.*

*Hort.* Why have you left the safety of the city,  
And service of the princess, to partake  
The dangers of the camp? and at a time too  
When the armies are in view, and every minute  
The dreadful charge expected?

*Asc.* You appear  
So far beyond yourself, as you are now,  
Arm'd like a soldier, (though I grant your presence  
Was ever gracious,) that I grow enamour'd

Of the profession: in the horror of it,  
There is a kind of majesty.

*Hort.* But too heavy  
To sit on thy soft shoulders, youth; retire  
To the duke's tent, that's guarded.

*Asc.* Sir, I come  
To serve you; knight-adventurers are allow'd  
Their pages, and I bring a will that shall  
Supply my want of power.

*Hort.* To serve me, boy!  
I wish, believe it, that 'twere in my nerves  
To do thee any service; and thou shalt,  
If I survive the fortune of this day,  
Be satisfied I am serious.

*Asc.* I am not  
To be put off so, sir. Since you do neglect  
My offer'd duty, I must use the power  
I bring along with me, that may command you:  
You have seen this ring—



*Hort.* Made rich by being worn  
Upon the princess' finger.

*Asc.* 'Tis a favour  
To you, by me sent from her: view it better;  
But why coy to receive it?

*Hort.* I am unworthy  
Of such a blessing, I have done nothing yet  
That may deserve it; no commander's blood  
Of the adverse party hath yet died my sword  
Drawn out in her defence. I must not take it.  
This were a triumph for me when I had  
Made Florence' duke my prisoner, and compell'd  
him

To kneel for mercy at her feet.

*Asc.* 'Twas sent, sir,  
To put you in mind whose cause it is you fight  
for;

And, as I am her creature, to revenge  
A wrong to me done.

*Hort.* By what man?

*Asc.* Alonzo.

*Hort.* The ambassador?

*Asc.* The same.

*Hort.* Let it suffice.

I know him by his armour and his horse;  
And if we meet—[*Trumpets sound.*]—I am cut  
off, the alarum

Commands me hence: sweet youth, fall off.

*Asc.* I must not;

You are too noble to receive a wound  
Upon your back, and; following close behind you,  
I am secure; though I could wish my bosom  
Were your defence.

*Hort.* Thy kindness will undo thee. [*Exeunt.*]

## SCENE III.

*The same. Lorenzo's Camp.*

*Enter LORENZO, ALONZO, PISANO, and MARTINO.*

*Lor.* We'll charge the main battalia, fall you  
Upon the van; preserve your troops entire,  
To force the rear: he dies that breaks his ranks,  
Till all be ours, and sure.

*Pis.* 'Tis so proclaim'd. [*Exeunt.*

*Fighting and Alarum. Enter HORTENSIO, ASCANIO, and ALONZO.*

*Hort.* 'Tis he, Ascanio:—Stand!

*Alon.* I never shunn'd

A single opposition; but tell me  
Why, in the battle, of all men, thou hast  
Made choice of me?

*Hort.* Look on this youth; his cause  
Sits on my sword.

*Alon.* I know him not.

*Hort.* I'll help

Your memory. [*They fight.*

*Asc.* What have I done? I am doubtful  
To whom to wish the victory; for, still  
My resolution wavering, I so love  
The enemy that wrong'd me, that I cannot,  
Without repentance, wish success to him  
That seeks to do me right.—[*Alonzo falls.*]—

Alas, he's fall'n!

As you are gentle, hold, sir! or, if I want  
Power to persuade so far, I conjure you  
By her loved name I am sent from.

*Hort.* 'Tis a charm  
Too strong to be resisted: he is yours.  
Yet, why you should make suit to save that life  
Which you so late desired should be cut off,  
For injuries received, begets my wonder.

*Asc.* Alas! we foolish, spleenful boys would  
have  
We know not what; I have some private  
reasons,  
But now not to be told.

*Hort.* Shall I take him prisoner?

*Asc.* By no means, sir; I will not save his life,  
To rob him of his honour: when you give,  
Give not by halves. One short word, and I follow.  
[*Exit Hortensio.*]

My lord Alonzo, if you have received  
A benefit, and would know to whom you owe it,  
Remember what your entertainment was  
At old Octavio's house, one you call'd friend,  
And how you did return it. [Exit.]

*Alon.* I remember  
I did not well; but it is now no time  
To think upon't: my wounded honour calls  
For reparation, I must quench my fury  
For this disgrace, in blood, and some shall smart  
for't. [Exit.]

SCENE IV.

*The same. A Forest.*

*Alarum continued. Enter UBERTI, and FARNEZE  
wounded.*

*Farn.* O prince Uberti, valour cannot save us;  
The body of our army's pierced and broken,

The wings are routed, and our scatter'd troops  
Not to be rallied up.

*Uber.* 'Tis yet some comfort,  
The enemy must say we were not wanting  
In courage or direction; and we may  
Accuse the Powers above as partial, when  
A good cause, well defended too, must suffer  
For want of fortune.

*Farn.* All is lost; the duke  
Too far engaged, I fear, to be brought off:  
Three times I did attempt his rescue, but  
With odds was beaten back; only the stranger,  
I speak it to my shame, still follow'd him,  
Cutting his way; but 'tis beyond my hopes,  
That either should return.

*Uber.* That noble stranger,  
Whom I, in my proud vanity of greatness,  
As one unknown contemn'd, when I was thrown  
Out of my saddle by the great duke's lance,  
Horsed me again, in spite of all that made  
Resistance; and then whisper'd in mine ear,  
*Fight bravely, prince Uberti, there's no way else,  
To the fair Matilda's favour.*

*Farn.* 'Twas done nobly.

*Uber.* In you, my bosom-friend, I had call'd  
it noble:  
But such a courtesy from a rival merits  
The highest attribute.

*Enter HORTENSIO and GONZAGA.*

*Farn.* Stand on your guard;  
We are pursued.

*Uber.* Preserv'd! wonder on wonder.

*Farn.* The duke in safety!

*Gon.* Pay your thanks, Farneze,  
To this brave man, if I may call him so,

Whose acts were more than human. If thou art  
 My better angel, from my infancy  
 Design'd to guard me, like thyself appear,  
 For sure thou'rt more than mortal.

*Hort.* No, great sir,  
 A weak and sinful man; though I have done  
 you  
 Some prosperous service that hath found your  
 favour,

I am lost to myself: but lose not you  
 The offer'd opportunity to delude  
 The hot-pursuing enemy; these woods,  
 Nor the dark veil of night, cannot conceal you,  
 If you dwell long here. You may rise again;  
 But I am fallen for ever.

*Farn.* Rather born up  
 To the supreme sphere of honour.

*Uber.* I confess  
 My life your gift.

*Gon.* My liberty.

*Uber.* You have snatch'd  
 The wreath of conquest from the victor's head,  
 And do alone, in scorn of Lorenzo's fortune,  
 Though we are slaved, by true heroic valour  
 Deserve a triumph.

*Gon.* From whence then proceeds  
 This poor dejection?

*Hort.* In one suit I'll tell you,  
 Which I beseech you grant:—I loved your  
 daughter,

But how? as beggars, in their wounded fancy,  
 Hope to be monarchs: I long languish'd for her,  
 But did receive no cordial, but what  
 Despair, my rough physician, prescribed me.  
 At length her goodness and compassion found it;  
 And, whereas I expected, and with reason,  
 The distance and disparity consider'd

Between her birth and mine, she would contemn  
me,

The princess gave me comfort.

*Gon.* In what measure?

*Hort.* She did admit me for her knight and  
servant,

And spurr'd me to do something in this battle,  
Fought for her liberty, that might not blemish  
So fair a favour.

*Gon.* This you have perform'd,  
To the height of admiration.

*Uber.* I subscribe to't,  
That am your rival.

*Hort.* You are charitable :

But how short of my hopes, nay, the assurance  
Of those achievements which my love and youth  
Already held accomplish'd, this day's fortune  
Must sadly answer. What I did, she gave me  
The strength to do ; her piety preserved  
Her father, and her gratitude for the dangers  
You threw yourself into for her defence,  
Protected you by me her instrument :  
But when I came to strike in mine own cause,  
And to do something so remarkable,  
That should at my return command her thanks  
And gracious entertainment, then, alas !  
I fainted like a coward. I made a vow, too,  
(And it is register'd,) ne'er to presume  
To come into her presence, if I brought not  
Her fears and dangers bound in fetters to her,  
Which now's impossible.—Hark ! the enemy  
Makes his approaches : save yourselves : this  
only

Deliver to her sweetness ; I have done  
My poor endeavours, and pray her not repent  
Her goodness to me. May you live to serve her,  
This loss recover'd, with a happier fate !

And make use of this sword : arms I abjure,  
 And conversation of men ; I'll seek out  
 Some unfrequented cave, and die love's martyr.  
 [*Exit hastily.*]

*Gon.* Follow him.

*Uber.* 'Tis in vain ; his nimble feet  
 Have born him from my sight.

*Gon.* I suffer for him.

*Farn.* We share in it ; but must not, sir, forget  
 Your means of safety.

*Uber.* In the war I have served you,  
 And to the death will follow you.

*Gon.* 'Tis not fit,  
 We must divide ourselves. My daughter——  
 If I retain yet<sup>3</sup>  
 A sovereign's power o'er thee, or friend's with you,  
 Do, and dispute not ; by my example change  
 Your habits : as I thus put off my purple,

<sup>3</sup> *We must divide ourselves. My daughter——*

*If I retain yet*

*A sovereign's power o'er thee, &c.]* The old copy, which is faithfully followed by Coxeter, with the exception of misprinting *not for yet*, reads,

*We must divide ourselves.*

*My daughter, if I retain yet*

*A sovereign's power o'er thee, &c.*

Mr. M. Mason omits *My daughter*, which he presumptuously says the last editor inserted by mistake ; the mistake, however, if it be one, is, as the reader now sees, of an older date. In the sixth line, he ventures on another improvement, and for, *Ambition dies*, prints *Ambition's dye* ! " which," he continues, " is the name Gonzaga poetically gives his purple." He is wrong in both instances. The exclamation *My daughter*—shews that she was uppermost in Gonzaga's thoughts : he interrupt's himself to provide for the safety of his friends, and then resumes what he was first about to say : it should not therefore be omitted. Nor should *Ambition dies* be changed to *Ambition's dye* ; because such a rhetorical flourish is unnecessary, and because it deprives a passage of sense and grammar, which the author invested with both. It requires no explanation.

Ambition dies ; this garment of a shepherd,  
 Left here by chance, will serve ; in lieu of it,  
 I leave this to the owner. Raise new forces,  
 And meet me at St. Leo's fort ; my daughter,  
 As I commanded Manfroy, there will meet us.  
 The city cannot hold out, we must part :  
 Farewell, thy hand.

*Farn.* You still shall have my heart. [*Exeunt.*]

## SCENE V.

*The same. Another part of the Forest.*

*Enter* LORENZO, ALONZO, PISANO, MARTINO,  
 Captains, *and* Soldiers.

*Lor.* The day is ours, though it cost dear ; yet  
 'tis not

Enough to get a victory, if we lose  
 The true use of it. We have hitherto  
 Held back your forward swords, and in our fear  
 Of ambushes, deferr'd the wish'd reward  
 Due to your bloody toil : but now give freedom,  
 Nay, license to your fury and revenge ;  
 Now glut yourselves with prey ; let not the night,  
 Nor these thick woods, give sanctuary to  
 The fear-struck hares, our enemies : fire these  
 trees,

And force the wretches to forsake their holes,  
 And offer their scorch'd bodies to your swords,  
 Or burn them as a sacrifice to your angers.  
 Who brings Gonzaga's head, or takes him pri-  
 soner,

(Which I incline to rather, that he may  
 Be sensible of those tortures, which I vow  
 To inflict upon him for denial of



His daughter to our bed,) shall have a blank,  
 With our hand and signet made authentical,  
 In which he may write down himself, what wealth  
 Or honours he desires.

*Alon.* The great duke's will  
 Shall be obey'd.

*Pisan.* Put it in execution.

*Mart.* Begirt the wood, and fire it.

*Sold.* Follow, follow! [Exeunt.]

SCENE. VI.

*The same. Another part of the same.*

*Enter FARNEZE, disguised as a Florentine Soldier.*

*Farn.* Uberti, prince Uberti! O my friend,  
 Dearer than life! I have lost thee. Cruel fortune,  
 Unsatisfied with our sufferings! we no sooner  
 Were parted from the duke, and e'en then ready  
 To take a mutual farewell, when a troop  
 Of the enemy's horse fell on us; we were forced  
 To take the woods again, but, in our flight,  
 Their hot pursuit divided us: we had been happy  
 If we had died together. To survive him,  
 To me is worse than death; and therefore should  
 not

Embrace the means of my escape, though offer'd.  
 When nature gave us life she gave a burthen,  
 But at our pleasure not to be cast off,  
 Though weary of it; and my reason prompts me,  
 This habit of a Florentine, which I took  
 From a dying soldier, may keep me unknown,  
 Till opportunity mark me out a way  
 For flight, and with security.

*Enter* UBERTI.

*Uber.* Was there ever  
Such a night of horror?

*Farn.* My friend's voice! I now  
In part forgive thee, fortune.

*Uber.* The wood flames,  
The bloody sword devours all that it meets,  
And death in several shapes rides here in triumph.  
I am like a stag closed in a toil, my life,  
As soon as found, the cruel huntsman's prey:  
Why fliest thou, then, what is inevitable?  
Better to fall with manly wounds before  
Thy cruel enemy, than survive thine honour:  
And yet to charge him, and die unrevenged,  
Mere desperation.

*Farn.* Heroic spirit!

*Uber.* Mine own life I contemn, and would not  
save it  
But for the future service of the duke,  
And safety of his daughter; having means,  
If I escape, to raise a second army;  
And, what is nearest to me, to enjoy  
My friend Farneze.

*Farn.* I am still his care.

*Uber.* What shall I do? if I call loud, the foe  
That hath begirt the wood, will hear the sound.  
Shall I return by the same path? I cannot,  
The darkness of the night conceals it from me;  
Something I must resolve.

*Farn.* Let friendship rouse  
Thy sleeping soul, Farneze: wilt thou suffer  
Thy friend, a prince, nay, one that may set free  
Thy captived country, perish, when 'tis in  
Thy power, with this disguise, to save his life?  
Thou hast lived too long, therefore resolve to die;

Thou hast seen thy country ruin'd, and thy master  
 Compell'd to shameful flight; the fields and woods  
 Strew'd o'er with carcasses of thy fellow-soldiers:  
 The miseries thou art fallen in, and before  
 Thy eyes the horror of this place, and thousand  
 Calamities to come; and after all these,  
 Can any hope remain? shake off delays:  
 Dost thou doubt yet? To save a citizen,  
 The conquering Roman in a general  
 Esteem'd the highest honour: can it be then  
 Inglorious to preserve a prince? thy friend?—  
 Uberti, prince Uberti! [*Aloud.*] use this means  
 Of thy escape;—

[*Pulls off his Florentine uniform, and casts it  
 before Uberti.*

conceal'd in this, thou mayst  
 Pass through the enemy's guards: the time denies  
 Longer discourse; thou hast a noble end,<sup>4</sup>  
 Live, therefore, mindful of thy dying friend.

[*Exit.*

*Uber.* Farneze, stay thy hasty steps! Farneze!  
 Thy friend Uberti calls thee: 'tis in vain;  
 He's gone to death an innocent, and makes life,  
 The benefit he confers on me, my guilt.  
 Thou art too covetous of another's safety,  
 Too prodigal and careless of thine own.  
 'Tis a deceit in friendship to enjoin me  
 To put this garment on, and live, that he  
 May have alone the honour to die nobly.  
 O cruel piety,<sup>5</sup> in our equal danger  
 To rob thyself of that thou giv'st thy friend!  
 It must not be; I will restore his gift,

<sup>4</sup> *Thou hast a noble end,*] Alluding to what Uberti had just said, of raising a second army, &c.

<sup>5</sup> *O cruel piety,*] So the old copy: the modern editions have *O cruel pity*, a tame and unpoetical sophistication.

And die before him. How? where shall I find  
him?—

Thou art o'ercome in friendship; yield, Uberti,  
To the extremity of the time, and live:  
A heavy ransome! but it must be paid.  
I will put on this habit: pitying heaven,  
As it loves goodness, may protect my friend,  
And give me means to satisfy the debt  
I stand engaged for; if not, pale despair,  
I dare thy worst; thou canst but bid me die,  
And so much I'll force from an enemy.<sup>6</sup> [*Exit.*]

## SCENE VII.

*The same.* Lorenzo's Camp.

*Enter ALONZO and PISANO, with FARNEZE bound;  
Soldiers with torches, FARNEZE'S sword in one of  
the Soldier's hands.*

*Alon.* I know him, he's a man of ransome.

*Pisan.* True;

But if he live, 'tis to be paid to me.

*Alon.* I forced him to the woods.

*Pisan.* But my art found him;

Nor will I brook a partner in the prey  
My fortune gave me.

<sup>6</sup> This short scene is very well written; but, at the same time, it must strike the reader as extremely inartificial. The two friends speaking on opposite sides of a tree, is somewhat too similar to what occurs so often on the Roman stage, where people in mutual quest, always jostle before they catch each other's eye or ear. As Farneze had taken the generous resolution to save his friend at the expense of his own life, it was improper to discover himself; but all that is done might have been effected with fewer words, and a greater portion of dexterity.

*Alon.* Render him, or expect  
The point of this.

*Pisan.* Were it lightning, I would meet it,  
Rather than be outbraved.

*Alon.* I thus decide  
The difference.

*Pisan.* My sword shall plead my title.

[*They fight.*]

*Enter* LORENZO, MARTINO, Captains, and Attendants.

*Lor.* Ha! where learn'd you this discipline?  
my commanders

Opposed gainst one another! what blind fury  
Brings forth this brawl? Alonzo and Pisano  
At bloody difference! hold, or I tilt  
At both as enemies.—Now speak; how grew  
This strange division?

*Pisan.* Against all right,  
By force Alonzo strives to reap the harvest  
Sown by my labour.

*Alon.* Sir, this is my prisoner,  
The purchase of my sword, which proud Pisano,  
That hath no interest in him, would take from me.

*Pisan.* Did not the presence of the duke for-  
bid me,

I would say——

*Alon.* What?

*Pisan.* 'Tis false.

*Lor.* Before my face!

Keep them asunder. And was this the cause  
Of such a mortal quarrel, this the base  
To raise your fury on? the ties of blood,  
Of fellowship in arms, respect, obedience  
To me, your prince and general, no more  
Prevailing on you? this a price for which

You would betray our victory, or wound  
 Your reputation with mutinies,  
 Forgetful of yourselves, allegiance, honour?—  
 This is a course to throw us headlong down  
 From that proud height of empire, upon which  
 We were securely seated. Shall division  
 O'erturn what concord built? if you desire  
 To bathe your swords in blood, the enemy  
 Still flies before you: would you have spoil? the  
 country

Lies open to you. O unheard-of madness!  
 What greater mischief could Gonzaga wish us,  
 Than you pluck on our heads? no, my brave  
 leaders,

Let unity dwell in our tents, and discord  
 Be banish'd to our enemies.

*Alon.* Take the prisoner,  
 I do give up my title.

*Pisan.* I desire  
 Your friendship, and will buy it; he is yours.

[*They embrace.*]

*Alon.* No man's a faithful judge in his own  
 cause;

Let the duke determine of him: we are friends, sir.

*Lor.* Shew it in emulation to o'ertake  
 The flying foe; this cursed wretch disposed of,  
 With our whole strength we'll follow.

[*Exeunt Alonzo and Pisano, embracing*

*Farn.* Death at length  
 Will set a period to calamity:  
 I see it in this tyrant's frowns haste to me.

*Enter UBERTI, habited like a Florentine Soldier,<sup>7</sup>  
 and mixes with the rest.*

*Lor.* Thou machine of this mischief, look to feel

<sup>7</sup> ——— habited like a Florentine Soldier,] i. e. in  
 the dress which Farneze had thrown to him. See p. 389.

Whate'er the wrath of an incensed prince  
 Can pour upon thee: with thy blood I'll quench  
 (But drawn forth slowly) the invisible flames  
 Of discord—by thy charms first fetch'd from hell,  
 Then forced into the breasts of my commanders.  
 Bring forth the tortures.

*Uber.* Hear, victorious duke,  
 The story of my miserable fortune,  
 Of which this villain (by your sacred tongue  
 Condemned to die) was the immediate cause:  
 And, if my humble suit have justice in it,  
 Vouchsafe to grant it.

*Lor.* Soldier, be brief, our anger  
 Can brook no long delay.\*

*Uber.* I am the last  
 Of three sons, by one father got, and train'd up  
 With his best care, for service in your wars:  
 My father died under his fatal hand,  
 And two of my poor brothers. Now I hear,  
 Or fancy, wounded by my grief, deludes me,  
 Their pale and mangled ghosts crying for ven-  
 geance

On perjury and murder. Thus the case stood:  
 My father, (on whose face he durst not look  
 In equal mart,<sup>9</sup>) by his fraud circumvented,  
 Became his captive; we, his sons, lamenting  
 Our old sire's hard condition, freely offer'd  
 Our utmost for his ransome: that refused,  
 The subtile tyrant, for his cruel ends,  
 Conceiving that our piety might ensnare us,

\* *Lor. Soldier, be brief, our anger  
 Can brook no long delay.*] So the old copy. Coxeter and  
 Mr. M. Mason read, with equal fidelity and harmony,

*Soldier, be brief;*

*Our anger cannot brook a long delay.*

<sup>9</sup> *In equal mart,)] A vile translation of æquo Marte, in equal  
 fight.*

Proposed my father's head to be redeem'd,  
 If two of us would yield ourselves his slaves:  
 We, upon any terms, resolved to save him,  
 Though with the loss of life which he gave to us,  
 With an undaunted constancy drew lots  
 (For each of us contended to be one)  
 Who should preserve our father; I was exempted,<sup>1</sup>  
 But to my more affliction. My brothers  
 Deliver'd up, the perjured homicide,  
 Laughing in scorn, and by his hoary locks  
 Pulling my wretched father on his knees,  
 Said, *Thus receive the father you have ransomed!*  
 And instantly struck off his head.

*Lor.* Most barbarous!

*Farn.* I never saw this man.

*Lor.* One murmur more,  
 I'll have thy tongue pull'd out.—Proceed.

*Uber.* Conceive, sir,  
 How thunderstruck we stood, being made spec-  
 tators

Of such an unexpected tragedy :  
 Yet this was a beginning, not an end  
 To his intended cruelty ; for, pursuing  
 Such a revenge as no Hyrcanian tigress,  
 Robb'd of her whelps, durst aim at, in a moment,  
 Treading upon my father's trunk, he cut off  
 My pious brothers' heads, and threw them at me.  
 Oh, what a spectacle was this! what mountain  
 Of sorrow overwhelm'd me! my poor heart-strings,  
 As tenter'd by his tyranny, crack'd; my knees  
 Beating 'gainst one another, groans and tears  
 Blended together follow'd; not one passion  
 Calamity ever yet express'd, forgotten.—

<sup>1</sup> ————— *I was exempted,*

*But to my more affliction, &c.]* The strange pointing of this speech by Coxeter and Mr. M. Mason shews that the meaning of it was totally misunderstood by them.



Now, mighty sir, (bathing your feet with tears,)  
Your suppliant's suit is, that he may have leave,  
With any cruelty revenge can fancy,  
To sacrifice this monster, to appease  
My father's ghost, and brothers'.

*Lor.* Thou hast obtain'd it :

Choose any torture, let the memory  
Of what thy father and thy brothers suffer'd,  
Make thee ingenious in it ; such a one,  
As Phalaris would wish to be call'd his.  
Martino, guarded with your soldiers, see  
The execution done ; but bring his head,  
On forfeiture of your own, to us : our presence  
Long since was elsewhere look'd for.

*[Exit, with Captains and Attendants.]*

*Mart.* Soldier, to work ;

Take any way thou wilt for thy revenge,  
Provided that he die : his body's thine,  
But I must have his head.

*Uber.* I have already

Concluded of the manner. O just heaven,  
The instrument I wish'd for offer'd me !

*Mart.* Why art thou rapt thus ?

*Uber.* In this soldier's hand

I see the murderer's own sword, I know it ;  
Yes, this is it by which my father and  
My brothers were beheaded : noble captain,  
Command it to my hand.—*[Takes Farnexe's sword  
from the Soldier.]*—Stand forth and tremble !  
This weapon, of late drunk with innocent blood,  
Shall now carouse thine own : pray, if thou canst,  
For, though the world shall not redeem thy body,  
I would not kill thy soul.

*Farn.* Canst thou believe

There is a heaven, or hell, or soul ? thou hast  
none,

In death to rob me of my fame, my honour,

With such a forged lie. Tell me, thou hangman,  
Where did I ever see thy face? or when  
Murder'd thy sire or brothers? look on me,  
And make it good: thou dar'st not.

*Uber.* Yes, I will [*He unbinds his arms.*]  
In one short whisper; and that told, thou art  
dead.

I am *Uberti*: take thy sword, fight bravely;  
We'll live or die together.

*Mart.* We are betray'd.

[*Martino is struck down, the Soldiers run off.*]

*Farn.* And have I leave once more, brave  
prince, to ease

My head on thy true bosom?

*Uber.* I glory more  
To be thy friend, than in the name of prince,  
Or any higher title.

*Farn.* My preserver!

*Uber.* The life you gave to me I but return;  
And pardon, dearest friend, the bitter language  
Necessity made me use.

*Farn.* O, sir, I am  
Outdone in all; but comforted, that none  
But you can wear the laurel.

*Uber.* Here's no place  
Or time to argue this; let us fly hence.

*Farn.* I follow.

[*Exeunt.*]

*Mart.* [*rises.*] A thousand Furies keep you  
company!

I was at the gate of [hell,] but now I feel  
My wound's not mortal; I was but astonish'd;  
And, coming to myself, I find I am  
Reserv'd for the gallows: there's no looking on  
The enraged duke, excuses will not serve;  
I must do something that may get my pardon;  
If not, I know the worst, a halter ends all! [*Exit.*]

## ACT III. SCENE I.

*The Dutchy of Mantua. A part of the Country  
near Octavio's Cottage.*

*Enter OCTAVIO, a book in his hand.*

*Oct.* 'Tis true, by proof I find it,<sup>2</sup> human reason  
Views with such dim eyes what is good or ill,  
That if the great Disposer of our being  
Should offer to our choice all worldly blessings,  
We know not what to take. When I was young,  
Ambition of court-preferment fired me:  
And, as there were no happiness beyond it,  
I labour'd for't, and got it; no man stood  
In greater favour with his prince; I had  
Honours and offices, wealth flow'd in to me,  
And, for my service both in peace and war,  
The general voice gave out I did deserve them.  
But, O vain confidence in subordinate greatness!  
When I was most secure it was not in  
The power of fortune to remove me from  
The flat I firmly stood on, in a moment  
My virtues were made crimes, and popular favour  
(To new-raised men still fatal) bred suspicion  
That I was dangerous: which no sooner enter'd

<sup>2</sup> *Oct.* 'Tis true, by proof I find it, &c.] It appears from this that the book which Octavio had been reading was Juvenal; an author with whom Massinger was peculiarly well acquainted, as there is scarcely one of his dramatic pieces in which several happy allusions to him do not occur: these, as well as those to Cicero, Horace, Ovid, Seneca, Claudian, and others, as Massinger does not ambitiously obtrude them on the eye, I have commonly left to the exercise of the reader's own sagacity.

Gonzaga's breast, but straight my ruin follow'd  
 My offices wereta'en from me, my state seized on ;  
 And, had I not prevented it by flight,  
 The jealousy of the duke had been removed  
 With the forfeiture of my head.

*Hort.* [*within.*] Or shew compassion,  
 Or I will force it.

*Oct.* Ha ! is not poverty safe ?  
 I thought proud war, that aim'd at kingdoms'  
     ruins,  
 The sack of palaces and cities, scorn'd  
 To look on a poor cottage.

*Enter HORTENSIO with ASCANIO in his arms,  
 GOTHRIO following.*

*Goth.* What would you have ?<sup>3</sup>  
 The devil sleeps in my pocket ; I have no cross  
 To drive him from it. Be you or thief or soldier,  
 Or such a beggar as will not be denied,  
 My scrip, my tar-box, hook, and coat, will prove  
 But a thin purchase ; if you turn my inside out-  
     wards,  
 You'll find it true.

*Hort.* Not any food ?                    [*Searches his scrip.*]

*Goth.* Alas ! sir,  
 I am no glutton, but an under-shepherd ;  
 The very picture of famine ; judge by my cheeks  
     else :  
 I have my pittance by ounces, and starve myself,

<sup>3</sup> *Goth. What would you have ? &c.*] The modern editors have set their wit against poor Gothrio, and deprived him of all pretensions to verse. Certainly Massinger meant him to speak in measure, and though it be not such as the superior characters use, yet it suits the person, and runs glibly off the tongue. What is more, the old copy prints his speeches as they stand here, so that there is no accounting for this vagary of Coxeter and M. Mason.

When I pay a pensioner, an ancient mouse,  
I have, a crumb a meal.

*Hort.* No drop left? [*Takes his bottle.*]

Drunkard ! hast thou swill'd up all ?

*Goth.* How ! drunkard, sir ?

I am a poor man, you mistake me, sir,  
Drunkard's a title for the rich, my betters ;  
A calling in repute : some sell their lands for't,  
And roar, *Wine's better than money.* Our poor  
beverages

Of buttermilk or whey allay'd with water,  
Ne'er raise our thoughts so high. Drunk ! I had  
never

The credit to be so yet.

*Hort.* Ascanio,

Look up, dear youth ; Ascanio, did thy sweetness  
Command the greedy enemy to forbear  
To prey upon it, and I thank my fortune  
For suffering me to live, that in some part  
I might return thy courtesies, and now,  
To heighten my afflictions, must I be  
Enforced, no pitying angel near to help us,  
Heaven deaf to my complaints too, to behold thee  
Die in my arms for hunger ? no means left  
To lengthen life a little ! I will open  
A vein, and pour my blood, not yet corrupted  
With any sinful act, but pure as he is,  
Into his famish'd mouth.

*Oct.* [*comes forward.*] Young man, forbear  
Thy savage pity ; I have better means  
To call back flying life.

[*Pours a cordial into the mouth of Ascanio.*]

*Goth.* You may believe him ; \*

\* *Goth.* *You may believe him ;* ] This speech, which, like most of the rest, is strangely put into prose, is so carelessly printed, and so ridiculously pointed in the former editions, that it is impossible to understand it.

It is his sucking-bottle, and confirms,  
*An old man's twice a child*; his nurse's milk  
 Was ne'er so chargeable, should you put in too  
 For soap and candles: though he sell his flock for't,  
 The baby must have this dug: he swears 'tis ill  
 For my complexion; but wonderous comfortable  
 For an old man, that would never die.

*Oct.* Hope well, sir;

A temperate heat begins to thaw his numbness;  
 The blood too by degrees takes fresh possession  
 On his pale cheeks; his pulse beats high: stand off,  
 Give him more air, he stirs.

[*Gothrio steals the bottle.*

*Goth.* And have I got thee,  
 Thou bottle of immortality! [Aside.

*Asc.* Where am I?

What cruel hand hath forced back wretched life?  
 Is rest in death denied me?

*Goth.* O sweet liquor! [Drinks.

Were here enough to make me drunk, I might  
 Write myself gentleman, and never buy  
 A coat of the heralds. [Aside.

*Oct.* How now, slave!

*Goth.* I was fainting,

A clownlike qualm seized on me; but I am  
 Recover'd, thanks to your bottle, and begin  
 To feel new stirrings, gallant thoughts: one  
 draught more

Will make me a perfect signior.

*Oct.* A tough cudgel

Will take this gentle itch off; home to my cottage,  
 See all things handsome.

*Goth.* Good sir, let me have

The bottle along to smell to: O rare perfume!

[Exit.

*Hort.* Speak once more, dear Ascanio.—How  
 he eyes you,

Then turns away his face! look up, sweet youth;  
The object cannot hurt you; this good man,  
Next heaven, is your preserver.

*Asc.* Would I had perish'd  
Without relief, rather than live to break  
His good old heart with sorrow. O my shame!  
My shame, my never-dying shame!

*Oct.* I have been  
Acquainted with this voice, and know the face  
too:—

'Tis she, 'tis too apparent; O my daughter!  
I mourn'd long for thy loss, but thus to find thee,  
Is more to be lamented.

*Hort.* How! your daughter?

*Oct.* My only child; I murmur'd against heaven  
Because I had no more, but now I find  
This one too many.—Is Alonzo glutt'd  
[*Maria weeps.*

With thy embraces?

*Hort.* At his name, a shower  
Of tears falls from her eyes; she faints again.  
Grave sir, o'er-rule your passion, and defer  
The story of her fortune.<sup>5</sup> On my life  
She is a worthy one; her innocence  
Might be abused, but mischief's self wants power  
To make her guilty. Shew yourself a father  
In her recovery; then as a judge,  
When she hath strength to speak in her own  
cause,

You may determine of her.

*Oct.* I much thank you

<sup>5</sup> *The story of her fortune.*] All the editions read *your* instead of *her*. I have no doubt but that the latter was the author's word, while the former was, probably, inserted by a very common mistake, from the expression immediately over it. There are several incidental resemblances to Shakspeare, in this scene, of which the reader must be well aware.

For your wise counsel: you direct me, sir,<sup>6</sup>  
 As one indebted more to years, and I,  
 As a pupil, will obey you: not far hence  
 I have a homely dwelling; if you please there  
 To make some short repose, your entertainment,  
 Though coarse, shall relish of a gratitude,  
 And that's all I can pay you. Look up, girl,  
 Thou art in thy father's arms.

*Hort.* She's weak and faint still—

O spare your age! I am young and strong, and  
 this way

To serve her is a pleasure, not a burthen:

[*Takes her in his arms.*

Pray you, lead the way.

*Oct.* The saints reward your goodness!

[*Exeunt.*

## SCENE II.

*The same. Another part of the Country.*

*Enter MANFROY, and MATILDA disguised.*

*Matil.* No hope of safety left?

*Man.* We are descried.

*Matil.* I thought that, cover'd in this poor  
 disguise,

I might have pass'd unknown.

*Man.* A diamond,

Though set in horn, is still a diamond,

And sparkles as in purest gold. We are follow'd:

Out of the troops that scour'd the plains, I saw  
 Two gallant horsemen break forth, (who, by their  
 Brave furniture and habiliments for the war,

• ————— *You direct me, sir,] Me, which  
 completes both the metre and the sense, is inserted from the old  
 copy.*



Seem'd to command the rest,) spurring hard  
towards us.

See with what winged speed they climb the hill,  
Like falcons on the stretch to seize the prey!  
Now they dismount, and on their hands and knees  
O'ercome the deep ascent<sup>7</sup> that guards us from  
them.

Your beauty hath betray'd you; for it can  
No more be night when bright Apollo shines  
In our meridian, than that be conceal'd.

*Matil.* It is my curse, not blessing; fatal to  
My country, father, and myself. Why did you  
Forsake the city?

*Man.* 'Twas the duke's command:  
No time to argue that; we must descend.  
If undiscover'd your soft feet, unused  
To such rough travel, can but carry you  
Half a league hence, I know a cave which will  
Yield us protection.

*Matil.* I wish I could lend you  
Part of my speed; for me, I can outstrip  
Daphne or Atalanta.

*Man.* Some good angel  
Defend us, and strike blind our hot pursuers!  
[*Exeunt.*

*Enter ALONZO and PISANO.*

*Alon.* She cannot be far off: how gloriously  
She shew'd to us in the valley!

*Pisan.* In my thought,  
Like to a blazing comet.

*Alon.* Brighter far:  
Her beams of beauty made the hill all fire;

<sup>7</sup> *O'ercome the deep ascent*] So the old copy; the modern editions read *steep ascent*, which is not so good, and which, indeed, if it were better, has no business in the text.

From whence removed, 'tis cover'd with thick  
clouds.

But we lose time; I'll take that way.

*Pisan.* I, this.

[*Exeunt severally.*]

### SCENE III.

*The same. A Wood.*

*Enter HORTENSIO.*

*Hort.* 'Tis a degree of comfort in my sorrow,  
I have done one good work in reconciling  
Maria, long hid in Ascanio's habit,  
To griev'd Octavio. What a sympathy  
I found in their affections! she with tears  
Making a free confession of her weakness,  
In yielding up her honour to Alonzo,  
Upon his vows to marry her; Octavio,  
Prepared to credit her excuses, nay,  
To extenuate her guilt; she the delinquent,  
And judge, as 'twere, agreeing.—But to me,  
The most forlorn of men, no beam of comfort  
Deigns to appear; nor can I, in my fancy,  
Fashion a means to get it: to my country  
I am lost for ever, and 'twere impudence  
To think of a return; yet this I could  
Endure with patience, but to be divorced  
From all my joy on earth, the happiness  
To look upon the excellence of nature,  
That is perfection in herself, and needs not  
Addition or epithet, rare Matilda,\*

\* *Addition or epithet, rare Matilda,*] To say that Matilda required no epithet, and immediately to give her one, seems an oversight which I am unwilling to attribute to the author. Perhaps the comma should be placed after *rare*, or the word

Would make a saint blaspheme. Here, Galeazzo,  
 In this obscure abode, 'tis fit thou shouldst  
 Consume thy youth, and grow old in lamenting  
 Thy star-cross'd fortune, in this shepherd's habit;  
 This hook thy best defence, since thou couldst  
 use,

When thou didst fight in such a princess' cause,  
 Thy sword no better. [*Lies down.*]

*Enter ALONZO and PISANO with MATILDA.*

*Matil.* Are you men, or monsters?  
 Whither will you drag me? can the open ear  
 Of heaven be deaf, when an unspotted maid  
 Cries out for succour!

*Pisan.* 'Tis in vain; cast lots  
 Who shall enjoy her first.

*Alon.* Flames rage within me,  
 And, such a spring of nectar near to quench them!  
 My appetite shall be cloy'd first: here I stand,  
 Thy friend, or enemy; let me have precedence,  
 I write a friend's name in my heart; deny it,  
 As an enemy I defy thee.

*Pisan.* Friend or foe  
 In this alike I value, I disdain  
 To yield priority; draw thy sword.

*Alon.* To sheath it  
 In thy ambitious heart.

*Matil.* O curb this fury,  
 And hear a wretched maid first speak.

*Hort.* I am marble.

itself, (though this I do not build on,) may be an *addition* of the players, not always the most competent judges of propriety, or even of poetry. The line might be improved to a modern ear by reading—*Addition*, or rare *epithet*, but not to that of Massinger and his school, who were accustomed to pronounce *addition* as a quadrisyllable.

*Matil.* Where shall I seek out words, or how  
restrain.

My enemies rage, or lovers'? oh, the latter  
Is far more odious: did not your lust  
Provoke you, for that is its proper name,  
My chastity were safe; and yet I tremble more  
To think what dire effects lust may bring forth,  
Than what, as enemies, you can inflict,  
And less I fear it. Be friends to yourselves,  
And enemies to me; better I fall  
A sacrifice to your atonement, than  
Or one or both should perish. I am the cause  
Of your division; remove, it lords,  
And concord will spring up: poison this face  
That hath bewitch'd you, this grove cannot  
want

Aspics or toads; creatures, though justly call'd,  
For their deformity, the scorn of nature,  
More happy than myself with this false beauty  
(The seed and fruit of mischief) you admire so.  
I thus embrace your knees, and yours, a suppliant,  
If tigers did not nurse you, or you suck  
The milk of a fierce lioness, shew compassion  
Unto yourselves in being reconciled,  
And pity to poor me, my honour safe,  
In taking loath'd life from me.

*Pisan.* What shall we do?  
Or end our difference in killing her,  
Or fight it out?

*Alon.* To the last gasp. I feel  
The moist tears on my cheeks, and blush to find  
A virgin's plaints can move so.

*Pisan.* To prevent  
Her flight while we contend, let's bind her fast  
To this cypress-tree.

*Alon.* Agreed.

*Matil.* It does presage  
My funeral rites. [They bind Matilda.]

*Hort.* I shall turn atheist  
If heaven see and suffer this : why did I  
Abandon my good sword ? with unarm'd hands  
I cannot rescue her. Some angel pluck me  
From the apostacy I am falling to,  
And by a miracle lend me a weapon  
To underprop falling honour.

*Pisan.* She is fast :  
Resume your arms.

*Alon.* Honour, revenge, the maid too,  
Lie at the stake.

*Pisan.* Which thus I draw.  
[They fight, Pisano falls.]

*Alon.* All's mine,  
But bought with some blood of mine own. Pisano,  
Thou wert a noble enemy, wear that laurel  
In death to comfort thee : for the reward,  
'Tis mine now without rival.

[*Hortensio* snatches up *Pisano's* sword.]

*Hort.* Thou art deceived ;  
Men will grow up like to the dragon's teeth  
From Cadmus' helm, sown in the field of Mars,  
To guard pure chastity from lust and rape.  
Libidinous monster, satyr, faun, or what  
Does better speak thee, slave to appetite,

9 *Matil.* *It does presage*

*My funeral rites.]* To understand this it may be necessary  
to observe, that the Romans and some other nations always  
carried cypress boughs in their funeral processions. To this  
Horace alludes in a strain of beautiful pathos :

— *neque harum quas colis arborum*

*Te, præter invisas cupressus,*

*Ulla bretem dominum sequetur.*

It was an ill-timed recollection of this circumstance which  
drew upon Dryden the clumsy sneer of the stupid Milbourne.  
See his *Observations on the Translation of the Georgics.*

And sensual baseness ; if thy profane hand  
But touch this virgin temple, thou art dead.

*Matil.* I see the aid of heaven, though slow, is  
sure.

*Alon.* A rustic swain dare to retard my pleasure !

*Hort.* No swain, Alonzo, but her knight and  
servant

To whom the world should owe and pay obedience ;

One that thou hast encounter'd, and shrunk under  
His arm ; that spared thy life in the late battle,  
At the intercession of the princess' page.

Look on me better.

*Matil.* 'Tis my virtuous lover !

Under his guard 'twere sin to doubt my safety.

*Alon.* I know thee, and with courage will  
redeem

What fortune then took from me.

*Hort.* Rather keep [They fight, Alonzo falls.  
Thy compeer company in death.—Lie by him,  
A prey for crows and vultures : these fair arms,

[He unbinds Matilda.

Unfit for bonds, should have been chains to make  
A bridegroom happy, though a prince, and proud  
Of such captivity : whatso'er you are,

I glory in the service I have done you ;

But I entreat you<sup>1</sup> pay your vows and prayers,  
For preservation of your life and honour,

To the most virtuous princess, chaste Matilda.

I am her creature, and what good I do

You truly may call her's ; what's ill, mine own.

<sup>1</sup> *But I entreat you, &c.]* This is in the true spirit of knight-errantry ; and, indeed, nothing but constantly bearing in mind the language and manners of this gallant but romantic description of men, can reconcile us to the profound reverence with which Galeazzo regards his mistress.

*Matil.* You never did do ill, my virtuous  
servant;

Nor is it in the power of poor Matilda,  
To cancel such an obligation as,  
With humble willingness, she must subscribe to.

*Hort.* The princess? ha!

*Matil.* Give me a fitter name,  
Your manumised bondwoman, but even now  
In the possession of lust, from which  
Your more than brave,—heroic valour bought me:  
And can I then, for freedom unexpected,  
But kneel to you, my patron?

*Hort.* Kneel to me!

For heaven's sake rise; I kiss the ground you  
tread on;

My eyes fix'd on the earth; for I confess  
I am a thing not worthy to look on you,  
Till you have sign'd my pardon.

*Matil.* Do you interpret  
The much good you have done me, an offence?

*Hort.* The not performing your injunctions to  
me,

Is more than capital: your allowance of  
My love and service to you, with admission  
To each place you made paradise with your pre-  
sence,

Should have enabled me to bring home conquest;  
Then, as a sacrifice, to offer it

At the altar of your favour: had my love  
Answer'd your bounty, or my hopes, an army  
Had been as dust before me; whereas I,  
Like a coward, turn'd my back, and durst not  
stand

The fury of the enemy.

*Matil.* Had you done  
Nothing in the battle, this last act deserves more  
Than I, the duke my father joining with me,

Can ever recompense. But take your pleasure ;  
 Suppose you have offended in not grasping  
 Your boundless hopes, I thus seal on your lips  
 A full remission.

*Hort.* Let mine touch your foot,  
 Your hand's too high a favour.

*Matil.* Will you force me  
 To ravish a kiss from you? [Kisses him.

*Hort.* I am entranced.

*Matil.* So much desert and bashfulness should  
 not march  
 In the same file. Take comfort ; when you have  
 brought me

To some place of security, you shall find  
 You have a seat here, in a heart that hath  
 Already studied and vow'd to be thankful.

*Hort.* Heaven make me so ! oh, I am over-  
 whelm'd

With an excess of joy ! Be not too prodigal,  
 Divinest lady, of your grace and bounties,  
 At once ; if you are pleased, I shall enjoy them,  
 Not taste them, and expire.

*Matil.* I'll be more sparing. [Exeunt.

*Enter* OCTAVIO, GOTHRIO, and MARIA.

*Oct.* What noise of clashing swords, like  
 armour fashion'd  
 Upon an anvil, pierced mine ears ; the echo  
 Redoubling the loud sound through all the vallies?  
 This way the wind assures me that it came.

*Goth.* Then with your pardon, I'll take this.

*Oct.* Why, sirrah ?

*Goth.* Because, sir, I will trust my heels before  
 All winds that blow in the sky : we are wiser far  
 Than our grandsires were, and in this I'll prove it ;  
 They said, *Haste to the beginning of a feast,*



There I am with them ; *but to the end of a fray—*  
That is apocryphal ; 'tis more canonical,  
Not to come there at all ; after a storm  
There are still some drops behind.

*Mar.* Pure fear hath made  
The fool a philosopher.

*Oct.* See, Maria, see !  
I did not err ; here lie two brave men weltering  
In their own gore.

*Mar.* A pitiful object.

*Goth.* I am in a swoon to look on't.

*Oct.* They are stiff already.

*Goth.* But are you sure they are dead ?

*Oct.* Too sure, I fear.

*Goth.* But are they stark dead ?

*Oct.* Leave prating.

*Goth.* Then I am valiant, and dare come nearer  
to them.

This fellow without a sword shall be my patient.

[*Goes to Pisano.*

*Oct.* Whate'er they are, humanity commands  
us

To do our best endeavour. Run, Maria,  
To the neighbour spring for water ; you will find  
there

A wooden dish, the beggar's plate, to bring it.

[*Exit Maria.*

Why dost not, dull drone, bend his body, and feel  
If any life remain ? \*

*Goth.* By your leave, he shall die first,  
And then I'll be his surgeon.

*Oct.* Tear ope his doublet,  
And prove if his wounds be mortal.

*Goth.* Fear not me, sir :

\* *Why dost not, dull drone, bend his body, and feel  
If any life remain ?* See vol. i. p. 277.

Here's a large wound.—[*Feels his pocket.*]—How  
it is swoln and imposthumed!

This must be cunningly drawn out; should it  
break, [*Pulls out his purse.*

'Twould strangle him. What a deal of foul mat-  
ter's here!

This hath been long a gathering. Here's a gash  
too

On the rim of his belly,—[*Feels his side pocket.*]—  
it may have matter in it.

He was a choleric man, sure; what comes from  
him [*Takes out his money.*

Is yellow as gold:—how! troubled with the stone  
too? [*Seeing a diamond ring on his finger.*

I'll cut you for this.

*Pisan.* Oh, oh! [*Starts up.*

*Goth.* He roars before I touch him.

*Pisan.* Robb'd of my life?

*Goth.* No, sir, nor of your money,

Nor jewel; I keep them for you:—if I had been  
A perfect mountebank, he had not lived

To call for his fees again.

*Oct.* Give me leave—there's hope  
Of his recovery. [*Quits Pisano and goes to Alonzo.*

*Goth.* I had rather bury him quick,  
Than part with my purchase; let his ghost walk,  
I care not.

*Re-enter MARIA with a dish of water.*

*Oct.* Well done, Maria; lend thy helping hand.  
He hath a deep wound in his head, wash off  
The clotted blood: he comes to himself.

*Alon.* My lust!

The fruit that grows upon the tree of lust!  
With horror now I taste it.

*Oct.* Do you not know him?

*Mar.* Too soon. Alonzo! oh me! though  
disloyal,  
Still dear to thy Maria.

*Goth.* So they know not  
My patient, all's cocksure; I do not like  
The Romanish restitution. [*Aside.*]

*Oct.* Rise, and leave him.  
Applaud heaven's justice.

*Mar.* 'Twill become me better,  
To implore its saving mercy.

*Oct.* Hast thou no gall?  
No feeling of thy wrongs?

*Mar.* Turtles have none;  
Nor can there be such poison in her breast  
That truly loves, and lawfully.

*Oct.* True, if that love  
Be placed on a worthy subject. What he is,  
In thy disgrace is published; heaven hath mark'd  
him

For punishment, and 'twere rebellious madness  
In thee to attempt to alter it: revenge,  
A sovereign balm for injuries, is more proper  
To thy robb'd honour. Join with me, and thou  
Shalt be thyself the goddess of revenge,  
This wretch, the vassal of thy wrath: I'll make  
him,

While yet he lives, partake those torments which,  
For perjured lovers, are prepared in hell,  
Before his curs'd ghost enter it. This oil,  
Extracted and sublimed from all the simples  
The earth, when swoln with venom, e'er brought  
forth,

Pour'd in his wounds, shall force such anguish as  
The Furies whips but imitate; and when  
Extremity of pain shall hasten death,  
Here is another that shall keep in life,

And make him feel a perpetuity  
Of lingering tortures.

*Goth.* Knock them both o' th' head, I say,  
An it be but for their skins; they are embroider'd,  
And will sell well in the market.

*Mar.* Ill-look'd devil,  
Tie up thy bloody tongue.—O sir! I was slow  
In beating down those propositions which  
You urge for my revenge; my reasons being  
So many, and so forcible, that make  
Against yours, that until I had collected  
My scatter'd powers, I waver'd in my choice  
Which I should first deliver. Fate hath brought  
My enemy (I can faintly call him so)  
Prostrate before my feet; shall I abuse  
The bounty of my fate, by trampling on him?  
He alone ruin'd me, nor can any hand  
But his rebuild my late demolish'd honour.  
If you deny me means of reparation,  
To satisfy your spleen, you are more cruel  
Than ever yet Alonzo was; you stamp  
The name of strumpet on my forehead, which  
Heaven's mercy would take off; you fan the  
fire,  
E'en ready to go out; forgetting that  
'Tis truly noble, having power to punish,  
Nay, kinglike, to forbear it. I would purchase  
My husband by such benefits as should make him  
Confess himself my equal, and disclaim  
Superiority.

*Oct.* My blessing on thee!  
What I urg'd was a trial; and my grant  
To thy desires shall now appear, if art  
Or long experience can do him service.  
Nor shall my charity to this be wanting,  
Howe'er unknown: help me, Maria: you, sir,  
Do your best to raise him.—So!

*Goth.* He's wondrous heavy ;  
But the porter's paid, there's the comfort.

*Oct.* 'Tis but a trance,  
And 'twill forsake both.

*Mar.* If he live, I fear not  
He will redeem all, and in thankfulness  
Confirm he owes you for a second life,  
And pay the debt, in making me his wife.

[*Exeunt Octavio and Maria with Alonzo, and  
Gothrio with Pisano.*]

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ACT IV. SCENE I.

Lorenzo's *Camp under the Walls of Mantua.*

*Enter LORENZO and Captains.*

*Lor.* Mantua is ours ; place a strong garrison  
in it,

To keep it so ; and as a due reward  
To your brave service, be our governour in it.

1 *Capt.* I humbly thank your excellence. [*Exit.*]

*Lor.* Gonzaga

Is yet out of our gripe ; but his strong fort,  
St. Leo, which he holds impregnable  
By the aids of art, as nature, shall not long  
Retard our absolute conquest. The escape  
Of fair Matilda, my supposed mistress,  
(For whose desired possession 'twas given out  
I made this war,) I value not ; alas !  
Cupid's too feeble-eyed to hit my heart,  
Or could he see, his arrows are too blunt  
To pierce it ; his imagined torch is quench'd

With a more glorious fire of my ambition  
 To enlarge my empire : soft and silken amours,  
 With carpet courtship, which weak princes style  
 The happy issue of a flourishing peace,  
 My toughness scorns. Were there an abstract  
 made

Of all the eminent and canonized beauties  
 By truth recorded, or by poets feign'd,  
 I could unmoved behold it ; as a picture,  
 Commend the workmanship, and think no more  
 on't ;

I have more noble ends. Have you not heard yet  
 Of Alonzo, or Pisano ?

*2 Capt.* My lord, of neither.

*Lor.* Two turbulent spirits unfit for discipline,  
 Much less command in war ; if they were lost,  
 I should not pine with mourning.

*Enter MARTINO and Soldiers with MATILDA  
 and HORTENSIO.*

*Mart.* Bring them forward :

This will make my peace, though I had kill'd his  
 father ;

Besides the reward that follows.

*Lor.* Ha, Martino !

Where is Farneze's head ? dost thou stare ! and  
 where

The soldier that desired the torture of him ?

*Mart.* An't please your excellence——

*Lor.* It doth not please us ;

Are our commands obey'd ?

*Mart.* Farneze's head, sir,

Is a thing not worth your thought, the soldier's  
 less, sir :

I have brought your highness such a head ! a head  
 So well set on too ! a fine head——

*Lor.* Take that, [Strikes him.  
For thy impertinence: what head, you rascal?

*Mart.* My lord, if they that bring such presents to you  
Are thus rewarded, there are few will strive  
To be near your grace's pleasures: but I know  
You will repent your choler. Here's the head:  
And now I draw the curtain, it hath a face too,  
And such a face——

*Lor.* Ha!

*Mart.* View her all o'er, my lord,  
My company on't, she's sound of wind and limb,  
And will do her labour tightly, a *bona roba*:  
And for her face, as I said, there are five hundred  
City-dubb'd madams in the dukedom, that would  
part with  
Their jointures to have such another:—hold up  
your head, maid.

*Lor.* Of what age is the day?

*Mart.* Sir, since sunrising  
About two hours.

*Lor.* Thou liest; the sun of beauty,  
In modest blushes on her cheeks, but now  
Appear'd to me, and in her tears breaks forth,  
As through a shower in April; every drop  
An orient pearl, which, as it falls, congeal'd,  
Were ear-rings for the Catholic king, [to be<sup>3</sup>]  
Worn on his birthday.

*Mart.* Here's a sudden change!

<sup>3</sup> *Were ear-rings for the Catholic king, [to be]*

*Worn on his birthday.]* I have ventured to insert the words in brackets, something like them, as I conjecture from the deficiency of sense and metre, having accidentally dropt out at the press. The riches of the Spanish monarch were now proverbial, and, indeed, with justice, for the mines of Chili and Peru were, at this time, incessantly pouring into his treasury masses of wealth, which formed at once the envy and the astonishment of Europe. See *the Guardian*.

*Lor.* Incensed Cupid, whom even now I scorn'd,  
Hath ta'en his stand, and by reflection shines  
(As if he had two bodies, or indeed  
A brother-twin whom sight cannot distinguish)  
In her fair eyes:—see, how they head their arrows  
With her bright beams! now frown, as if my  
heart,

Rebellious to their edicts, were unworthy,  
Should I rip up my bosom, to receive  
A wound from such divine artillery!

*Mart.* I am made for ever.

[*Aside.*

*Matil.* We are lost, dear servant.

*Hort.* Virtue's but a word;  
Fortune rules all.

*Matil.* We are her tennis-balls.

*Lor.* Allow her fair, her symmetry and features  
So well proportion'd, as the heavenly object  
With admiration would strike Ovid dumb,  
Nay, force him to forget his faculty  
In verse, and celebrate her praise in prose.\*  
What's this to me? I that have pass'd my youth  
Unscorch'd with wanton fires, my sole delight  
In glittering arms, my conquering sword my  
mistress,

Neighing of barbed horse, the cries and groans  
Of vanquish'd foes suing for life, my music:  
And shall I, in the autumn of my age,  
Now, when I wear the livery of time  
Upon my head and beard, suffer myself  
To be transform'd, and like a puling lover,

\* *With admiration would strike Ovid dumb,*

*Nay, force him to forget his faculty*

*In verse, and celebrate her praise in prose.]* I doubt whether the duke was sufficiently conversant with Ovid to decide on this matter. Whatever his admiration might be, he would have expressed it with more facility in verse than in prose, for, as he tells us himself, "he lisp'd in numbers:"

*Et quod tentabam dicere, versus erat.*



With arms thus folded up, echo *Ah me's!*  
 And write myself a bondman to my vassal?  
 It must not, nay, it shall not be: remove  
 The object, and the effect dies. Nearer, Martino.

*Mart.* I shall have a regiment: colonel Mar-  
 tino,  
 I cannot go less.<sup>5</sup>

*Lor.* What thing is this thou hast brought me?

*Mart.* What thing? heaven bless me! are you  
 a Florentine,  
 Nay, the great duke of Florentines, and having  
 had her

So long in your power, do you now ask what she is?  
 Take her aside and learn: I have brought you that  
 I look to be dearly paid for.

*Lor.* I am a soldier,  
 And use of women will, Martino, rob  
 My nerves of strength.

*Mart.* All armour and no smock?  
 Abominable! a little of the one with the other  
 Is excellent: I ne'er knew general yet,  
 Nor prince that did deserve to be a worthy,  
 But he desired to have his sweat wash'd off  
 By a juicy bedfellow.

*Lor.* But say she be unwilling  
 To do that office?

*Mart.* Wrestle with her, I will wager  
 Ten to one on your grace's side.

*Lor.* Slave, hast thou brought me  
 Temptation in a beauty not to be  
 With prayers resisted; and, in place of counsel  
 To master my affections, and to guard  
 My honour, now besieged by lust, with the arms  
 Of sober temperance, mark me out a way  
 To be a ravisher? Would thou hadst shewn me  
 Some monster, though in a more ugly form

<sup>5</sup> *I cannot go less.] I cannot accept of less. See p. 66.*

Than Nile or Afric ever bred! The basilisk,  
Whose envious eye yet never brook'd a neigh-  
bour,

Kills but the body; her more potent eye  
Buries alive mine honour: Shall I yield thus?  
And all brave thoughts of victory and triumphs,  
The spoils of nations, the loud applauses  
Of happy subjects, made so by my conquests;  
And, what's the crown of all, a glorious name  
Insculp'd on pyramids to posterity,  
Be drench'd in Lethe, and no object take me  
But a weak woman, rich in colours only,  
Too delicate a<sup>6</sup> touch, and some rare features  
Which age or sudden sickness will take from her!  
And where's then the reward of all my service,  
Love-soothing passions, nay, idolatry  
I must pay to her? Hence, and with thee take  
This second but more dangerous Pandora,  
Whose fatal box, if open'd, will pour on me  
All mischiefs that mankind is subject to.  
To the desarts with this Circe, this Calypso,  
This fair enchantress! let her spells and charms  
Work upon beasts and thee, than whom wise  
nature

Ne'er made a viler creature.

*Matil.* Happy exile!

*Hort.* Some spark of hope remains yet.

*Mart.* Come, you are mine now.

I will remove her where your highness shall not  
Or see or hear more of her: what a sum  
Will she yield for the Turk's seraglio!

*Lor.* Stay, I feel

A sudden alteration.

*Mart.* Here are fine whimsies.

<sup>6</sup> *Too delicate a touch,*] I know not how the modern editors understood this passage, but they read, *Too delicate to touch,* which quite perverts the sense of their author.

*Lor.* Why should I part with her? can any  
foulness

Inhabit such a clean and gorgeous palace?  
The fish, the fowl, the beasts, may safer leave  
The elements they were nourish'd in, and live,  
Than I endure her absence; yet her presence  
Is a torment to me: why do I call it so?  
My sire enjoy'd a woman, I had not been else;  
He was a complete prince, and shall I blush  
To follow his example? Oh! but my choice,  
Though she gave suffrage to it, is beneath me:  
But even now, in my proud thoughts, I scorn'd  
A princess, fair Matilda; and is't decreed  
For punishment, I straight must dote on one,  
What, or from whence, I know not? Grant she be  
Obscure, without a coat or family,  
Those I can give: and yet, if she were noble,  
My fondness were more pardonable.—Martino,  
Dost thou know thy prisoner?

*Mart.* Do I know myself?

I kept that for the l'envoy;<sup>7</sup> 'tis the daughter  
Of your enemy, duke Gonzaga.

*Lor.* Fair Matilda!

I now call to my memory her picture,  
And find this is the substance; but her painter  
Did her much wrong, I see it.

*Mart.* I am sure

I tugg'd hard for her, here are wounds can witness,  
Before I could call her mine.

*Lor.* No matter how:

Make thine own ransome, I will pay it for her.

*Mart.* I knew 'twould come at last.

*Matil.* We are lost again.

*Hort.* Variety of afflictions!

*Lor.* That his knee,

<sup>7</sup> I kept that for the l'envoy;] i. e. for the conclusion, for the last. See p. 442.

That never yet bow'd to mortality, [Kneels.  
 Kisses the earth happy to bear your weight,  
 I know, begets your wonder; hear the reason,  
 And cast it off:—your beauty does command it.  
 Till now, I never saw you; fame hath been  
 Too sparing in report of your perfections,  
 Which now with admiration I gaze on.  
 Be not afraid, fair virgin; had you been  
 Employ'd to mediate your father's cause,  
 My drum had been unbraced, my trumpet hung  
 up;

Nor had the terror of the war e'er frightened  
 His peaceful confines; your demands had been,  
 As soon as spoke, agreed to: but you'll answer,  
 And may with reason, words make no satisfaction  
 For what's in fact committed. Yet, take comfort,  
 Something my pious love commands me do,  
 Which may call down your pardon.

*Matil.* This expression

Of reverence to your person better suits  
 [Raises Lorenzo, and kneels.  
 With my low fortune. That you deign to love me,  
 My weakness would persuade me to believe,  
 Though conscious of mine own unworthiness:  
 You being as the liberal eye of heaven,  
 Which may shine where it pleases, let your beams  
 Of favour warm and comfort, not consume me!  
 For, should your love grow to excess, I dare not  
 Deliver what I fear.

*Lor.* Dry your fair eyes;

I apprehend your doubts, and could be angry,  
 If humble love could warrant it, you should  
 Nourish such base thoughts of me. Heaven bear  
 witness,  
 And, if I break my vow, dart thunder at me,  
 You are, and shall be, in my tent as free  
 From fear of violence, as a cloister'd nun

Kneeling before the altar. What, I purpose  
 Is yet an embryo; but, grown into form,  
 I'll give you power to be the sweet disposer  
 Of blessings unexpected; that your father,  
 Your country, people, children yet unborn too,  
 In holy hymns, on festivals, shall sing  
 The triumph of your beauty. On your hand  
 Once more I swear it:—O imperious Love,  
 Look down, and, as I truly do repent,  
 Prosper the good ends of thy penitent!

[*Exeunt.*

SCENE II.

*The Dutchy. A Room in Octavio's Cottage.*

*Enter OCTAVIO, disguised as a Priest, and MARIA.*

*Oct.* You must not be too sudden, my Maria,  
 In being known: I am, in this friar's habit;  
 As yet conceal'd. Though his recovery  
 Be almost certain, I must work him to  
 Repentance by degrees; when I would have you  
 Appear in your true shape of sorrow, to  
 Move his compassion, I will stamp thus,——then,  
 You know to act your part.

*Mar.* I shall be careful. [*Exit.*

*Oct.* If I can cure the ulcers of his mind,  
 As I despair not of his body's wounds,  
 Felicity crowns my labour.—Gothrio!

*Enter GOTHRIO.*

*Goth.* Here, sir.

*Oct.* Desire my patients to leave their chamber,  
 And take fresh air here: how have they slept?

*Goth.* Very well, sir.

I would we were so<sup>8</sup> rid of them.

*Oct.* Why?

*Goth.* I fear one hath

The art of memory, and will remember  
His gold and jewels: could you not minister  
A potion of forgetfulness? What would gallants  
That are in debt give me for such a receipt,  
To pour in their creditors' drink?

*Oct.* You shall restore all,  
Believe 't, you shall:—will you please to walk?

*Goth.* Will you please to put off  
Your holy habit, and spiced conscience? one,  
I think, infects the other. [*Exit.*

*Oct.* I have observed  
Compunction in Alonzo; he speaks little,  
But full of retired thoughts: the other is  
Jocund and merry; no doubt, because he hath  
The less accompt to make here.<sup>9</sup>

*Enter ALONZO.*

*Alon.* Reverend sir,  
I come to wait your pleasure; but, my friend,  
Your creature I should say, being so myself,  
Willing to take further repose, entreats  
Your patience a few minutes.

*Oct.* At his pleasure;  
Pray you sit down; you are faint still.

*Alon.* Growing to strength,  
I thank your goodness: but my mind is troubled,

<sup>8</sup> *I would we were so rid of them.*] So the old copy: the modern editors read, *I would we were soon rid of them*; which, in the language of the author, is faintly English: but they did not understand the passage.

<sup>9</sup> *The less accompt to make here.*] ΔΕΙΚΤΙΚΩΣ, laying his hand on his breast.

Very much troubled, sir, and I desire,  
Your pious habit giving me assurance  
Of your skill and power that way, that you would  
please

To be my mind's physician.

*Oct.* Sir, to that

My order binds me; if you please to unload  
The burthen of your conscience, I will minister  
Such heavenly cordials as I can, and set you  
In a path that leads to comfort.

*Alon.* I will open

My bosom's secrets to you.<sup>1</sup> That I am  
A man of blood, being brought up in the wars,  
And cruel executions, my profession  
Admits not to be question'd; but in that,  
Being a subject, and bound to obey  
Whate'er my prince commanded, I have left  
Some shadow of excuse: with other crimes,  
As pride, lust, gluttony, it must be told,  
I am besmear'd all over.

*Oct.* On repentance,  
Mercy will wash it off.

*Alon.* O sir, I grant

These sins are deadly ones; yet their frequency  
With wicked men makes them less dreadful to  
us.

But I am conscious of one crime, with which  
All ills I have committed from my youth  
Put in the scale, weigh nothing; such a crime,  
So odious to heaven and man, and to  
My sear'd-up conscience so full of horror,  
As penance cannot expiate.

*Oct.* Despair not.

<sup>1</sup> *Alon.* *I will open*

*My bosom's secrets to you.*] This is the old reading, and far  
more elegant than that which the modern editors have introduced  
in its stead. *My bosom-secrets to you.*

'Tis impious in man to prescribe limits  
To the divine compassion : out with it.

*Alon.* Hear then, good man, and when that I  
    have given you  
The character of it, and confess'd myself  
The wretch that acted it, you must repent  
The charity you have extended towards me.  
Not long before these wars began, I had  
Acquaintance ('tis not fit I style it friendship,  
That being a virtue, and not to be blended  
With vicious breach of faith) with the lord  
    Octavio,

The minion of his prince and court, set off  
With all the pomp and circumstance of greatness:  
To this then happy man I offer'd service,  
And with insinuation wrought myself  
Into his knowledge, grew familiar with him,  
Ever a welcome guest. This noble gentleman  
Was bless'd with one fair daughter, so he thought,  
And boldly might believe so, for she was  
In all things excellent without a rival,  
Till I, her father's mass of wealth before  
My greedy eyes, but hoodwink'd to mine honour,  
With far more subtile arts than perjured Paris  
E'er practised on poor credulous Oenone,  
Besieged her virgin fort, in a word, took it,  
No vows or imprecation forgotten  
With speed to marry her.

*Oct.* Perhaps, she gave you  
Just cause to break those vows.

*Alon.* She cause ! alas,  
Her innocence knew no guilt, but too much  
    favour

To me, unworthy of it : 'twas my baseness,  
My foul ingratitude—what shall I say more ?  
The good Octavio no sooner fell  
In the displeasure of his prince, his state



Confiscated, and he forced to leave the court,  
 And she exposed to want; but all my oaths  
 And protestation of service to her,  
 Like seeming flames raised by enchantment,  
 vanish'd;

This, this sits heavy here.

*Oct.* He speaks as if

He were acquainted with my plot.—You have  
 reason

To feel compunction, for 'twas most inhuman  
 So to betray a maid.

*Alon.* Most barbarous.

*Oct.* But does your sorrow for the fact beget  
 An aptness in you to make satisfaction,  
 For the wrong you did her?

*Alon.* Gracious heaven! an aptness?

It is my only study: since I tasted  
 Of your compassion, these eyes ne'er were closed,  
 But fearful dreams cut off my little sleep;  
 And, being awake, in my imagination  
 Her apparition haunted me.

*Oct.* 'Twas mere fancy. [*He stamps.*

*Alon.* 'Twas more, grave sir—nay, 'tis—now  
 it appears!

*Enter MARIA, in white.*

*Oct.* Where?

*Alon.* Do you not see there the gliding shadow  
 Of a fair virgin? that is she, and wears  
 The very garments that adorn'd her, when  
 She yielded to my crocodile tears: a cloud  
 Of fears and diffidence then so chased away  
 Her purer white and red, as it foretold  
 That I should be disloyal. Blessed shadow!  
 For 'twere a sin, far, far exceeding all  
 I have committed, to hope only that

Thou art a substance ; look on my true sorrow,  
Nay, soul's contrition : hear again those vows  
My perjury cancell'd, stamp'd in brass, and never  
To be worn out.

*Mar.* I can endure no more ;  
Action, not oaths, must make me reparation :  
I am Maria.

*Alon.* Can this be ?

*Oct.* It is,  
And I Octavio.

*Alon.* Wonder on wonder !  
How shall I look on you, or with what forehead  
Desire your pardon ?

*Mar.* You truly shall deserve it  
In being constant.

*Re-enter* GOTHRIO, *with the purses of* ALONZO *and*  
PISANO.

*Oct.* If you fall not-off,  
But look on her in poverty with those eyes  
As, when she was my heir in expectation,  
You thought her beautiful..

*Alon.* She is in herself  
Both Indies to me.

*Goth.* Stay, she shall not come  
A beggar to you, my sweet young mistress ! no,  
She shall not want a dower : here's white and red  
Will ask a jointure ; but how you should make  
her one,  
Being a captain, would beget some doubt,  
If you should deal with a lawyer.

*Alon.* I have seen this purse.

*Goth.* How the world's given—I dare not say,  
to lying,  
Because you are a soldier ; you may say as well,  
This gold is mark'd too : you, being to receive  
it,

Should ne'er ask how I got it. I'll run for a  
priest

To dispatch the matter; you shall not want a  
ring,

I have one for the purpose.—[*Gives Pisano's ring  
to Alonzo.*]—Now, sir, I think I'm honest.

[*Exit.*]

*Alon.* This ring was Pisano's.

*Oct.* I'll dissolve this riddle

At better leisure: the wound given to my  
daughter,

Which, in your honour, you are bound to cure,  
Exacts our present care.

*Alon.* I am all yours, sir. [Exeunt.]

SCENE III.

*The same. The Castle of St. Leo.*

*Enter GONZAGA, UBERTI, and MANFROY.*

*Gon.* Thou hast told too much to give as-  
surance that

Her honour was too far engaged, to be  
By human help redeem'd: if thou hadst given  
Thy sad narration this full period,  
She's dead, I had been happy.

*Uber.* Sir, these tears

Do well become a father, and my eyes  
Would keep you company as a forlorn lover,  
But that the burning fire of my revenge  
Dries up those drops of sorrow. We once more,  
Our broken forces rallied up, and with  
Full numbers strengthen'd, stand prepared t'en-  
dure

A second trial; nor let it dismay us

That we are once again to affront the fury  
 Of a victorious army ; their abuse  
 Of conquest hath disarm'd them, and call'd down  
 The Powers above to aid us. I have read<sup>3</sup>  
 Some piece of story, yet ne'er found but that  
 The general, that gave way to cruelty,  
 The profanation of things sacred, rapes  
 Of virgins, butchery of infants, and  
 The massacre in cold blood of reverend age,  
 Against the discipline and law of arms,  
 Did feel the hand of heaven lie heavy on him,  
 When most secure. We have had a late example,  
 And let us not despair but that, in Lorenzo,  
 It will be seconded.

<sup>3</sup> *I have read, &c.*] The dreadful description in the text, corresponds with the account given of the storming of Magdeburg by Tilly (the Imperial general) in 1632, in which, say our old historians, "he cut the throat of 22000 persons, a miserie which is impossible to be described or thought upon without horror and detestation." Tilly, however, was mortally wounded by a cannon-shot at the passage of the Lech, a few months afterwards ; and what follows in the text, clearly shews that Massinger alludes to the Duke of Friedland, who succeeded to the command of the Imperial forces, and was noted for every species of cruelty ; in short, for all the dreadful enormities which the poet enumerates. This chief, who was too powerful for control, was treacherously assassinated, *when most secure*, by order of the Emperor Ferdinand. This event took place at Egra, on the 25th of February, 1634, and was detailed in several petty pamphlets by Nathaniel Butler, the general publisher of news at that period. The example, therefore, as Massinger says, *was a late one*. Alexander Gill has some tolerable verses on the subject, prefixed to Glapthorne's *Tragedy of Albertus Wallenstein*.

*Ubi illa tandem gaza, quæ Bohemiam  
 Silesiamque, agrosque Brandenburgicos  
 Fretus perambulasti ? ubi est exercitus,  
 Diro tuorum quo ministro facinorum  
 Homicidia, stupra, furta, Pomerania  
 Sæpe execrata est, et Mecklenburgi sinos ? &c.*

*Gon.* You argue well,  
And 'twere a sin in me to contradict you :  
Yet we must not neglect the means that's lent us,  
To be the ministers of justice.

*Uber.* No, sir :

One day given to refresh our wearied troops,  
Tired with a tedious march, we'll be no longer  
Coop'd up, but charge the enemy in his trenches,  
And force him to a battle. [Shouts within.

*Gon.* Ha ! how's this ?

In such a general time of mourning, shouts,  
And acclamations of joy ?

[Cry within, Long live the princess ! long  
live Matilda !

*Uber.* Matilda !

The princess' name, Matilda, oft re-echoed !\*

*Enter FARNEZE.*

*Gon.* What speaks thy haste ?

*Farn.* More joy and happiness  
Than weak words can deliver, or strong faith  
Almost give credit to : the princess lives ;  
I saw her, kiss'd her hand.

*Gon.* By whom deliver'd ?

*Farn.* This is not to be staled by my report,  
This only must be told :—As I rode forth  
With some choice troops, to make discovery  
Where the enemy lay, and how intrench'd, a  
leader

Of the adverse party, but unarm'd, and in

\* [Cry within :] Long live the princess ! long live Matilda !

*Uber.* Matilda !

[The princess' name, Matilda, oft re-echoed !] So the quarto. The editors have contrived to blunder in every possible way ; they first advance a marginal note into the text, and then degrade the text into a marginal note !

His hand an olive branch, encounter'd me :  
 He shew'd the great duke's seal, that gave him  
 power

To parley with me ; his desires were, that  
 Assurance for his safety might be granted  
 To his royal master, who came as a friend,  
 And not as an enemy, to offer to you  
 Conditions of peace. I yielded to it.  
 This being return'd; the duke's prætorium  
 open'd,

When suddenly, in a triumphant chariot  
 Drawn by such soldiers of his own as were,  
 For insolence after victory, condemn'd  
 Unto this slavish office, the fair princess  
 Appear'd, a wreath of laurel on her head,  
 Her robes majestical, their richness far  
 Above all value, as the present age<sup>5</sup>  
 Contended that a woman's pomp should dim  
 The glittering triumphs of the Roman Cæsars.

[*Music without.*

—I am cut off; no cannon's throat now thunders,  
 Nor fife nor drum beat up a charge ; choice music  
 Ushers the parent of security,  
 Long-absent peace.

*Man.* I know not what to think on't.

*Uber.* May it poise the expectation!

*Loud music. Enter Soldiers unarmed, bearing olive branches, Captains, LORENZO, MATILDA crowned with a wreath of laurel, and seated in a chariot drawn by Soldiers ; followed by HORTENSIO and MARTINO.*

*Gon.* Thus to meet you,

<sup>5</sup> *Above all value, as the present age, &c.]* Coxeter and Mr. M. Mason, not yet acquainted with the language of their author, insert *if* before *the*, "as if," &c. Even to this petty attempt at improvement they were compelled to sacrifice his metre.

Great duke of Tuscany, throws amazement on me;  
But to behold my daughter, long since mourn'd  
for,

And lost even to my hopes, thus honour'd by you,  
With an excess of comfort overwhelms me :

And yet I cannot truly call myself  
Happy in this solemnity, till your highness  
Vouchsafe to make me understand the motive  
That, in this peaceful way, hath brought you to us.

*Lor.* I must crave license first ; for know,  
Gonzaga,

I am subject to another's will, and can  
Nor speak nor do without permission from her.  
My curled forehead, of late terrible  
To those that did acknowledge me their lord,  
Is now as smooth as rivers when no wind stirs ;  
My frowns or smiles, that kill'd or saved, have  
lost

Their potent awe, and sweetness : I am trans-  
form'd

(But do not scorn the metamorphosis)  
From that fierce thing men held me ; I am cap-  
tived,

And, by the irresistible force of beauty,  
Led hither as a prisoner. Is't your pleasure that  
I shall deliver those injunctions which  
Your absolute command imposed upon me,  
Or deign yourself to speak them ?

*Matil.* Sir, I am

Your property, you may use me as you please ;  
But what is in your power and breast to do,  
No orator can dilate so well.

*Lor.* I obey you.

That I came hither as an enemy,  
With hostile arms, to the utter ruin of  
Your country, what I have done makes apparent ;  
That fortune seconded my will, the late

Defeature will make good: that I resolved  
 To force the sceptre from your hand, and make  
 Your dukedom tributary, my surprisal  
 Of Mantua, your metropolis, can well witness;  
 And that I cannot fear the change of fate,  
 My army flesh'd in blood, spoil, glory, conquest,

Stand ready to maintain: yet, I must tell you  
 By whom I am subdued, and what's the ransome  
 I am commanded to lay down.

*Gon.* My lord,

You humble yourself too much; it is fitter  
 You should propose, and we consent.

*Lor.* Forbear,

The articles are here subscribed and sign'd  
 By my obedient hand: all prisoners,  
 Without a ransome, set at liberty;  
 Mantua to be deliver'd up, the rampires  
 Ruin'd in the assault, to be repair'd;  
 The loss the husbandman received, his crop  
 Burnt up by wanton license of the soldier,  
 To be made good;—with whatsoever else  
 You could impose on me, if you had been  
 The conqueror, I your captive.

*Gon.* Such a change

Wants an example: I must owe this favour  
 To the clemency of the old heroic valour,  
 That spared when it had power to kill; a virtue  
 Buried long since, but raised out of the grave  
 By you, to grace this latter age.

*Lor.* Mistake not

The cause that did produce this good effect,  
 If as such you receive it: 'twas her beauty,  
 Wrought first on my rough nature; but the virtues  
 Of her fair soul, dilated in her converse,  
 That did confirm it.

*Matil.* Mighty sir, no more:



You honour her too much, that is not worthy  
To be your servant.

*Lor.* I have done, and now  
Would gladly understand that you allow of  
The articles propounded.

*Gon.* Do not wrong  
Your benefits with such a doubt; they are  
So great and high, and with such reverence  
To be received, that, if I should profess  
I hold my dukedom from you, as your vassal,  
Or offer'd up my daughter as you please  
To be disposed of, in the point of honour,  
And a becoming gratitude, 'twould not cancel  
The bond I stand engaged for:—but accept  
Of that which I can pay, my all is yours, sir;  
Nor is there any here, (though I must grant  
Some have deserved much from me,) for so far  
I dare presume, but will surrender up  
Their interest to that your highness shall  
Deign to pretend a title.

*Uber.* I subscribe not  
To this condition.

*Farn.* The services  
This prince hath done your grace in your most  
danger,  
Are not to be so slighted.

*Hort.* 'Tis far from me  
To urge my merits, yet, I must maintain,  
Howe'er my power is less, my love is more;  
Nor will the gracious princess scorn to acknow-  
ledge  
I have been her humble servant.

*Lor.* Smooth your brows,  
I'll not encroach upon your right, for that were  
Once more to force affection, (a crime  
With which should I the second time be tainted,  
I did deserve no favour,) neither will I

Make use of what is offer'd by the duke,  
 Howe'er I thank his goodness. I'll lay by  
 My power, and though I should not brook a rival,  
 (What we are, well consider'd,) I'll descend  
 To be a third competitor; he that can  
 With love and service best deserve the garland,  
 With your consent let him wear it; I despair not  
 The trial of my fortune.

*Gon.* Bravely offer'd,  
 And like yourself, great prince.

*Uber.* I must profess  
 I am so taken with it, that I know not  
 Which way to express my service.

*Hort.* Did I not build  
 Upon the princess' grace, I could sit down,  
 And hold it no dishonour.

*Matil.* How I feel  
 My soul divided! all have deserved so well,  
 I know not where to fix my choice.

*Gon.* You have  
 Time to consider: will you please to take  
 Possession of the fort? then, having tasted  
 The fruits of peace, you may at leisure prove,  
 Whose plea will prosper in the court of Love.

[*Exeunt.*]

## ACT V. SCENE I.

Mantua. *A Room in the Palace.*

*Enter* ALONZO, OCTAVIO, PISANO, MARIA, and  
 GOTHRIO.

*Alon.* You need not doubt, sir, were not peace  
 proclaim'd

And celebrated with a general joy,  
 The high displeasure of the Matuan duke,  
 Raised on just grounds, not jealous suppositions,  
 The saving of our lives (which, next to heaven,  
 To you alone is proper) would force mercy  
 For an offence, though capital.

*Pisan.* When the conqueror  
 Uses entreaties, they are arm'd commands  
 The vanquish'd must not check at.

*Mar.* My piety pay the forfeit,  
 If danger come but near you! I have heard  
 My gracious mistress often mention you,  
 When I served her as a page, and feelingly  
 Relate how much the duke her sire repented  
 His hasty doom of banishment, in his rage  
 Pronounced against you.

*Oct.* In a private difference,  
 I grant that innocence is a wall of brass,  
 And scorns the hottest battery; but, when  
 The cause depends between the prince and  
 subject,

'Tis an unequal competition; Justice  
 Must lay her balance by, and use her sword  
 For his ends that protects it. I was banish'd,  
 And, till revoked from exile, to tread on  
 My sovereign's territories with forbidden feet,  
 The severe letter of the law calls death;  
 Which I am subject to, in coming so near  
 His court and person. But my only child  
 Being provided for, her honour salv'd too,  
 I thank your noble change, I shall endure  
 Whate'er can fall, with patience.

*Alon.* You have used  
 That medicine too long; prepare yourself  
 For honour in your age, and rest secure of't.

*Mar.* Of what is your wisdom musing?

*Goth.* I am gazing on  
This gorgeous house; our cote's a dishclout to it;  
It has no sign,—what do you call't?

*Mar.* The court;  
I have lived in't a page.

*Goth.* Page! very pretty:  
May I not be a page? I am old enough,  
Well-timber'd too, and I've a beard to carry it:  
Pray you, let me be your page; I can swear  
already,  
Upon your pantofle.

*Mar.* What?

*Goth.* That I'll be true  
Unto your smock.

*Mar.* How, rascal!

*Oct.* Hence, and pimp  
To your rams and ewes; such foul pollution is  
To be whipt from court; I have now no more use  
of you;  
Return to your trough.

*Goth.* Must I feed on husks,  
Before I have play'd the prodigal?

*Oct.* No, I'll reward  
Your service; live in your own element,  
Like an honest man; all that is mine in the cottage,  
I freely give you.

*Goth.* Your bottles too, that I carry  
For your own tooth!

*Oct.* Full as they are.

*Mar.* And gold, [Gives him her purse.  
That will replenish them.

*Goth.* I am made for ever.  
This was done i'the nick.

*Oct.* Why in the nick?

*Goth.* O sir!

'Twas well for me that you did reward my service

Before you enter'd the court; for 'tis reported  
 There is a drink of forgetfulness, which once  
 tasted,  
 Few masters think of their servants, who, grown  
 old,  
 Are turn'd off, like lame hounds and hunting  
 horses,  
 To starve on the commons. [Exit.  
*Alon.* Bitter knave!

*Enter MARTINO.*

There's craft  
 In the clouted shoe.—Captain!  
*Mart.* I am glad to kiss  
 Your valiant hand, and yours; but pray you,  
 take notice,  
 My title's changed, I am a colonel.  
*Pisan.* A colonel! where's your regiment?  
*Mart.* Not raised yet;  
 All the old one's are cashier'd, and we are now  
 To have a new militia: all is peace here,  
 Yet I hold my title still, as many do  
 That never saw an enemy.  
*Alon.* You are pleasant,  
 And it becomes you. Is the duke stirring?  
*Mart.* Long since,  
 Four hours at least, but yet not ready  
*Pisan.* How!  
*Mart.* Even so; you make a wonder of't, but  
 leave it:  
 Alas, he is not now, sir, in the camp,  
 To be up and arm'd upon the least alarm;  
 There's something else to be thought on: here  
 he comes,  
 With his officers, new-rigg'd.

*Enter LORENZO, as from his chamber, with a looking-glass; Doctor, Gentleman, and Page employed about his person.*

*Alon.* A looking-glass!

Upon my head, he saw not his own face  
These seven years past, but by reflection  
From a bright armour.

*Mart.* Be silent, and observe.

*Lor.* So, have you done yet?  
Is your building perfect?

*Doct.* If your highness please,  
Here is a water.

*Lor.* To what use? my barber  
Hath wash'd my face already.

*Doct.* But this water  
Hath a strange virtue in't, beyond his art;  
It is a sacred relic, part of that  
Most powerful juice, with which Medea made  
Old Æson young.

*Lor.* A fable! but suppose  
I should give credit to it, will it work  
The same effect on me?

*Doct.* I'll undertake  
This will restore the honour'd hair that grows  
Upon your highness' head and chin, a little  
Inclining unto gray.

*Lor.* Inclining! doctor.

*Doct.* Pardon me, mighty sir, I went too far,  
Not gray at all;—I dare not flatter you—  
'Tis something changed; but this applied will  
help it

To the first amber-colour, every hair  
As fresh as when, your manhood in the prime,  
Your grace arrived at thirty.

*Lor.* Very well.

*Doct.* Then here's a precious oil, to which the maker

Hath not yet given a name, will soon fill up  
 These dimples in your face and front. I grant  
 They are terrible to your enemies, and set off  
 Your frowns with majesty ; but you may please  
 To know, as sure you do, a smooth aspect,  
 Softness and sweetness, in the court of Love,  
 Though dumb, are the prevailing orators.

*Lor.* Will he new-create me ?

*Doct.* If you deign to taste too,  
 Of this confection.

*Lor.* I am in health, and need  
 No physic.

*Doct.* Physic, sir ! An empress,  
 If that an empress' lungs, sir, may be tainted  
 With putrefaction, would taste of it,  
 That night on which she were to print a kiss  
 Upon the lips of her long-absent lord,  
 Returning home with conquest.

*Lor.* 'Tis predominant  
 Over a stinking breath, is it not, doctor ?

*Doct.* Clothe the infirmity with sweeter lan-  
 guage :

'Tis a preservative that way.

*Lor.* You are, then,  
 Admitted to the cabinets of great ladies,  
 And have the government of the borrow'd beauties  
 Of such as write near forty.

*Doct.* True, my good lord,  
 And my attempts have prosper'd.

*Lor.* Did you never  
 Minister to the princess ?

*Doct.* Sir, not yet ;  
 She's in the April of her youth, and needs not  
 The aids of art, my gracious lord ; but in  
 The autumn of her age I may be useful,

And sworn her highness' doctor, and your grace  
Partake of the delight.—

*Lor.* Slave! witch! impostor!

[*Strikes him down.*]

Mountebank! cheater! traitor to great nature,  
In thy presumption to repair what she,  
In her immutable decrees, design'd  
For some few years to grow up, and then wither!  
Or is't not crime enough thus to betray  
The secrets of the weaker sex, thy patients,  
But thou must make the honour of this age,  
And envy of the time to come, Matilda,  
Whose sacred name I bow to, guilty of  
A future sin in thy ill-boding thoughts,  
Which for a perpetuity of youth  
And pleasure she disdains to act, such is  
Her purity and innocence!

[*Sets his foot on the Doctor's breast.*]

*Alon.* Long since

I look'd for this l'envoy.<sup>6</sup>

*Mart.* Would I were well off!

He's dangerous in these humours.

*Oct.* Stand conceal'd.

*Doct.* O sir, have mercy! in my thought I  
never

Offended you.

*Lor.* Me! most of all, thou monster!

What a mock-man property in thy intent

<sup>6</sup> *Alon.* Long since

*I look'd for this l'envoy.*] i. e. for this termination. The *envoy* is explained with great accuracy by Cotgrave: he says, "it is the *conclusion* of a ballad or sonnet in a short stanza by itself, and serving, oftentimes, as a dedication of the whole." In French poetry, *l'envoy* sometimes serves to convey the moral of the piece: but our old dramatists, in adopting the word, disregarded the sense, and seldom mean more by it than conclusion, end, or main import. It occurs in Shakspeare, Jonson, Fletcher, and, indeed, in most of our ancient writers.



Wouldst thou have made me? a mere pathic to  
 Thy devilish art, had I given suffrage to it.  
 Are my gray hairs, the ornament of age,  
 And held a blessing by the wisest men,  
 And for such warranted by holy writ,  
 To be conceal'd, as if they were my shame?  
 Or plaister up these furrows in my face,  
 As if I were a painted bawd or whore?  
 By such base means if that I could ascend  
 To the height of all my hopes, their full fruition  
 Would not wipe off the scandal: no, thou wretch!  
 Thy cozening water and adulterate oil  
 I thus pour in thine eyes, and tread to dust  
 Thy loath'd confection with thy trumperies:—  
 Vanish for ever!

*Mart.* You have your fee, as I take it,  
 Dear domine doctor! I'll be no sharer with you.

[*Exit Doctor.*]

*Lor.* I'll court her like myself; these rich  
 adornments

And jewels, worn by me, an absolute prince,  
 My order too, of which I am the sovereign,  
 Can meet no ill construction; yet 'tis far  
 From my imagination to believe  
 She can be taken with sublimed clay,  
 The silk-worm's spoils, or rich embroideries:  
 Nor must I borrow helps from power or greatness,  
 But as a loyal lover plead my cause;  
 If I can feelingly express my ardour,  
 And make her sensible of the much I suffer  
 In hopes and fears, and she vouchsafe to take  
 Compassion on me,—ha! compassion?  
 The word sticks in my throat: what's here, that  
 tells me

I do descend too low? rebellious spirit,  
 I conjure thee to leave me! there is now

No contradiction or declining left,  
I must and will go on.

*Mart.* The tempest's laid ;  
You may present yourselves.

[*Alonzo and Pisano come forward.*]

*Alon.* My gracious lord.

*Pisan.* Your humble vassal.

*Lor.* Ha ! both living ?

*Alon.* Sir,

We owe our lives to this good lord, and make it  
Our humble suit——

*Lor.* Plead for yourselves : we stand  
Yet unresolved whether your knees or prayers  
Can save the forfeiture of your own heads :  
Though we have put our armour off, your pardon  
For leaving of the camp without our license,  
Is not yet sign'd. At some more fit time wait us.

[*Exeunt Lorenzo, Gentleman, and Page.*]

*Alon.* How's this ?

*Mart.* 'Tis well it is no worse ; I met with  
A rougher entertainment, yet I had  
Good cards to shew. He's parcel mad ; you'll find  
him

Every hour in a several mood ; this foolish love  
Is such a shuttlecock ! but all will be well,  
When a better fit comes on him, never doubt it.

[*Exeunt.*]

## SCENE II.

*Another Room in the same.*

*Enter GONZAGA, UBERTI, FARNEZE, and  
MANFROY.*

*Gon.* How do you find her ?

*Uber.* Thankful for my service,

And yet she gives me little hope; my rival  
Is too great for me.

*Gon.* The great duke, you mean?

*Uber.* Who else? the Milanese, although he be  
A complete gentleman, I am sure despairs  
More than myself.

*Farn.* A high estate, with women,  
Takes place of all desert.

*Uber.* I must stand my fortune.

*Enter LORENZO and Attendants.*

*Man.* The duke of Florence, sir.

*Gon.* Your highness' presence  
Answers my wish. Your private ear:—I have  
used

My best persuasion, with a father's power,  
To work my daughter to your ends; yet she,  
Like a small bark on a tempestuous sea,  
Toss'd here and there by opposite winds, resolves  
not

At which port to put in. This prince's merits,  
Your grace and favour; nor is she unmindful  
Of the brave acts (under your pardon, sir,  
I needs must call them so) Hortensio  
Hath done to gain her good opinion of him;  
All these together tumbling in her fancy,  
Do much distract her. I have spies upon her,  
And am assured this instant hour she gives  
Hortensio private audience; I will bring you  
Where we will see and hear all.

*Lor.* You oblige me.

*Uber.* I do not like this whispering.

*Gon.* Fear no foul play.

[*Exeunt.*]

## SCENE III.

*Another Room in the same.*

*Enter* HORTENSIO, BEATRICE, *and two* Waiting Women.

1 *Wom.* The princess, sir, long since expected you;  
And, would I beg a thanks, I could tell you that I have often moved her for you.

*Hort.* I am your servant.

*Enter* MATILDA.

*Beat.* She's come; there are others I must place to hear  
The conference. [*Aside, and exit.*]

1 *Wom.* Is't your excellency's pleasure  
That we attend you?

*Matil.* No; wait me in the gallery.

1 *Wom.* Would each of us, wench, had a sweetheart too,  
To pass away the time!

2 *Wom.* There I join with you.

[*Exeunt* Waiting Women.]

*Matil.* I fear this is the last time we shall meet.

*Hort.* Heaven forbid!

*Re-enter above* BEATRICE *with* LORENZO, GONZAGA, UBERTI, *and* FARNEZE.

*Matil.* O my Hortensio!  
In me behold the misery of greatness,  
And that which you call beauty. Had I been

Of a more low condition, I might  
 Have call'd my will and faculties mine own,  
 Not seeing that which was to be beloved  
 With others' eyes: but now, ah me, most wretched  
 And miserable princess, in my fortune,  
 To be too much engaged for service done me!  
 It being impossible to make satisfaction  
 To my so many creditors; all deserving,  
 I can keep touch with none.

*Lor.* A sad exordium.

*Matil.* You loved me long, and without hope  
 (alas,

I die to think on't!) Parma's prince, invited  
 With a too partial report of what  
 I was, and might be to him, left his country,  
 To fight in my defence. Your brave achieve-  
 ments

I' the war, and what you did for me, unspoken,  
 Because I would not force the sweetness of  
 Your modesty to a blush, are written here:  
 And, that there might be nothing wanting to  
 Sum up my numerous engagements, (never  
 In my hopes to be cancell'd,) the great duke,  
 Our mortal enemy, when my father's country  
 Lay open to his fury, and the spoil  
 Of the victorious army, and I brought  
 Into his power, hath shewn himself so noble,  
 So full of honour, temperance, and all virtues<sup>6</sup>  
 That can set off a prince, that, though I cannot

<sup>6</sup> *So full of honour, temperance, and all virtues*] I shall give this and the six following lines, as they stand in Coxeter and Mr. M. Mason. A better specimen cannot be desired of the fidelity, good taste, and critical knowledge with which these gentlemen performed their editorial duties. Their interpolations are in Roman characters:

*So full of strictest honour, temperance,  
 And all virtues that can set off a prince,*

Render him that respect I would, I am bound  
In thankfulness to admire him.

*Hort.* 'Tis acknowledged,  
And on your part to be return'd.

*Matil.* How can I,  
Without the brand of foul ingratitude  
To you, and prince Uberti?

*Hort.* Hear me, madam,  
And what your servant shall with zeal deliver,  
As a Dædalean clew may guide you out of  
This labyrinth of distraction.\* He that loves  
His mistress truly, should prefer her honour  
And peace of mind, above the glutting of  
His ravenous appetite: he should affect her,  
But with a fit restraint, and not take from her  
To give himself: he should make it the height  
Of his ambition, if it lie in  
His stretch'd-out nerves to effect it, though she  
fly in  
An eminent place,<sup>8</sup> to add strength to her wings,  
And mount her higher, though he fall himself  
Into the bottomless abyss; or else

*That, though I cannot render him that respect  
I would, I'm bound in thankfulness t' admire him.*

*Gal.* 'Tis acknowledg'd, and on your part  
To be return'd.

*Matil.* But oh! *how can I, &c.*

<sup>7</sup> *This labyrinth of distraction.*] So the old copy: the modern editors capriciously read—*This labyrinth of destruction!* Every page, and almost every speech, teems with similar absurdities. Three lines below, they omit *her*, which destroys the meaning of the whole sentence.

<sup>8</sup> *An eminent place,*] i. e. height. See p. 141. To the examples there given, the following may be added, as it has been misunderstood:

————— “ thy muse flies in her *place*,

“ And eagle-like looks Phœbus in the face.”

in her *place*, i. e. her highest point of elevation. *Introductory Verses to Marmion's Cupid and Psyche.*

The services he offers are not real,  
But counterfeit.

*Matil.* What can Hortensio  
Infer from this?

*Hort.* That I stand bound in duty,  
(Though in the act I take my last farewell  
Of comfort in this life,) to sit down willingly,  
And move my suit no further. I confess,  
While you were in danger, and heaven's mercy  
made me

Its instrument to preserve you, (which your  
goodness

Prized far above the merit,) I was bold  
To feed my starv'd affection with false hopes  
I might be worthy of you: for know, madam,  
How mean soever I appear'd in Mantua,  
I had in expectation a fortune,  
Though not possess'd of't, that encouraged me  
With confidence to prefer my suit, and not  
To fear the prince Uberti as my rival.

*Gon.* I ever thought him more than what he  
seem'd.

*Lor.* Pray you, forbear.

*Hort.* But when the duke of Florence  
Put in his plea, in my consideration  
Weighing well what he is, as you must grant him  
A Mars of men in arms, and, those put off,  
The great example for a kingly courtier  
To imitate; annex to these his wealth,  
Of such a large extent, as other monarchs  
Call him the king of coin; and, what's above all,  
His lawful love, with all the happiness  
This life can fancy, from him flowing to you;  
The true affection which I have ever born you,  
Does not alone command me to desist,  
But, as a faithful counsellor, to advise you

To meet and welcome that felicity,  
Which hastes to crown your virtues.

*Lor.* We must break off this parley :  
Something I have to say. [Exeunt above.

*Matil.* In tears I thank  
Your care of my advancement ; but I dare not  
Follow your counsel. Shall such piety  
Pass unrewarded ? such a pure affection,  
For any ends of mine, be undervalued ?  
Avert it, heaven ! I will be thy Matilda,  
Or cease to be ; no other heat but what  
Glows from thy purest flames, shall warm this  
bosom,  
Nor Florence, nor all monarchs of the earth,  
Shall keep thee from me.

*Re-enter below* LORENZO, GONZAGA, UBERTI,  
FARNEZE, and MANFROY.

*Hort.* I fear, gracious lady,  
Our conference hath been overheard.

*Matil.* The better :  
Your part is acted ; give me leave at distance  
To zany it.—Sir, on my knees thus prostrate  
Before your feet——

*Lor.* This must not be, I shall  
Both wrong myself and you in suffering it.

*Matil.* I will grow here, and weeping thus  
turn marble,  
Unless you hear and grant the first petition  
A virgin, and a princess, ever tendered :  
Nor doth the suit concern poor me alone,  
It hath a stronger reference to you,  
And to your honour ; and, if you deny it,  
Both ways you suffer. Remember, sir, you were  
not



Born only for yourself, heaven's liberal hand  
 Design'd you to command a potent nation,  
 Gave you heroic valour; which you have  
 Abused, in making unjust war upon  
 A neighbour-prince, a Christian; while the Turk,  
 Whose scourge and terror you should be, securely  
 Wastes the Italian confines: 'tis in you  
 To force him to pull in his horned crescents,  
 And 'tis expected from you.

*Lor.* I have been  
 In a dream, and now begin to wake.

*Matil.* And will you  
 Forbear to reap the harvest of such glories,  
 Now ripe, and at full growth, for the embraces  
 Of a slight woman? or exchange your triumphs  
 For chamber-pleasures, melt your able nerves  
 (That should with your victorious sword make  
 way

Through the armies of your enemies) in loose  
 And wanton dalliance? be yourself, great sir,  
 The thunderbolt of war, and scorn to sever  
 Two hearts long since united; your example  
 May teach the prince Uberti to subscribe  
 To that which you allow of.

*Lor.* The same tongue  
 That charm'd my sword out of my hand, and  
 threw

A frozen numbness on my active spirit,  
 Hath disenchanted me. Rise, fairest princess!  
 And, that it may appear I do receive  
 Your counsel as inspired from heaven, I will  
 Obey and follow it: I am your debtor,  
 And must confess you have lent my weaken'd  
 reason

New strengths once more to hold a full command  
 Over my passions. Here, to the world,  
 I freely do profess that I disclaim

All interest in you, and give up my title,  
Such as it is, to you, sir; and, as far  
As I have power, thus join your hands.

*Gon.* To yours  
I add my full consent.

*Uber.* I am lost, Farneze.

*Farn.* Much nearer to the port than you  
suppose:—

In me our laws speak, and forbid this contract.

*Matil.* Ah me, new stops!

*Hert.* Shall we be ever cross'd thus?

*Farn.* There is an act upon record, confirm'd  
By your wise predecessors, that no heir  
Of Mantua (as questionless the princess  
Is the undoubted one) must be join'd in marriage,  
But where the match may strengthen the estate  
And safety of the dukedom. Now, this gentleman,  
However I must style him honourable,  
And of a high desert, having no power  
To make this good in his alliance, stands  
Excluded by our laws; whereas this prince,  
Of equal merit, brings to Mantua  
The power and principality of Parma:  
And therefore, since the great duke hath let  
fall

His plea, there lives no prince that justlier can  
Challenge the princess' favour.

*Lor.* Is this true, sir?

*Gon.* I cannot contradict it.

*Enter MANFROY.*

*Man.* There's an ambassador  
From Milan, that desires a present audience;  
His business is of highest consequence,  
As he affirms: I know him for a man  
Of the best rank and quality.

*Hort.* From Milan!

*Gon.* Admit him.

*Enter* Ambassador, and JULIO with a letter,  
which he presents on his knee to HORTENSIO.

How! so low?

*Amb.* I am sorry, sir,  
To be the bringer of this heavy news;  
But since it must be known——

*Hort.* Peace rest with him!  
I shall find fitter time to mourn his loss.  
My faithful servant too!

*Jul.* I am o'erjoy'd,  
To see your highness safe.

*Hort.* Pray you, peruse this,  
And there you'll find that the objection,  
The lord Farneze made, is fully answer'd.

*Gon.* The great John Galeas dead!

*Lor.* And this his brother,  
The absolute lord of Milan!

*Matil.* I am revived.

*Uber.* There's no contending against destiny:  
I wish both happiness.

*Enter* ALONZO, MARIA, OCTAVIO, PISANO, and  
MARTINO.

*Lor.* Married, Alonzo!  
I will salute your lady, she's a fair one,  
And seal your pardon on her lips. [*Kisses Maria.*]

*Gon.* Octavio!  
Welcome e'en to my heart.<sup>9</sup> Rise, I should kneel  
To thee for mercy.

<sup>9</sup> *Gonz. Octavio!*

*Welcome e'en to my heart, &c.]* Massinger had involved his  
plot in a considerable difficulty, and it must be candidly

*Oct.* The poor remainder of  
My age shall truly serve you.

*Matil.* You resemble  
A page I had, Ascanio.

*Mar.* I am  
Your highness' servant still.

*Lor.* All stand amazed  
At this unlook'd-for meeting; but defer  
Your several stories. Fortune here hath shewn  
Her various power; but virtue, in the end,  
Is crown'd with laurel: Love hath done his parts  
too;

And mutual friendship, after bloody jars,  
Will cure the wounds received in our wars.

[*Exeunt.*

acknowledged that he has shewn but little contrivance in extricating it. Nothing can be more inartificial than the sudden death of "the great John Galeas:" and certainly an opportunity for a moving scene was here presented in the reconciliation of Gonzaga and Octavio;—but the play had reached its full length, and was, therefore, of necessity to be abruptly concluded. Very little ingenuity might have made the catastrophe more worthy of the commencement.

The story is interesting, and though sufficiently diversified, neither improbable nor unnatural: the language of the superior characters is highly poetic, and very beautiful.

## EPILOGUE.

*Pray you, gentlemen, keep your seats ; something  
I would*

*Deliver to gain favour, if I could,  
To us, and the still doubtful author. He,*

*When I desired an epilogue, answer'd me,*

*"Twas to no purpose : he must stand his fate,*

*" Since all entreaties now would come too late ;*

*" You being long since resolv'd what you would say*

*" Of him, or us, as you rise, or of the play."*

*A strange old fellow ! yet this sullen mood*

*Would quickly leave him, might it be understood*

*You part not hence displeas'd. I am design'd*

*To give him certain notice : if you find*

*Things worth your liking, shew it. Hope and fear,*

*Though different passions, have the self-same ear.<sup>1</sup>*

<sup>1</sup> This Play bears many marks of the heroic or chivalrous manners, or of both together. Some of these we see in the impartial admission of the services of all the suitors of Matilda,—in her free acceptance of the personal devotion of Galeazzo, though he makes his approach only as a gentle stranger,—and particularly in the extraordinary clemency of Lorenzo, and his magnanimous surrender of the beauteous object won by his valour. In some of the preceding Plays the reader will have observed certain traces of these manners. Among the grievances to be redress'd in *the Parliament of Love* are those of "disdain'd lovers." When Almira (*a Very Woman*) abruptly dismisses don John, she is reprov'd for it, as offering an outrage to her high "breeding," and as guilty of almost a barbarism." And Camiola (*Maid of Honour*) tolerates the pretensions of signior Sylli himself, and preserves the necessary decorum by styling him her servant. Without some such supposition as this, it would be difficult to account for the incongruities which appear in this Play: Matilda would act without discretion, and would lose her delicacy and her dignity; and Lorenzo, who indeed, on any supposition, cannot wholly escape censure, would

hardly be allowed to retain his senses. It seems therefore to be the object of the story to blazon the effects of Matilda's beauty, and to exhibit the double heroism of action in Galeazzo, and of forbearance in Lorenzo. Several passages of the Play tend to suggest this view of it; and particularly one, in which the clemency of Lorenzo is expressly complimented by Gonzaga, as the true attendant of the "old heroic valour,"—

————— "a virtue  
 "Buried long since, but raised out of the grave  
 "By you, to grace this latter age."——

The age itself in which the events are supposed to take place, is fixed in the last scene by the death of the great John Galeas. But why a great duke of Florence, or a duke of Mantua, should be attributed to an age which knew of none, or why a war should be invented between Mantua and Florence, instead of the union of both against the ambition of Galeas himself, it would be useless to enquire. Massinger, or the writer from whom he draws his story, cares nothing for this, and accomplishes his purpose of amusement by personages called from any age or country:

*Dissociata locis concordia pace ligavit.*

One circumstance is remarkable. Just before the death of Galeas is announced, Matilda incidentally entreats Lorenzo to point his arms against the Turks, then securely wasting the "Italian confines." In another part of the Play, he is extolled for his splendor, and proverbially named the "king of coin." And we know that somewhat within a century from the death of Galeas, Lorenzo (the magnificent) was the chief instrument of the expulsion of the Turks from Otranto, and became, what Matilda wishes him to be, their scourge and terror." It would be very desirable to know from what book of strange adventures this and the plots of some of the other Plays are derived; but this is a piece of information which I am wholly unable to give. Meanwhile, it must be said on behalf of Massinger himself, that this Play is agreeably written. The language is chaste, and of a temperate dignity, and is well adapted to the higher conversation of the stage. Some of the scenes too have considerable effect: the reception of the ambassador in the first Act is stately and impressive, and the patriotism which it calls forth is only inferior in animation to that in *the Bondman*. The confession scene too in the fourth Act is interesting, and reminds us, though at some distance, of *the Emperor of the East*; and the discovery of Maria by her father is pretty and affecting. Some of the characters too are well drawn. Matilda has a pleasing mixture of dignity and condescension, is generous, delicate, and noble-minded,

and (a circumstance which Massinger delights to represent,) is won by the modesty of her lover. Galeazzo himself is strongly described, both in his diffidence and his heroism; and his transition from the one to the other at her command, is highly animating. The principal faults arise from the management: the contrivances are sometimes redundant and sometimes defective; either they are accumulated without an answerable effect, or they are withheld when a small employment of them would materially relieve the story. There is also a verbosity in some of the speeches, and more tameness than usual in the soliloquies. He, whose thoughts burst into solitary speech, should pass, with brevity and passion, from one circumstance to another, and, for the purposes of the stage, should substantially convey his intelligence to the audience, while he appears only to labour under the disorder of his own feelings. But this double management is generally too delicate for Massinger: and the soliloquies of this Play are direct and circumstantial narrations, which might be addressed to another person.

A pleasing moral arises from the character of Galeazzo: it teaches us that modesty is essentially connected with true merit. The vulgar, who, like the attendants of Matilda, are fond of boldness, may look on it with contempt; but let it not despair; the eye of taste and sense will mark it for distinction and reward; and even those will join in allowing its deserts, who feel themselves eclipsed by its superiority.

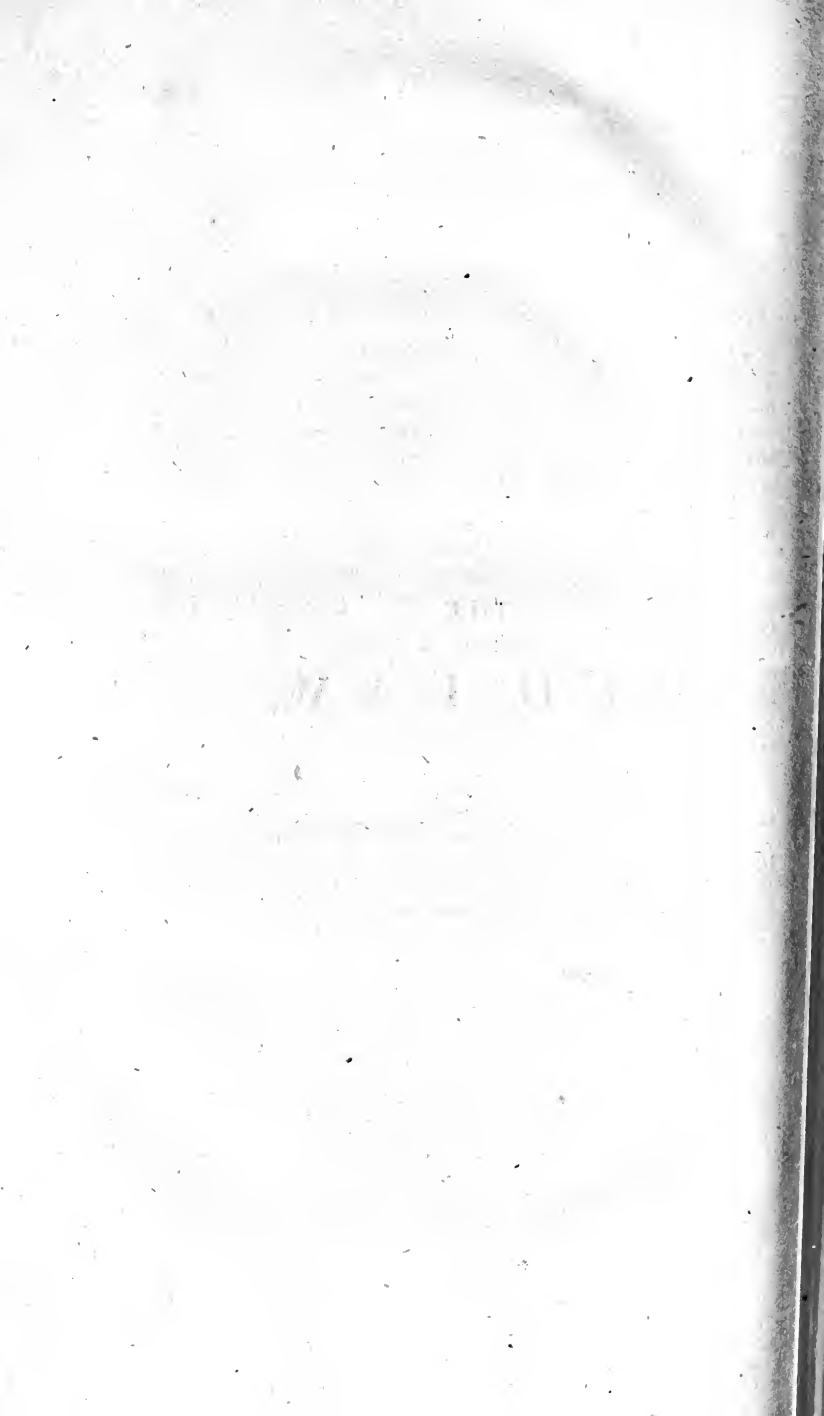
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THE  
O L D L A W.

\* H h 2



THE OLD LAW.] Of this Comedy, which is said to have been written by Massinger, Middleton, and Rowley, in conjunction, there is but one edition, the quarto of 1656, which appears to be a hasty transcript from the Prompter's book, made, as I have observed, when the necessities of the actors, now grievously oppressed by the republicans, compelled them, for a temporary resource, to take advantage of a popular name, and bring forward such pieces as they yet possessed in manuscript.

Of Middleton and Rowley some notice has been already taken: I have therefore only to repeat what is hazarded in the Introduction, my persuasion that the share of Massinger in this strange composition, is not the most considerable of the three.

This Play was printed for Edward Archer: it does him no credit; for a work so full of errors, and those too of the most gross and ridiculous kind, has seldom issued from the press. Hundreds of the more obvious are corrected in silence; others, with the attempts to remove them, are submitted to the reader, who, (if he thinks the enquiry worth his labour,) will here find *the Old Law* far less irregular, unmetrical, and unintelligible, than in any of the preceding editions.

This drama was very popular. The title of the quarto is, "The excellent Comedy called *the Old Law*, or *A New Way to please You*.—Acted before the King and Queen at Salisbury House, and at several other places with great applause."

## DRAMATIS PERSONÆ.

Evander, *duke of Epire.*  
Cratilus, *the executioner.*  
Creon, *father to Simonides.*  
Simonides, } *young courtiers.*  
Cleanthes, }  
Lysander, *husband to Eugenia, and uncle to*  
Cleanthes.  
Leonides, *father to Cleanthes.*  
Gnotho, *the clown.*  
*Lawyers.*  
*Courtiers.*  
*Dancing-master.*  
Butler, }  
Bailiff, }  
Tailor, } *Servants to Creon.*  
Coachman, }  
Footman, }  
Cook, }  
Clerk.  
Drawer.

Antigona, *wife to Creon.*  
Hippolita, *wife to Cleanthes.*  
Eugenia, *wife to Lysander, and mother to Par-*  
thenia.  
Parthenia.  
Agatha, *wife to Gnotho.*  
*Old women, wives to Creon's servants.*  
*Courtezan.*

*Fiddlers, Servants, Guard, &c.*

SCENE, Epire.

THE  
O L D L A W.

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ACT I. SCENE I.

*A Room in Creon's House.*

*Enter SIMONIDES and two Lawyers.*

*Sim.* Is the law firm, sir?

1 *Law.* The law! what more firm, sir,  
More powerful, forcible, or more permanent?

*Sim.* By my troth, sir,  
I partly do believe it; conceive, sir,  
You have indirectly answered my question.  
I did not doubt the fundamental grounds  
Of law in general, for the most solid;  
But this particular law that me concerns,  
Now, at the present, if that be firm and strong,  
And powerful, and forcible, and permanent?  
I am a young man that has an old father.

2 *Law.* Nothing more strong, sir.  
It is—*Secundum statutum principis, confirmatum cum  
voce senatus, et voce reipublicæ; nay, consummatum  
et exemplificatum.*

Is it not in force,  
When divers have already tasted it,  
And paid their lives for penalty?

*Sim.* 'Tis true.  
My father must be next; this day completes  
Full fourscore years upon him.

2 *Law*. He is here, then,  
*Sub pœna statuti* : hence I can tell him,  
 Truer than all the physicians in the world,  
 He cannot live out tomorrow ; this  
 Is the most certain climacterical year—  
 'Tis past all danger, for there's no escaping it.  
 What age is your mother, sir!

*Sim* Faith, near her days too ;  
 Wants some two of threescore.<sup>1</sup>

1 *Law*. So ! she'll drop away  
 One of these days too : here's a good age now,  
 For those that have old parents, and rich inhe-  
 ritage !

*Sim*. And, sir, 'tis profitable for others too :  
 Are there not fellows that lie bedrid in their  
 offices,

That younger men would walk lustily in ?  
 Churchmen, that even the second infancy  
 Hath silenced, yet have spun out their lives so  
 long,

That many pregnant and ingenious spirits  
 Have languish'd in their hoped reversions,  
 And died upon the thought ? and, by your leave,  
 sir,

Have you not places fill'd up in the law,  
 By some grave senators, that you imagine  
 Have held them long enough, and such spirits as  
 you,

Were they removed, would leap into their dig-  
 nities ?

1 *Law*. *Dic quibus in terris, et eris mihi magnus  
 Apollo.*<sup>2</sup>

<sup>1</sup> *Wants some two of threescore.*] *Sim*'s impatience of his mo-  
 ther's death, leads him into an error here : it appears, p. 474,  
 that she wanted *five* of that number.

<sup>2</sup> *Law*. *Dic quibus &c.*] This lawyer is a very clever fellow ;  
 but I do not see the drift of his quotation.

*Sim.* But tell me, faith, your fair opinion :  
Is't not a sound and necessary law,  
This, by the duke enacted ?

1 *Law.* Never did Greece,  
Our ancient seat of brave philosophers,  
'Mongst all her *nomothetæ* and lawgivers,  
Not when she flourish'd in her sevenfold sages,  
Whose living memory can never die,  
Produce a law more grave and necessary.

*Sim.* I am of that mind too.

2 *Law.* I will maintain, sir,  
Draco's oligarchy, that the government  
Of community reduced into few,  
Framed a fair state ; Solon's *chreokopia*,<sup>3</sup>  
That cut off poor men's debts to their rich cre-  
ditors,  
Was good and charitable, but not full, allow'd ;  
His *seisactheia* did reform that error,<sup>4</sup>  
His honourable senate of Areopagitæ.  
Lycurgus was more loose, and gave too free  
And licentious reins unto his discipline ;  
As that a young woman, in her husband's weak-  
ness,  
Might choose her able friend to propagate ;  
That so the commonwealth might be supplied  
With hope of lusty spirits. Plato did err,  
And so did Aristotle, in allowing  
Lewd and luxurious limits to their laws :  
But now our Epire, our Epire's Evander,  
Our noble and wise prince, has hit the law

3 ————— Solon's *chreokopia*] *Χρεωνομία*  
signifies the cutting off that part of the debt which arose from  
the interest of the sum lent. M. MASON:

\* *His seisactheia did reform that error,*] *Σεισραχθεία*, i. e. a  
shaking off a burthen, metaphorically, an abolition of debt.  
This lawyer's notions of honesty would have fitted him for one  
of Solon's counsellors.

That all our predecessive students  
Have miss'd, unto their shame.

*Enter* CLEANTHES.

*Sim.* Forbear the praise, sir,  
'Tis in itself most pleasing :—Cleanthes !  
O, lad, here's a spring for young plants to flourish !  
The old trees must down kept the sun from us ;  
We shall rise now, boy.

*Clean.* Whither, sir, I pray ?  
To the bleak air of storms, among those trees<sup>5</sup>  
Which we had shelter from ?

*Sim.* Yes, from our growth  
Our sap and livelihood, and from our fruit.  
What ! 'tis not jubilee with thee yet, I think,  
Thou look'st so sad on't. How old is thy father ?

*Clean.* Jubilee ! no, indeed ; 'tis a bad year  
with me.

*Sim.* Prithee, how old's thy father ? then I can  
tell thee.

*Clean.* I know not how to answer you, Si-  
monides ;  
He is too old, being now exposed  
Unto the rigour of a cruel edict ;  
And yet not old enough by many years,  
'Cause I'd not see him go an hour before me.

*Sim.* These very passions I speak to my father.<sup>6</sup>

<sup>5</sup> *Clean.* *Whither, sir, I pray ?*

*To the bleak air of storms ; among those trees,*

*Which we had shelter from ?*] This short speech is a pretty introduction to the filial piety and tenderness which form the character of Cleanthes.

<sup>6</sup> *Sim.* *These very passions I speak to my father.*] i. e. these pathetic speeches : this word occurs frequently in our old writers, for a short monody or song of the plaintive kind. Thus Tomkis :  
Not a one shakes his tail, but I sigh out a passion. *Albumazar.*



Come, come, here's none but friends here, we  
may speak

Our insides freely; these are lawyers, man,  
And shall be counsellors shortly.

*Clean.* They shall be now, sir,  
And shall have large fees if they'll undertake  
To help a good cause, for it wants assistance;  
Bad ones, I know, they can insist upon.

1 *Law.* Oh, sir, we must undertake of both  
parts;

But the good we have most good in.

*Clean.* Pray you, say,  
How do you allow of this strange edict?

1 *Law.* *Secundum justitiam*; by my faith, sir,  
The happiest edict that ever was in Epire.

*Clean.* What, to kill innocents, sir? it cannot  
be,

It is no rule in justice there to punish.

1 *Law.* Oh, sir,

You understand a conscience, but not law.'

*Clean.* Why, sir, is there so main a difference?

1 *Law.* You'll never be good lawyer if you  
understand not that

*Clean.* I think, then, 'tis the best to be a bad  
one.

1 *Law.* Why, sir, the very letter and the sense  
both do overthrow you in this statute, which  
speaks, that every man living to fourscore years,  
and women to threescore, shall then be cut off as  
fruitless to the republic, and law shall finish what  
nature linger'd at.

*Clean.* And this suit shall soon be dispatch'd  
in law?

7 1 *Law.* Oh, sir,

*You understand a conscience, but not law.]* These learned gen-  
tlemen make very free with their profession; but the distinction  
is a good one.

1 *Law*. It is so plain it can have no demur,  
The church-book overthrows it.

*Clean*. And so it does ;\*

The church-book overthrows it, if you read it  
well.

1 *Law*. Still you run from the law into error :  
You say it takes the lives of innocents,  
I say no, and so says common reason ;  
What man lives to fourscore, and woman to three,  
That can die innocent ?

*Clean*. A fine law evasion !

Good sir, rehearse the whole statute to me.

*Sim*. Fie ! that's too tedious ; you have already  
The full sum in the brief relation.

*Clean*. Sir,

'Mongst many words may be found contradictions ;  
And these men daresue and wrangle with a statute,  
If they can pick a quarrel with some error.

2 *Law*. Listen, sir, I'll gather it as brief as I  
can for you :

*Anno primo Evandri, Be it for the care and good  
of the commonwealth, (for divers necessary reasons  
that we shall urge,) thus peremptorily enacted,—*

*Clean*. A fair pretence, if the reasons foul it not !

2 *Law*. *That all men living in our dominions of  
Epire, in their decayed nature, to the age of four-  
score, or women to the age of threescore, shall on the  
same day be instantly put to death, by those means*

\* *Clean*. *And so it does ;*

*The church-book overthrows it, if you read it well.*] Cleanthes  
and the lawyer are at cross purposes. The latter observes that  
the church-book (by which he means the register of births kept  
there) overthrows all demur ; to which the former replies, that  
it really does so ; taking the holy Scriptures for the church-  
book.

To observe upon the utter confusion of all time and place, of  
all customs and manners, in this drama, would be superfluous ;  
they must be obvious to the most careless observer.

and instruments that a former proclamation, had to this purpose, through our said territories dispersed.

Clean. There was no woman in this senate, certain.

1 Law. *That these men, being past their bearing arms, to aid and defend their country; past their manhood and likelihood, to propagate any further issue to their posterity; and as well past their councils (whose overgrown gravity is now run into dotage), to assist their country; to whom, in common reason, nothing should be so wearisome as their own lives, as they may be supposed tedious to their successive heirs, whose times are spent in the good of their country: yet wanting the means to maintain it; and are like to grow old before their inheritance (born to them) come to their necessary use, be condemned to die: for the women, for that they never were a defence to their country; never by counsel admitted to assist in the government of their country; only necessary to the propagation of posterity, and now, at the age of three-score, past that good, and all their goodness: it is thought fit (a quarter abated from the more worthy member) that they be put to death, as is before recited: provided that for the just and impartial execution of this our statute, the example shall first begin in and about our court, which ourself will see carefully performed; and not, for a full month<sup>9</sup> following, extend any further into our dominions. Dated the sixth of the second month, at our Palace Royal in Epire.<sup>1</sup>*

<sup>9</sup> ——— and not for a full month, &c.] The reader will see the necessity and the motive of this provision in the act, towards the conclusion of the Play.

<sup>1</sup> Had Acts of Parliament, in Massinger's days, been somewhat like what they are in ours, we might not unreasonably have supposed that this was wickedly meant as a ridicule on them; for a more prolix, tautological, confused piece of forma-

*Clean.* A fine edict, and very fairly gilded !  
And is there no scruple in all these words,  
To demur the law upon occasion ?

*Sim.* Pox ! 'tis an unnecessary inquisition ;  
Prithee set him not about it.

*2 Law.* Troth, none, sir :  
It is so evident and plain a case,  
There is no succour for the defendant.

*Clean.* Possible ! can nothing help in a good  
case ?

*1 Law.* Faith, sir, I do think there may be a  
hole,  
Which would protract ; delay, if not remedy.

*Clean.* Why, there's some comfort in that ; good  
sir, speak it.

*1 Law.* Nay, you must pardon me for that, sir.

*Sim.* Prithee, do not ;  
It may ope a wound to many sons and heirs,  
That may die after it.

*Clean.* Come, sir, I know  
How to make you speak :—will this do it ?

[*Gives him his purse.*]

*1 Law.* I will afford you my opinion, sir.

*Clean.* Pray you, repeat the literal words ex-  
pressly,  
The time of death.

*Sim.* 'Tis an unnecessary question ; prithee let  
it alone.

*2 Law.* Hear his opinion, 'twill be fruitless sir.  
*That man, at the age of fourscore, and woman at  
threescore, shall the same day be put to death.*

lity, human wit, or rather human dulness, could not easily have produced. As it stands in the old copy and in Coxeter, it is absolutely incomprehensible. Mr. M. Mason restored it to as much meaning as it was probably intended to have, by a few interpolations ; and I have endeavoured to attain the same end, without deviating altogether so much from the original.

*1 Law.* Thus I help the man to twenty-one years more.

*Clean.* That were a fair addition.

*1 Law.* Mark it, sir; we say, man is not at age  
Till he be one and twenty; before, 'tis infancy,  
And adolescence; now, by that addition,  
Fourscore he cannot be, till a hundred and one.

*Sim.* Oh, poor evasion!

He is fourscore years old, sir.

*1 Law.* That helps more, sir;  
He begins to be old at fifty, so, at fourscore,  
He's but thirty years old; so, believe it, sir,  
He may be twenty years in declination;  
And so long may a man linger and live by it.

*Sim.* The worst hope of safety that e'er I heard!  
Give him his fee again, 'tis not worth two deniers.

*1 Law.* There is no law for restitution of fees, sir.

*Clean.* No, no, sir; I meant it lost when it was given.

*Enter CREON and ANTIGONA.*

*Sim.* No more, good sir,  
Here are ears unnecessary for your doctrine.

*1 Law.* I have spoke out my fee, and I have done, sir.

*Sim.* O my dear father!

*Creon.* Tush! meet me not in exclams;  
I understand the worst, and hope no better.  
A fine law! if this hold, white heads will be cheap,  
And many watchmen's places will be vacant;<sup>2</sup>  
Forty of them I know my seniors,

<sup>2</sup> ——— if this hold, white heads will be cheap,

And many watchmen's places will be vacant;] The authors could not forbear, even at this serious moment, to indulge a smile at the venerable guardians of the night, who in their time, as well as in ours, seem to have been very "ancient and quiet"

That did due deeds of darkness too:—their  
 country  
 Has watch'd them a good turn for't,  
 And ta'en them napping now:  
 The fewer hospitals will serve too, many  
 May be used for stews and brothels; and those  
 people  
 Will never trouble them to fourscore.

*Ant.* Can you play and sport with sorrow, sir?

*Creon.* Sorrow! for what, Antigona? for my  
 life?

My sorrow is I have kept it so long well,  
 With bringing it up unto so ill an end.  
 I might have gently lost it in my cradle,  
 Before my nerves and ligaments grew strong,  
 To bind it faster to me.

*Sim.* For mine own sake,  
 I should have been sorry for that.

*Creon.* 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.  
 Dangers, on horse, on foot, [by land,] by water,  
 I have scaped to this day; and yet this day,  
 Without all help of casual accidents,  
 Is only deadly to me, 'cause it numbers  
 Fourscore years to me. Where is the fault now?  
 I cannot blame time, nature, nor my stars,  
 Nor aught but tyranny. Even kings themselves

personages. The remainder of this speech stands thus in the  
 quarto:

*That did due deeds of darkness to their country,  
 Has watch'd 'em a good turn for't, and tane 'em  
 Napping now, the fewer hospitals will serve to,  
 Many may be used for stews, &c.*

Have sometimes tasted an even fate with me.  
 He that has been a soldier all his days,  
 And stood in personal opposition  
 'Gainst darts and arrows, the extremes of heat  
 And pinching cold, has<sup>3</sup> treacherously at home,  
 In's secure quiet, by a villain's hand  
 Been basely lost, in his stars' ignorance:—  
 And so must I die by a tyrant's sword.

1 *Law.* Oh, say not so, sir, it is by the law.

*Creon.* And what's that, but the sword of ty-  
 ranny,

When it is brandish'd against innocent lives?  
 I am now upon my deathbed, and 'tis fit  
 I should unbosom my free conscience,  
 And shew the faith I die in:—I do believe  
 'Tis tyranny that takes my life.

*Sim.* Would it were gone

By one means or other! what a long day  
 Will this be ere night? [*Aside.*]

*Creon.* Simonides.

*Sim.* Here, sir,—weeping.<sup>4</sup>

<sup>3</sup> *And pinching cold, has treacherously at home,  
 In's secure quiet, by a villain's hand  
 Been basely lost, in his stars' ignorance:—  
 And so must I die by a tyrant's sword.]* The old copy gives  
 the conclusion of this speech thus:

*And pinching cold has treacherously at home  
 In his secured quiet by a villain's hand,  
 Am basely lost in my star's ignorance  
 And so must I die by a tyrant's sword.*

For *has* Coxeter reads *dies*, and for *Am* in the third line, *I'm*; but this cannot be right; for Creon had just before acquitted his stars of any concern in his destiny. Mr. M. Mason blindly follows Coxeter. I am not very confident of the genuineness of my readings; but they produce something like a meaning: and in a Play so incorrectly, so ignorantly printed as this, even that is sometimes to be regarded as an acquisition.

<sup>4</sup> *Sim. Here, sir,—weeping.]* This is given by the modern editors as a marginal note; but the old copy makes it, and rightly, a part of the text.

*Creon.* Wherefore dost thou weep?

*Clean.* 'Cause you make no more haste to your end. [*Aside.*

*Sim.* How can you question nature so unjustly? I had a grandfather, and then had not you True filial tears for him?

*Clean.* Hypocrite!

A disease of drought dry up all pity from him,  
That can dissemble pity with wet eyes!

*Creon.* Be good unto your mother, Simonides,  
She must be now your care.

*Ant.* To what end, sir?

The bell of this sharp edict tolls for me,  
As it rings out for you.—I'll be as ready,  
With one hour's stay, to go along with you.

*Creon.* Thou must not, woman, there are years  
behind,

Before thou canst set forward in this voyage;  
And nature, sure, will now be kind to all:  
She has a quarrel in't, a cruel law  
Seeks to prevent<sup>5</sup> her, she will therefore fight in't,  
And draw out life even to her longest thread:  
Thou art scarce fifty-five.

*Ant.* So many morrows!

Those five remaining years I'll turn to days,  
To hours, or minutes, for your company.  
'Tis fit that you and I, being man and wife,  
Should walk together arm in arm.

*Sim.* I hope

They'll go together; I would they would, i'faith,  
Then would her thirds be saved too. [*Aside.*]—  
The day goes away, sir.

<sup>5</sup> *She has a quarrel in't, a cruel law*

*Seeks to prevent her,*] i. e. to *anticipate* the period she had allotted to life. In this classic sense the word is constantly used by our old writers, and, indeed, several instances of it have been noticed in the preceding pages.



*Creon.* Why wouldst thou have me gone,  
Simonides ?

*Sim.* O my heart ! Would you have me gone  
before you, sir,  
You give me such a deadly wound ?

*Clean.* Fine rascal !

*Sim.* Blemish my duty so with such a question ?  
Sir, I would haste me to the duke for mercy ;  
He that's above the law may mitigate  
The rigour of the law. How a good meaning  
May be corrupted by a misconstruction !

*Creon.* Thou corrupt'st mine ; I did not think  
thou mean'st so.

*Clean.* You were in the more error. [*Aside.*

*Sim.* The words wounded me.

*Clean.* 'Twas pity thou died'st not on't.

*Sim.* I have been ransacking the helps of law,  
Conferring with these learned advocates :  
If any scruple, cause, or wrested sense  
Could have been found out to preserve your life,  
It had been bought, though with your full estate,  
Your life's so precious to me !—but there's none.

1 *Law.* Sir, we have canvass'd her from top to  
toe,  
Turn'd her upside down, thrown her upon her  
side,  
Nay, open'd and dissected all her entrails,  
Yet can find none : there's nothing to be hoped,  
But the duke's mercy.

*Sim.* I know the hope of that ;  
He did not make the law for that purpose.

*Creon.* Then to this hopeless mercy last I go ;  
I have so many precedents before me,  
I must call it hopeless : Antigona,  
See me deliver'd up unto my deathsman,  
And then we'll part ;— five years hence I'll look  
for thee.

*Sim.* I hope she will not stay so long behind you. [*Aside.*]

*Creon.* Do not bate him an hour by grief and sorrow,

Since there's a day prefix'd, hasten it not.  
Suppose me sick, Antigona, dying now,  
Any disease thou wilt may be my end,  
Or when death's slow to come, say tyrants send.  
[*Exeunt Creon and Antigona.*]

*Sim.* Cleanthes, if you want money, to morrow use me ;

I'll trust you while <sup>5</sup> your father's dead.

[*Exit, with the Lawyers.*]

*Clean.* Why, here's a villain,  
Able to corrupt a thousand by example !  
Does the kind root <sup>6</sup> bleed out his livelihood  
In parent distribution to his branches,  
Adorning them with all his glorious fruits,  
Proud that his pride is seen when he's unseen ;  
And must not gratitude descend again,  
To comfort his old limbs in fruitless winter ?  
Improvident, or at least partial nature !  
(Weak woman in this kind,) who, in thy last  
teeming,  
Forgettest still the former, ever making  
The burthen of thy last throes the dearest  
darling !  
O yet in noble man reform [reform] it,  
And make us better than those vegetives,  
Whose souls die with them. Nature, as thou art  
old,

<sup>5</sup> *I'll trust you while your father's dead.*] i. e. until your father be dead : see Vol. II. p. 414.

<sup>6</sup> *Does the kind root, &c.*] This beautiful speech is most unmetrically printed in all the editions ; it is, I hope, somewhat improved by a different arrangement, and a repetition of the word in brackets.

If love and justice be not dead in thee,  
 Make some the pattern of thy piety ;  
 Lest all do turn unnaturally against thee,  
 And thou be blamed for our oblivious

*Enter* LEONIDES *and* HIPPOLITA.

And brutish reluctations ! Ay, here's the ground  
 Whereon my filial faculties must build  
 An edifice of honour, or of shame,  
 To all mankind.

*Hip.* You must avoid it, sir,  
 If there be any love within yourself :  
 This is far more than fate of a lost game  
 That another venture may restore again ;  
 It is your life, which you should not subject  
 To any cruelty, if you can preserve it.

*Clean.* O dearest woman, thou hast doubled  
 now  
 A thousand times thy nuptial dowry to me !—  
 Why, she whose love is but derived from me,  
 Is got before me in my debted duty.

*Hip.* Are you thinking such a resolution, sir ?

*Clean.* Sweetest Hippolita, what love taught  
 thee  
 To be so forward in so good a cause ?

*Hip.* Mine own pity, sir, did first instruct me,  
 And then your love and power did both com-  
 mand me.

*Clean.* They were all blessed angels to direct  
 thee ;  
 And take their counsel. How do you fare, sir ?

*Leon.* Cleanthes, never better ; I have con-  
 ceived  
 Such a new joy within this old bosom,  
 As I did never think would there have enter'd.

*Clean.* Joy call you it? alas! 'tis sorrow, sir,  
The worst of sorrows, sorrow unto death.

*Leon.* Death! what is that, Cleanthes? I  
thought not on't,  
I was in contemplation of this woman:  
'Tis all thy comfort, son;<sup>a</sup> thou hast in her  
A treasure invaluable, keep her safe.  
When I die, sure 'twill be a gentle death,  
For I will die with wonder of her virtues;  
Nothing else shall dissolve me.

*Clean.* 'Twere much better, sir,  
Could you prevent their malice.

*Leon.* I'll prevent them,  
And die the way I told thee, in the wonder  
Of this good woman. I tell thee there's few men  
Have such a child: I must thank thee for her.  
That the strong tie of wedlock should do more,  
Than nature in her nearest ligaments  
Of blood and propagation! I should never  
Have begot such a daughter of my own:  
A daughter-in law! law were above nature,  
Were there more such children.

*Clean.* This admiration  
Helps nothing to your safety; think of that, sir.

*Leon.* Had you heard her, Cleanthes, but  
labour  
In the search of means to save my forfeit life,  
And knew the wise and the sound preservations  
That she found out, you would redouble all  
My wonder, in your love to her.

*Clean.* The thought,  
The very thought, sir, claims all that from me,  
And she is now possess<sup>d</sup> of't: but, good sir,

<sup>a</sup> 'Tis all thy comfort, son;] For *thy* Mr. M. Mason reads *my*:  
the alteration is specious, but I see no necessity for it.

If you have aught received from her advice,  
Let's follow it; or else let's better think,  
And take the surest course.

*Leon.* I'll tell thee one;

She counsels me to fly my severe country;  
To turn all into treasure, and there build up  
My decaying fortunes in a safer soil,  
Where Epire's law cannot claim me.

*Clean.* And, sir,

I apprehend it as a safest course,  
And may be easily accomplished;  
Let us be all most expeditious.  
Every country where we breathe will be our own,  
Or better soil; heaven is the roof of all,  
And now, as Epire's situate by this law,  
There is 'twixt us and heaven a dark eclipse.

*Hip.* Oh, then avoid it, sir; these sad events  
Follow those black predictions.

*Leon.* I prithee peace;

I do allow thy love, Hippolita,  
But must not follow it as counsel, child;  
I must not shame my country for the law.  
This country here hath bred me, brought me up,<sup>o</sup>  
And shall I now refuse a grave in her?  
I am in my second infancy, and children  
Ne'er sleep so sweetly in their nurse's cradle,  
As in their natural mother's.

*Hip.* Ay, but, sir,

She is unnatural; then the stepmother's  
To be preferr'd before her.

*Leon.* Tush! she shall

Allow it me in despite of her entrails.  
Why, do you think how far from judgment 'tis,  
That I should travel forth to seek a grave

<sup>o</sup> *This country here hath bred me, brought me up, &c.]* There is something exquisitely tender in this short speech.

That is already digg'd for me at home,  
 Nay, perhaps find it in my way to seek it?—  
 How have I then sought a repentant sorrow?  
 For your dear loves, how have I banish'd you  
 From your country ever? With my base attempt,  
 How have I beggar'd you in wasting that  
 Which only for your sakes I bred together;  
 Buried my name in Epire<sup>1</sup> which I built  
 Upon this frame, to live for ever in?  
 What a base coward shall I be, to fly from  
 That enemy which every minute meets me,  
 And thousand odds he had not long vanquish'd  
 me

Before this hour of battle! Fly my death!  
 I will not be so false unto your states,  
 Nor fainting to the man that's yet in me:  
 I'll meet him bravely; I cannot (this knowing)  
 fear

That, when I am gone hence, I shall be there.  
 Come, I have days of preparation left.

*Clean.* Good sir, hear me:

I have a genius that has prompted me,  
 And I have almost form'd it into words——  
 'Tis done, pray you observe them; I can conceal  
 you;

And yet not leave your country.

*Leon.* Tush! it cannot be,

Without a certain peril on us all.

*Clean.* Danger must be hazarded, rather than  
 accept

A sure destruction. You have a lodge, sir,

<sup>1</sup> *Buried my name in Epire, &c.*] This is obscure. Perhaps, Leonides means that he had so conducted himself in his native country, (i. e. so raised his reputation there,) that his memory would always live in the recollection of the people, unless he now quitted them for a residence elsewhere. The conclusion of this speech I do not understand.

So far remote from way of passengers,  
That seldom any mortal eye does greet with't;  
And yet so sweetly situate with thickets,  
Built with such cunning labyrinths within,  
As if the provident heavens, foreseeing cruelty,  
Had bid you frame it to this purpose only.

*Leon.* Fie, fie! 'tis dangerous,—and treason too,  
To abuse the law.

*Hip.* 'Tis holy care, sir,  
Of your dear life,<sup>2</sup> which is your own to keep,  
But not your own to lose, either in will  
Or negligence.

*Clean.* Call you it treason, sir?  
I had been then a traitor unto you,  
Had I forgot this; beseech you, accept of it;  
It is secure, and a duty to yourself.

*Leon.* What a coward will you make me!

*Clean.* You mistake;  
'Tis noble courage, now you fight with death;  
And yield not to him till you stoop under him.

*Leon.* This must needs open to discovery,  
And then what torture follows?

*Clean.* By what means, sir?  
Why, there is but one body in all this counsel,  
Which cannot betray itself: we two are one,  
One soul, one body, one heart, that think one  
thought;

And yet we two are not completely one,  
But as I have derived myself from you.—  
Who shall betray us where there is no second?

*Hip.* You must not mistrust my faith, though  
my sex plead  
Weakness and frailty for me.

*Leon.* Oh, I dare not.

<sup>2</sup> *Hip.* 'Tis holy care, sir,

[Of your dear life, &c.] This thought, at once pious and philosophical, is frequently dwelt upon by Massinger.

But where's the means that must make answer  
for me ?

I cannot be lost without a full account,  
And what must pay that reckoning ?

*Clean.* Oh, sir, we will  
Keep solemn obits for your funeral ;  
We'll seem to weep, and seem to joy withal,  
That death so gently has prevented you  
The law's sharp rigour ; and this no mortal ear  
shall

Participate the knowledge of.

*Leon.* Ha, ha, ha !  
This will be a sportive fine demur,  
If the error be not found.

*Clean.* Pray doubt of none.  
Your company and best provision,  
Must be no further furnish'd than by us ;  
And, in the interim, your solitude may  
Converse with heaven, and fairly prepare  
[For that] which was too violent and raging  
Thrown headlong on you.<sup>3</sup>

*Leon.* Still, there are some doubts  
Of the discovery ; yet I do allow it.

*Hip.* Will you not mention now the cost and  
charge,  
Which will be in your keeping !

*Leon.* That will be somewhat,  
Which you might save too.

*Clean.* With his will against him,  
What foe is more to man than man himself ?  
Are you resolved sir ?

<sup>3</sup> *Converse with heaven, and fairly prepare*

[*For that*] *which was too violent and raging*

*Thrown headlong on you.*] Here again some words are lost by the negligence of the printer, which, in this play, exceeds all credibility. It is impossible to recover them ; but to make something like sense of the passage, I have ventured to add what is enclosed between brackets.



*Leon.* I am, Cleanthes :  
 If by this means I do get a reprieve,  
 And cozen death awhile, when he shall come  
 Armed in his own power to give the blow,  
 I'll smile upon him then, and laughing go.  
 [*Exeunt.*]

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## ACT II. SCENE I.

*Before the Palace.*

*Enter* EVANDER, Courtiers, and CRATILUS.

*Evan.* Executioner !

*Crat.* My lord.

*Evan.* How did old Diocles take his death ?

*Crat.* As weeping brides receive their joys at  
 night ;

With trembling, yet with patience.

*Evan.* Why, 'twas well.

*1. Court.* Nay, I knew my father would do  
 well, my lord,

Whene'er he came to die ; I'd that opinion of him,  
 Which made me the more willing to part from  
 him ;

He was not fit to live in the world, indeed  
 Any time these ten years, my lord,  
 But I would not say so much.

*Evan.* No ! you did not well in't,  
 For he that's all spent, is ripe for death at all  
 hours,

And does but trifle time out.

*1 Court.* Troth, my lord,  
 I would I'd known your mind nine years ago.

*Evan.* Our law is fourscore years, because we  
 judge  
 Dotage complete then, as unfruitfulness  
 In women, at threescore; marry, if the son  
 Can, within compass, bring good solid proofs  
 Of his own father's weakness, and unfitness  
 To live, or sway the living, though he want five  
 Or ten years of his number, that's not it;  
 His defect makes him fourscore, and 'tis fit  
 He dies when he deserves; for every act  
 Is in effect then, when the cause is ripe.

2 *Court.* An admirable prince! how rarely he  
 talks!\*

Oh that we'd known this, lads! What a time did  
 we endure

In two-penny commons, and in boots twice  
 vamp'd!

1 *Court.* Now we have two pair a week, and  
 yet not thankful;

'Twill be a fine world for them, sirs, that come  
 after us.

2 *Court.* Ay, an they knew it.

1 *Court.* Peace, let them never know it.

3 *Court.* A pox, there be young heirs will soon  
 smell't out.

2 *Court.* 'Twill come to them by instinct, man:  
 may your grace

Never be old, you stand so well for youth!

*Evan.* Why now, methinks, our court looks  
 like a spring,  
 Sweet, fresh, and fashionable, now the old weeds  
 are gone.

\* 2 *Cour.* *An admirable prince! &c.*] This and several of  
 the subsequent speeches have been hitherto printed as prose:  
 they are not, indeed, very mellifluous, yet they run readily  
 enough into such kind of metre as this play is, for the most  
 part, written in.

1 *Court.* It is as a court should be :  
Gloss and good clothes, my lord, no matter for  
merit ;

And herein your law proves a provident act,  
When men pass not the palsy of their tongues,  
Nor colour in their cheeks.

*Evan.* But women,  
By that law, should live long, for they're ne'er  
past it.

1 *Court.* It will have heats though, when they  
see the painting

Go an inch deep i'the wrinkle, and take up  
A box more than their gossips : but for men, my  
lord,

That should be the sole bravery of a palace,  
To walk with hollow eyes and long white beards,  
As if a prince dwelt in a land of goats ;

With clothes as if they sat on their backs on  
purpose

To arraign a fashion, and condemn't to exile ;  
Their pockets in their sleeves, as if they laid  
Their ear to avarice, and heard the devil whisper !  
Now ours lie downward, here, close to the flank ;  
Right spending pockets, as a son's should be,  
That lives i'the fashion ; where our diseased  
fathers,

Worried with the sciatica and aches,  
Brought up your paned hose first,<sup>5</sup> which ladies  
laugh'd at,

<sup>5</sup> ————— where our diseased fathers,

Worried with the sciatica and aches,

Brought up your paned hose first, &c.] For where Mr. M. Mason reads *whereas*, as usual ! In the next line the old copy has—*Would with the sciatica*, &c. for which, he says, “ we should read *wood*, i. e. mad, raging ; but as that leaves the metre imperfect, I have adopted another word, which bids no less fairly to be the genuine one.

For *paned hose*, see Vol. II. p. 486. The fashion is here ridi-

Giving no reverence to the place lies ruin'd :  
They love a doublet that's three hours a but-  
toning,

And sits so close makes a man groan again,  
And his soul mutter half a day ; yet these are those,  
That carry sway and worth : prick'd up in clothes,  
Why should we fear our rising ?

*Evan.* You but wrong

Our kindness, and your own deserts, to doubt on't.  
Has not our law made you rich before your time ?  
Our countenance then can make you honourable.

1 *Court.* We'll spare for no cost, sir, to appear  
worthy.

*Evan.* Why you're i'the noble way then, for the  
most

Are but appearers ; worth itself is lost,  
And bravery stands for't.<sup>6</sup>

*Enter* CREON, ANTIGONA, and SIMONIDES.

1 *Court.* Look, look, who comes here !

culed, as, about the end of Elizabeth's reign, when this Play was apparently written, it was on the decline. In *the Great Duke of Florence*, produced many years subsequently to *the Old Law*, *paned hose* are mentioned as a fashionable article of dress, and this is agreeable to history, for they were again introduced at the accession of James I. and continued, through the whole of his reign, the characteristic marks of a fine gentleman and a courtier.

<sup>6</sup> *And bravery stands for't.*] i. e. ostentatious finery of apparel : in which sense it is frequently used in the Scriptures. " In that day the Lord will take away the *bravery* of their tinkling ornaments." *Isaiah*, c. iii. v. 18, &c. This short speech of the duke affords one of those scarcely perceptible openings through which Massinger artfully contrives to give the reader a glimpse of such characters as are hereafter to be developed. In every instance he follows nature, which abhors all sudden conversion ; the common resource of modern dramatists.

I smell death, and another courtier,  
Simônides.

2 *Court.* Sim!

*Sim.* Pish! I'm not for you yet,  
Your company's too costly; after the old man's  
Dispatch'd, I shall have time to talk with you;  
I shall come into the fashion you shall see too,  
After a day or two; in the mean time,  
I am not for your company.

*Evon.* Old Creon, you have been expected  
long;  
Sure you're above fourscore.

*Sim.* Upon my life,  
Not four and twenty hours, my lord; I search'd  
The church-book yesterday. Does your grace  
think

I'd let my father wrong the law, my lord?  
'Twere pity o' my life then! no, your act  
Shall not receive a minute's wrong by him,  
While I live, sir; and he's so just himself too,  
I know he would not offer't:—here he stands.

*Creon.* 'Tis just I die, indeed; for I confess  
I am troublesome to life now, and the state  
Can hope for nothing worthy from me now,  
Either in force or counsel; I've o'late  
Employ'd myself quite from the world, and he  
That once begins to serve his Maker faithfully,  
Can never serve a worldly prince well after;  
'Tis clean another way.

*Ant.* Oh, give not confidence  
To all he speaks, my lord, in his own injury.  
His preparation only for the next world,  
Makes him talk wildly, to his wrong, of this;  
He is not lost in judgment.

*Sim.* She spoils all again. [*Aside.*]

*Ant.* Deserving any way for state employment.

*Sim.* Mother——

*Ant.* His very household laws prescribed at home by him,  
Are able to conform seven Christian kingdoms,  
They are so wise and virtuous.

*Sim.* Mother, I say——

*Ant.* I know your laws extend not to desert,  
sir,  
But to unnecessary years; and, my lord,  
His are not such; though they shew white,  
they are worthy,  
Judicious, able, and religious.

*Sim.* Mother,  
I'll help you to a courtier of nineteen.

*Ant.* Away, unnatural!

*Sim.* Then I am no fool, sure,  
For to be natural at such a time  
Were a fool's part, indeed.

*Ant.* Your grace's pity,  
And 'tis but fit and just.

*Creon.* The law, my lord,  
And that's the justest way.

*Sim.* Well said, father, i'faith!  
Thou wert ever juster than my mother still.

*Evan.* Come hither, sir.

*Sim.* My lord.

*Evan.* What are those orders?

*Ant.* Worth observation, sir,  
So please you hear them read.

*Sim.* The woman speaks she knows not what,  
my lord:  
He make a law, poor man! he bought a TABLE,  
indeed,  
Only to learn to die by't, there's the business,  
now;  
Wherein there are some precepts for a son too,  
How he should learn to live, but I ne'er look'd  
on't:

For, when he's dead, I shall live well enough,  
And keep a better TABLE' than that, I trow.

*Evan.* And is that all, sir?

*Sim.* All, I vow, my lord;

Save a few running admonitions  
Upon cheese-trenchers,\* as——

*Take heed of whoring, shun it;*

*'Tis like a cheese too strong of the runnet.*

And such calves' maws of wit and admonition,  
Good to catch mice with, but not sons and heirs;  
They are not so easily caught.

*Evan.* Agent for death!

*Crat.* Your will, my lord?

*Evan.* Take hence that pile of years,  
Forfeit' before with unprofitable age,

<sup>7</sup> *And keep a better TABLE than that, I trow.*] This wretched fellow is punning upon the word *table*, which, as applied to his father, meant a large sheet of paper, where precepts for the due regulation of life were set down in distinct lines; and, as applied to himself—that he would keep a better house, i. e. live more sumptuously than his father. *Then*, which the modern editors have after *table*, and which destroys the metre, is not in the old copy.

<sup>8</sup> *Upon cheese trenchers,*] Before the general introduction of books, our ancestors were careful to dole out instruction in many ways: hangings, pictures, *trenchers*, knives, wearing-apparel, every thing, in a word, that was capable of containing a short sentence, was turned to account.

“These apophoreta, (says Puttenham, in his *Art of English Poetic*,) we call posies, and do paint them now a dayes upon the back side of our *fruite-trenchers*,” &c. p. 47. And Saltonstall observes of one of his characters, that “for talke hee commonly uses some proverbial verses, gathered perhaps from *cheese-trenchers*.” *Pictures*, by W. S. And thus George, in the *Honest Whore*: “Aye, but mistress, as one of our *cheese-trenchers* says very learnedly,

“As out of wormwood bees suck honey,” &c.

O. P. 3. 344.

Hence they are termed by Cartwright *trencher analects*.

<sup>9</sup> *Forfeit before with unprofitable age.*] Such I take to be the

And, with the rest, from the high promontory,  
Cast him into the sea.

*Creon.* 'Tis noble justice! [*Exit Crat. with Creon.*]

*Ant.* 'Tis cursed tyranny!

*Sim.* Peace! take heed, mother;  
You've but short time to be cast down yourself;  
And let a young courtier do't, an you be wise,  
In the mean time.

*Ant.* Hence, slave!

*Sim.* Well, seven-and-fifty,<sup>1</sup>

You have but three years to scold, then comes  
your payment. [*Exit Antigona.*]

1 *Court.* Simonides.

*Sim.* Pish, I'm not brave enough to hold you  
talk yet,

Give a man time, I have a suit a making.

2 *Court.* We love thy form first; brave clothes  
will come, man.

*Sim.* I'll make them come else, with a mischief  
to them,

As other gallants do, that have less left them.

[*Recorders within.*]

*Evan.* Hark! whence those sounds? what's  
that?

1 *Court.* Some funeral,  
It seems, my lord; and young Cleanthes follows.

*Enter a Funeral Procession; the hearse followed by  
CLEANTHES and HIPPOLITA, gaily dressed.*

*Evan.* Cleanthes!

genuine reading: the old copy has *surfeit*, which was adopted  
by Coxeter; and improved by Mr. M. Mason, by the insertion  
of *it!*

*Before it surfeit with unprofitable age!*

<sup>1</sup> *Well, seven-and-fifty.*] See p. 464.



2 *Court.* 'Tis, my lord, and in the place  
Of a chief mourner too, but strangely habited.

*Evan.* Yet suitable to his behaviour; mark it;  
He comes all the way smiling, do you observe it?  
I never saw a corse so joyfully followed:  
Light colours and light cheeks!—who should  
this be?

'Tis a thing worth resolving.

*Sim.* One, belike,  
That doth participate this our present joy.

*Evan.* Cleanthes.

*Clean.* Oh, my lord!

*Evan.* He laugh'd outright now;  
Was ever such a contrariety seen  
In natural courses yet, nay profess'd openly?

1 *Court.* I have known a widow laugh closely,  
my lord,  
Under her handkerchief, when t'other part  
Of her old face has wept like rain in sunshine;  
But all the face to laugh apparently,  
Was never seen yet.

*Sim.* Yes, mine did once.

*Clean.* 'Tis, of a heavy time, the joyfulls't day  
That ever son was born to.

*Evan.* How can that be?

*Clean.* I joy to make it plain,—my father's  
dead.

*Evan.* Dead!

2 *Court.* Old Leonides!

*Clean.* In his last month dead:  
He beguiled cruel law the sweetliest,  
That ever age was blest to.—  
It grieves me that a tear should fall upon't,  
Being a thing so joyful, but his memory  
Will work it out, I see; when his poor heart broke,  
I did not do so much: but leap'd for joy  
So mountingly, I touch'd the stars, methought;

I would not hear of blacks, I was so light,  
 But chose a colour, orient like my mind :  
 For blacks are often such dissembling mourners,  
 There is no credit given to't; it has lost  
 All reputation by false sons and widows.  
 Now I would have men know what I resemble,  
 A truth, indeed; 'tis joy clad like a joy,  
 Which is more honest than a cunning grief,  
 That's only faced with sables for a show,  
 But gawdy-hearted: When I saw death come  
 So ready to deceive you, sir,—forgive me,  
 I could not choose but be entirely merry,  
 And yet to' see now!—of a sudden,  
 Naming but death, I shew myself a mortal,  
 That's never constant to one passion long.  
 I wonder whence that tear came, when I smiled  
 In the production on't; sorrow's a thief,  
 That can, when joy looks on, steal forth a grief.  
 But, gracious leave, my lord; when I've per-  
 form'd

My last poor duty to my father's bones,  
 I shall return your servant.

*Evan.* Well, perform it,  
 The law is satisfied; they can but die:  
 And by his death, Cleanthes, you gain well,  
 A rich and fair revenue.

[*Flourish. Exeunt Duke, Courtiers, &c.*]

*Sim.* I would I had e'en  
 Another father, condition he did the like.<sup>2</sup>

*Clean.* I have past it bravely now; how blest  
 was I,  
 To have the duke in sight!<sup>4</sup> now 'tis confirm'd,

<sup>2</sup> *And yet to see now!* So the old copy: Coxeter and Mr. M. Mason read, I know not why,—*And yet too, see now.*

<sup>3</sup> ——— condition he did the like.] i. e. on condition: a mode of speech adopted by all our old poets.

<sup>4</sup> ——— how blest was I

Past fear or doubts confirm'd : on, on I say,  
Him that brought me to man, I bring to clay.

[*Exit Funeral Procession, followed by Cleanthes and Hippolita.*

*Sim.* I am rapt now in a contemplation,  
Even at the very sight of yonder hearse ;  
I do but think what a fine thing 'tis now  
To live, and follow some seven uncles thus,  
As many-cousin-germans, and such people,  
That will leave legacies ; pox ! I'd see them  
hang'd else,  
Ere I'd follow one of them, an they could find  
the way.

Now I've enough to<sup>s</sup> begin to be horrible co-  
vetous.

*Enter Butler, Tailor, Bailiff, Cook, Coachman,  
and Footman.*

*But.* We come to know your worship's plea-  
sure, sir,  
Having long serv'd your father, how your good  
will  
Stands towards our entertainment.

*Sim.* Not a jot, i'faith :  
My father wore cheap garments, he might do't ;  
I shall have all my clothes come home to morrow,

*To have the duke in sight !]* Coxeter printed, (after the old copy,) *To have the dim sight* : the variation in the text is from a conjecture of Mr. M. Mason. I suppose the manuscript had only the initial letter of duke, and the printer not knowing what to make of *d. in sight*, corrected it into *dim sight*. These abbreviations are the source of innumerable errors.

<sup>s</sup> *Now I've enough to begin to be horrible covetous,*] The modern editions havē, *Now I've enough I begin to be horribly covetous.* I think there is more humour in the old reading.

They will eat up all you, an there were more of you, sirs.

To keep you six at livery, and still munching!

*Tail.* Why, I'm a tailor; you have most need of me, sir.

*Sim.* Thou mad'st my father's clothes, that I confess;

But what son and heir will have his father's tailor, Unless he have a mind to be well laugh'd at?

Thou'st been so used to wide long-side things, that when

I come to truss, I shall have the waist of my doublet

Lie on my buttocks, a sweet sight!

*But.* I a butler.

*Sim.* There's least need of thee, fellow; I shall ne'er drink at home, I shall be so drunk abroad.

*But.* But a cup of small beer will do well next morning, sir.

*Sim.* I grant you; but what need I keep so big a knave for a cup of small beer?

*Cook.* Butler, you have your answer: marry, sir, a cook

I know your mastership cannot be without.

*Sim.* The more ass art thou to think so; for what should I do with a mountebank, no drink in my house?—the banishing the butler might have been a warning for thee, unless thou mean'st to choak me.

*Cook.* In the mean time you have choak'd me, methinks.

*Bail.* These are superfluous vanities, indeed, And so accounted of in these days, sir;

But then, your bailiff to receive your rents——

*Sim.* I prithee hold thy tongue, fellow, I shall take a course to spend them faster than thou

canst reckon them; 'tis not the rents must serve my turn, unless I mean to be laugh'd at; if a man should be seen out of slash-me, let him ne'er look to be a right gallant. But, sirrah, with whom is your business?

*Coach.* Your good mastership.

*Sim.* You have stood silent all this while, like men

That know your strengths: in these days, none of you

Can want employment; you can win me wagers,\*  
Footman, in running races.

*Foot.* I dare boast it, sir.

*Sim.* And when my bets are all come in, and store,

Then, coachman, you can hurry me to my whore.

*Coach.* I'll firk them into foam else.

*Sim.* Speaks brave matter:

And I'll firk some too, or't shall cost hot water.

[*Exeunt Simonides, Coachman, and Footman.*]

*Cook.* Why, here's an age to make a cook a ruffian,

And scald the devil indeed! do strange mad things,

Make mutton-pasties of dog's flesh.

Bake snakes for lamprey pies, and cats for conies.

*But.* Come, will you be ruled by a butler's advice once? for we must make up our fortunes somewhere now, as the case stands: let's e'en, therefore, go seek out widows of nine and fifty, an we can, that's within a year of their deaths, and so we shall be sure to be quickly rid of them;

\* ——— you can win me wagers,] So the old copy: the modern editors read, you can win me wages! *Sim.* is too deep for me, in some parts of this miserable-merry dialogue; if, indeed, the merit of its obscurity be not rather owing to the ingenuity of the compositor.

for a year's enough of conscience to be troubled with a wife, for any man living.

*Cook.* Oracle butler! oracle butler! he puts down all the doctors o'the name.<sup>7</sup> [*Exeunt.*

## SCENE II.

*A Room in Creon's House.*

*Enter EUGENIA and PARTHENIA.*

*Eug.* Parthenia.

*Parth.* Mother.

*Eug.* I shall be troubled<sup>\*</sup>

This six months with an old clog; would the law  
Had been cut one year shorter!

*Parth.* Did you call, forsooth?

*Eug.* Yes, you must make some spoonmeat for  
your father, [*Exit Parthenia.*

And warm three nightcaps for him. Out upon't!  
The mere conceit turns a young woman's stomach.  
His slippers must be warm'd, in August too,  
And his gown girt to him in the very dog-days,

<sup>7</sup> He alludes to Dr. W. Butler, a very celebrated physician of Elizabeth's days. The oddity of his manners, the singularity of his practice, and the extraordinary cures which he performed, raised many strange opinions of him. "He never" (says Dr. Wittie,) "kept any apprentices for his business, nor any maid but a foole, and yet his reputation, thirty-five years after his death was still so great, that many empiricks got credit among the vulgar by claiming relation to him, as having served him, and learned much from him." He died at an advanced age in 1618.

<sup>\*</sup> *Eug.* *I shall be troubled, &c.*] Coxeter and Mr. M. Mason have absurdly printed this and the following speeches of Eugenia as prose. I cannot account for the motives which induced them to do so, as they are not only very good metre, but are arranged as such in the old copy.

When every mastiff lolls out's tongue for heat.  
 Would not this vex a beauty of nineteen now?  
 Alas! I should be tumbling in cold baths now,  
 Under each armpit a fine bean-flower bag,  
 To screw out whiteness when I list——  
 And some sev'n of the properest men in the  
     dukedom  
 Making a banquet ready i'the next room for me;  
 Where he that gets the first kiss is enviéd,  
 And stands upon his guard a fortnight after.  
 This is a life for nineteen! 'tis but justice:  
 For old men, whose great acts stand in their minds,  
 And nothing in their bodies, do ne'er think  
 A woman young enough for their desire;  
 And we young wenches, that have mother-wits,  
 And love to marry muck first, and man after,  
 Do never think old men are old enough,  
 That we may soon be rid o' them; there's our  
     quittance.  
 I've waited for the happy hour this two years,  
 And, if death be so unkind to let him live still,  
 All that time I have lost.

*Enter Courtiers.*

1 *Court.* Young lady!

2 *Court.* O sweet precious bud of beauty!  
 Troth, she smells over all the house, methinks.

1 *Court.* The sweetbriar's but a counterfeit to  
     her——

It does exceed you only in the prickle,  
 But that it shall not long, if you'll be ruled, lady.

*Eug.* What means this sudden visitation, gen-  
     tlemen?

So passing well perfumed too! who's your mil-  
     liner?

1 *Court.* Love, and thy beauty, widow.

*Eug.* Widow, sir?

1 *Court.* 'Tis sure, and that's as good: in troth we're suitors;

We come a wooing, wench; plain dealing's best.

*Eug.* A wooing! what, before my husband's dead?

2 *Court.* Let's lose no time; six months will have an end;

I know't by all the bonds that e'er I made yet.

*Eug.* That's a sure knowledge; but it holds not here, sir.

1 *Court.* Do not we' know the craft of you young tumblers?

That when you wed an old man, you think upon Another husband as you are marrying of him;—

We, knowing your thoughts, made bold to see you.

*Enter SIMONIDES richly drest, and Coachman.*

*Eug.* How wondrous right he speaks! 'twas my thought, indeed.

*Sim.* By your leave, sweet widow, do you lack any gallants?

*Eug.* Widow, again! 'tis a comfort to be call'd so.

1 *Court.* Who's this? Simonides?

2 *Court.* Brave Sim, i'faith!

9 1 *Court.* *Do not we know the craft of you young tumblers? That when you wed an old man, &c.]* This speech has hitherto stood thus: *Don't you know the craft of your young tumblers? That you wed an old man, &c.* I have endeavoured to restore it to some degree of sense, by altering one word, and inserting another. To those who are acquainted with the deplorable state of the old copy, I shall easily stand excused for these and similar liberties, which, however, I have sparingly taken, and never but in the most desperate cases.



*Sim.* Coachman !

*Coach.* Sir.

*Sim.* Have an especial care of my new mares ;  
They say, sweet widow, he that loves a horse well,  
Must needs love a widow well.—When dies thy  
husband ?

Is't not July next ?

*Eug.* Oh, you are too hot, sir !

Pray cool yourself, and take September with you.

*Sim.* September ! oh, I was but two bows wide.

*1 Court.* Simonides.

*Sim.* I can entreat you, gallants, I'm in fashion  
too.

*Enter* LYSANDER.

*Lys.* Ha ! whence this herd<sup>1</sup> of folly ? what are  
you ?

*Sim.* Well-willers to your wife : pray 'tend  
your book, sir ;

We've nothing to say to you, you may go die,  
For here be those in place that can supply.

*Lys.* What's thy wild business here ?

*Sim.* Old man, I'll tell thee ;

I come to beg the reversion of thy wife :

I think these gallants be of my mind too.—

But thou art but a dead man, therefore what  
should a man do talking with thee ? Come, widow,  
stand to your tackling.

*Lys.* Impious blood-hounds !

*Sim.* Let the ghost talk, ne'er mind him.

*Lys.* Shames of nature !

<sup>1</sup> *Lys.* Ha ! whence this herd of folly ? what are you ?] This  
is the reading of the old copy ; for which Coxeter and Mr. M.  
Mason strangely give us,

*Ha ! whence this unheard-of folly ? what are you ?*

*Sim.* Alas, poor ghost! consider what the man is.

*Lys.* Monsters unnatural! you that have been covetous

Of your own father's death, gape you for mine now?

Cannot a poor old man, that now can reckon  
Even all the hours he has to live, live quiet,  
For such wild beasts as these, that neither hold  
A certainty of good within themselves,  
But scatter others' comforts that are ripen'd  
For holy uses? is hot youth so hasty,  
It will not give an old man leave to die,  
And leave a widow first, but will make one,  
The husband looking on? May your destructions  
Come all in hasty figures to your souls!  
Your wealth depart in haste, to overtake  
Your honesties, that died when you were infants!  
May your male seed be hasty spendthrifts too,  
Your daughters hasty sinners, and diseased  
Ere they be thought at years to welcome misery!  
And may you never know what leisure is,  
But at repentance!—I am too uncharitable,  
Too foul; I must go cleanse myself with prayers.  
These are the plagues of fondness to old men,  
We're punish'd home with what we dote upon.

[*Exit.*

*Sim.* So, so! the ghost is vanish'd: now, your answer, lady.

*Eug.* Excuse me, gentlemen; 'twere as much impudence

In me, to give you a kind answer yet,

As madness to produce a churlish one.

I could say now, come a month hence, sweet gentlemen,

Or two, or three, or when you will, indeed;

But I say no such thing: I set no time,

Nor is it mannerly to deny any.  
 I'll carry an even hand to all the world :  
 Let other women make what haste they will,  
 What's that to me ? but I profess unfeignedly,  
 I'll have my husband dead before I marry ;  
 Ne'er look for other answer at my hands.

*Sim.* Would he were hang'd, for my part, looks  
 for other !

*Eug.* I'm at a word.

*Sim.* And I am at a blow, then ;  
 I'll lay you o'the lips, and leave you.

[*Kisses her.*]

1 *Court.* Well struck, *Sim.*

*Sim.* He that dares say he'll mend it, I'll strike  
 him.

1 *Court.* He would betray himself to be a  
 botcher,

That goes about to mend it.

*Eug.* Gentlemen,

You know my mind ; I bar you not my house :  
 But if you choose out hours more seasonably,  
 You may have entertainment.

*Re-enter PARTHENIA.*

*Sim.* What will she do hereafter, when she is a  
 widow,

Keeps open house already ?

[*Exeunt Simonides and Courtiers.*]

*Eug.* How now, girl !

*Parth.* Those feather'd fools that hither took  
 their flight,

Have grieved my father much.

*Eug.* Speak well of youth, wench,

While thou'st a day to live ; 'tis youth must  
 make thee,

And when youth fails, wise women will make it ;

But always take age first, to make thee rich :  
 That was my counsel ever, and then youth  
 Will make thee sport enough all thy life after.  
 'Tis the time's policy, wench ; what is't to bide  
 A little hardness for a pair of years, or so ?  
 A man whose only strength lies in his breath,  
 Weakness in all parts else, thy bedfellow,  
 A cough o'the lungs, or say a wheezing matter ;  
 Then shake off chains, and dance all thy life  
 after ?

*Parth.* Every one to their liking ; but I say  
 An honest man's worth all, be he young or gray.  
 Yonder's my cousin. [*Exit.*

*Enter* HIPPOLITA.

*Eug.* Art, I must use thee now ;  
 Dissembling is the best help for a virtue,  
 That ever women had ; it saves their credit oft.

*Hip.* How now, cousin !  
 What, weeping ?

*Eug.* Can you blame me, when the time  
 Of my dear love and husband now draws on ?  
 I study funeral tears against the day  
 I must be a sad widow.

*Hip.* In troth, Eugenia, I have cause to weep  
 too ;  
 But, when I visit, I come comfortably,  
 And look to be so quited :<sup>2</sup>—yet more sobbing ?

*Eug.* Oh !  
 The greatest part of your affliction's past,  
 The worst of mine's to come ; I have one to die ;

<sup>2</sup> *And look to be so quited :*] Mr. M. Mason reads—*And look to be so far requited !* What he imagined he had gained by this harsh and unmetrical addition, is difficult to conjecture : the text is very good sense.

Your husband's father is dead, and fixed in his  
Eternal peace, past the sharp tyrannous blow.

*Hip.* You must use patience, coz.

*Eug.* Tell me of patience!

*Hip.* You have example for't, in me and many.

*Eug.* Yours was a father-in-law, but mine a  
- husband :

O, for a woman that could love, and live  
With an old man, mine is a jewel, cousin ;  
So quietly he lies by one, so still !

*Hip.* Alas ! I have a secret lodged within me,  
Which now will out in pity :—I cannot hold.

[*Aside.*

*Eug.* One that will not disturb me in my sleep  
For a whole month together, less it be  
With those diseases age is subject to,  
As aches, coughs, and pains, and these, heaven  
knows,

Against his will too :—he's the quietest man,  
Especially in bed.

*Hip.* Be comforted.

*Eug.* How can I, lady ?

None know the terror of an husband's loss,  
But they that fear to lose him.

*Hip.* Fain would I keep it in, but 'twill not  
be ;

She is my kinswoman, and I am pitiful.  
I must impart a good, if I know it once,  
To them that stand in need on't ; I'm like one  
Loves not to banquet with a joy alone,  
My friends must partake too. [*Aside.*]—Prithee,  
cease, cousin ;

<sup>3</sup> *As aches, coughs, and pains, and these, heaven knows,*] Here again Mr. M. Mason wantonly sophisticates the text ; he reads, *achs* ; but the true word is that which stands above (*aches*), which was always used in Massinger's time as a dissyllable, and pronounced *atch-es*.

If your love be so boundless, which is rare,  
 In a young woman, in these days, I tell you,  
 To one so much past service as your husband,  
 There is a way to beguile law, and help you ;  
 My husband found it out first.

*Eug.* Oh, sweet cousin !

*Hip.* You may conceal him, and give out his  
 death

Within the time ; order his funeral too ;  
 We had it so for ours, I praise heav'n for't,  
 And he's alive and safe.

*Eug.* O blessed coz,  
 How thou revivest me !

*Hip.* We daily see  
 The good old man, and feed him twice a day.  
 Methinks, it is the sweetest joy to cherish him,  
 That ever life yet shew'd me.

*Eug.* So should I think,  
 A dainty thing to nurse an old man well !

*Hip.* And then we have his prayers and daily  
 blessing ;

And we two live so lovingly upon it,  
 His son and I, and so contentedly,  
 You cannot think unless you tasted on't.

*Eug.* No, I warrant you. Oh, loving cousin,  
 What a great sorrow hast thou eased me of?  
 A thousand thanks go with thee !

*Hip.* I have a suit to you,  
 I must not have you weep when I am gone.

[*Exit.*

*Eug.* No, if I do ne'er trust me. Easy fool,  
 Thou hast put thyself into my power for ever ;  
 Take heed of angering of me : I conceal !  
 I feign a funeral ! I keep my husband !  
 'Las ! I've been thinking any time these two years,  
 I have kept him too long already. —  
 I'll go count o'er my suitors, that's my business,

And prick the man down; I've six month's to  
do't,  
But could dispatch it in one, were I put to't.

[Exit.]

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ACT III. SCENE I.

*Before the Church.*

*Enter GNOTHO and Clerk.*

*Gnoth.* You have search'd over the parish-chronicle, sir?

*Clerk.* Yes, sir; I have found out the true age and date of the party you wot on.

*Gnoth.* Pray you, be cover'd, sir.

*Clerk.* When you have shew'd me the way, sir.

*Gnoth.* Oh, sir, remember yourself, you are a clerk.

*Clerk.* A small clerk, sir.

*Gnoth.* Likely to be the wiser man, sir; for your greatest clerks are not always so, as 'tis reported.

*Clerk.* You are a great man in the parish, sir.

*Gnoth.* I understand myself so much the better, sir; for all the best in the parish pay duties to the clerk, and I would owe you none, sir.

*Clerk.* Since you'll have it so, I'll be the first to hide my head.

*Gnoth.* Mine is a capcase: now to our business in hand. Good luck, I hope; I long to be resolved.

*Clerk.* Look you, sir, this is that cannot deceive you:  
This is the dial that goes ever true;  
You may say *ipse dixit* upon this witness,  
And it is good in law too.

*Gnoth.* Pray you, let's hear what it speaks.

*Clerk.* Mark, sir.—*Agatha*, the daughter of *Pollux*, (this is your wife's name, and the name of her father,) *born*—

*Gnoth.* Whose daughter, say you?

*Clerk.* The daughter of *Pollux*.

*Gnoth.* I take it his name was *Bollux*.

*Clerk.* *Pollux* the orthography I assure you, sir; the word is corrupted else.

*Gnoth.* Well, on sir,—of *Pollux*; now come on, *Castor*.

*Clerk.* *Born in an.* 1540, and now 'tis 99. By this infallible record, sir, (let me see,) she's now just fifty-nine, and wants but one.

*Gnoth.* I am sorry she wants so much.

*Clerk.* Why, sir? alas, 'tis nothing; 'tis but so many months, so many weeks, so many—

*Gnoth.* Do not deduct it to days,<sup>5</sup> 'twill be the more tedious; and to measure it by hourglasses were intolerable.

*Clerk.* Do not think on it, sir; half the time goes away in sleep, 'tis half the year in nights.

*Gnoth.* O, you mistake me neighbour, I am

<sup>4</sup> *Clerk.* Look you, sir, this is that cannot deceive you:] Which, inserted by the modern editors after *that*, is perfectly unnecessary; as they might have discovered, long before they reached this part of their work.

<sup>5</sup> *Gnoth.* Do not deduct it to days,] A Latinism, *deducere*, bring it down, or, reduce it to days. This absurdity of consulting the church book for the age, &c. may be kept in countenance by Beaumont and Fletcher, vol. 6th, p. 248. Indeed there are several passages in this play that resemble some in the *Queen of Corinth*.



loth to leave the good old woman; if she were gone now it would not grieve me, for what is a year, alas, but a lingering torment? and were it not better she were out of her pain? It must needs be a grief to us both.

*Clerk.* I would I knew how to ease you, neighbour!

*Gnoth.* You speak kindly, truly, and if you say but Amen to it, (which is a word that I know you are perfect in,) it might be done. Clerks are the most indifferent honest men,—for to the marriage of your enemy, or the burial of your friend, the curses or the blessings to you are all one; you say Amen to all.

*Clerk.* With a better will to the one than the other, neighbour: but I shall be glad to say Amen to any thing might do you a pleasure.

*Gnoth.* There is, first, something above your duty: [*Gives him money.*] now I would have you set forward the clock a little, to help the old woman out of her pain.

*Clerk.* I will speak to the sexton; but the day will go ne'er the faster for that.

*Gnoth.* Oh, neighbour, you do not conceit me, not the jack of the clock-house; the hand of the dial, I mean.—Come, I know you, being a great clerk, cannot choose, but have the art to cast a figure.

*Clerk.* Never, indeed, neighbour; I never had the judgment to cast a figure.

*Gnoth.* I'll shew you on the back side of your book, look you,—what figure's this?

*Clerk.* Four with a cypher, that's forty.

*Gnoth.* So! forty; what's this, now?

*Clerk.* The cipher is turn'd into 9 by adding the tail, which makes forty-nine.

*Gnoth.* Very well understood; what is't now?

*Clerk.* The four is turn'd into three; 'tis now thirty-nine.

*Gnoth.* Very well understood; and can you do this again?

*Clerk.* Oh! easily, sir.

*Gnoth.* A wager of that! let me see the place of my wife's age again.

*Clerk.* Look you, sir, 'tis here, 1540.

*Gnoth.* Forty drachmas, you do not turn that forty into thirty-nine.

*Clerk.* A match with you.

*Gnoth.* Done! and you shall keep stakes yourself: there they are.

*Clerk.* A firm match—but stay, sir, now I consider it, I shall add a year to your wife's age; let me see—*Scirophorion* the 17,—and now 'tis *Hecatombaion* the 11.<sup>6</sup> If I alter this, your wife will have but a month to live by law.

*Gnoth.* That's all one, sir; either do it, or pay me my wager.

*Clerk.* Will you lose your wife before you lose your wager?

*Gnoth.* A man may get two wives before half so much money by them; will you do it?

*Clerk.* I hope you will conceal me, for 'tis flat corruption.

*Gnoth.* Nay, sir, I would have you keep counsel; for I lose my money by't, and should be laugh'd at for my labour, if it should be known.

*Clerk.* Well, sir, there!—'tis done; as perfect a 39 as can be found in black and white: but mum, sir,—there's danger in this figure-casting.

<sup>6</sup> *Scirophorion*, *Hecatombaion*, and, soon after, December; what a medley! This miserable ostentation of Greek literature is, I believe, from the pen of Middleton, who was "a piece" of a scholar.

*Gnoth.* Ay, sir, I know that: better men than you have been thrown over the bar for as little; the best is, you can be but thrown out of the belfry.

*Enter the Cook, Tailor, Bailiff, and Butler.*

*Clerk.* Lock close, here comes company;<sup>7</sup> asses have ears as well as pitchers.

*Cook.* Oh, Gnotho, how is't? here's a trick of discarded cards of us! we were rank'd with coats, as long as old master lived.<sup>8</sup>

*Gnoth.* And is this then the end of serving-men?

*Cook.* Yes, 'faith, this is *the end of serving-men*: a wise man were better serve one God than all the men in the world.

*Gnoth.* 'Twas well spoke of a cook. And are all fallen into fasting-days and Ember-weeks, that cooks are out of use?

*Tail.* And all tailors will be cut into lists and shreds; if this world hold; we shall grow both out of request.

*But.* And why not butlers as well as tailors? if they can go naked, let them neither eat nor drink.

*Clerk.* That's strange; methinks, a lord should turn away his tailor, of all men:—and how dost thou, tailor?

*Tail.* I do so, so; but, indeed, all our wants are long of this publican, my lord's bailiff; for

<sup>7</sup> Lock close, here comes company;] So the old copy: the modern editors read—Look close, which has no meaning.

<sup>8</sup> This alludes to those games, in which the low cards were thrown out; coats were what we call court cards. *The end of serving-men*, which occurs in the next speech, is the title of an old ballad.

had he been rent-gatherer still, our places had held together still, that are now seam-rent, nay crack'd in the whole piece.<sup>9</sup>

*Bail* Sir, if my lord had not sold his lands that claim his rents, I should still have been the rent-gatherer.

*Cook*. The truth is, except the coachman and the footman, all serving-men are out of request.

*Gnoth*. Nay, say not so, for you were never in more request than now, for requesting is but a kind of a begging; for when you say, I beseech your worship's charity, 'tis all one as if you say I request it; and in that kind of requesting, I am sure serving-men were never in more request.

*Cook*. Troth, he says true: well, let that pass, we are upon a better adventure. I see, Gnotho, you have been before us; we came to deal with this merchant for some commodities.

*Clerk*. With me, sir? any thing that I can.

*But*. Nay, we have looked out our wives already: marry, to you we come to know the prices, that is, to know their ages; for so much reverence we bear to age, that the more aged, they shall be the more dear to us.

*Tail*. The truth is, every man has laid by his widow; so they be lame enough, blind enough, and old enough, 'tis good enough.

*Clerk*. I keep the town-stock; if you can but name them, I can tell their ages to a day.

<sup>9</sup> If the reader wanted any additional proof that no part of this scene was written by Massinger, he might find it in this punning on the terms used by tailors: in these, and similar conceits he takes no pleasure. It is wretched stuff; and would almost lead one to think that it was the production of the stage, in its nonage, and not fairly attributable to any of the triumvirate.

*All.* We can tell their fortunes to an hour, then.

*Clerk.* Only you must pay for turning of the leaves.

*Cook.* Oh, bountifully.—Come, mine first.

*But.* The butler before the cook, while you live; there's few that eat before they drink in a morning.

*Tail.* Nay, then the tailor puts in his needle of priority, for men do clothe themselves before they either drink or eat.

*Bail.* I will strive for no place; the longer ere I marry my wife, the older she will be, and nearer her end and my ends.

*Clerk.* I will serve you all, gentlemen, if you will have patience.

*Gnoth.* I commend your modesty, sir; you are a bailiff, whose place is to come behind other men, as it were in the bum of all the rest.

*Bail.* So, sir! and you were about this business too, seeking out for a widow?

*Gnoth.* Alack! no sir; I am a married man, and have those cares upon me that you would fain run into.

*Bail.* What, an old rich wife! any man in this age desires such a care..

*Gnoth.* Troth, sir, I'll put a venture with you, if you will; I have a lusty old quean to my wife, sound of wind and limb, yet I'll give out to take three for one at the marriage of my second wife.

*Bail.* Ay, sir, but how near is she to the law?

*Gnoth.* Take that at hazard, sir; there must be time, you know, to get a new. Unlight, unseen, I take three to one.

*Bail.* Two to one I'll give, if she have but two teeth in her head.

*Gnoth.* A match; there's five drachmas for ten at my next wife.

*Bail.* A match.

*Cook.* I shall be fitted bravely: fifty-eight, and upwards; 'tis but a year and a half, and I may chance make friends, and beg a year of the duke.

*But.* Hey, boys! I am made sir butler; my wife that shall be wants but two months of her time; it shall be one ere I marry her, and then the next will be a honey moon.

*Tail.* I outstrip you all; I shall have but six weeks of Lent, if I get my widow, and then comes eating-tide, plump and gorgeous.

*Gnoth.* This tailor will be a man, if ever there were any.

*Bail.* Now comes my turn, I hope, goodman Finis, you that are still at the end of all, with a *so be it*. Well now, sirs, do you venture there as I have done; and I'll venture here after you: Good luck, I beseech thee!

*Clerk.* Amen, sir.

*Bail.* That deserves a fee already—there 'tis; please me, and have a better.

*Clerk.* Amen, sir.

*Cook.* How, two for one at your next wife! is the old one living?

*Gnoth.* You have a fair match, I offer you no foul one; if death make not haste to call her, she'll make none to go to him.

*But.* I know her, she's a lusty woman; I'll take the venture.

*Gnoth.* There's five drachmas for ten at my next wife.

*But.* A bargain.

*Cook.* Nay, then we'll be all merchants: give me.

*Tail.* And me.

*But.* What, has the bailiff sped?

*Bail.* I am content; but none of you shall know my happiness.

*Clerk.* As well as any of you all, believe it, sir.

*Bail.* Oh, clerk, you are to speak last always.

*Clerk.* I'll remember't hereafter, sir. You have done with me, gentlemen?

*Enter AGATHA.*

*All.* For this time, honest register.

*Clerk.* Fare you well then; if you do, I'll cry Amen to it.<sup>1</sup> [*Exit.*

*Cook.* Look you, sir, is not this your wife?

*Gnoth.* My first wife, sir.

*But.* Nay, then we have made a good match on't; if she have no froward disease, the woman may live this dozen years by her age.

*Tail.* I'm afraid she's broken-winded, she holds silence so long.

*Cook.* We'll now leave our venture to the event; I must a wooing.

*But.* I'll but buy me a new dagger, and overtake you.

*Bail.* So we must all; for he that goes a wooing to a widow without a weapon, will never get her.

[*Exeunt all but Gnotho and Agatha.*

*Gnoth.* Oh, wife, wife!

*Aga.* What ail you, man, you speak so passionately?<sup>2</sup>

*Gnoth.* 'Tis for thy sake, sweet wife: who

<sup>1</sup> *Clerk.* *Fare you well then; if you do, I'll cry Amen to it.*] i. e. if you fare well:—but this is a sad abuse of criticism.

<sup>2</sup> *Aga.* *What ail you, man, you speak so passionately?*] i. e. so plaintively, so sorrowfully. See p. 466.

would think so lusty an old woman, with reasonable good teeth, and her tongue in as perfect use as ever it was, should be so near her time?—but the Fates will have it so.

*Aga.* What's the matter, man? you do amaze me.

*Gnoth.* Thou art not sick neither, I warrant thee.

*Aga.* Not that I know of, sure.

*Gnoth.* What pity 'tis a woman should be so near her end, and yet not sick!

*Aga.* Near her end, man! tush, I can guess at that;

I have years good yet of life in the remainder:  
I want two yet at least of the full number;  
Then the law, I know, craves impotent and use-  
less,

And not the able women.

*Gnoth.* Ay, alas! I see thou hast been repairing time as well as thou couldst; the old wrinkles are well filled up, but the vermilion is seen too thick, too thick—and I read what's written in thy forehead; it agrees with the church-book.

*Aga.* Have you sought my age, man? and, I prithee, how is it?

*Gnoth.* I shall but discomfort thee.

*Aga.* Not at all, man, when there's no remedy, I will go, though unwillingly.

*Gnoth.* 1539. Just; it agrees with the book: you have about a year to prepare yourself.

*Aga.* Out, alas! I hope there's more than so. But do you not think a reprieve might be gotten for half a score—an 'twere but five years, I would not care? an able woman, methinks, were to be pitied.

*Gnoth.* Ay, to be pitied, but not help'd; no



hope of that: for, indeed, women have so blemish'd their own reputations now-a-days, that it is thought the law will meet them at fifty very shortly.

*Aga.* Marry, the heavens forbid!

*Gnoth.* There's so many of you, that, when you are old, become witches; some profess physic, and kill good subjects faster than a burning fever; and then school-mistresses of the sweet sin, which commonly we call bawds, innumerable of that sort: for these and such causes 'tis thought they shall not live above fifty.

*Aga.* Ay, man, but this hurts not the good old women.

*Gnoth.* Faith, you are so like one another, that a man cannot distinguish them: now, were I an old woman, I would desire to go before my time, and offer myself willingly, two or three years before. Oh, those are brave women, and worthy to be commended of all men in the world, that, when their husbands die, they run to be burnt to death with them: there's honour and credit! give me half a dozen such wives.

*Aga.* Ay, if her husband were dead before, 'twere a reasonable request; if you were dead, I could be content to be so.

*Gnoth.* Fie! that's not likely, for thou hadst two husbands before me.

*Aga.* Thou wouldst not have me die, wouldst thou, husband?

*Gnoth.* No, I do not speak to that purpose; but I say what credit it were for me and thee, if thou wouldst; then thou shouldst never be suspected for a witch, a physician, a bawd, or any of those things: and then how daintily should I mourn, for thee, how bravely should I see thee buried! when, alas, if he goes before, it cannot choose but

be a great grief to him to think he has not seen his wife well buried. There be such virtuous women in the world, but too few, too few, who desire to die seven years before their time, with all their hearts.

*Aga.* I have not the heart to be of that mind; but, indeed, husband, I think you would have me gone.

*Gnoth.* No, alas! I speak but for your good and your credit; for when a woman may die quickly, why should she go to law for her death? Alack, I need not wish thee gone, for thou hast but a short time to stay with me: you do not know how near 'tis,—it must out; you have but a month to live by the law.

*Aga.* Out, alas!

*Gnoth.* Nay, scarce so much.

*Aga.* Oh, oh, oh, my heart! [*Swoons.*]

*Gnoth.* Ay, so! if thou wouldst go away quietly, 'twere sweetly done, and like a kind wife; lie but a little longer, and the bell shall toll for thee.

*Aga.* Oh my heart, but a month to live!

*Gnoth.* Alas, why wouldst thou come back again for a month? I'll throw her down again—oh! woman, 'tis not three weeks; I think a fortnight is the most.

*Aga.* Nay, then I am gone already. [*Swoons.*]

*Gnoth.* I would make haste to the sexton now, but I am afraid the tolling of the bell will wake her again. If she be so wise as to go now—she stirs again; there's two lives of the nine gone.

*Aga.* Oh! wouldst thou not help to recover me, husband?

*Gnoth.* Alas, I could not find in my heart to hold thee by thy nose, or box thy cheeks; it goes against my conscience.

*Aga.* I will not be thus frightened to my death, I'll search the church records: a fortnight!

'Tis too little of conscience, I cannot be so near;  
O time, if thou be'st kind, lend me but a year.

[*Exit.*

*Gnoth.* What a spite's this, that a man cannot persuade his wife to die in any time with her good will? I have another bespoke already; though a piece of old beef will serve to breakfast, yet a man would be glad of a chicken to supper. The clerk, I hope, understands no Hebrew, and cannot write backward what he hath writ forward already, and then I am well enough.

'Tis but a month at most, if that were gone,  
My venture comes in with her two for one:

'Tis use enough o' conscience for a broker—if he had a conscience.

[*Exit.*

## SCENE II.<sup>3</sup>

*A Room in Creon's House.*

*Enter* EUGENIA *at one door, SIMONIDES and Courtiers at the other.*

*Eug.* Gentlemen courtiers.

*1 Court.* All your vow'd servants, lady.

*Eug.* Oh, I shall kill myself with infinite laughter!

Will nobody take my part?

*Sim.* An't be a laughing business,

<sup>3</sup> This scene is also printed as prose by the modern editors. Coxeter seems to have been very capricious in his notions of metre, for he has here (as well as in too many other places) deserted the original. Mr. M. Mason is only accountable for his want of attention.

Put it to me, I'm one of the best in Europe;  
My father died last too, I have the most cause.

*Eug.* You have pick'd out such a time, sweet gentlemen,  
To make your spleen a banquet.

*Sim.* Oh, the jest!

Lady, I have a jaw stands ready for't,  
I'll gape half way, and meet it.

*Eug.* My old husband,  
That cannot say his prayers out for jealousy,  
And madness at your coming first to woo me—

*Sim.* Well said.

1 *Court.* Go on.

2 *Court.* On, on.

*Eug.* Takes counsel with  
The secrets of all art, to make himself  
Youthful again.

*Sim.* How! youthful? ha, ha, ha!

*Eug.* A man of forty-five he would fain seem  
to be,  
Or scarce so much, if he might have his will,  
indeed.

*Sim.* Ay, but his white hairs, they'll betray his  
hoariness.

*Eug.* Why, there you are wide: he's not the  
man you take him for,  
Nor will you know him when you see him  
again;  
There will be five to one laid upon that.

1 *Court.* How!

*Eug.* Nay, you did well to laugh faintly there;  
I promise you, I think he'll outlive me now,  
And deceive law and all.

*Sim.* Marry, gout forbid!

*Eug.* You little think he was at fencing-school  
At four o'clock this morning.

*Sim.* How, at fencing-school!

*Eug.* Else give no trust to woman.

*Sim.* By this light,  
I do not like him, then; he's like to live  
Longer than I, for he may kill me first, now.

*Eug.* His dancer now came in as I met you.

*1 Court.* His dancer, too!

*Eug.* They observe turns and hours with him;  
The great French rider will be here at ten,  
With his curveting horse.

*2 Court.* These notwithstanding,  
His hair and wrinkles will betray his age.

*Eug.* I'm sure his head and beard, as he has  
order'd it,  
Look not past fifty now: he'll bring't to forty  
Within these four days, for nine times an hour  
He takes a black lead comb, and kems it over:  
Three quarters of his beard is under fifty;  
There's but a little tuft of fourscore left,  
All o'one side, which will be black by Monday.

*Enter* LYSANDER.

And, to approve my truth, see where he comes!  
Laugh softly, gentlemen, and look upon him.

[*They go aside.*]

*Sim.* Now, by this hand, he's almost black i'the  
mouth, indeed.

*1 Court.* He should die shortly, then.

*Sim.* Marry, methinks he dies too fast already,  
For he was all white but a week ago.

*1 Court.* Oh! this same coney-white takes an  
excellent black.

Too soon, a mischief on't!

*2 Court.* He will beguile

Us all, if that little tuft northward turn black too.

*Eug.* Nay, sir, I wonder 'tis so long a turning:

*Sim.* May be some fairy's child held forth at  
midnight,  
Has piss'd upon that side.

*1 Court.* Is this the beard?

*Lys.* Ah, sirrah? my young boys, I shall be for  
you:

This little mangy tuft takes up more time  
Than all the beard beside. Come you a wooing,  
And I alive and lusty? you shall find  
An alteration, jack-boys; I have a spirit yet,  
(An I could match my hair to't, there's the fault,)\*  
And can do offices of youth yet lightly;  
At least, I will do, though it pain me a little.  
Shall not a man, for a little foolish age,  
Enjoy his wife to himself? must young court  
tits

Play tomboys' tricks with her, and he live? ha!  
I have blood that will not bear't; yet, I confess,  
I should be at my prayers—but where's the  
dancer, there!

*Enter Dancing-master.*

*Mast.* Here, sir.

*Lys.* Come, come, come, one trick a day,  
And I shall soon recover all again.

*Eug.* 'Slight, an you laugh too loud, we are all  
discover'd.

*Sim.* And I have a scurvy grinning laugh  
o'mine own,  
Will spoil all, I am afraid.

*Eug.* Marry, take heed, sir.

\* (*An I could match my hair to't, there's the fault,*)] i. e. there's the *misfortune*: this is a further confirmation of what is said upon the subject, vol. ii. p. 98.

*Sim.* Nay, an I should be hang'd I cannot leave it;

*Pup!*—there 'tis. [*Bursts into a laugh.*]

*Eug.* Peace! oh peace!

*Lys.* Come, I am ready, sir.

I hear the church-book's lost where I was born too,

And that shall set me back one twenty years;

There is no little comfort left in that:

And—then my three court-codlings, that look parboil'd,

As if they came from Cupid's scalding-house——

*Sim.* He means me specially, I hold my life.

*Mast.* What trick will your old worship learn this morning, sir?

*Lys.* Marry, a trick, if thou couldst teach a man,

To keep his wife to himself; I'd fain learn that.

*Mast.* That's a hard trick, for an old man specially;

The horse-trick comes the nearest.

*Lys.* Thou say'st true, i'faith,

They must be horsed indeed, else there's no keeping them,

And horse-play at fourscore is not so ready.

*Mast.* Look you, here's your worship's horse-trick,<sup>5</sup> sir. [*Gives a spring.*]

*Lys.* Nay, say not so,

'Tis none of mine; I fall down horse and man,

If I but offer at it.

*Mast.* My life for yours, sir.

*Lys.* Say'st thou me so? [*Springs aloft.*]

<sup>5</sup> Here's your worship's horse-trick,] Some rough curvetting is here meant, but I know not the precise motion. The word occurs in a *Woman killed with Kindness*. "Though we be but country fellows, it may be, in the way of dancing, we can do the horse-trick as well as the serving-men." A. 1.

*Mast.* Well offer'd, by my viol, sir.

*Lys.* A pox of this horse-trick! 't has play'd  
the jade with me,  
And given me a wrench i'the back.

*Mast.* Now here's your inturn, and your trick  
above ground.

*Lys.* Prithee, no more, unless thou hast a mind  
To lay me under-ground; one of these tricks  
Is enough in a morning.

*Mast.* For your galliard, sir,  
You are complete enough, ay, and may challenge  
The proudest coxcomb of them all, I'll stand to't.

*Lys.* Faith, and I've other weapons for the rest  
too:

I have prepared for them, if e'er I take  
My Gregories here again.

*Sim.* Oh! I shall burst,  
I can hold out no longer.

*Eug.* He spoils all. *[They come forward.]*

*Lys.* The devil and his grinners! are you come?  
Bring forth the weapons, we shall find you play;  
All feats of youth too, jack-boys, feats of youth,  
And these the weapons, drinking, fencing,  
dancing:

Your own road-ways, you clyster-pipes! I am  
old, you say,

Yes, parlous old, kids, an you mark me well!  
This beard cannot get children, you lank suck-  
eggs,

Unless such weasels come from court to help us.  
We will get our own brats, you letcherous dog-  
bolts!

<sup>6</sup> *And these the weapons, drinking, fencing, dancing:]* This line, which describes what the feats of youth are, and without which the subsequent speeches cannot be understood, is wholly omitted by Mr. M. Mason.



*Enter a Servant with foils, and glasses.*

Well said, down with them ; now we shall see  
your spirits.

What ! dwindle you already ?

2 *Court.* I have no quality.

*Sim.* Nor I, unless drinking may be reckon'd  
for one.

1 *Court.* Why, *Sim*, it shall.

*Lys.* Come, dare you choose your weapon  
now ?

1 *Court.* I ? dancing, sir, an you will be so  
hasty.

*Lys.* We're for you, sir.

2 *Court.* Fencing, I.

*Lys.* We'll answer you too.

*Sim.* I am for drinking ; your wet weapon  
there.

*Lys.* That wet one has cost many a princox  
life ;

And I will send it through you with a powder !

*Sim.* Let it come, with a pox ! I care not, so't  
be drink.

I hope my guts will hold, and that's e'en all  
A gentleman can look for of such trillibubs !

*Lys.* Play the first weapon ; come strike, strike,  
I say.

Yes, yes, you shall be first ; I'll observe court  
rules :

7 \_\_\_\_\_ of such trillibubs.] This seems  
to be a cant word for any thing of a trifling nature : I meet  
with it again in Shirley—

“ But I forgive thee, and forget thy tricks

“ And trillibubs.”

*Hyde Park.*

\* M m 2

Always the worst goes foremost, so 'twill prove,  
 I hope. [1 *Courtier dances a galliard.*]  
 So, sir! you've spit your poison; now come I.  
 Now, forty years go backward and assist me,  
 Fall from me half my age, but for three minutes,  
 That I may feel no crick! I will put fair for't,  
 Although I hazard twenty sciaticas. [*Dances.*]  
 So, I have hit you.

1 *Court.* You've done well, i'faith, sir.

*Lys.* If you confess it well, 'tis excellent,  
 And I have hit you soundly; I am warm now:  
 The second weapon instantly.

2 *Court.* What, so quick, sir?  
 Will you not allow yourself a breathing-time?

*Lys.* I've breath enough at all times, Lucifer's  
 musk-cod,

To give your perfumed worship three venués:  
 A sound old man puts his thrust better home,  
 Than a spiced young man: there I. [*They fence.*]

2 *Court.* Then have at you, fourscore.

*Lys.* You lie, twenty, I hope, and you shall  
 find it.

*Sim.* I'm glad I miss'd this weapon, I'd had an  
 eye  
 Popt out ere this time, or my two butter-teeth  
 Thrust down my throat instead of a flap-dragon.

\* 1 *Courtier dances a galliard.*] A galliard is described by sir John Davis, as a *swift and wandering dance, with lofty turns and capriols in the air*; and so very proper to prove the strength and activity of Lysander.

It is still more graphically described, as Mr. Gilchrist observes, in Burton's *Anat. of Melancholy*: "Let them take their pleasures, young men and maides flourishing in their age, fair and lovely to behold, well attired and of comely carriage, dancing a Greeke Galliarde, and, as their dance required, kept their time, now turning, now tracing, now apart, now altogether, now a curtesie, then a caper, &c., that it was a pleasant sight." Fol. 1632.

*Lys.* There's two, pentweezle. [Hits him.

*Mast.* Excellently touch'd, sir.

2 *Court.* Had ever man such luck! speak your opinion, gentlemen.

*Sim.* Methinks your luck's good that your eyes are in still;

Mine would have dropt out like a pig's half roasted.

*Lys.* There wants a third—and there it is again! [Hits him again.

2 *Court.* The devil has steel'd him.

*Eug.* What a strong fiend is jealousy!

*Lys.* You are dispatch'd, bear-whelp.

*Sim.* Now comes my weapon in.

*Lys.* Here, toadstool, here.

'Tis you and I must play these three wet venués.

*Sim.* Venués in Venice glasses! let them come, They'll bruise no flesh, I'm sure, nor break no bones.

2 *Court.* Yet you may drink your eyes out, sir.

*Sim.* Ay, but that's nothing;

Then they go voluntarily: I do not

Love to have them thrust out, whether they will or no.

*Lys.* Here's your first weapon, duck's-meat.

*Sim.* How! a Dutch what-do-you-call-'em, Stead of a German faulchion! a shrewd weapon, And, of all things, hard to be taken down: Yet down it must, I have a nose goes into't; I shall drink double, I think.

1 *Court.* The sooner off, *Sim.*

*Lys.* I'll pay you speedily, ——— with a trick<sup>9</sup> I learnt once amongst drunkards, here's a half-pike. [Drinks.

<sup>9</sup> *Lysan.* I'll pay you speedily, ——— with a trick, &c.]

*Sim.* Half-pike comes well after Dutch what-do-you-call-'em,  
They'd never be asunder by their good will.<sup>1</sup>

1 *Court.* Well pull'd of an old fellow!

*Lys.* Oh, but your fellows  
Pull better at a rope.

1 *Court.* There's a hair, Sim,  
In that glass.

*Sim.* An't be as long as a halter, down it goes;  
No hair shall cross me. [Drinks.]

*Lys.* I'll make you stink worse than your pole-cats do:  
Here's long-sword, your last weapon.

[Offers him the glass.]

*Sim.* No more weapons.

1 *Court.* Why, how now, Sim? bear up, thou  
shamest us all, else.

*Sim.* 'Slight I shall shame you worse, an I stay  
longer.

I have got the scotomy in my head already,<sup>2</sup>  
The whimsey: you all turn round—do not you  
dance, gallants?

2 *Court.* Pish! what's all this? why, Sim, look,  
the last venué.

Lysander gives them all harsh names—here he bestows one on Simonides, which the delicacy or fear of the old publisher would not permit him to hazard in print: tant mieux.

<sup>1</sup> This stuff is not worth explaining; but the reader, if he has any curiosity on the subject, may amply gratify it by a visit to Pantagruel and his companions on the Isle Ennasin. Below, there is a miserable pun upon *hair*—the *crossing* of an *hare* was ominous.

<sup>2</sup> *I have got the scotomy in my head already,*] The *scotomy* (σκοτωμα) is a dizziness or swimming in the head. Thus Jonson:

“*Corb.* How does he with the swimming of his head?”

“*Mos.* O, sir, 'tis past the *scotomy*: he now

“Hath lost his feeling,” &c.

*The Fox.*

*Sim.* No more venués go down here, for these  
two

Are coming up again.

*2 Court.* Out! the disgrace of drinkers!

*Sim.* Yes, 'twill out,

Do you smell nothing yet?

*1 Court.* Smell!

*Sim.* Farewell quickly, then;

You will do, if I stay.

[*Exit.*

*1 Court.* A foil go with thee!

*Lys.* What, shall we put down youth at her  
own virtues?

Beat folly in her own ground? wondrous much!

Why may not we be held as full sufficient

To love our own wives then, get our own children,

And live in free peace till we be dissolv'd,

For such spring butterflies that are gaudy-wing'd,

But no more substance than those shamble flies

Which butchers' boys snap between sleep and  
waking?

Come but to crush you once, you are but  
maggots,

For all your beamy outsides!

*Enter CLEANTHES.*

*Eug.* Here's Cleanthes,

He comes to chide;—let him alone a little,

Our cause will be revenged; look, look, his face

Is set for stormy weather; do but mark

How the clouds gather in it, 'twill pour down  
straight.

*Clean.* Methinks, I partly know you, that's my  
grief.

Could you not all be lost? that had been hand-  
some;

But to be known at all, 'tis more than shameful.

Why, was not your name wont to be Lysander?

*Lys.* 'Tis so still, coz.

*Clean.* Judgment, defer thy coming! else this man's miserable.

*Eug.* I told you there would be a shower anon.  
2 *Court.* We'll in, and hide our noddles.

[*Exeunt Eugenia and Courtiers.*]

*Clean.* What devil brought this colour to your mind,

Which, since your childhood, I ne'er saw you wear?

[*Sure*] you were ever of an innocent gloss  
Since I was ripe for knowledge, and would you lose it,

And change the livery of saints and angels  
For this mixt monstrousness: to force a ground  
That has been so long hallowed like a temple,  
To bring forth fruits of earth now; and turn back  
To the wild cries of lust, and the complexion  
Of sin in act, lost and long since repented!

Would you begin a work ne'er yet attempted,  
To pull time backward?

See what your wife will do! are your wits perfect?

*Lys.* My wits!

*Clean.* I like it ten times worse, for't had been safer

Now to be mad,<sup>3</sup> and more excusable:

I hear you dance again, and do strange follies.

*Lys.* I must confess I have been put to some, coz.

*Clean.* And yet you are not mad! pray, say not so;

Give me that comfort of you, that you are mad,  
That I may think you are at worst; for if  
You are not mad, I then must guess you have

<sup>3</sup> ————— for't had been safer

Now to be mad, &c.] *Minus est insania turpis.* There are many traits of Massinger in this part of the scene.

The first of some disease was never heard of,  
Which may be worse than madness, and more  
fearful :

You'd weep to see yourself else, and your care  
To pray, would quickly turn you white again.  
I had a father, had he lived his month out,  
But to have seen this most prodigious folly,  
There needed not the law to have him cut off;  
The sight of this had proved his executioner,  
And broke his heart : he would have held it equal  
Done to a sanctuary,—for what is age  
But the holy place of life, chapel of ease  
For all men's wearied miseries? and to rob  
That of her ornament, it is accurst<sup>4</sup>  
As from a priest to steal a holy vestment,  
Ay, and convert it to a sinful covering.

[*Exit Lysander.*

I see 't has done him good ; blessing go with it,  
Such as may make him pure again.

*Re-enter EUGENIA.*

*Eug.* 'Twas bravely touch'd, i' faith, sir.

*Clean.* Oh, you are welcome.

*Eug.* Exceedingly well handled.

*Clean.* 'Tis to you I come ; he fell but in my  
way.

*Eug.* You mark'd his beard, cousin ?

<sup>4</sup> ————— *it is accurst*] The editors are nearly arrived at the conclusion of their labours, yet they are as far from any acquaintance with the manner of their author, as they were at setting out; they both insert *as before accurst*; though it spoils the metre, and was not the language of the time. It would be unpardonable to pass over this admirable speech without calling the reader's attention to the concluding lines: the conception is happy, and the expression beautiful in the highest degree.

*Clean.* Mark me.

*Eug.* Did you ever see a hair so changed?

*Clean.* I must be forced to wake her loudly too,  
The devil has rock'd her so fast asleep:—Strumpet!

*Eug.* Do you call, sir?

*Clean.* Whore!

*Eug.* How do you, sir?

*Clean.* Be I ne'er so well,  
I must be sick of thee; thou art a disease  
That stick'st to the heart,—as all such women are.

*Eug.* What ails our kindred?

*Clean.* Bless me, she sleeps still!

What a dead modesty is in this woman,  
Will never blush again! Look on thy work  
But with a Christian eye, 'twould turn thy heart  
Into a shower of blood, to be the cause  
Of that old man's destruction, think upon't,  
Ruin eternally; for, through thy loose follies,  
Heaven has found him a faint servant lately:  
His goodness has gone backward, and engender'd  
With his old sins again; he has lost his prayers,  
And all the tears that were companions with  
them:

And like a blind-fold man, (giddy and blinded,)  
Thinking he goes right on still, swerves but one  
foot,

And turns to the same place where he set out;  
So he, that took his farewell of the world,  
And cast the joys behind him, out of sight,  
Summ'd up his hours, made even with time and  
men,

Is now in heart arrived at youth again,  
All by thy wildness: thy too hasty lust  
Has driven him to this strong apostacy.  
Immodesty like thine was never equall'd:  
I've heard of women, (shall I call them so?)



Have welcomed suitors ere the corpse were cold;  
But thou, thy husband living :—thou'rt too bold.

*Eug.* Well, have you done now, sir?

*Clean.* Look, look! she smiles yet.

*Eug.* All this is nothing to a mind resolved;  
Ask any woman that, she'll tell you so much:  
You have only shewn a pretty saucy wit,  
Which I shall not forget, nor to requite it.  
You shall hear from me shortly.

*Clean.* Shameless woman!

I take my counsel from thee, 'tis too honest,  
And leave thee wholly to thy stronger master:  
Bless the sex o'thee from thee! that's my prayer.  
Were all like thee, so impudently common,  
No man would e'er be found to wed a woman.

[*Exit.*

*Eug.* I'll fit you gloriously.

He that attempts to take away my pleasure,  
I'll take away his joy;<sup>5</sup> and I can sure.  
His conceal'd father pays for't: I'll e'en tell  
Him that I mean to make my husband next,  
And he shall tell the duke—mass, here he comes.

*Re-enter SIMONIDES.*

*Sim.* He has had a bout with me too.

*Eug.* What! no? since, sir?<sup>6</sup>

<sup>5</sup> *I'll take away his joy; and I can sure.*] So the old copy; Coxeter sophisticated this passage very awkwardly, he reads,  
and I can 'sure him

*His conceal'd father pays for't!*

The pretty aphæresis ('sure for assure,) and the vulgar running of the sentence into the next line, might have raised suspicions in an ordinary editor that the text was incorrect: but Mr. M. Mason was not an ordinary editor; if Coxeter be right, it is well; if not, he looks no further.

<sup>6</sup> *Eug. What! no? since, sir?]* So the quarto. Coxeter reads,

*Sim.* A flirt, a little flirt ; he call'd me strange names,

But I ne'er minded him.

*Eug.* You shall quit him, sir,  
When he as little minds you.

*Sim.* I like that well.

I love to be revenged when no one thinks of me ;  
There's little danger that way.

*Eug.* This is it then ;

He you shall strike your stroke shall be profound,  
And yet your foe not guess who gave the wound.

*Sim.* O' my troth I love to give such wounds.  
[*Exeunt.*

## ACT IV. SCENE I.

*Before a Tavern.*

*Enter* GNOtho, Butler, Bailiff, Tailor, Cook,  
Drawer, and Courtezan.

*Draw.* Welcome, gentlemen, will you not draw near? will you drink at door, gentlemen?

*But.* Oh! the summer air is best.

*Draw.* What wine will't please you drink, gentlemen?

*But.* De Clare, sirrah. [Exit Drawer.

*Gnoth.* What, you're all sped already, bullies?

*Cook.* My widow's o' the spit, and half ready, lad; a turn or two more, and I have done with her:

*Gnoth.* Then, cook, I hope you have basted her before this time.

*What? no since, sir?* and Mr. Mason, always correcting in the wrong place, *What? not since, sir!*

*Cook.* And stuck her with rosemary too, to sweeten her; she was tainted ere she came to my hands. What an old piece of flesh of fifty-nine, eleven months, and upwards! she must needs be fly-blown.

*Gnoth.* Put her off, put her off, though you lose by her; the weather's hot.

*Cook.* Why, drawer!

*Re-enter Drawer.*

*Draw.* By and by:—here, gentlemen, here's the quintessence of Greece; the sages never drunk better grape.

*Cook.* Sir, the mad Greeks of this age can taste their Palermo as well as the sage Greeks did before them.—Fill, lick-spiggot.

*Draw.* *Ad imum*, sir.

*Gnoth.* My friends, I must doubly invite you all, the fifth of the next month, to the funeral of my first wife, and to the marriage of my second, my two to one; this is she.

*Cook.* I hope some of us will be ready for the funeral of our wives by that time, to go with thee: but shall they be both of a day?

*Gnoth.* Oh! best of all, sir; where sorrow and joy meet together, one will help away with another the better. Besides, there will be charges saved too; the same rosemary that serves for the funeral, will serve for the wedding.

*But.* How long do you make account to be a widower, sir?

*Gnoth.* Some half an hour; long enough o'conscience. Come, come, let's have some agility; is there no music in the house?

*Draw.* Yes, sir, here are sweet wire-drawers in the house.

*Cook.* Oh! that makes them and you seldom part; you are wine-drawers, and they wire-drawers.

*Tail.* And both govern by the pegs too.

*Gnoth.* And you have pipes in your consort too.

*Draw.* And sack-butts too, sir.

*But.* But the heads of your instruments differ; yours are hogs-heads, theirs cittern and gittern-heads.

*Bail.* All wooden heads; there they meet again.

*Cook.* Bid them strike up, we'll have a dance, Gnotho; come, thou shalt foot it too.

[*Exit Drawer.*]

*Gnoth.* No dancing with me, we have Siren here.

*Cook.* Siren! 'twas Hiren, the fair Greek, man.

*Gnoth.* Five drachmas of that. I say Siren, the fair Greek, and so are all fair Greeks.

*Cook.* A match; five drachmas her name was Hiren.

*Gnoth.* Siren's name was Siren, for five drachmas.

*Cook.* 'Tis done.

*Tail.* Take heed what you do, Gnotho.

*Gnoth.* Do not I know our own countrywomen, Siren and Nell of Greece, two of the fairest Greeks that ever were?

*Cook.* That Nell was Helen of Greece too.

*Gnoth.* As long as she tarried with her husband, she was Ellen; but after she came to Troy, she was Nell of Troy, or Bonny Nell, whether you will or no.

*Tail.* Why, did she grow shorter when she came to Troy?

*Gnoth.* She grew longer,' if you mark the story.

' *Gnoth.* *She grew longer, &c.*] This miserable trash, which is quite silly enough to be original, has yet the merit of being

When she grew to be an ell, she was deeper than any yard of Troy could reach by a quarter; there was Cressid was Troy weight, and Nell was avoirdupois; she held more, by four ounces, than Cressida.

*Bail.* They say she caused many wounds to be given in Troy.

*Gnoth.* True, she was wounded there herself, and cured again by plaister of Paris; and ever since that has been used to stop holes with.

*Re-enter Drawer.*

*Draw.* Gentlemen, if you be disposed to be merry, the music is ready to strike up; and here's a consort of mad Greeks, I know not whether they be men or women, or between both; they have, what do you call them, wizards on their faces.

*Cook.* Vizards, good man lick-spiggot.

*But.* If they be wise women, they may be wizards too.

*Draw.* They desire to enter amongst any merry company of gentlemen-good-fellows, for a strain or two.

*Enter old Women\* and AGATHA in masks.*

*Cook.* We'll strain ourselves with them, say; let them come, Gnotho; now for the honour of Epire!

copied from Shakspeare. The reader who has a taste for niceties of this kind will find, upon examination, that Massinger's assistants have improved upon the indecency, if not the filth, of their original.

\* *Enter Old Women.*] The stage direction in Coxeter and Mr. M. Mason is, *Enter-Old Women.* Gnotho's dance. The former

*Gnoth.* No dancing with me, we have Siren here.

[*A dance by the old Women and Agatha; they offer to take the men, all agree except Gnotho, who sits with the Courtezan.*]

*Cook.* Ay! so kind! then every one his wench to his several room; Gnotho, we are all provided now as you are.

[*Exeunt all but Gnotho, Courtezan, and Agatha.*]

*Gnoth.* I shall have two, it seems: away! I have Siren here already.

*Aga.* What, a mermaid?<sup>9</sup> [*Takes off her mask.*]

*Gnoth.* No, but a maid, horse-face: oh, old woman! is it you?

*Aga.* Yes, 'tis I; all the rest have gulled themselves, and taken their own wives, and shall know that they have done more than they can well answer; but I pray you, husband, what are you doing?

*Gnoth.* Faith, thus should I do, if thou wert dead, old Ag, and thou hast not long to live, I'm sure: we have Siren here.

*Aga.* Art thou so shameless, whilst I am living, to keep one under my nose?

*Gnoth.* No, Ag, I do prize her far above thy nose; if thou wouldst lay me both thine eyes in my hand to boot, I'll not leave her: art not ashamed to be seen in a tavern, and hast scarce

editor had carelessly taken the name from the speech of the Cook, and the latter ridiculously continued the blunder, though he must have seen that Gnotho is the only person who does *not* dance.

<sup>9</sup> *Aga. What, a mermaid?*] The mermaids of the writer's time had succeeded to the Syrens of the ancients, and possessed all their musical as well as seductive qualities. Mermaid also was one of the thousand cant terms which served to denote a strumpet; and to this, perhaps, Agatha alludes.

a fortnight to live? oh, old woman, what art thou? must thou find no time to think of thy end?

*Aga.* O, unkind villain!

*Gnoth.* And then, sweetheart, thou shalt have two new gowns; and the best of this old woman's shall make thee raiment for the working days.

*Aga.* O, rascal! dost thou quarter my clothes already too?

*Gnoth.* Her ruffs will serve thee for nothing but to wash dishes; for thou shalt have thine<sup>1</sup> of the new fashion.

*Aga.* Impudent villain! shameless harlot!

*Gnoth.* You may hear, she never wore any but rails all her lifetime.

*Aga.* Let me come, I'll tear the strumpet from him.

*Gnoth.* Dar'st thou call my wife strumpet, thou preterpluperfect tense of a woman! I'll make thee do penance in the sheet thou shalt be buried in; abuse my choice, my two-to-one!

*Aga.* No, unkind villain, I'll deceive thee yet, I have a reprieve for five years of life; I am with child.

*Court.* Cud so, Gnotho, I'll not tarry so long; five years! I may bury two husbands by that time.

*Gnoth.* Alas! give the poor woman leave to talk, she with child! ay, with a puppy: as long as I have thee by me, she shall not be with child, I warrant thee.

*Aga.* The law, and thou, and all, shall find I am with child.

<sup>1</sup> ——— for thou shalt have thine of the new fashion.] The old copy reads—nine of the new fashion: I have little doubt but the word which I have inserted is the genuine one.

*Gnoth.* I'll take my corporal oath I begat it not, and then thou diest for adultery.

*Aga.* No matter, that will ask some time in the proof.

*Gnoth.* Oh! you'd be stoned to death, would you? all old women would die o' that fashion with all their hearts; but the law shall overthrow you the other way, first.

*Court.* Indeed, if it be so, I will not linger so long, *Gnotho*.

*Gnoth.* Away, away! some botcher has got it; 'tis but a cushion, I warrant thee: the old woman is *loth to depart*;<sup>2</sup> she never sung other tune in her life.

*Court.* We will not have our noses bored with a cushion, if it be so.

*Gnoth.* Go, go thy ways, thou old almanack at the twenty-eighth day of December, e'en almost out of date! Down on thy knees; and make thee ready; sell some of thy clothes to buy thee

<sup>2</sup> *The old woman is loth to depart*;] There was anciently both a tune and a dance of this name; to the former of which *Gnotho* alludes. In *Wit at several Weapons*, the old copy has—

“*Pompey.* Hum, hum, hum! He hums *loth to depart*.”  
On which the editors observe that “the impropriety of putting this passage into *Pompey*'s mouth is evident upon the bare mention, as it *unquestionably* belongs to the next speaker.” And to the next speaker they boldly give it! but they did not understand their author. The last part of the quotation is merely a marginal direction, and the passage in future should be thus regulated:

“*Pomp.* Hum, hum, hum!  
[*He hums Loth to Depart*.”

The same expression occurs in the *Man's the Master* of *D'Avenant*, where the modern editors have also misunderstood it. “You'd fain stay to sing *loth to depart*.”

It is also mentioned in that old and popular ballad, *Arthur of Bradley*:

“Then Will, and his sweetheart  
“Did call for *Loth to depart*,” &c.



a death's head, and put upon thy middle finger: your least considering bawd does so much; be not thou worse, though thou art an old woman, as she is: I am cloy'd with old stock-fish, here's a young perch is sweeter meat by half; prithee, die before thy day, if thou canst, that thou mayst not be counted a witch.

*Aga.* No, thou art a witch, and I'll prove it; I said I was with child, thou knew'st no other but by sorcery: thou said'st it was a cushion, and so it is; thou art a witch for't, I'll be sworn to't.

*Gnoth.* Ha, ha, ha! I told thee 'twas a cushion. Go, get thy sheet ready; we'll see thee buried as we go to church to be married.

[*Exeunt Gnotho and Courtezan.*]

*Aga.* Nay, I'll follow thee, and shew myself a wife. I'll plague thee as long as I live with thee; and I'll bury some money before I die,<sup>3</sup> that my ghost may haunt thee afterward. [*Exit.*]

<sup>3</sup> *And I'll bury some money before I die, &c.*] This, as every one knows, was an infallible method of causing the person who did it, to walk after death. It is not unpleasant to remark how often one folly is counteracted by another:—but for this salutary persuasion, which was once very prevalent, much money would have been lost to the community in troublesome times. This petty superstition is dignified by the adoption of Shakspeare; it is also frequently found in other writers of his age. Thus Shirley:

“I do but think how some like ghosts will walk

“For money surely hidden.”

Again:

“Call this a churchyard, and imagine me

“Some wakeful apparition 'mong the graves,

“That, for some treasure buried in my life,

“Walk up and down thus.” *The Wedding.*

## SCENE II.

*The Country. A Forest.*

*Enter CLEANTHES.*

*Clean.* 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.  
I cannot be too circumspect, too careful;  
For in these woods lies hid all my life's treasure,  
Which is too much never to fear to lose,  
Though it be never lost: and if our watchfulness  
Ought to be wise and serious 'gainst a thief  
That comes to steal our goods, things all without  
us,  
That prove vexation often more than comfort;  
How mighty ought our providence to be,  
To prevent those, if any such there were,  
That come to rob our bosom of our joys,  
That only make poor man delight to live!  
Pshaw! I'm too fearful—fie, fie! who can hurt  
me?  
But 'tis a general cowardice, that shakes  
The nerves of confidence; he that hides treasure,  
Imagines every one thinks of that place,  
When 'tis a thing least minded; nay, let him  
change  
The place continually; where'er it keeps,  
There will the fear keep still: yonder's the  
storehouse  
Of all my comfort now—and see! it sends forth

*Enter HIPPOLITA, from the wood.*

A dear one to me:—Precious chief of women,  
How does the good old soul? has he fed well?

*Hip.* Beshrew me, sir, he made the heartiest  
meal to day—

Much good may't do his health.

*Clean.* A blessing on thee,  
Both for thy news and wish!

*Hip.* His stomach, sir,  
Is better'd wondrously, since his concealment.

*Clean.* Heaven has a blessed work in't. Come,  
we are safe here;

I prithee call him forth, the air's much whole-  
somer.

*Hip.* Father!

*Enter LEONIDES.*

*Leon.* How sweetly sounds the voice of a good  
woman!

It is so seldom heard, that, when it speaks,  
It ravishes all senses. Lists of honour!  
I've a joy weeps to see you, 'tis so full,  
So fairly fruitful.

*Clean.* I hope to see you often and return<sup>4</sup>  
Loaded with blessings, still to pour on some;  
I find them all in my contented peace,

<sup>4</sup> *Clean.* *I hope to see you often and return  
Loaded with blessings,]* *Often and return, for often return, is a  
mode of speech so familiar to Massinger, that we might almost  
affirm this exquisite scene to be his, if we could maintain any  
thing with confidence in this most incorrect publication. Be it  
whose it may, however, it makes large amends for the dull and  
tedious buffoonery of the former part of this act.*

And lose not one in thousands, they are dis-  
perst

So gloriously, I know not which are brightest.  
I find them, as angels are found, by legions :  
First, in the love and honesty of a wife,  
Which is the chiefest of all temporal blessings ;  
Next in yourself, which is the hope and joy  
Of all my actions, my affairs, my wishes ;  
And lastly, which crowns all, I find my soul  
Crown'd with the peace of them, the eternal  
riches,

Man's only portion for his heavenly marriage !

*Leon.* Rise, thou art all obedience, love, and  
goodness.

I dare say that which thousand fathers cannot,  
And that's my precious comfort, never son  
Was in the way more of celestial rising :  
Thou art so made of such ascending virtue,  
That all the powers of hell can't sink thee.

[*A horn sounded within.*]

*Clean.* Ha !

*Leon.* What was't disturb'd my joy ?

*Clean.* Did you not hear,  
As afar off ?

*Leon.* What, my excellent comfort ?<sup>6</sup>

*Clean.* Nor you ?

*Hip.* I heard a —

[*A horn.*]

*Clean.* Hark, again !

<sup>6</sup> *Leon.* *What, my excellent comfort ?*] The old copy has *consort*, which induced Coxeter to give the speech to Hippolita. I have little doubt but that the mistake is in this word, which should be *comfort* as it stands in the text : by this term the fond parent frequently addresses his children. In the mouth of Leonides too, it forms a natural reply to the question of Cleanthes, who then turns to make the same demand of his wife.

*Leon.* Bless my joy,  
What ails it on a sudden?

*Clean.* Now? since lately?

*Leon.* 'Tis nothing but a symptom of thy care,  
man.

*Clean.* Alas? you do not hear well.

*Leon.* What was't, daughter?

*Hip.* I heard a sound, twice. [A horn.

*Clean.* Hark! louder and nearer:

In, for the precious good of virtue, quick, sir!

Louder and nearer yet! at hand, at hand!

[Exit Leonides.

A hunting here? 'tis strange! I never knew

Game followed in these woods before.

*Enter* EVANDER, SIMONIDES, Courtiers, and  
CRATILUS.

*Hip.* Now let them come, and spare not.

*Clean.* Ha! 'tis—is't not the duke?—look  
sparingly.

*Hip.* 'Tis he, but what of that? alas, take heed,  
sir,

Your care will overthrow us.

*Clean.* Come, it shall not:

Let's set a pleasant face upon our fears,

Though our hearts shake with horror.—Ha, ha,  
ha!

*Evan.* Hark!

*Clean.* Prithee, proceed;

I am taken with these light things infinitely,

Since the old man's decease; ha!—so they part-  
ed? ha, ha, ha!

*Evan.* Why, how should I believe this? look,  
he's merry

As if he had no such charge: one with that  
care

Could never be so ; still he holds his temper,  
 And 'tis the same still (with no difference)  
 He brought his father's corpse to the grave with ;  
 He laugh'd thus then, you know.

*I Court.* Ay, he may laugh,  
 That shews but how he glories in his cunning ;  
 And is, perhaps, done more to advance his wit,  
 That only he has over-reach'd the law,  
 Than to express affection to his father.

*Sim.* He tells you right, my lord, his own  
 cousin-german  
 Reveal'd it first to me ; a free-tongued woman,  
 And very excellent at telling secrets.

*Evan.* If a contempt can be so neatly carried,  
 It gives me cause of wonder.

*Sim.* Troth, my lord,  
 'Twill prove a delicate cozening, I believe :  
 I'd have no scrivener offer to come near it.

*Evan.* Cleanthes.

*Clean.* My loved lord.

*Evan.* Not moved a whit,  
 Constant to lightness still !<sup>6</sup> 'Tis strange to meet  
 you

Upon a ground so unfrequented, sir :  
 This does not fit your passion ; you're for mirth,  
 Or I mistake you much.

*Clean.* But finding it  
 Grow to a noted imperfection in me,  
 For any thing too much is vicious,  
 I come to these disconsolate walks, of purpose ;  
 Only to dull and take away the edge on't.  
 I ever had a greater zeal to sadness,  
 A natural propension, I confess,  
 Before that cheerful accident fell out—

<sup>6</sup> *Constant to lightness still !*] The old copy reads—*Constant to lightening still !* the emendation by Mr. M. Mason.

If I may call a father's funeral cheerful,  
Without wrong done to duty or my love.

*Evan.* It seems, then, you take pleasure in  
these walks, sir.

*Clean.* Contemplative content I do, my lord :  
They bring into my mind oft meditations  
So sweetly precious, that, in the parting,  
I find a shower of grace upon my cheeks,  
They take their leave so feelingly.

*Evan.* So, sir!

*Clean.* Which is a kind of grave delight, my  
lord.

*Evan.* And I've small cause, Cleanthes, to  
afford you  
The least delight that has a name.

*Clean.* My lord!

*Sim.* Now it begins to fadge.

*1 Court.* Peace! thou art so greedy, Sim.

*Evan.* In your excess of joy you have express'd  
Your rancour and contempt against my law :  
Your smiles deserve a fining; you have profess'd  
Derision openly, e'en to my face,  
Which might be death, a little more incensed.  
You do not come for any freedom here,  
But for a project of your own :—  
But all that's known to be contentful to thee,  
Shall in the use prove deadly. Your life's mine,  
If ever your presumption do but lead you  
Into these walks again,—ay, or that woman;  
I'll have them watched o' purpose.

*[Cleanthes retires from the wood, followed by  
Hippolita.]*

*1 Court.* Now, now, his colour ebbs and flows.

*Sim.* Mark her's too.

*Hip.* Oh, who shall bring food to the poor old  
man, now!

Speak somewhat, good sir, or we're lost for ever.

*Clean.* Oh, you did wonderous ill to call me again.

There are not words to help us; if I entreat,  
'Tis found; that will betray us worse than silence:<sup>7</sup>  
Prithee let heaven alone, and let's say nothing.

*1 Court.* You have struck them dumb, my lord.

*Sim.* Look how guilt looks!

I would not have that fear upon my flesh,  
To save ten fathers.

*Clean.* He is safe still, is he not?

*Hip.* Oh, you do ill to doubt it.

*Clean.* Thou art all goodness.

*Sim.* Now does your grace believe?

*Evan.* 'Tis too apparent.

Search, make a speedy search; for the imposture  
Cannot be far off, by the fear it sends.

*Clean.* Ha!

*Sim.* He has the lapwing's cunning, I am afraid,  
That cries most when she's furthest from the  
nest.<sup>8</sup>

*Clean.* Oh, we are betray'd.

<sup>7</sup> ——— if I entreat,

'Tis found; that will betray us worse than silence;] The sense of this, and, indeed, of the whole speech, is sufficiently clear. You should not have called me back, says Cleanthes; no words can help us, for if I beseech the duke to suffer me to remain here, the secret will be discovered; entreaties will be worse than silence, for by these his suspicions will be confirmed. This, however, does not satisfy Mr. M. Mason, who chooses to modernize it in this way:

————— if I entreat,

'Tis sound that will betray us worse than silence;

<sup>8</sup> *Sim.* He has the lapwing's cunning, I am afraid,  
That cries most when she's furthest from the nest.] Our old poets abound in allusions to this stratagem of the lapwing: thus Jonson:

“He that knows, will like a lapwing fly

“Far from the nest, and so himself belie

“To others,” &c.

*Underwoods.*



*Hip.* Betray'd, sir!

*Sim.* See, my lord,  
It comes out more and more still.

[*Simonides and Courtiers enter the wood.*]

*Clean.* Bloody thief!

Come from that place; 'tis sacred, homicide!  
'Tis not for thy adulterate hands to touch it.

*Hip.* Oh miserable virtue, what distress  
Art thou in at this minute!

*Clean.* Help me, thunder,  
For my power's lost! angels, shoot plagues, and  
help me!

Why are these men in health, and I so heart-sick?  
Or why should nature have that power in me  
To levy up a thousand bleeding sorrows,  
And not one comfort? only make me lie  
Like the poor mockery of an earthquake here,  
Panting with horror,  
And have not so much force in all my vengeance,  
To shake a villain off me.

*Re-enter SIMONIDES and Courtiers with  
LEONIDES.*

*Hip.* Use him gently,  
And heaven will love you for it.

*Clean.* Father! oh father! now I see thee full  
In thy affliction; thou'rt a man of sorrow,  
But reverently becom'st it, that's my comfort:  
Extremity was never better graced,  
Than with that look of thine; oh! let me look  
still,  
For I shall lose it; all my joy and strength

[*Kneels:*

Is e'en eclipsed together: I transgress'd  
Your law, my lord, let me receive the sting on't;

Be once just, sir, and let the offender die :  
He's innocent in all, and I am guilty.

*Leon.* Your grace knows, when affection only  
speaks,

Truth is not always there ; his love would draw  
An undeserved misery on his youth,  
And wrong a peace resolv'd, on both parts sinful.  
'Tis I am guilty of my own concealment,  
And, like a worldly coward, injured heaven  
With fear to go to't :—now I see my fault,  
I am prepared with joy to suffer for it.

*Evan.* Go, give him quick dispatch, let him  
see death :

And your presumption, sir, shall come to judgment.

[*Exeunt Evander, Courtiers, Simonides ; and  
Cratilus with Leonides.*

*Hip.* He's going ! oh, he's gone, sir !

*Clean.* Let me rise.

*Hip.* Why do you not then, and follow ?

*Clean.* I strive for it,

Is there no hand of pity that will ease me,  
And take this villain from my heart awhile ?

[*Rises.*

*Hip.* Alas ! he's gone.

*Clean.* A worse supplies his place then,  
A weight more ponderous ; I cannot follow.

*Hip.* Oh misery of affliction !

*Clean.* They will stay

Till I can come ; they must be so good ever,  
Though they be ne'er so cruel :

My last leave must be taken, think of that,  
And his last blessing given ; I will not lose  
That for a thousand consorts.

*Hip.* That hope's wretched.

*Clean.* The unutterable stings of fortune !  
All griefs are to be born save this alone,

This, like a headlong torrent, overturns  
 The frame of nature :  
 For he that gives us life first, as a father,  
 Locks all his natural sufferings in our blood,  
 The sorrows that he feels are our heart's too,  
 They are incorporate to us.

*Hip.* Noble sir !

*Clean.* Let me behold thee well.

*Hip.* Sir !

*Clean.* Thou should'st be good,  
 Or thou'rt a dangerous substance to be lodged  
 So near the heart of man.

*Hip.* What means this, dear sir ?

*Clean.* To thy trust only was this blessed  
 secret

Kindly committed, 'tis destroy'd, thou seest ;  
 What follows to be thought on't ?

*Hip.* Miserable !

Why, here's the unhappiness of woman still :  
 That, having forfeited in old times her trust,  
 Now makes their faiths suspected that are just.

*Clean.* What shall I say to all my sorrows then,  
 That look for satisfaction ?

*Enter EUGENIA.*

*Eug.* Ha, ha, ha ! cousin.

*Clean.* How ill dost thou become this time !

*Eug.* Ha, ha, ha !

Why, that's but your opinion ; a young wench  
 Becomes the time at all times.

Now, coz, we are even : an you be remember'd,  
 You left a *strumpet* and a *whore* with me,  
 And such fine field-bed words, which could not  
 cost you

Less than a father.

*Clean.* Is it come that way ?

*Eug.* Had you an uncle,  
He should go the same way too.

*Clean.* Oh eternity,  
What monster is this fiend in labour with?

*Eug.* An ass-colt with two heads, that's she  
and you :

I will not lose so glorious a revenge,  
Not to be understood in't; I betray'd him;  
And now we are even, you'd best keep you so.<sup>9</sup>

*Clean.* Is there not poison yet enough to kill  
me?

*Hip.* Oh, sir, forgive me; it was I betray'd  
him.

*Clean.* How!

*Hip.* I.

*Clean.* The fellow of my heart! 'twill speed  
me, then.

*Hip.* Her tears that never wept, and mine own  
pity

Even cozen'd me together, and stole from me  
This secret, which fierce death should not have  
purchased.

*Clean.* Nay, then we are at an end; all we are  
false ones,

And ought to suffer. I was false to wisdom,  
In trusting woman; thou wert false to faith,  
In uttering of the secret; and thou false  
To goodness, in deceiving such a pity:  
We are all tainted some way, but thou worst,  
And for thy infectious spots ought'st to die first.

[Offers to kill *Eugenia*.

*Eug.* Pray turn your weapon, sir, upon your  
mistress,

I come not so ill friended:—rescue, servants!

<sup>9</sup> *And now we are even, you'd best keep you so.*] I know not how Mr. M. Mason understood this line, but he altered *you* to *him*!

*Re-enter SIMONIDES and Courtiers.*

*Clean.* Are you so whorishly provided?

*Sim.* Yes, sir,

She has more weapons at command than one.

*Eug.* Put forward, man, thou art most sure to have me.

*Sim.* I shall be surer, if I keep behind, though.

*Eug.* Now, servants, shew your loves.

*Sim.* I'll shew my love, too, afar off.

*Eug.* I love to be so courted, woo me there.

*Sim.* I love to keep good weapons, though ne'er fought with.

I'm sharper set within than I am without.

*Hip.* Oh gentlemen! Cleanthes!

*Eug.* Fight! upon him!

*Clean.* Thy thirst of blood proclaims thee now a strumpet.

*Eug.* 'Tis dainty, next to procreation fitting; I'd either be destroying men or getting.

*Enter Guard.*

1 *Officer.* Forbear, on your allegiance, gentlemen.

He's the duke's prisoner, and we seize upon him To answer this contempt against the law.

*Clean.* I obey fate in all things.

*Hip.* Happy rescue!

*Sim.* I would you'd seized upon him a minute sooner, it had saved me a cut finger: I wonder how I came by't, for I never put my hand forth, I'm sure; I think my own sword did cut it, if truth were known; may be the wire in the handle: I have lived these five and twenty years and never knew what colour my blood was

before. I never durst eat oysters, nor cut peck-loaves.

*Eug.* You've shewn your spirits, gentlemen; but you  
Have cut your finger.

*Sim.* Ay, the wedding-finger too, a pox on't!

*Court.* You'll prove a bawdy bachelor, Sim, to have a cut upon your finger, before you are married.

*Sim.* I'll never draw sword again, to have such a jest put upon me. [*Exeunt.*

## ACT V. SCENE I.

### *A Court of Justice.*

*Enter SIMONIDES and Courtiers, sword and mace carried before them.*

*Sim.* Be ready with your prisoner; we'll sit instantly,  
And rise before eleven, or when we please;  
Shall we not, fellow-judges?

1 *Court.* 'Tis committed  
All to our power, censure, and pleasure, now;  
The duke hath made us chieflords of this sessions,  
And we may speak by fits, or sleep by turns.

*Sim.* Leave that to us, but, whatsoe'er we do,  
The prisoner shall be sure to be condemn'd;  
Sleeping or waking, we are resolved on that,  
Before we sit upon him?

2 *Court.* Make you question

If not?—Cleanthes! and an enemy!  
 Nay a concealer of his father too!  
 A vile example in these days of youth.

*Sim.* If they were given to follow such examples;

But sure I think they are not: howsoever,  
 'Twas wickedly attempted; that's my judgment,  
 And it shall pass whilst I am in power to sit.  
 Never by prince were such young judges made,  
 But now the cause requires it: if you mark it,  
 He must make young or none; for all the old ones  
 He hath sent a fishing—and my father's one,  
 I humbly thank his highness

*Enter* EUGENIA.

*1 Court.* Widow!

*Eug.* You almost hit my name now, gentlemen;  
 You come so wonderous near it, I admire you  
 For your judgment.

*Sim.* My wife that must be! She.

*Eug.* My husband goes upon his last hour now.

*1 Court.* On his last legs, I am sure.

*Sim.* September the seventeenth—  
 I will not bate an hour on't, and to morrow  
 His latest hour's expired.

*2 Court.* Bring him to judgment;

<sup>2</sup> *2 Court.* *Make you question*

*If not?—Cleanthes! and an enemy!*

*Nay, a concealer of his father too!]* The old copy reads,

*Make you question*

*If not Cleanthes and one enemy—*

which Coxeter printed, though he conjectured it should be,

*Make you question*

*If not Cleanthes is our enemy!*

while Mr. M. Mason gravely pronounces that, *stand our enemy*;  
 is nearer to the original!

The jury's panell'd, and the verdict given  
Ere he appears; we have ta'en a course for that.

*Sim.* And officers to attach the gray young man,  
The youth of fourscore: Be of comfort, lady,  
You shall no longer bosom January;  
For that I will take order, and provide  
For you a lusty April.

*Eug.* The month that ought, indeed,  
To go before May.

1 *Court.* Do as we have said,  
Take a strong guard, and bring him into court.  
Lady Eugenia, see this charge performed,  
That, having his life forfeited by the law,  
He may relieve his soul.

*Eug.* Willingly.  
From shaven chins never came better justice  
Than these ne'er touch'd by razor.<sup>3</sup> [Exit.

*Sim.* What you do,  
Do suddenly, we charge you, for we purpose  
To make but a short sessions:—a new business!

*Enter HIPPOLITA.*

1 *Court.* The fair Hippolita! now what's your  
suit?

*Hip.* Alas! I know not how to style you yet;  
To call you judges doth not suit your years,  
Nor heads and beards<sup>4</sup> shew more antiquity;—  
Yet sway yourselves with equity and truth,

<sup>3</sup> *From shaven chins never came better justice*

*Than these ne'er touch'd by razor.]* This is the conjectural emendation of Mr. M. Mason: the old copy reads—*Than these new tucht by reason*; which, though not absolutely void of meaning, is so poor, in comparison of the substitution in the text, that few doubts can remain as to the propriety of the exchange.

<sup>4</sup> *To call you judges doth not suit your years,*



And I'll proclaim you reverend, and repeat  
Once in my lifetime I have seen grave heads  
Placed upon young men's shoulders,

2 *Court.* Hark! she flouts us,  
And thinks to make us monstrous.

*Hip.* Prove not so;

For yet, methinks, you bear the shapes of men;  
(Though nothing more than merely beauty serves  
To make you appear angels,) but if you crimson  
Your name and power with blood and cruelty,  
Suppress fair virtue, and enlarge bold vice,<sup>5</sup>  
Both against heaven and nature, draw your sword,  
Make either will or humour turn the soul<sup>6</sup>  
Of your created greatness, and in that  
Oppose all goodness, I must tell you there  
You are more than monstrous; in the very act,  
You change yourselves to devils.

1 *Court.* She's a witch;  
Hark! she begins to conjure.

*Sim.* Time, you see,  
Is short, much business now on foot:—shall I  
Give her her answer?

*Nor heads and beards shew more antiquity;—]* Mr. M. Mason reads,

*To call you judges doth not suit your years,  
Nor heads; and brains shew more antiquity:*

It is evident that he did not comprehend the sense, which, though ill conceived and harshly expressed, is—You have not the years of judges, nor do your heads and beards (old copy brains) shew more of age.

<sup>5</sup> ——— and enlarge bold vice,] The quarto has, of old vice, of which the former editors have made *old*; but I know not in what sense vice could here be termed *old*. This speech has suffered both by alterations and interpolations. I have thrown out the one, and reformed the other.

<sup>6</sup> ——— turn the soul] So the old copy: Coxeter and Mr. M. Mason read, turn the scale, which has neither the spirit nor the sense of the original.

2 *Court.* None upon the bench,  
More learnedly can do it.

*Sim.* He, he, hem! then list:  
I wonder at thine impudence, young huswife,  
That thou darest plead for such a base offender.  
Conceal a father past his time to die!  
What son and heir would have done this but he?

1 *Court.* I vow, not I.

*Hip.* Because ye are parricides;  
And how can comfort be derived from such  
That pity not their fathers?

2 *Court.* You are fresh and fair; practise young  
women's ends;  
When husbands are distress'd, provide them  
friends.

*Sim.* I'll set him forward for thee without fee:  
Some wives would pay for such a courtesy.

*Hip.* Times of amazement! what duty, good-  
ness dwell——<sup>7</sup>  
I sought for charity, but knock at hell. [*Exit.*

*Re-enter* EUGENIA, and *Guard* with LYSANDER.

*Sim.* Eugenia come! command a second guard  
To bring Cleanthes in; we'll not sit long;  
My stomach strives to dinner.<sup>8</sup>

*Eug.* Now, servants, may a lady be so bold  
To call your power so low?

<sup>7</sup> *Hip. Times of amazement! what duty, goodness dwell—*] Mr. M. Mason takes this for a complete sentence, and would read, *Where do you goodness dwell?* In any case the alteration would be too violent; but none is needed here. Hippolita sees the woman who betrayed her approaching, breaks off her intended speech with an indignant observation, and hastily retires from the court.

<sup>8</sup> *My stomach strives to dinner.*] This is sense, and therefore I have not tampered with it: the author probably wrote, *My stomach strikes to dinner.*

*Sim.* A mistress may,  
She can make all things low; then in that language  
There can be no offence.

*Eug.* The time's now come  
Of manumissions, take him into bonds,  
And I am then at freedom.

*2 Court.* This the man!  
He hath left off o' late to feed on snakes;  
His beard's turn'd white again.

*1 Court.* Is't possible these gouty legs danced  
lately,  
And shatter'd in a galliard?

*Eug.* Jealousy  
And fear of death can work strange prodigies.

*2 Court.* The nimble fencer this, that made me  
tear  
And traverse 'bout the chamber?

*Sim.* Ay, and gave me  
Those elbow healths, the hangman take him for't!  
They'd almost fetch'd my heart out: the Dutch  
what-you-call,  
I swallow'd pretty well; but the half-pike  
Had almost pepper'd me; but had I ta'en long-  
sword,  
Being swollen, I had cast my lungs out.

*A Flourish. Enter EVANDER and CRATILUS.*

*1 Court.* Peace, the duke!

*Evan.* Nay, back<sup>9</sup> t' your seats: who's that?

<sup>9</sup> *Evan.* *Nay, back t' your seats:*] The old copy reads, *Nay, bathe your seats*, out of which Mr. M. Mason formed *keep*, *Davis, take*; and every one may make what he can. I believe the young men were pressing forward to receive the duke, and that his exclamation was, as above, *Nay, back t' your seats*.

Coxeter has changed almost all the speakers in this scene; some of them indeed were evidently wrong, but I can see no

2 *Court.* May't please your highness, it is old  
Lysander.

*Evan.* And brought in by his wife! a worthy  
precedent

Of one that no way would offend the law,  
And should not pass away without remark.  
You have been look'd for long.

*Lys.* But never fit

To die till now, my lord. My sins and I  
Have been but newly parted; much ado  
I had to get them leave me, or be taught  
That difficult lesson how to learn to die.  
I never thought there had been such an act,  
And 'tis the only discipline we are born for:  
All studies else are but as circular lines,  
And death the centre where they must all meet.  
I now can look upon thee, erring woman,  
And not be vex'd with jealousy; on young men,  
And no way envy their delicious health,  
Pleasure, and strength; all which were once mine  
own,

And mine must be theirs one day.

*Evan.* You have tamed him.

*Sim.* And know how to dispose him; that, my  
liege,

Hath been before determined. You confess  
Yourself of full age?

*Lys.* Yes, and prepared to inherit——

*Eug.* Your place above.

*Sim.* Of which the hangman's strength  
Shall put him in possession.

*Lys.* 'Tis still cared<sup>1</sup>

reason for giving the duke's second speech to Simonides, as it is  
in perfect unison with his real character.

<sup>1</sup> *Lys.* 'Tis still cared

*To take me willing and in mind to die:*

*And such are, when the earth grows weary of them,*

To take me willing and in mind to die;  
 And such are, when the earth grows weary of  
 them,  
 Most fit for heaven.

*Sim.* The court shall make his mittimus,  
 And send him thither presently: i' the mean  
 time——

*Evan.* Away to death with him.

[*Exit Cratilus with Lysander.*]

*Enter Guard with CLEANTHES, HIPPOLITA  
 following, weeping.*

*Sim.* So! see another person brought to the  
 bar.

1 *Court.* The arch-malefactor.

2 *Court.* The grand offender, the most refrac-  
 tory

To all good order; 'tis Cleanthes, he——

*Sim.* That would have sons grave fathers, ere  
 their fathers

Be sent unto their graves.

*Evan.* There will be expectation  
 In your severe proceedings against him;  
 His act being so capital.

*Sim.* Fearful and bloody;  
 Therefore we charge these women leave the court,  
 Lest they should swoon to hear it.

*Eug.* I, in expectation  
 Of a most happy freedom. [Exit.

*Hip.* I, with the apprehension  
 Of a most sad and desolate widowhood. [Exit.

1 *Court.* We bring him to the bar——

[*Most fit for heaven.*] Half of this speech Coxeter omits, and  
 gives the other half, which in his edition has no sense, to Si-  
 monides: it is needless to observe how ill it suits with his cha-  
 racter. Mr. M. Mason follows him, as usual.

2 *Court.* Hold up your hand, sir.

*Clean.* More reverence to the place than to the persons :

To the one I offer up a [spreading<sup>2</sup>] palm  
Of duty and obedience, as to heaven,  
Imploring justice, which was never wanting  
Upon that bench whilst their own fathers sat ;  
But unto you, my hands contracted thus,  
As threatening vengeance against murderers,  
For they that kill in thought, shed innocent  
blood.—

With pardon of your highness, too much passion  
Made me forget your presence, and the place  
I now am call'd to.

*Evan.* All our majesty  
And power we have to pardon or condemn,  
Is now conferr'd on them.

*Sim.* And these we'll use,  
Little to thine advantage.

*Clean.* I expect it :  
And, as to these, I look no mercy from them,  
And much less mean<sup>3</sup> to entreat it, I thus now  
Submit me to the emblems of your power,  
The sword and bench : but, my most reverend  
judges,  
Ere you proceed to sentence, (for I know  
You have given me lost,) will you resolve me  
one thing ?

<sup>2</sup> *To the one I offer up a [spreading] palm*] I have inserted *spreading*, not merely on account of its completing the verse, but because it contrasts well with *contracted*. Whatever the author's word was, it was shuffled out of its place at the press, and appears as a misprint (*showdu*) in the succeeding line.

<sup>3</sup> *And much less mean to entreat it,*] For *mean* the old copy has *shown*, which is pure nonsense : it stands, however, in all the editions. I have, I believe, recovered the genuine text by adopting *mean*, which was superfluously inserted in the line immediately below it.

1 *Court.* So it be briefly question'd.

2 *Court.* Shew your honour;  
Day spends itself apace.

*Clean.* My lords, it<sup>4</sup> shall.

Resolve me, then, where are your filial tears,  
Your mourning habits, and sad hearts become,  
That should attend your fathers' funerals?

Though the strict law (which I will not accuse,  
Because a subject) snatch'd away their lives,  
It doth not bar you to lament their deaths:

Or if you cannot spare one sad suspire,

It doth not bid you laugh them to their graves,

Lay subtle trains to antedate their years,

To be the sooner seized of their estates.

Oh, time of age! where's that Æneas now,

Who letting all his jewels to the flames;

Forgetting country, kindred, treasure, friends,

Fortunes and all things, save the name of son,

Which you so much forget, godlike Æneas,

Who took his bedrid father on his back,

And with that sacred load (to him no burthen)

Hew'd out his way through blood, through fire,

through [arms,<sup>5</sup>]

Even all the arm'd streets of bright-burning Troy,

Only to save a father?

*Sim.* We've no leisure now,

<sup>4</sup> *Clean.* My lords, it shall.] i. e. it shall be briefly questioned.

This would not have deserved a note had not Mr. M. Mason mistaken the meaning, and corrupted the text to, My lords, I shall.

<sup>5</sup> Hew'd out his way through blood, through fire, through [arms,]

Even all the arm'd streets of bright burning Troy,

Only to save a father?] So the lines stand in the old copy, with

the exception of the word enclosed in brackets, for which I am answerable. They wanted but little regulation, as the reader sees; yet both the editors blundered them into downright prose. Coxeter, a circumstance by no means common with him, gave an incorrect statement of the original, and Mr. M. Mason, who never looked beyond his page, was reduced to random guesses.

To hear lessons read from Virgil; we are past school,

And all this time thy judges.

*2 Court.* It is fit

That we proceed to sentence.

*1 Court.* You are the mouth,

And now 'tis fit to open.

*Sim.* Justice, indeed,

Should ever be close-ear'd, and open-mouth'd;  
That is to hear a little and speak much.

Know then, Cleanthes, there is none can be  
A good son and bad subject; for, if princes  
Be called the people's fathers, then the subjects  
Are all his sons, and he that flouts the prince,  
Doth disobey his father: there you are gone.

*1 Court.* And not to be recover'd.

*Sim.* And again—

*2 Court.* If he be gone once, call him not again.

*Sim.* I say again, this act of thine expresses  
A double disobedience: as our princes  
Are fathers, so they are our sovereigns too;  
And he that doth rebel 'gainst sovereignty,  
Doth commit treason in the height of degree:  
And now thou art quite gone.

*1 Court.* Our brother in commission,  
Hath spoke his mind both learnedly and neatly,  
And I can add but little; howsoever,  
It shall send him packing.

He that begins a fault that wants example,  
Ought to be made example for the fault.

*Clean.* A fault! no longer can I hold myself  
To hear vice upheld and virtue thrown down.  
A fault! judge, I desire, then, where it lies,  
In those that are my judges, or in me:  
Heaven stands on my side, pity, love, and duty.

*Sim.* Where are they, sir? who sees them but  
yourself?



*Clean.* Not you; and I am sure,  
You never had the gracious eyes to see them.  
You think that you arraign me, but I hope  
To sentence you at the bar.

2 *Court.* That would shew brave.

*Clean.* This were the judgment-seat we [stand  
at] now!<sup>6</sup>

Of the heaviest crimes that ever made up [sin],  
Unnaturalness, and inhumanity,  
You are found foul and guilty, by a jury  
Made of your father's curses, which have brought  
Vengeance impending on you; and I, now,  
Am forced to pronounce judgment on my judges.  
The common laws of reason and of nature  
Condemn you, *ipso facto*; you are parricides,  
And if you marry, will beget the like,  
Who, when they are grown to full maturity,<sup>7</sup>  
Will hurry you, their fathers, to their graves.  
Like traitors, you take council from the living,  
Of upright judgment you would rob the bench,  
(Experience and discretion snatch'd away  
From the earth's face,) turn all into disorder,

<sup>6</sup> *Clean.* *This were the judgment seat we [stand at] now!* i. e. O, that this were, &c. But, indeed, this speech is so strangely printed in the quarto, that it is almost impossible to guess what the writer really meant. The first three lines stand thus:

*Clean.* *This were the judgment seat, we now  
The heaviest crimes that ever made up  
Unnaturalness in humanity.*

Whether the genuine, or, indeed, any sense be elicited by the additions which I have been compelled to make, is not mine to say; but certainly some allowance will be made for any temperate endeavour to regulate a text where the words, in too many instances, appear as if they had been shook out of the printer's boxes by the hand of chance.

<sup>7</sup> *Who, when they are grown to full maturity,*] Former editors have, *Who when you're*: but this cannot be right.

Imprison virtue, and infranchise vice,  
And put the sword of justice in the hands  
Of boys and madmen.

*Sim.* Well, well, have you done, sir ?

*Clean.* I have spoke my thoughts.

*Sim.* Then I'll begin and end.

*Evan.* 'Tis time I now begin—

Here your commission ends.

Cleanthes, come you from the bar. Because  
I know you are severally disposed, I here  
Invite you to an object will, no doubt,  
Work in you contrary effects.—Music !

*Loud Music.* Enter LEONIDES, CREON, LY-  
SANDER, and other old men.

*Clean.* Pray, heaven, I dream not ! sure he  
moves, talks comfortably,

As joy can wish a man. If he be changed,  
(Far above from me,) he's not ill entreated ;  
His face doth promise fulness of content,  
And glory hath a part in't.

*Leo.* Oh my son !

*Evan.* You that can claim acquaintance with  
these lads,

Talk freely.

*Sim.* I can see none there that's worth  
One hand to you from me.

*Evan.* These are thy judges, and by their  
grave law

I find thee clear, but these delinquents guilty.  
You must change places, for 'tis so decreed :  
Such just pre-eminence hath thy goodness gain'd,  
Thou art the judge now, they the men arraign'd.

[To Cleanthes.

1 *Court.* Here's fine dancing, gentlemen.

2 *Court.* Is thy father amongst them?

*Sim.* Oh, pox! I saw him the first thing I look'd on.

Alive again! 'sight, I believe now a father  
Hath as many lives as a mother.

*Clean.* 'Tis full as blessed as 'tis wonderful.

Oh! bring me back to the same law again,  
I am fouler than all these; seize on me, of-  
ficers,

And bring me to new sentence.

*Sim.* What's all this?

*Clean.* A fault not to be pardon'd,  
Unnaturalness is but sin's shadow to it.

*Sim.* I am glad of that; I hope the case may  
alter,

And I turn judge again.

*Evan.* Name your offence.

*Clean.* That I should be so vile  
As once to think you cruel.

*Evan.* Is that all?

'Twas pardon'd ere confess'd: you that have  
sons,

If they be worthy, here may challenge them.

*Creon.* I should have one amongst them, had  
he had grace

To have retained that name.

*Sim.* I pray you, father.

[*Kneels.*

*Creon.* That name, I know,  
Hath been long since forgot.

*Sim.* I find but small comfort in remembering  
it now.

*Evan.* Cleanthes, take your place with these  
grave fathers,

And read what in that table is inscribed.

[*Gives him a paper.*

Now set these at the bar,

And read, Cleanthes, to the dread and terror  
Of disobedience and unnatural blood.

Clean. [reads.] *It is decreed by the grave and learned council of Epire, that no son and heir shall be held capable of his inheritance at the age of one and twenty, unless he be at that time as mature in obedience, manners, and goodness.*

Sim. Sure I shall never be at full age, then, though I live to an hundred years; and that's nearer by twenty than the last statute allow'd.

1 Court. A terrible act!

Clean. *Moreover, it is enacted that all sons afore-said, whom either this law, or their own grace, shall reduce into the true method of duty, virtue, and affection, [shall appear before us] and relate their trial<sup>s</sup> and approbation from Cleanthes, the son of Leonides—from me, my lord!*

Evan. From none but you, as fullest. Proceed, sir.

Clean. *Whom, for his manifest virtues, we make such judge and censor of youth, and the absolute reference of life and manners.*

Sim. This is a brave world! when a man should be selling land he must be learning manners. Is't not, my masters?

*Re-enter* EUGENIA.

Eug. What's here to do? my suitors at the bar!

<sup>s</sup> [Shall appear before us] and relate their trial, &c.] In the old copy, which the modern editions follow, *and relate* comes immediately after virtue and affection. That this cannot be right is evident: whether the words which I have inserted convey the author's meaning, or not, may be doubted, but they make some sense of the passage, and this is all to which they pretend.

The old band shines again :<sup>9</sup> oh miserable !

[*She swoons.*

*Evan.* Read the law over to her, 'twill awake her :

'Tis one deserves small pity.

*Clean.* *Lastly, it is ordained, that all such wives now whatsoever, that shall design their husbands' death, to be soon rid of them, and entertain suitors in their husbands' lifetime—*

*Sim.* You had best read that a little louder ; for, if any thing, that will bring her to herself again, and find her tongue.

*Clean.* *Shall not presume, on the penalty of our heavy displeasure, to marry within ten years after.*

*Eug.* That law's too long by nine years and a half,

I'll take my death upon't, so shall most women.

*Clean.* *And those incontinent women so offending, to be judged and censured by Hippolita, wife to Cleanthes.*

*Eug.* Of all the rest, I'll not be judged by her.

*Re-enter HIPPOLITA.*

*Clean.* Ah ! here she comes. Let me prevent thy joys,  
Prevent them but in part, and hide the rest ;

<sup>9</sup> *The old band shines again :*] Coxeter printed, *The old bard shines again* ; Mr. M. Mason, who could make nothing of this, proposes, as the genuine reading, *The old revived again !* While Mr. Davies, with due solemnity, declares that the insertion of a letter will make all right, and that it should be, *The old beard shines again !* Nothing can be more preposterous than the conduct of these gentlemen, in thus presuming to correct Massinger upon the authority of Coxeter. The old copy neither reads *bard* nor *beard*, but *baud*, a misprint, perhaps, for *band*. In the last scene of the *Fatal Dowry*, by a similar oversight, *band* is printed for *baud*.

Thou hast not strength enough to bear them,  
else.

*Hip.* Leonides!

[*She faints.*]

*Clean.* I fear'd it all this while;

I knew 'twas past thy power. Hippolita!

What contrariety is in women's blood?

One faints for spleen and anger, she for grace.

*Evan.* Of sons and wives we see the worst and  
best.

May future ages yield Hippolitas

Many; but few like thee, Eugenia!

Let no Simonides henceforth have a fame,

But all blest sons live in Cleanthes' name—

[*Harsh music within.*]

Ha! what strange kind of melody was that?

Yet give it entrance, whatsoe'er it be,

This day is all devote to liberty.<sup>1</sup>

<sup>1</sup> It is to be lamented that *the Old Law* did not end here: the higher characters are all disposed of; and the clown and his fellows might have been silently sunk on the reader without exciting the slightest regret. But the *groundlings* of those days, like the godlings of the present, were too apt to cry out with Christophero Sly, *When does the fool come again, Sim?* and, unfortunately, they have had but too much influence, at all times, over the managers.

What follows is utterly unworthy of Massinger, (indeed, it was not written by him,) and may be past over without loss: of all pertness, that of folly is the most tiresome; and here is little else: but the audience were to be dismissed in good humour, and they undoubtedly walked home as merry as noise and nonsense could make them.

It appears from the title-page of the quarto, that *the Old Law* was a favourite with all ranks of people, and not, indeed, without some degree of justice; for the plot, though highly improbable, is an interesting one, and conducted with singular artifice, to a pleasing and surprising end. It must be allowed, however, that the moral justice of the piece is not altogether what it should be; for though Cleanthes and Hippolita receive the full reward of their filial piety, yet Simonides and Eugenia do not meet a punishment adequate to their unnatural conduct. As a

*Enter Fiddlers, GNOTHO, Courtezan, Cook, Butler, &c. with the old Women, AGATHA, and one bearing a bridecake for the wedding.*

*Gnoth.* Fiddlers, crowd on, crowd on; let no man lay a block in your way.—Crowd on, I say.

*Evan.* Stay the crowd awhile; let's know the reason of this jollity.

*Clean.* Sirrah, do you know where you are?

*Gnoth.* Yes, sir; I am here, now here, and now here again, sir.

*Lys.* Your hat is too high crown'd, the duke in presence.

*Gnoth.* The duke! as he is my sovereign, I do give him two crowns for it,<sup>2</sup> and that's equal change all the world over: as I am lord of the day (being my marriage-day the second) I do advance my bonnet. Crowd on afore.

*Leon.* Good sir, a few words, if you will vouchsafe them;  
Or will you be forced?

*Gnoth.* Forced! I would the duke himself would say so.

composition, this play has several charming scenes, and not a few passages of exquisite beauty: it once, perhaps, had more; but the transcriber and the printer have conspired to reduce them.

<sup>2</sup> *Clown.* *Fiddlers, crowd on, crowd on;*] Mr. M. Mason observes, that a fiddle was formerly called a crowd. Why formerly? Is it not still called so in almost every part of the kingdom? But he was ambitious of following the learned commentators on other dramatic writers, who gravely tell us, that words, which are in every one's mouth, once signified such and such things in Cornwall, perhaps, or Northumberland!

<sup>3</sup> *Gnoth.* *The duke! as he is my sovereign, I do give him two crowns for it, &c.*] Here is some poor pun. A sovereign was a gold coin worth ten shillings; or, is the wit in some fancied similarity of sound between *duke* and *ducat* (a piece of the same value as the other?) *pu det, pu det!*

*Evan.* I think he dares, sir, and does; if you stay not,  
You shall be forced.

*Gnoth.* I think so, my lord, and good reason too; shall not I stay when your grace says I shall? I were unworthy to be a bridegroom in any part of your highness's dominions, then: will it please you to taste of the wedlock-courtesy?

*Evan.* Oh, by no means, sir; you shall not deface so fair an ornament for me.

*Gnoth.* If your grace please to be caked, say so.

*Evan.* And which might be your fair bride, sir?

*Gnoth.* This is my two-for-one that must be the *uxor uxoris*, the remedy *doloris*, and the very *syceum amoris*.

*Evan.* And hast thou any else?

*Gnoth.* I have an older, my lord, for other uses.

*Clean.* My lord,  
I do observe a strange decorum here:  
These that do lead this day of jollity,  
Do march with music and most mirthful cheeks;  
Those that do follow, sad, and woefully,  
Nearer the hav'our of a funeral,  
Than of a wedding.

*Evan.* 'Tis true; pray expound that, sir.

*Gnoth.* As the destiny of the day falls out, my lord, one goes to wedding, another goes to hanging; and your grace, in the due consideration, shall find them much alike; the one hath the ring upon her finger, the other the halter about her neck. *I take thee, Beatrice*, says the bridegroom; *I take thee, Agatha*, says the hangman; and both say together, *to have and to hold, till death do part us*.



*Evan.* This is not yet plain enough to my understanding.

*Gnoth.* If further your grace examine it, you shall find I shew myself a dutiful subject, and obedient to the law, myself, with these my good friends, and your good subjects, our old wives, whose days are ripe, and their lives forfeit to the law: only myself, more forward than the rest, am already provided of my second choice.

*Evan.* Oh! take heed, sir, you'll run yourself into danger;  
If the law finds you with two wives at once,  
There's a shrewd premunire.

*Gnoth.* I have taken leave of the old, my lord. I have nothing to say to her; she's going to sea, your grace knows whither, better than I do: she has a strong wind with her, it stands full in her poop; when you please, let her disembogue.

*Cook.* And the rest of her neighbours with her, whom we present to the satisfaction of your highness' law.

*Gnoth.* And so we take our leaves, and leave them to your highness.—Crowd on.

*Evan.* Stay, stay, you are too forward. Will you marry,  
And your wife yet living?

*Gnoth.* Alas! she'll be dead before we can get to church. If your grace would set her in the way, I would dispatch her: I have a venture on't, which would return me, if your highness would make a little more haste, two for one.

*Evan.* Come, my lords, we must sit again;  
here's a case  
Craves a most serious censure.

*Cook.* Now they shall be dispatch'd out of the way.

*Gnoth.* I would they were gone once; the time goes away.

*Evan.* Which is the wife unto the forward bridegroom?

*Aga.* I am, an it please your grace.

*Evan.* Trust me, a lusty woman, able-bodied, And well-blooded cheeks.

*Gnoth.* Oh, she paints, my lord; she was a chambermaid once, and learn'd it of her lady.

*Evan.* Sure I think she cannot be so old.

*Aga.* Truly I think so too, an't please your grace.

*Gnoth.* Two to one with your grace of that! she's threescore by the book.

*Leon.* Peace, sirrah, you are too loud.

*Cook.* Take heed, Gnotho: if you move the duke's patience, 'tis an edge-tool; but a word and a blow, he cuts off your head.

*Gnoth.* Cut off my head! away, ignorant! he knows it cost more in the hair; he does not use to cut off many such heads as mine: I will talk to him too; if he cut off my head, I'll give him my ears. I say my wife is at full age for the law, the clerk shall take his oath, and the church-book shall be sworn too.

*Evan.* My lords, I leave this censure to you.

*Leon.* Then first, this fellow does deserve punishment,

For offering up a lusty able woman,  
Which may do service to the commonwealth,  
Where the law craves one impotent and useless.

*Creon.* Therefore to be severely punished,  
For thus attempting a second marriage,  
His wife yet living.

*Lys.* Nay, to have it trebled;  
That even the day and instant when he should  
mourn,

As a kind husband, at her funeral,  
He leads a triumph to the scorn of it;  
Which unseasonable joy ought to be punish'd  
With all severity.

*But.* The fiddles will be in a foul case too, by  
and by.

*Leon.* Nay, further; it seems he has a venture  
Of two for one at his second marriage,  
Which cannot be but a conspiracy  
Against the former.

*Gnoth.* A mess of wise old men!

*Lys.* Sirrah, what can you answer to all these?

*Gnoth.* Ye are good old men, and talk as age  
will give you leave. I would speak with the  
youthful duke himself; he and I may speak of  
things that shall be thirty or forty years after  
you are dead and rotten. Alas! you are here to  
day, and gone to sea to morrow.

*Evan.* In troth, sir, then I must be plain with you.  
The law that should take away your old wife  
from you,  
The which I do perceive was your desire,  
Is void and frustrate; so for the rest:  
There has been since another parliament,  
Has cut it off.

*Gnoth.* I see your grace is disposed to be  
pleasant.

*Evan.* Yes, you might perceive that; I had  
not else  
Thus dallied with your follies.

*Gnoth.* I'll talk further with your grace when  
I come back from church; in the mean time, you  
know what to do with the old women.

*Evan.* Stay, sir, unless in the mean time you  
mean  
I cause a gibbet to be set up in your way,  
And hang you at your return.

*Aga.* O gracious prince!

*Evan.* Your old wives cannot die to day by any law of mine; for aught I can say to them, They may, by a new edict, bury you, And then, perhaps, you'll pay a new fine too.

*Gnoth.* This is fine, indeed!

*Aga.* O gracious prince! may he live a hundred years more.

*Cook.* Your venture is not like to come in to day, Gnotho.

*Gnoth.* Give me the principal back.

*Cook.* Nay, by my troth we'll venture still—and I'm sure we have as ill a venture of it as you; for we have taken old wives of purpose, that we had thought to have put away at this market, and now we cannot utter a pennyworth.

*Evan.* Well, sirrah, you were best to discharge your new charge, and take your old one to you.

*Gnoth.* Oh music! no music, but prove most doleful trumpet;

Oh bride! no bride, but thou mayst prove a strumpet;

Oh venture! no venture, I have, for one, now none;  
Oh wife! thy life is saved when I hoped it had been gone.

Case up your fruitless strings; no penny, no wedding;

Case up thy maidenhead; no priest, no bedding:  
Avaunt, my venture! ne'er to be restored,  
Till Ag, my old wife, be thrown overboard:  
Then come again, old Ag, since it must be so;  
Let bride and venture with woful music go.

*Cook.* What for the bridecake, Gnotho?

*Gnoth.* Let it be mouldy, now 'tis out of season,  
Let it grow out of date, currant, and reason;  
Let it be chipt and chopt, and given to chickens.  
No more is got by that, than William Dickins.

Got by his wooden dishes.

Put up your plums, as fiddlers put up pipes,  
The wedding dash'd, the bridegroom weeps and  
wipes.

Fiddlers, farewell! and now, without perhaps,  
Put up your fiddles as you put up scraps.

*Lys.* This passion<sup>5</sup> has given some satisfaction  
yet. My lord, I think you'll pardon him now,  
with all the rest, so they live honestly with the  
wives they have.

*Evan.* Oh! most freely; free pardon to all.

*Cook.* Ay, we have deserved our pardons, if  
we can live honestly with such reverend wives,  
that have no motion in them but their tongues.

*Ag.* Heaven bless your grace! you are a just  
prince.

*Gnoth.* All hopes dash'd; the clerk's duties lost,  
My venture gone; my second wife divorced;  
And which is worst, the old one come back again!  
Such voyages are made now-a-days!

Besides these two fountains of fresh water, I will  
weep two salt out of my nose. Your grace had been  
more kind to your young subjects—heaven bless  
and mend your laws, that they do not gull your  
poor countrymen: but I am not the first, by  
forty, that has been undone by the law. 'Tis but  
a folly to stand upon terms; I take my leave of  
your grace, as well as mine eyes will give me  
leave: I would they had been asleep in their  
beds when they opened them to see this day!  
Come Ag, come Ag. [*Exeunt Gnotho and Agatha.*]

<sup>5</sup> *Lys.* This passion has given some satisfaction yet.] i. e. this  
pathetic exclamation: it is parodied in part from the *Spanish  
Tragedy*, and is, without all question, by far the stupidest at-  
tempt at wit to which that persecuted play ever gave rise. That  
it afforded some satisfaction to Lysander ought, in courtesy, to  
be attributed to his having more good nature than taste.

*Creon.* Were not you all my servants?

*Cook.* During your life, as we thought, sir; but our young master turn'd us away.

*Creon.* How headlong, villain, wert thou in thy ruin!

*Sim.* I followed the fashion, sir, as other young men did. If you were as we thought you had been, we should ne'er have come for this, I warrant you. We did not feed, after the old fashion, on beef, and mutton, and such like.

*Creon.* Well, what damage or charge you have run yourselves into by marriage, I cannot help, nor deliver you from your wives; them you must keep; yourselves shall again return to me.

*All.* We thank your lordship for your love, and must thank ourselves for our bad bargains.

[*Exeunt.*]

*Evan.* Cleanthes, you delay the power of law,  
To be inflicted on these misgovern'd men,  
That filial duty have so far transgress'd.

*Clean.* My lord, I see a satisfaction  
Meeting the sentence, even preventing it,  
Beating my words back in their utterance.  
See, sir, there's salt sorrow bringing forth fresh  
And new duties, as the sea propagates.  
The elephants have found their joints too——

[*They kneel.*]

Why, here's humility able to bind up  
The punishing hands of the severest masters,  
Much more the gentle fathers'.

*Sim.* I had ne'er thought to have been brought  
so low as my knees again; but since there's no  
remedy, fathers, reverend fathers, as you ever  
hope to have good sons and heirs, a handful of  
pity! we confess we have deserved more than we  
are willing to receive at your hands, though sons  
can never deserve too much of their fathers, as  
shall appear afterwards.

*Creon.* And what way can you decline your feeding now?

You cannot retire to beeves and muttens sure.

*Sim.* Alas! sir, you see a good patten for that, now we have laid by our high and lusty meats, and are down to our marrowbones already.

*Creon.* Well, sir, rise to virtues: we'll bind you now; *[They rise.]*

You that were too weak yourselves to govern,  
By others shall be govern'd.

*Lys.* Cleanthes,

I meet your justice with reconcilment:  
If there be tears of faith in woman's breast,  
I have received a myriad, which confirms me  
To find a happy renovation.

*Clean.* Here's virtue's throne,  
Which I'll embellish with my dearest jewels  
Of love and faith, peace and affection!  
This is the altar of my sacrifice,  
Where daily my devoted knees shall bend.  
Age-honoured shrine! time still so love you,  
That I so long may have you in mine eye  
Until my memory lose your beginning!  
For you, great prince, long may your fame survive,

Your justice and your wisdom never die,  
Crown of your crown, the blessing of your land,  
Which you reach to her from your regent hand!

*Leon.* O Cleanthes, had you with us tasted  
The entertainment of our retirement,  
Fear'd and exclaim'd on in your ignorance,  
You might have sooner died upon the wonder,  
Than any rage or passion for our loss.  
A place at hand we were all strangers in,  
So sphered about with music, such delights,  
Such viands and attendance, and once a day  
So cheered with a royal visitant,

That oft times, waking, our unsteady fancies  
 Would question whether we yet lived or no,  
 Or had possession of that paradise  
 Where angels be the guard !

*Evan.* Enough, Leonides,  
 You go beyond the praise ; we have our end,  
 And all is ended well : we have now seen  
 The flowers and weeds that grow about our court.

*Sim.* If these be weeds, I'm afraid I shall wear  
 none so good again as long as my father lives.

*Evan.* Only this gentleman we did abuse  
 With our own bosom : we seem'd a tyrant,  
 And he our instrument. Look, 'tis Cratilus,  
[*Discovers Cratilus.*

The man that you supposed had now been tra-  
 vell'd ;

Which we gave leave to learn to speak,  
 And bring us foreign languages to Greece.  
 All's joy, I see ; let music be the crown :  
 And set it high, " The good needs fear no law,  
 It is his safety, and the bad man's awe."

[*Flourish. Exeunt.*]<sup>6</sup>

<sup>6</sup> It must be unacceptable both to the reader and to myself to enter into any examination of this unfortunate comedy. The purpose which it professes is sufficiently good : but we lose sight of it in the meanness and extravagance which disfigure the subject. Yet it is impossible not to be touched by occasional passages, which in tenderness and beauty, are hardly excelled by any of Massinger. They are either descriptive or sentimental, and are rather excrescences from the story than essential parts of it ; and, on this account they may be easily detached, and remembered, for their own excellence, when the place in which they were found is deservedly forgotten. Perhaps they derive a grace from their very situation ;—they are " precious jewels" in the " head" of ugliness. Any attempt to ascertain the portions contributed by Middleton or Rowley, would be but loss of labour. The ruggedness of the versification, and the obscurity of so many of the thoughts, laboured in their expression, and trivial in their meaning, prove that a great part of



the play came from some other than Massinger. Nor could the lighter scenes, if the awkward movements of filth and dulness may claim that name, have been furnished by him. His manner is chiefly to be perceived in the second scene of the fourth act, and where Cleanthes and Leonides fondly expatiate on the happiness of their contrivance, at the very moment when their security is about to be interrupted.

But the reader shall be no longer detained on so questionable a composition as *the Old Law*. He may be better pleased with a few observations arising from a general view of the Plays of Massinger, and affording some illustration, however imperfect, of his talents and character.

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It is truly surprising that the genius which produced these Plays should have obtained so little notice from the world. It does not appear that in any age since his own, Massinger has been ranked among the principal writers for the stage. Rarely have any of his pieces been acted; and dramatic criticism has been unwilling to mention his name. It has attributed variety and greatness of character to Shakspeare and Fletcher, as if Massinger had never existed, or were entitled to none of this praise. It has objected to the clenches and bombast which disfigure the scenes of our great bard, as if it were no credit to Massinger that he has little of the one and less of the other; and it has lamented the too close and laboured language of Jonson, without observing that the language of Massinger is some of the most chaste and flowing which the English stage can boast.—One of his characteristic qualities is his *STYLE*; and, on this account he is entitled to a portion of the praise which has followed the names of Beaumont and Fletcher. It is obvious, that he seldom, if ever, approaches the harsh compactness of Jonson; and he is free from certain peculiarities which too often cloud the poetry of Shakspeare. The construction of his sentences is direct and uninvolved, even in the most solemn and passionate of his scenes; and rarely does he seek for uncommon meanings by forcing his words upwards to their original sources. He is content with their usual acceptation, and does not attempt to heighten poetic effect either by inversion or a strange use of current terms. The faults into which he occasionally falls are his own, and arise from the ease which generally distinguishes him. He frequently ends a line with an unimportant word serving only as a passage to the next line; and sometimes two following lines are hurried on in the same inconsiderate manner: sometimes he raises a jingle by throwing

into the same line two words of somewhat similar sound, but of different meaning: now and then too he rhymes in the middle of a speech. These are blemishes; but they grow from the very freedom of his poetry, and shew his habitual ease through the accidental carelessness which they betray: nor can it be denied that in general he is entitled to our sincere admiration for the purity and simplicity of his language, the free structure of his lines, and the natural flow and unaffected harmony of his periods. It is observable that Mr. Hume regrets the want of "purity and simplicity of diction," qualities which he cannot discover in Shakspeare. He might have praised them in Massinger; but he must have been a stranger to these Plays, and affords one instance more of the undeserved neglect which has hitherto been their portion.

Another of the peculiarities of Massinger arises from the management of his PLOT. The reader must have observed, in too many instances, with what rapidity the story is carried on, with what neglect of time and place, and, not unfrequently, of character itself. This indeed was not unusual with other writers of that age. What distinguishes Massinger, is his carefulness of memory amidst his neglect of probability. He does not fall into hurry of scene through inadvertence. He draws a plan of his irregularities before he enters upon the execution of them. This appears from the caution with which they are introduced; for some of the strangest incidents which are to befall his characters are pointed out by early strokes and studied intimations. Thoughtlessness as to the conclusion of his story does not therefore apply to him, as it does to others. He looks forward to the frequent change of his business, and is satisfied. He is rapid "by advice," and unites, in a greater degree than almost any other writer, precipitation with precaution:

————— *insanit certâ ratione modoque.*

Among the writers of that age, Jonson alone, perhaps, knew all the impropriety arising from a frequent and violent change of scene. This sense of exactness was doubtless impressed upon him by his love of the ancients; and he has obtained the difficult praise both of copiousness and close connexion of his incidents. Yet Jonson himself, who blamed Shakspeare's change of scene, was not wholly free from the same practice: and this has been remarked by Dryden with some appearance of triumph. Whatever might have been the sentiments of Massinger, his general practice was a disregard of consistency of plan; and his striking propensity to hurry of scene is, perhaps, to be considered as a principal cause of his comparative want of success, when he undertakes the higher and more regular subjects of history. Either he seems constrained by the new restrictions

to which he occasionally submits; or, tired of these, he suddenly falls into liberties which ill accord with the gravity of his first design. Sometimes he lessens the effect of history by a choice not sufficiently sagacious or comprehensive; and sometimes he interrupts its influence by additions extraneous to the subject, or unimportant in themselves. He is then most successful when he approaches the scenes of invention under cover of some previous truth; when he glances at some known event, and presently resigns himself to the accustomed license of romance. How extravagant is the mixture of fable with fact in several of these plays, the reader must have already observed. But if he feels with me, he will derive a pleasure from the detection of some circumstance of truth amid the mass of invention, and will hail the "sacred influence" of historic light, which sometimes—

“ Shoots far into the bosom of dim night

“ A glimmering dawn.”

The *LEARNING* of Massinger here suggests itself. It seems to have been not without respectability; yet rather ornamental to his poetry than very solid or very comprehensive. It was such, perhaps, as Jonson might have sneered at, but with some injustice. Apart from his treatment of history, which has been just noticed, it chiefly consists in an acquaintance with the moralists and poets, and shews itself in an occasional introduction of some ancient maxim resulting from the observation of common life; or of some pretty image or tender sentiment transplanted into his love scenes. Not unfrequently, indeed, a classical thought is discoverable in him, not formally applied, but incorporated with his own sentiment, as if the recollection of an ancient writer were familiar and habitual with him; and, in an instance or two, this is done with some ruggedness, as if he had no objection to make a momentary experiment on what was the general character of Jonson. His favourite book is Ovid; and his chief display is of the common and popular mythology. Of this, indeed, he is by far too fond. Sometimes he indulges it against probability, in scenes from which the ignorance and vulgarity of the speakers ought to have excluded it; and sometimes against propriety, when the solemnity of the business, and the engagement of the attention of his personages ought to have been secured from such unseasonable interruption. He is also apt, on some of these untoward occasions, to state his mythological tale too circumstantially, and to adapt it, point by point, to the situation which he means to illustrate. He is minutely exact in applying what should have been conveyed, if conveyed at all, by a general glance; and while he pleases himself with the scrupulous fidelity of his particulars,

the reader is more and more impatient at too long a detention from the proper business of the stage. There is, indeed, another kind of reading which is peculiar to himself, and claims a separate notice. It is impossible not to observe how zealous he is on religious subjects, how conversant with the images and sentiments which occur in the history of the early persecutions, and how ready in the use of ecclesiastical terms and arguments. He seems to dwell with fondness on conversions to the faith; indulges with fervour the mode of reasoning which had been used between the early Christians and the Pagans, and is so impressed with it that he employs the same train of thought for the persuasion of Mahometans and idolaters. Where he obtained this knowledge, it is difficult to say. The reader must determine whether he is likely to have drawn it from the sources pointed out in the observations on the *Virgin-Martyr*, or in those on the *Renegado*: from the general appearance of his learning, I have no objection to the opinion that he was acquainted with the works of the Christian writers themselves. One thing is very observable in him. When he describes the ceremonies of religion as they are practised in the church of Rome, it is with an earnestness and a reverence more than sufficient for the support of the character that speaks. Of this the *Renegado* alone furnishes several instances; and not only is he anxious to procure from any hand the rite of baptism for the new convert (Donusa) about to suffer death; but, a doubt being raised for the sake of an authoritative decision, the question of lay baptism is familiarly settled upon Roman Catholic principles—

“ A question in itself with much ease answered :

“ Midwives, upon necessity, perform it ;

“ And knights that, in the Holy Land, fought for

“ The freedom of Jerusalem, when full

“ Of sweat and enemies' blood, have made their helmets

“ The fount, out of which with their holy hands

“ They drew that heavenly liquor : ’ &c.\* Vol. II. p. 211.

One circumstance, however, seems to have escaped his attention, which the history of Christian antiquity would have afforded him. In cases of extremity, when the rage of persecution would not allow the consolation of religious rites, the death itself of the sufferer was supposed by some to convey the desired benefit, and the blood of the martyr was the salutary water of baptism. But I will add no more on this subject. The learning of Massinger appears, in this view of it, to have some

\* The reader may compare this with the pious office which Tasso makes Tancred perform to Clorinda :

Poco quindi lontan nel sen del monte, &c. Canto 19, St. 67.

connexion with his religion. Indeed, the sources from which his plots were derived might have furnished some of the circumstances just noticed : but if they are his own, they are sufficient to raise a suspicion that he had a secret attachment to the church of Rome : and this seems to be the more probable opinion.

The MORALS of Massinger shall next be noticed. It may seem surprising that the licentiousness which too frequently appears in these Plays, should be accompanied with any expressions of regard for morality. However, we must remember the times in which he wrote, and make allowance for the influence which the general state of society will always have on compositions for the stage. The comparative grossness of common conversation, the rude manner in which theatrical business was conducted, the wish of giving as strong an effect as possible to the character represented, and a taste as yet imperfectly formed for the management of delicate situations, and the expression of wrong desires ; these and many other causes must have been very unfriendly to the purity which virtue demands. In these particulars Massinger was unhappy with other writers. Indeed no situation in life was a sufficient security for theatrical decorum ; and Beaumont and Fletcher, one the son of a judge, the other of a bishop, are still more licentious than Massinger, without the consoling attention to moral consequences which he discovers.

In the observations on several of these Plays, the reader will have noticed the seriousness of the moral arising from the conclusion of the story : and in justice to Massinger it must be added, that, however blameable he is for the admission of any indecency of others into a work over which he had a control, the most offensive parts are not his own. The licentiousness for which he is personally answerable, is of two sorts—one, the chief part, consists in the incidents of the story itself ; the other, in loose conversation not strictly subservient to the plot, but rather gratuitously indulged. It is with much satisfaction we observe, that the indelicacy in the former case is in some measure atoned for by the merited punishment to which he commonly conducts the offenders ; and lest his design should be misunderstood, he earnestly reminds us, that, notwithstanding the grossness of the story, he still means to serve the cause of virtue, and that wickedness is sure to be “ mulcted ” by him “ in the conclusion.” *The Parliament of Love*, where this caution occurs, is a convincing instance of the practice just noticed, as it combines licentiousness of incident with characteristic punishment on the contrivers of the mischief. For the other part no excuse can nor ought to be offered. There is only one consolation under it : happily, his loose dialogue is ill managed. It

is without spirit or attraction, as if his mind had no natural inclination to it; and the reader must be of a disposition decidedly prurient who will turn to those scenes a second time. One praise remains for Massinger, and I mention it with heartfelt satisfaction; he is entirely without profaneness. How is it to be wished that Shakspeare had been thus! and that the extraordinary power with which he impresses both good and evil sentiment had never been employed in loosening the reverence of sacred principles in the mind of the young and inexperienced reader, or in teaching other men of genius to recommend the most pernicious levity through the attractions of their wit!

The POLITICAL CHARACTER of Massinger is very creditable to him. His allusions to the public events of the times are not unfrequent; and they are such as to shew him a man of honesty and spirit. He ridicules, with successful humour, the weak and licentious fops who infested the court. He indignantly exposes the system of favouritism, which was so injurious to the country in the reign of James, and lashes the easy or corrupt grant of monopolies with the honest views of a patriot. In return, he takes a pleasure in contrasting the loyalty of the true friends of the throne with the interested services of common courtiers. He also endeavours to correct the profligate facility with which a personal devotion was pledged to the sovereign, and glances at the thoughtless or fallacious offers of "lives and fortunes." The dreadful events which took place not long after the expression of these sentiments throw an unusual interest over them; and we are persuaded by his personal satire, as well as by the open praises which he liberally bestows on his country, how strong and sincere was the patriotism of Massinger. It is observable too, that he does not bend to the slavish doctrine which was inculcated by so many other writers of the age; but, while he preserves a firm and substantial reverence to the throne, he watches over the actions of the sovereign, and distinguishes between his just authority and the arbitrary excesses of it. One circumstance more. Massinger lived for the most part in poverty and neglect; and it is highly honourable to him that there are no traces of public spleen or faction in his writings. He is always a good subject; and if he reprehends the follies or the vices which stood too near the throne, he does it as a friend, and with the view of restoring it to that purity and wisdom which became it, and to that lustre in which he loved to see it shine.

It would not be necessary to mention Massinger's IMITATIONS of his contemporaries, if such a practice had not been unduly attributed to him. Mr. M. Mason seems disposed to talk of passages remembered from Shakspeare. But the practice is not

very frequent, and whenever it does occur, the obligation is too unimportant to be dwelt upon. Indeed, it may be affirmed in general, that, though he may adopt occasional sentiments from Shakspeare, he can hardly be said to copy his incidents or situations. Perhaps the nearest approach to such an obligation is in *the Emperor of the East*, where jealousy on account of the apple recalls to our mind the handkerchief of Othello. Yet even here the history itself may well be supposed to furnish the situation without assistance from any other quarter; and the imitation is, after all, confined to a few scattered thoughts. It ought, indeed, to be allowed, (since the subject is thus entered upon,) that when such an imitation does take place, it is sometimes not quite so happy as the reader might wish. Either the thoughts are not so forcibly expressed as by Shakspeare, or they are given to persons whose characters do not so well agree with them. Thus, when Asambeg (*Renegado*) repeats his determination to do something terrible, but what, he does not yet know, he reminds us of a sentiment highly characteristic of the wild and ungoverned temper of Lear. But Asambeg is of a different cast. In the midst of his passion his interest is consulted; he blusters indeed, but stops to calculate consequences, and in reality is a tame character. Again, when imprecations are used against Richard, and guilty fear is to deprive him of the power of wielding his sword, we feel that the thought is natural. But when Overreach (*New Way to pay Old Debts*) finds that the curses of those whom he has undone are upon him, and take away his strength, we perceive an incongruity. A sword was the natural and proper weapon of Richard,—the instrument by which his situation was to be maintained. Overreach has a sword never intended to be drawn: he endeavours to use it in the moment of frenzy; yet talks of its failure in the terms of a baffled soldier, as if it would no longer avenge his cause, or preserve his falling fortunes.

This notice will be sufficient for the imitations attributed to Massinger, and the circumstances which attend them. In fact, he has borrowed little from his contemporaries, and has given to Milton alone perhaps as much sentiment as he has himself taken from Shakspeare. To some later writers he has been too convenient a quarry. Without acknowledgment, they have dug from his scenes for the construction of their own, and have done him at once an injustice and an honour. By their unskilful use of his plundered matter, they have proved how much he is their superior. The imitation of *the Fatal Dowry* in *the Fair Penitent*, has been already noticed. If the reader will pass from one of these Plays to the other, he will hardly fail to acknowledge the truth of this assertion, bold as it may appear: he will find,

notwithstanding the praises bestowed on Rowe by Dr. Johnson, that laboured softness and artificial sentiment are but an ill exchange for the genuine feelings of nature, and the genuine expression of them. Again, if he will compare *the Guardian* of Massinger with the imitation of it in *the Inconstant* of Farquhar, he cannot but observe how much the natural briskness and flowing humour of Durazzo are degraded in the forced levity and empty bustle of Old Mirabel. I am not certain that Lee remembered Massinger in his *Theodosius, or the Force of Love*; but he boasts of the reception of that piece by the public. Yet whoever will compare *the Emperor of the East* with it, will soon learn to think favourably of Massinger on this account also; and will wonder that his nature and force should be neglected, while the public taste has been content to admire in Lee passion which never moves the soul, and vehemence which does but excite ridicule.

From these few particulars some conclusion may be drawn respecting the genius and disposition of Massinger. Perhaps he cannot be called sublime. He does not, like Shakspeare, seize the soul, and in a moment pierce it with terror or affliction: nor does he sustain it at will in transports beyond the usual height of nature. He moves us rather by the accumulation of circumstances, than by single passages of unusual strength and impression. He melts too, rather than terrifies. Yet while we surrender all our compassionate feelings to *the Fatal Dowry*, we must remember the horror excited by *the Unnatural Combat*; horror inherent in the very situations of the principal agents, and increased, with equal artifice and power, by dark and mysterious allusions to the causes of their strange enmity, and of the fearful imprecations which they utter. He does not venture into the ideal world, and create new personages and imagine strange agencies for them. His few ghosts deserve no mention. The good and bad spirit in *the Virgin Martyr* are not to be compared with the fantastic beings of Shakspeare: their appearance is, for the most part, human; and when their true nature breaks forth, they act in a manner which custom had already prescribed for them. The most imposing use of an event beyond the experience of common life occurs in *the Picture*; yet this is an extraordinary trick of art, which appeals rather to the ear than the eye, and which, once allowed, suffices throughout the piece: there is no magical apparatus, no visible agent conducting the train of surprise.

His comic talent is not equal to his tragic power. His merit chiefly consists in the invention of comic situations; and in these he is often remarkably happy. But the great support of Comedy is dialogue; and in this he is deficient. In general



it wants briskness and variety. Of course, we must not look into him for those characters whose wit predominates through the piece, or whose fatuity is the principal cause of laughter. He has neither a Falstaff nor a Bessus; not even a master Stephen, or a Slender. Sylli, however small his pretensions, is his chief mirth-maker. Indeed, the Comedy of Massinger has a near connexion with history and the graver satire. He draws copious descriptions of the trifling or vicious manners of the age, and discovers strong purposes of moral correction, rather than smartness of conversation, and the attacks and defences of dramatic wit. Of this sort is *the City Madam*. This I regard as the chief effort of his Comedy; as *the Fatal Dowry* is of his Tragedy. These two Plays alone would be sufficient to create an high reputation. Pity for suffering virtue can hardly be excited in a stronger manner than in the latter. In the former it is difficult to say which quality prevails, the powerful ridicule of an unfeeling affectation, or the just reprobation of hypocrisy.

This determines the nature of Massinger's writings. He does not soar to the heights of fancy; he dwells among men, and describes their business and their passions with judgment, feeling, and discrimination. He has a justness of principle which is admirably fitted to the best interests of human life; and I know no writer of his class from whom more maxims of prudence, morality, or religion may be drawn. He is eminently successful in representing the tender attachment of virtuous love, and in maintaining the true delicacy and dignity of the female character; and in general he displays a warmth of zeal on the side of goodness which at once pleases and elevates the reader. To this excellence of sentiment he adds much strength and variety of talent; nor will any one doubt it who has perused these Plays with attention. The general chasteness of language with which they are written, the peculiar elegance of style in *the Great Duke of Florence* and *the Parliament of Love*,—the united dignity and madness of passion of *the Duke of Milan*,—the animation and heroism of *the Bondman*, and the talent of discrimination added to those in *the Maid of Honour*,—the striking eloquence of *the Roman Actor*,—the comic force of the *Very Woman*,—the strong ridicule and moral reprobation in the *New Way to pay Old Debts*,—and the peculiar playfulness of *the Picture*;—these, and many others which might be mentioned with equal justice, are incontrovertible proofs of a genius far beyond the common level. Cartwright has invidiously remarked the “wretched genius and dependent fires” of those who, in his time, wrote plays for bread. This cannot be said of Massinger without the greatest injustice. He has written not for his benefactors alone; his country owes him an obligation, and it

would be a reproach to our discernment if so much merit were still overlooked. Indeed it is very difficult to account for the long inattention of which he has hitherto to complain. The troubles which so soon followed the first appearance of these Plays, dropt the curtain on Massinger and every other genuine writer for the stage. Perhaps for about twenty years the stage was altogether silent. It might have been expected, however, that the Restoration, which revived several of the plays of Shakspeare, and more of Beaumont and Fletcher, would have done some justice to Massinger.

I am not sanguine about my conjecture, but the following may be considered as one of the leading causes of the neglect which he experienced. It appears that the prevailing taste of those times was such as his scenes were not much calculated to gratify. An extraordinary attachment burst forth to the swift turns and graces of the stage, as Dryden terms them, and to the chase of wit briskly pursued in dramatic conversation. These qualities, as it was just now observed, do not distinguish Massinger. They were supposed at that time to be possessed by Fletcher alone; and this probably was the reason of the marked preference which he obtained; for we know from Dryden, that two of Fletcher's Plays were acted for one of Shakspeare. As to the wit of Jonson, it was considered as too stiff for that age. But the chief injustice seems to rest with Dryden himself. In his *Essay on Dramatic Poetry* he praises others for qualities of which Massinger might have been adduced as an example, and blames them for failings from which he was free; yet of Massinger no mention is made: and probably this was sufficient warrant for succeeding critics to pass by a name which so great a man had appeared not to know, or not to value. As to the attempts in the last century to make Massinger known through succeeding editions of his works, they call for some acknowledgment on account of their motive; but the performance can hardly be mentioned without indignation. Lord Bacon somewhere talks of the disservice done to literature by the "*rash diligence*" of some "in the correction and edition of authors." One would think he had looked forward to the treatment of poor Massinger by Coxeter and Mr. M. Mason!—But it is time that his obscured merit should at length appear in its proper light; and Massinger has found, from the present Editor, what has been so humanely wished for him, a vindication of his name in a pure and accurate text.

One thing yet remains: to explain why I have taken a part in the present publication. The account is short and simple. The Editor, having already resolved on the publication, and prepared the text for the press, requested of me a revision of these

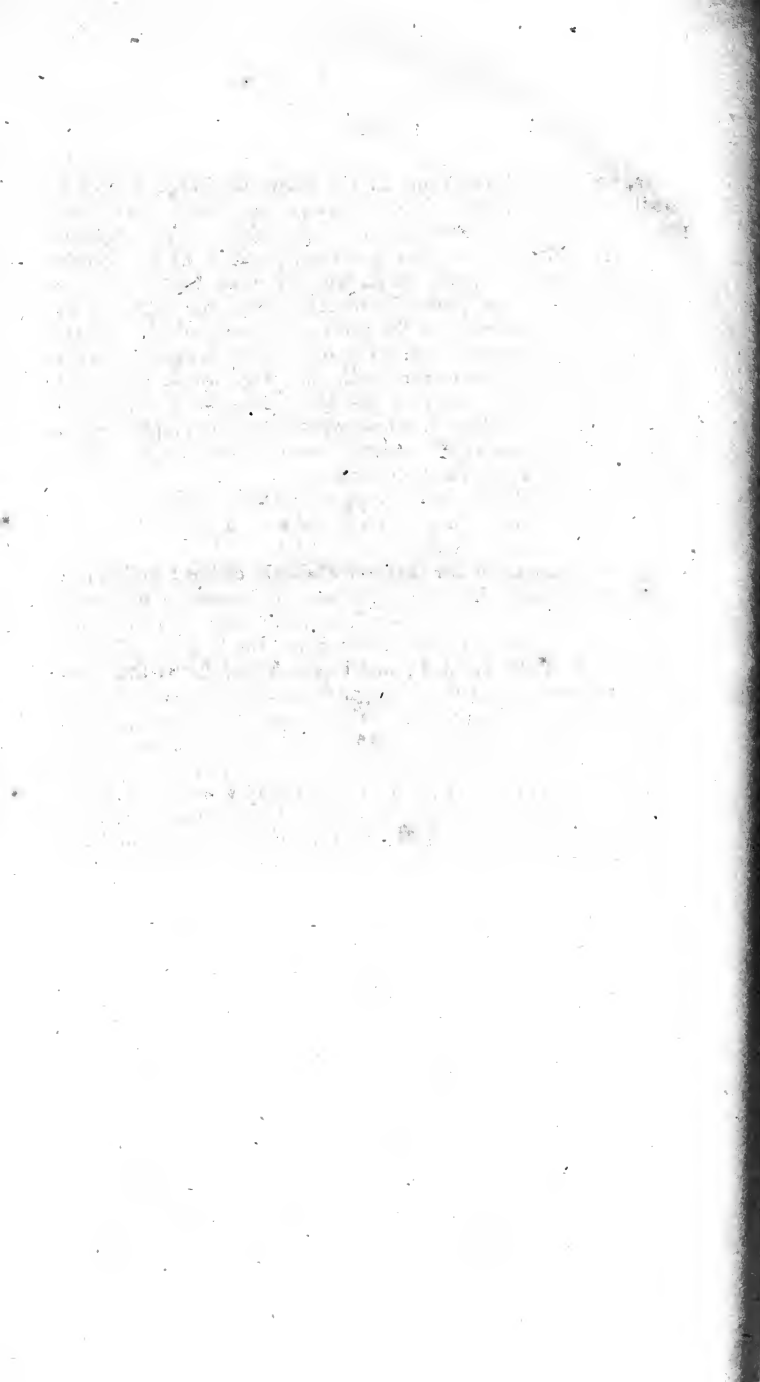
Plays, and such observations as the active discharge of professional duties would allow me to bestow on them. To this he was doubtless impelled by his known partiality to the judgment of his friend: and, in some measure, perhaps, by the recollection that, in our early days, we had read together some of the works of our dramatic writers. This statement, it is hoped, will excuse me with the professed lovers of the drama, who may find these observations of too serious a cast, or wanting that minute acquaintance with the stage which might be required. My chief attention has long since been turned to other pursuits; nor have I thrust myself into this employment; neither, indeed, has any "calling" been "left" for it. Massinger has truly said, that to be able

“ \_\_\_\_\_ to pierce to the depth,

“ Or write a comment on the obscurest poets,

“ Is but an ornament.”

The great business of life has more solemn claims; and it is a consolation to add, that while this act of friendship has been performed, the higher and more important duties have not suffered. If, with this necessary reservation, the talent of Massinger has been at all unfolded; and especially, if his writings are now made more useful than they might otherwise have been, by the careful observation of his subject, and the pointing of his moral, I shall be satisfied. As to the rest, it is but a trifling service which can be performed by me in this, or perhaps any other, province of letters; but, to apply the words of a great man on a far higher occasion, “so have I been content to tune the instruments of the Muses, that they may play who have better hands.”



P O E M S  
ON  
SEVERAL OCCASIONS,  
BY  
PHILIP MASSINGER.

To my Honorable Friend <sup>E</sup>  
 Francis Holcomb Esq<sup>r</sup>  
 and Baronet.

<sup>E</sup> With my service I present his books  
 a gift of comfort, but pray you look  
 upon his Index, not his gift, w<sup>th</sup> your  
 accustomed favor, and then it will rid me  
 your stings bitter. Some may be  
 you find in the Index fit for me  
 to give to one of honor, and may please  
 in your defense, though you defend to read  
 a pamphlet of this nature. may it prove  
 in your fit judgement though not necessary  
 yet fit to find a pardon, and I'll say  
 upon your warrant that it is a play

ever at your commandment

Philip Massinger

# P O E M S.

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*To my Honorable ffreinde Sr.  
ffrancis ffoliambe Knight  
and Baronet.*

Sr. with my service I præsent this booke,  
 A trifle, I confesse, but pray you looke  
 Upon the sender, not his guift, with your  
 Accustomde favor, and then 't will indure  
 Your serch the better. Somethinge there may bee  
 You 'l finde in the perusall fit for mee  
 To give to one I honor, and may pleade,  
 In your defence, though you descende to reade  
 A Pamplet of this nature. May it prove  
 In your free iudgement, though not worth your  
 llove,  
 Yet fit to finde a pardon, and I'll say  
 Upon your warrant that it is a play.

ever at your comaundment

PHILIP MASSINGER.

*To my judicious and learned Friend the Author,  
[JAMES SHIRLEY] upon his ingenious Poem, the  
Grateful Servant, a Comedy, published in 1630.*

THOUGH I well know, that my obscurer name  
Listed with theirs<sup>1</sup> who here advance thy fame,  
Cannot add to it, giye me leave to be,  
Among the rest a modest votary  
At the altar of thy Muse: I dare not raise  
Giant hyperboles unto thy praise;  
Or hope it can find credit in this age,  
Though I should swear, in each triumphant page  
Of this thy work there's no line but of weight,  
And poesy itself shewn at the height:  
Such common places, friend, will not agree  
With thy own vote, and my integrity.  
I'll steer a mid way, have clear truth my guide,  
And urge a praise which cannot be denied.  
Here are no forced expressions, no rack'd phrase;  
No Babel compositions to amaze  
The tortured reader; no believed defence  
To strengthen the bold Atheist's insolence;  
No obscene syllable, that may compel  
A blush from a chaste maid; but all so well  
Express'd and order'd, as wise men must say  
It is a grateful poem, a good play:  
And such as read ingeniously, shall find  
Few have outstripp'd thee, many halt behind.

PHILIP MASSINGER.

<sup>1</sup> *Listed with theirs,*] John Fox, John Hall, Charles Aleyn, Thomas Randolph, Robert Stapylton, Thomas Craford, William Habington.



*To his Son, J. S. upon his Minerva.<sup>2</sup>*

THOU art my son; in that my choice is spoke:  
 Thine with thy father's Muse strikes equal stroke.  
 It shew'd more art in Virgil to relate,  
 And make it worth the hearing, his gnat's fate,  
 Than to conceive what those great minds must be  
 That sought, and found out, fruitful Italy.  
 And such as read and do not apprehend,  
 And with applause, the purpose and the end  
 Of this neat poem, in themselves confess  
 A dull stupidity and barrenness.  
 Methinks I do behold, in this rare birth,  
 A temple built up to facetious Mirth,  
 Pleased Phœbus smiling on it: doubt not, then,  
 But that the suffrage of judicious men  
 Will honour this Thalia; and, for those  
 That praise sir Bevis, or what's worse in prose,  
 Let them dwell still in ignorance. To write  
 In a new strain, and from it raise delight,  
 As thou in this hast done, doth not by chance,  
 But merit, crown thee with the laurel branch.

PHILIP MASSINGER.

<sup>2</sup> *To his son, J. S. upon his Minerva.*] Coxeter and Mr. M. Mason (or rather Coxeter alone, for Mr. M. Mason neither knew nor thought any thing about the matter,) say this little poem was addressed to James Shirley; and Davies, in his *Life of Massinger*, reasons upon it as an indisputable fact. The truth, however, is, that these initial letters belong to James Smith, a man of considerable wit and learning, and a dignitary of the church. He was the author of several short pieces, and, among the rest, of that to which this, with other commendatory poems, is prefixed, *the Innovation of Penelope and Ulysses*, a burlesque satire upon some incoherent translation of those days, and the prototype, perhaps, of Cotton's *Virgil*, and *the Rehearsal*. Wood says, that Smith "was much in esteem with the poetical wits of that day, particularly with Philip Massinger, who called him his son." *Athen. Oxon.* Vol. II. p. 397.

## SERO SED SERIO.

*To the Right Honourable my most singular good Lord and Patron, PHILIP Earl of Pembroke and Montgomery, Lord-Chamberlain of His Majesty's Household, &c. upon the deplorable and untimely Death of his late truly noble Son, CHARLES Lord HERBERT, &c.<sup>3</sup>*

'Twas fate, not want of duty, did me wrong ;  
 Or, with the rest, my hymenæal song  
 Had been presented, when the knot was tied  
 That made the bridegroom and the virgin bride  
 A happy pair. I curs'd my absence then  
 That hinder'd it, and bit my star-cross'd pen,  
 Too busy in stage-blanks, and trifling rhyme,  
 When such a cause call'd, and so apt a time  
 To pay a general debt ; 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 and his family : and dare I,  
 Being silent then, aim at an elegy ?  
 Or hope my weak Muse can bring forth one verse  
 Deserving to wait on the sable hearse  
 Of your late hopeful Charles ? his obsequies  
 Exact the mourning of all hearts and eyes  
 That knew him, or loved virtue. He that would  
 Write what he was, to all posterity, should

<sup>3</sup> Charles lord Herbert, whose early death is here lamented, was the eldest surviving son of Philip earl of Pembroke and Montgomery. He was made a knight of the Bath at the coronation of Charles I. and married in 1634 to Mary, daughter of the great duke of Buckingham ; soon after which he went abroad, (for she was too young for cohabitation,) and died of the small-pox at Florence, in January 1635-6.

Have ample credit in himself, to borrow,  
 Nay, make his own, the saddest accents sorrow  
 Ever express'd, and a more moving quill,  
 Than Spenser used when he gave Astrophil  
 A living epicedium. For poor me,  
 By truth I vow it is no flattery,  
 I from my soul wish, (if it might remove  
 Grief's burthen, which too feelingly you prove,)

Though I have been ambitious of fame,  
 As poets are, and would preserve a name,  
 That, my toys burnt, I had lived unknown to men,  
 And ne'er had writ, nor ne'er to write again.  
 Vain wish, and to be scorn'd! can my foul dross,  
 With such pure gold be valued? or the loss  
 Of thousand lives like mine, merit to be  
 The same age thought on, when his destiny  
 Is only mentioned? no, my lord, his fate,  
 Is to be prized at a higher rate;  
 Nor are the groans of common men to be  
 Blended with those, which the nobility  
 Vent hourly for him. That great ladies mourn  
 His sudden death, and lords vie at his urn  
 Drops of compassion; that true sorrow, fed  
 With showers of tears, still bathes the widow'd bed  
 Of his dear spouse; that our great king and  
 queen

(To grace your grief) disdain'd not to be seen  
 Your royal comforters; these well become  
 The loss of such a hope, and on his tomb  
 Deserve to live: but, since no more could be  
 Presented, to set off his tragedy,  
 And with a general sadness, why should you  
 (Pardon my boldness!) pay more than his due,  
 Be the debt ne'er so great? No stoic can,  
 As you were a loving father, and a man,  
 Forbid a moderate sorrow; but to take  
 Too much of it, for his or your own sake,

If we may trust divines, will rather be  
Censured repining, than true piety.  
I still presume too far, and more than fear  
My duty may offend, pressing too near  
Your private passions. I thus conclude,  
If now you shew your passive fortitude,  
In bearing this affliction, and prove  
You take it as a trial of heaven's love  
And favour to you, you ere long shall see  
Your second care\* return'd from Italy,  
To bless his native England, each rare part,  
That in his brother lived, and joy'd your heart,  
Transferr'd to him; and to the world make known  
He takes possession of what's now his own.

Your honour's

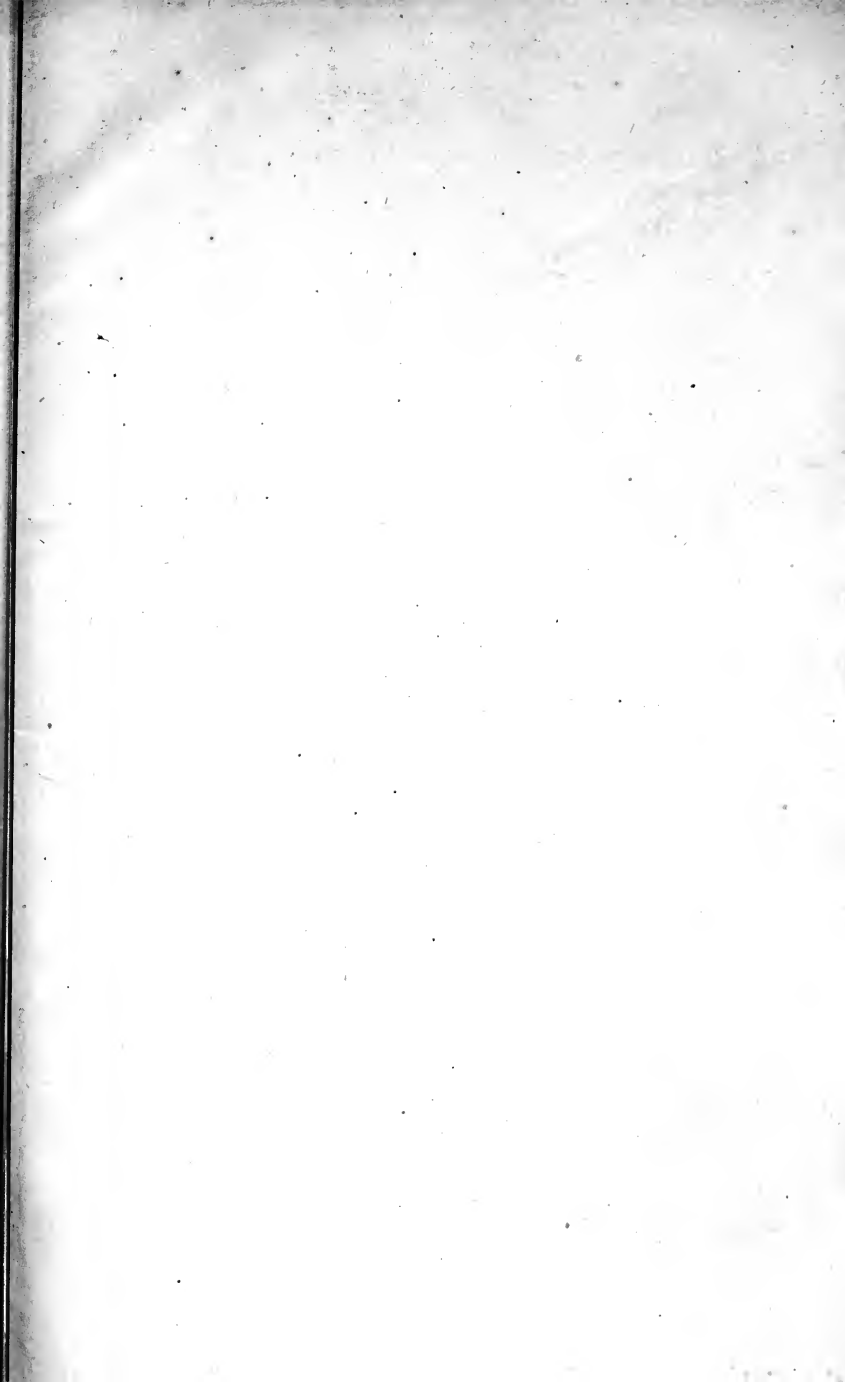
most humble

and faithful servant,

PHILIP MASSINGER:

\* *Your second care*] Philip Herbert, who survived him, and succeeded to his title and estates.

THE END.





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