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the Annotated Popular Edition of

# THE MAID OF HONOUR

by Philip Massinger

c. 1621-23

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## DRAMATIS PERSONAE.

### The Sicilians

**Roberto**, King of Sicily.

**Bertoldo**, the King's natural brother, a Knight of Malta.

**Fulgentio**, the minion of Roberto.

**Astutio**, a counsellor of state.

**Camiola**, the MAID OF HONOUR.

**Clarinda**, her woman.

**Adorni**, a follower of Camiola's father.

**Signior Sylli**, a foolish self-lover.

**Antonio**, rich heir, city-bred, former ward of Astutio.

**Gasparo**, rich heir, city-bred, nephew of Astutio.

**Father Paulo**, a Priest, Camiola's confessor.

### The Siennese

**Aurelia**, Duchess of Sienna.

**Gonzaga**, a Knight of Malta, General to the Duchess of Sienna.

**Pierio**, a colonel to Gonzaga.

**Roderigo**, captain to Gonzaga

**Jacomo**, captain to Gonzaga.

### The Urbinites

**Ferdinand**, Duke of Urbin.

**Druso**, captain to Duke Ferdinand.

**Livio**, captain to Duke Ferdinand.

**Ambassador** from the Duke of Urbin.

A Bishop.

A Page.

Scout, Soldiers, Gaoler, Attendants, Servants, &c.

SCENE,

Partly in Sicily, and partly in the Siennese.

## INTRODUCTION TO THE PLAY

*The Maid of Honour* is one of Massinger's greatest plays. Camiola, the titular heroine, is of the noblest temperament, and is the play's virtuous lodestar. The play's other major characters (excepting Gonzaga, the Siennese general) all ultimately disappoint us, and only find correction after they have entered Camiola's orbit. A perfect blend of comedy and drama, *The Maid of Honour* has some of Massinger's most memorable characters.

## NOTES ON THE TEXT

The text of *The Maid of Honour* is adapted from two sources: William Gifford's *The Plays of Philip Massinger*, cited at #4 below; and *Philip Massinger*, Volume I, edited by Arthur Symonds, cited at #5 below.

## NOTES ON THE ANNOTATIONS

Mention of "Gifford" in the annotations refers to the notes provided by William Gifford in his collection of Massinger's plays, cited at #4 below.

The footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.

2. Crystal, David and Ben. *Shakespeare's Words*.

London; New York: Penguin, 2002

3. Symonds, Arthur. *Philip Massinger*, Vol. I. London: Vizetelly, 1887-1889.

4. Gifford, William. *The Plays of Philip Massinger*. London: William Templeton, 1840.

5. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.

6. *New Advent Website. Hospitallers of St. John of Jerusalem*. Retrieved 5/21/2017: <http://www.newadvent.org/cathen/07477a.htm>.

7. Halliwell, James O. *A Dictionary of Archaic and Provincial Words*. London: John Russell Smith, 1878.

8. *A New English Dictionary of Historical Principles*. Oxford: Clarendon Press, 1888-1928.

9. Skeat, Walter W. *A Glossary of Tudor and Stuart Words*. Oxford: The Clarendon Press, 1914.

10. Daniel, Carter A., ed. *The Plays of John Lyly*. Lewisburg: Bucknell University Press, 1988.

## ACT I.

### SCENE I.

Palermo.

*A State-Room in the Palace.*

*Enter Astutio and Adorni.*

= *Palermo* was the traditional capital of the kingdom of Sicily.

*Entering Characters:* *Astutio* is a nobleman and a counselor to King Roberto of Sicily. *Adorni* is a "follower" or dependent of the noblewoman *Camiola*; born a gentleman - higher than the servant class, but not quite a noble - *Adorni* nonetheless attends *Camiola*, running errands for her, keeping her company, and so forth, in return for her patronage and support.

1 *Ador.* Good day to your lordship.

2 *Astut.* Thanks, *Adorni*.

4 *Ador.* May I presume to ask if the ambassador  
6 Employed by Ferdinand, the Duke of Urbino,  
8 Hath audience this morning?

= ie. Urbino.

= ie. with Roberto, the King of Sicily.

*Enter Fulgentio.*

*Entering Character:* *Fulgentio* represents a classic Elizabethan character type, the "minion", or favorite, of the sovereign. *Fulgentio* is a sycophant, one who fawns on and flatters the king, but his motives are less than honourable.

10 *Astut.* Tis uncertain;  
12 For, though a counsellor of state, I am not  
Of the cabinet council: but there's one, if he please,

13: *cabinet council* = *council* and *counsel* were easily confused; the reference is to secret counsel given in the duke's private apartments by his closest advisors - of which *Astutio* is not one.<sup>1</sup>

*there's one* = *Astutio* points to *Fulgentio* as he enters the stage.

= ie. "give you an answer".

14 That may resolve you.

16 *Ador.* I will move him. – Sir!

= appeal to, ask.<sup>1</sup>

18 *Fulg.* If you've a suit, shew water, I am blind else.

= petition. = produce a fee<sup>1</sup>; *Fulgentio*, who is very close to the king, wants a bribe in exchange for whatever favour he assumes *Adorni* is seeking.

20 *Ador.* A suit; yet of a nature not to prove  
The quarry that you hawk for; if your words

= prove to be.

= a hawking metaphor: the *quarry*, or prey, is the bribe *Fulgentio* seeks; *to hawk* is to hunt with a hawk.

= smallest amount.

= appraised.

= permitted or granted.

22 Are not like Indian wares, and every scruple  
To be weighed and rated, one poor syllable,  
24 Vouchsafed in answer of a fair demand,  
Cannot deserve a fee.

20-25: with courtly language, *Adorni* asks only for information - a simple yes or no (*one poor syllable*) will be sufficient.

26 *Fulg.* It seems you are ignorant,  
28 I neither speak nor hold my peace for nothing;  
And yet, for once, I care not if I answer  
30 One single question, gratis.

= for free

|    |   |  |
|----|---|--|
| 32 | <b>Ador.</b> I much thank you.<br>Hath the ambassador audience, sir, to-day?  |  |
| 34 |   |  |
| 36 | <b>Fulg.</b> Yes.   |  |
| 38 | <b>Ador.</b> At what hour?  |  |
| 40 | <b>Fulg.</b> I promised not so much.<br>A syllable you begged, my charity gave it;<br><u>Move</u> me no further.  | = appeal to, ask   |
| 42 |   |  |
| 44 |   | [Exit.]  |
| 46 | <b>Astut.</b> This you wonder at:<br>With me, 'tis usual.   | 45-46: "you are amazed at the behavior you just saw; I however, am used to it."  |
| 48 | <b>Ador.</b> Pray you, sir, <u>what is he</u> ?   | = "who is that guy?"   |
| 50 | <b>Astut.</b> <u>A gentleman, yet no lord</u> . He hath some drops<br>Of the king's blood running in his veins, derived   | 50: <i>A gentleman...lord</i> = Gifford suggests the phrase should be reversed, to make the satire more biting.  |
| 52 | Some <u>ten degrees off</u> . His revenue lies  | = ie. Fulgentio is only distantly related to the king.   |
| 54 | In a narrow <u>compass</u> , the king's ear; and yields him   | = circumscribed area, boundary, or limit.  |
| 56 | Every hour a fruitful harvest. Men may talk<br>Of three crops in a year in the <u>Fortunate Islands</u> ,<br>Or profit made by <u>wool</u> ; but, <u>while</u> there are suitors, | = legendary islands of Greek myth, an earthly paradise. <sup>1</sup><br>= allusion to England's famous wool industry.<br><i>while</i> = so long as.  |
|    | His <u>sheepshearing</u> , nay, shaving to the <u>quick</u> ,   | = fleecing. <sup>1</sup> = sensitive or tender parts of the body. <sup>1</sup> The whole line is meant to metaphorically apply to Fulgentio's practice of collecting bribes from helpless petitioners.   |
| 58 | Is in every quarter of the moon, and constant.<br>In the time <u>of trussing a point</u> , he can <u>undo</u>   | = ie. "it takes to tie the laces of one's hose to one's doublet (ie. upper body garment)". <sup>1</sup><br><i>undo</i> = ruin.   |
| 60 | Or make a man: his play or recreation   | = promote this person.   |
| 62 | Is to <u>raise this up</u> , or pull down that; and, though<br>He never yet took <u>orders</u> , makes more bishops<br>In Sicily than the pope himself.                           | = ie. religious orders.<br>52-63: <i>His revenue...pope himself</i> = Astutio comments on how profitable Fulgentio's position is: as the king's favorite ( <i>minion</i> ), he is constantly entreated for favours, or access to the king, which he regularly grants in return for bribes. Fulgentio apparently also has a great deal of influence in helping the king decide who to promote and give offices to, as well as who to tear down or ruin. |
| 64 |   |  |
|    | <i>Enter Bertoldo, Gasparo, Antonio, and a Servant.</i>   | <i>Entering Characters:</i> Bertoldo is the bastard half-brother of King Roberto. Gasparo and Antonio are two young gallants.  |
| 66 |   |  |
| 68 | <b>Ador.</b> Most strange!  |  |
|    | <b>Astut.</b> The <u>presence</u> fills. <u>He in the Malta habit</u>   | = king's audience; = Bertoldo is a member of the <i>Knights of Malta</i> (originally the Knights Hospitaller), one of the two major chivalric orders formed in the early days of the Crusades (the Knights Templar were the other). When the Kingdom of Jerusalem fell to the Mamluks in 1291, the Hospitallers relocated to Cyprus, then to Rhodes, and after Rhodes fell to the Ottomans in 1522, to Malta in 1530 – hence the name.                 |
| 70 | Is the natural brother of the king – a <u>by-blow</u> .   | = illegitimate child. <sup>1</sup>   |

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|-----|---|---|
| 72  | <b>Ador.</b> I understand you.  |   |
| 74  | <b>Gasp.</b> <u>Morrow</u> to my uncle.   | 74: Astutio is Gasparo's uncle. <i>morrow</i> = good morning.   |
| 76  | <b>Ant.</b> And <u>my late guardian</u> : – but at length I have<br>The reins in my own hands.                          | = Antonio was raised as a ward of Astutio's; but now that Antonio is old enough to no longer legally require a guardian, he is free, as he observes here, to make his own decisions about his own life. |
| 78  |   | Both being raised in Astutio's household, Gasparo and Antonio are naturally good friends, actually inseparable.   |
| 80  | <b>Astut.</b> Pray you, use them well,<br>Or you'll too late repent it.   |   |
| 82  | <b>Bert.</b> With this jewel<br>Presented to Camiola, prepare   | 82-84: Bertoldo asks the servant to deliver a gift to our play's heroine, and prepare her for a visit from our knight.  |
| 84  | This night a visit for me. –  |   |
| 86  |   | [Exit Servant.]   |
| 88  | I shall have<br>Your company, gallants, I perceive, if that   | 88-90: Bertoldo suggests that Gasparo and Antonio may want to join him in fighting the Sienese, if he can persuade the king to go to war.   |
| 90  | The king will hear of war.  |   |
| 92  | <b>Ant.</b> Sir, I have horses<br>Of the best breed in Naples, fitter far   |   |
| 94  | To <u>break a rank</u> than <u>crack a lance</u> ; and are,<br>In their <u>career</u> , of such incredible swiftness,   | = ie. break ranks. = to break or strike with a lance.<br>= gallop. <sup>1</sup>   |
| 96  | They outstrip swallows.   |   |
| 98  | <b>Bert.</b> And such may be useful<br>To run away with, should we be defeated:   | 98ff: Bertoldo begins to lightly mock the two young men.  |
| 100 | You are well provided, signior.   |   |
| 102 | <b>Ant.</b> Sir, excuse me;<br>All of <u>their race</u> , by instinct, <u>know a coward</u> ,                           | = that breed of horse. = "can tell when a coward is riding them".   |
| 104 | And scorn the <u>burthen</u> : they come on, like lightning;<br><u>Foundered</u> in a retreat.                          | = burden.<br>= made lame. <sup>1</sup>  |
| 106 |   |   |
| 108 | <b>Bert.</b> By no means <u>back</u> them;<br>Unless you know your courage sympathize<br>With the daring of your horse. | = read as "then by". = ride, mount.<br>108-9: Bertoldo suggests a possible lack of courage on the part of the young men.  |
| 110 |   |   |
| 112 | <b>Ant.</b> My lord, this is bitter.  | 111: Antonio recognizes the insult.   |
| 114 | <b>Gasp.</b> I will raise me a <u>company of foot</u> ,   | = ie. company of foot-soldiers; it was normal for men of means to raise their own body of soldiers to join their country's army during a period of war.   |
| 116 | And, when at push of pike I am to enter<br>A breach, to shew my valour, I have bought me<br>An armour cannon proof.     | 116: ie. cannon-proof armor   |
| 118 | <b>Bert.</b> You will not leap, then,<br>O'er an <u>outwork</u> in your shirt?  | = outer fortification   |
| 120 |   |   |
| 122 | <b>Gasp.</b> I do not like<br>Activity that way.  |   |

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| 124 | <b>Bert.</b> You had rather stand<br><u>A mark</u> to <u>try</u> their muskets on?   | = "as a target". = test.  |
| 126 |  |   |
| 128 | <b>Gasp.</b> If I do<br>No good, I'll do no hurt.  |   |
| 130 | <b>Bert.</b> 'Tis in you, signior,<br>A Christian resolution, and becomes you!   |   |
| 132 | But I will not discourage you.   |   |
| 134 | <b>Ant.</b> You are, sir,<br>A knight of Malta, and, as I have heard,  |   |
| 136 | Have served against the Turk.  |   |
| 138 | <b>Bert.</b> 'Tis true.  |   |
| 140 | <b>Ant.</b> Pray you, <u>shew</u> us<br>The difference between the city valour   | = Massinger generally preferred to use <i>shew</i> for <i>show</i> .<br>In this speech, Antonio asks Bertoldo to explain the<br>difference between the courage shown by young<br>gallants acting up in the town and soldiers fighting in<br>a battle.   |
| 142 | And service in the field.  |   |
| 144 | <b>Bert.</b> 'Tis somewhat more<br>Than <u>roaring</u> in a tavern or a brothel,   | = drunken swaggering.   |
| 146 | Or to steal a constable from a <u>sleeping watch</u> ,<br>Then burn their <u>halberds</u> ; or, safe guarded by  | = asleep while on duty.<br>= long-handled weapons, at the end of which is a<br>combination axe-blade and spear-head. <sup>2</sup>   |
| 148 | Your tenants' sons, to carry away a <u>May-pole</u><br>From a neighbour village. You will not find <u>there</u>  | = festively decorated pole used to celebrate May-day.<br>= ie. on the field of battle.  |
| 150 | Your <u>masters of dependencies</u> , to take up   | = hired (and usually needy) "bravoes who undertook<br>to ascertain the authentic grounds of a quarrel<br>( <i>dependencies</i> ), and in some cases to settle it for the<br>timorous and unskilful (ignorant)", ie. by duel. <sup>4</sup>   |
|     | A drunken brawl, or, to get you the <u>names</u><br>Of valiant <u>chevaliers</u> , fellows that will be,<br>For a cloak with thrice-dyed velvet, and a <u>cast</u> suit, | = reputations.<br>= gallants.<br>= cast-off, discarded.   |
| 154 | Kicked down the stairs. A <u>knave</u> with half a <u>breech</u> there,  | 149-154: <i>You will...stairs</i> = Bertoldo is basically telling<br>them that, on a battlefield, they cannot expect to hire<br>other people to fight in their places, or pay someone<br>to let the boys beat them up to enhance their own<br>reputations, as wealthy, foolish city-men, who are<br>always getting into drunken trouble, do.<br><i>knave</i> = meaning a soldier.<br><i>breech</i> = old singular form for breeches, ie. short pants<br>or trousers. <sup>1</sup> |
|     | And no shirt, (being a thing superfluous   | 155-6: <i>And no...memory</i> = a reference to the fact that<br>during a period of intense activity of an army, a soldier<br>may have to go for a while without a change of clothes.  |
| 156 | And worn out of his memory,) if you bear not<br>Yourselves both in and upright, with a <u>provant sword</u>  | = a sword provided by the state for a soldier. <sup>4</sup>   |
| 158 | Will slash your <u>scarlets</u> and your <u>plush</u> a new way;<br>Or, with the <u>hilt</u> s, <u>thunder</u> about your ears   | = rich red-colored cloth. <sup>1</sup> = a rich fabric with a nap <sup>1</sup> .<br>= sword handles. = "strike you hard".   |
| 160 | Such music as will make your worships dance<br>To the doleful tune of <u>Lachrymae</u> .   | = title of a popular musical work by the lutanist John<br>Dowland. <sup>4</sup>   |
| 162 |  |   |
| 164 | <b>Gasp.</b> I must tell you<br>In private, as you are my princely friend,<br>I do not like such <u>fiddlers</u> .   | = alluding to the metaphor of 160-1.  |

|     |               |   |  |
|-----|---------------|---|--|
| 166 | <b>Bert.</b>  | No! they are useful   |  |
| 168 |               | For your <u>imitation</u> ; I remember you,                                   | = emulation  |
| 170 |               | When you came first to the court, and talked of nothing                       |  |
| 172 |               | But your rents and your <u>entradas</u> , ever chiming                        | = income, revenue <sup>1</sup> : the rich got richer by renting their lands.   |
|     |               | The <u>golden bells</u> in your pockets; you believed                         | = coins.   |
|     |               | The <u>taking of the wall</u> as a tribute due to                             | = a pedestrian was supposed to let his or her superiors walk along the wall, which was the safer and cleaner part of the street.   |
|     |               | Your gaudy clothes; and could not walk at midnight                            |  |
| 174 |               | <u>Without a causeless quarrel</u> , as if men                                | = ie. they picked fights   |
|     |               | Of coarser outsides were in duty bound  |  |
| 176 |               | To suffer your <u>affronts</u> ; but, when you had been                       | = insults.   |
| 178 |               | <u>Cudgelled</u> well twice or thrice, and from the <u>doctrine</u>           | = beaten. = instruction, lesson. <sup>1</sup>  |
|     |               | Made profitable uses, you concluded   |  |
| 180 |               | <u>The sovereign</u> means to teach <u>irregular</u> heirs                    | = "that the". = excellent. <sup>2</sup> = disorderly. <sup>2</sup>   |
|     |               | Civility, with conformity of manners,   |  |
| 182 |               | Were two or three sound beatings.   |  |
|     | <b>Ant.</b>   | I confess   |  |
| 184 |               | They did much good upon me.   |  |
| 186 | <b>Gasp.</b>  | And on me:  |  |
| 188 |               | The principles that they read were sound.                                     |  |
|     | <b>Bert.</b>  | You'll find   |  |
| 190 |               | The like instructions in the camp.  |  |
| 192 | <b>Astut.</b> | The king!   |  |
| 194 |               | <i>A flourish. Enter Roberto, Fulgentio,<br/>Ambassadors, and Attendants.</i> | <i>Entering Characters:</i> Roberto is the King of Sicily; the Ambassador is an emissary of Ferdinand, the Duke of Urbin.  |
| 196 |               | <i>Roberto ascends the throne.</i>  | 197: as a historical matter, there never was a king of Sicily named Roberto.   |
| 198 | <b>Rob.</b>   | We sit prepared to hear.  |  |
| 200 | <b>Amb.</b>   | Your majesty  |  |
| 202 |               | Hath been long since familiar, I doubt not,                                   | = ie. Ferdinand.   |
| 204 |               | With the desperate fortunes of <u>my lord</u> ; and pity                      | = ally.  |
| 206 |               | Of the much that your <u>confederate</u> hath suffered,                       |  |
|     |               | You being his last refuge, may persuade you                                   | = unique use as a verb. <sup>1</sup>   |
| 208 |               | Not alone to <u>compassionate</u> , but to lend                               | = "prevent his".   |
|     |               | Your royal aids to <u>stay him in his</u> fall                                |  |
| 210 |               | To certain ruin. He, too late, is conscious                                   |  |
|     |               | That his ambition to encroach upon  |  |
| 212 |               | His neighbour's territories, with the danger of                               | 212-4: <i>but youth...for him</i> = he asks Roberto not to judge the duke's actions too harshly, in light of his youth and passion ( <i>heat of blood</i> ).   |
|     |               | His liberty, nay, his life, hath brought in question                          |  |
| 214 |               | His own inheritance: but youth and heat                                       | 215-9: <i>being...Sienna</i> = the Ambassador explains that Duke Ferdinand, having failed to win the Duchess of Siena's heart through proper courtship, decided to take her forcefully, by attacking, and taking, Siena. |
|     |               | Of blood, in your interpretation, may   |  |
| 216 |               | Both plead and mediate for him. I must grant it                               |  |
|     |               | An error in him, being denied the favours                                     |  |
| 218 |               | Of the fair princess of Sienna, (though                                       |  |
|     |               | He sought her in a noble way,) to endeavour                                   |  |
|     |               | To force affection, by surprisal of   |  |



|     |  |  |
|-----|--|--|
| 220 | Her principal seat, Sienna.  |  |
| 222 | <b>Rob.</b> Which now proves<br>The <u>seat of his captivity</u> , not triumph:<br>Heaven is still just.   | = now the Sienese forces have surrounded the duke's<br>army in Siena, penning them in.   |
| 224 | <b>Amb.</b> And yet that justice is  |  |
| 226 | To be with mercy tempered, which <u>Heaven's deputies</u>  | = kings (as God's representatives).  |
| 228 | Stand bound to minister. The injured duchess,<br>By reason taught, as nature could not, with   | 227-230: <i>The injured...revenge</i> = a difficult sentence: it<br>was to be expected that the duchess would avenge<br>the insult of Ferdinand's attacking her city.<br>Note the opposition of <i>reason</i> (logic or rationality) and<br><i>nature</i> (one's inherent or innate characteristics), a<br>common motif of Elizabethan literature.<br>Massinger's extensive use of subordinate clauses in his<br>writing is distinctive. |
| 230 | The reparation of her wrongs, but aim at<br>A brave revenge; and my lord feels, too late,  | 230-1: <i>my lord...friends</i> = Ferdinand worries that the<br>duchess, as the blameless victim here, will find<br>sympathetic allies to help her capture the duke<br>and his army.   |
| 232 | That innocence will find friends. The great <u>Gonzaga</u> ,<br>The honour of <u>his order</u> , (I must praise                                  | = the general of the Sienese army.   |
| 234 | Virtue, though in an enemy,) he whose fights   | = Gonzaga, like Bertoldo, is a Knight of Malta.  |
| 236 | And conquests <u>hold one number</u> , rallying up<br>Her scattered troops, before we could get time<br>To victual or to man the conquered city, | = are equal: ie. he has won every battle he has fought.  |
| 238 | Sat down before it; and, presuming that<br>Tis not to be relieved, <u>admits no parley</u> ,<br>Our flags of truce hung out in vain: nor will he | 235-7: <i>before we...before it</i> = the situation is this: the<br>army of Ferdinand captured Siena; but before they<br>had time to bring in sufficient supplies and troops to<br>hold onto it properly, they were in turn besieged by the<br>Sienese army led by Gonzaga.  |
| 240 | <u>Lend an ear</u> to <u>composition</u> , but exacts,   | = refuses to meet for purposes of settling the war.  |
| 242 | With the rendering up the town, the goods and lives<br>Of all within the walls, and of all sexes,<br>To be at his discretion.                    | 240: <i>Lend an ear</i> = though most famously used by<br>Shakespeare's Marc Antony, this phrase actually goes back<br>to as early as 1480. <sup>1</sup><br><i>composition</i> = ie. discuss terms of surrender. <sup>1</sup>  |
| 244 | <b>Rob.</b> Since injustice  |  |
| 246 | In your duke meets this <u>correction</u> , can you press us,<br>With any <u>seeming</u> argument of reason,                                     | = punishment.  |
| 248 | In foolish pity to <u>decline</u> his dangers,<br>To draw them on ourself? Shall we not be   | = "colour of an".  |
| 250 | Warned by his harms? The league proclaimed between us  | = divert from their course. <sup>3</sup>   |
| 252 | Bound neither of us further than to aid<br>Each other, if by foreign force invaded;<br>And so far in my honour I was tied.                       | 250f: Roberto's treaty with the Duke of Urbino was one of<br>mutual defense; but he is in no way obligated to help<br>Ferdinand out when his own rashness gets him into<br>trouble.  |
| 254 | But since, without our counsel or allowance,<br>He hath ta'en arms; with his good leave he must  |  |
| 256 | Excuse us if we steer not on a rock<br>We see and may avoid. Let other monarchs  |  |
| 258 | Contend to be made glorious by proud war,<br>And, with the blood of their poor subjects, purchase  |  |



|     |   |   |
|-----|---|---|
| 260 | Increase of empire, and augment their cares                 |   |
| 262 | In keeping that which was by wrongs extorted,               | = ornamentation, adornment  |
| 264 | Gilding unjust invasions with the <u>trim</u>               |   |
| 266 | Of glorious conquests; we, that would be known              |   |
| 268 | The father of our people, in our <u>study</u>               | = diligent endeavor   |
| 270 | And vigilance for their safety, must not change             |   |
| 272 | <u>Their ploughshares into swords</u> , and force them from | = cf. Isaiah 2:4: "and they shall beat their swords into plowshares" ( <i>King James</i> version).                                  |
| 274 | The secure shade of their own vines, to be                  |   |
| 276 | Scorched with the flames of war: or, for our sport,         |   |
| 278 | Expose their lives to ruin.                                 |   |
| 280 | <b>Amb.</b> Will you, then,                                 |   |
| 282 | In his extremity forsake your friend?                       |   |
| 284 | <b>Rob.</b> No; but preserve ourself.                       |   |
| 286 | <b>Bert.</b> Cannot the beams                               |   |
| 288 | Of honour thaw your icy fears?                              |   |
| 290 | <b>Rob.</b> Who's that?                                     | 279: the king notices Bertoldo for the first time.  |
| 292 | <b>Bert.</b> A kind of brother, sir, howe'er your subject;  |   |
| 294 | Your father's son, and one who blushes that                 |   |
| 296 | You are not heir to his brave spirit and vigour,            | 283-4: Bertoldo has, with shame, been listening to Roberto refuse to help out Ferdinand.  |
| 298 | As to his kingdom.  |   |
| 300 | <b>Rob.</b> How's this!                                     | 286: Roberto is stunned by his brother's insolence.   |
| 302 | <b>Bert.</b> Sir, to be                                     |   |
| 304 | His <u>living chronicle</u> , and to speak his praise,      | = a living accounter of their father's history  |
| 306 | Cannot deserve your anger.                                  |   |
| 308 | <b>Rob.</b> Where's your <u>warrant</u>                     | 292-3: basically, "who gave you permission to address your king this way?" <i>warrant</i> = authorization. <sup>1</sup>             |
| 310 | For this presumption?                                       |   |
| 312 | <b>Bert.</b> Here, sir, in my heart:                        |   |
| 314 | Let sycophants, that feed upon your favours,                | 296-7: <i>Let...caution</i> = <i>sycophants</i> may flatter his dishonourable unwillingness to fight by calling it prudent caution. |
| 316 | Style coldness in you caution, and <u>prefer</u>            | = promote, ie. "be the ones to recommend to you to put".  |
| 318 | Your ease before your honour, and conclude,                 |   |
| 320 | To eat and sleep <u>supinely</u> is the <u>end</u>          | = on one's back. <sup>1</sup> = height, pinnacle. <sup>1</sup>  |
| 322 | Of human blessings: I must tell you, sir,                   |   |
| 324 | Virtue, if not in action, is a vice,                        |   |
| 326 | And, when we move not forward, we go backward:              |   |
| 328 | Nor is this peace, the nurse of <u>drones</u> and cowards,  | = lazy sluggards (like the non-working bee). <sup>1</sup>   |
| 330 | Our health, but a disease.                                  |   |
| 332 | <b>Gasp.</b> Well urged, my lord.                           | 306-311: the others encourage Bertoldo to keep the pressure on the king.  |
| 334 | <b>Ant.</b> <u>Perfect</u> what is so well begun.           | = this is the verb <i>perfect</i> , with the stress on the second syllable.   |
| 336 | <b>Amb.</b> And bind  | 310-1: ie. "and make Duke Ferdinand obliged to you."  |
| 338 | My lord your servant.                                       |   |
| 340 | <b>Rob.</b> Hair-brained fool! what reason                  | 313-4: <i>what reason...good</i> = "can you give me a good reason to take Sicily to war?"   |
| 342 | Canst thou infer to make this good?                         |   |

316 **Bert.** A thousand,  
 Not to be contradicted. But consider  
 318 Where your command lies: 'tis not, sir, in France,  
 Spain, Germany, Portugal, but in Sicily;  
 320 An island, sir. Here are no mines of gold  
 Or silver to enrich you; no worm spins  
 322 Silk in her womb, to make distinction  
 Between you and a peasant in your habits;  
 324 No fish lives near our shores, whose blood can dye  
 Scarlet or purple; all that we possess,  
 326 With beasts we have in common: nature did  
 Design us to be warriors, and to break through  
 328 Our ring, the sea, by which we are environed;  
 And we by force must fetch in what is wanting  
 330 Or precious to us. Add to this, we are  
 A populous nation, and increase so fast  
 332 That, if we by our providence are not sent  
 Abroad in colonies, or fall by the sword,  
 334 Not Sicily, though now it were more fruitful  
 Than when 'twas styled the granary of great Rome,  
 336 Can yield our numerous fry bread: we must starve,  
 Or eat up one another.

338 **Ador.** The king hears  
 340 With much attention.

342 **Astut.** And seems moved with what  
 Bertoldo hath delivered.

344 **Bert.** May you live long, sir,  
 346 The king of peace, so you deny not us  
 The glory of the war; let not our nerves  
 348 Shrink up with sloth, nor, for want of employment,  
Make younger brothers thieves: it is their swords, sir,  
 350 Must sow and reap their harvest. If examples  
 May move you more than arguments, look on England,  
 352 The empress of the European isles,  
 And unto whom alone ours yields precedence:  
 354 When did she flourish so, as when she was  
 The mistress of the ocean, her navies  
 356 Putting a girdle round about the world?  
 When the Iberian quaked, her worthies named;  
 358 And the fair flower-de-luce grew pale, set by  
 The red rose and the white! Let not our armour  
 360 Hung up, or our unriggered armada, make us  
 Ridiculous to the late poor snakes our neighbours,  
 362 Warmed in our bosoms, and to whom again  
 We may be terrible; while we spend our hours  
 364 Without variety, confined to drink,  
 Dice, cards, or whores. Rouse us, sir, from the sleep  
 366 Of idleness, and redeem our mortgaged honours.

Your birth, and justly, claims my father's kingdom;

= clothing.

324-5: *No fish...purple* = certain oceanic shellfish and snails produced a purple secretion; if a nation was lucky enough to exist where such creatures could be found (Phoenicia, for example), the dye created from these secretions was very valuable.

= foresight<sup>2</sup>

= called.

= children (not "fried bread"!).

= only the eldest son could expect to inherit property; the younger ones often had to fend for themselves.

= the audience certainly would have realized by now that Massinger (through Bertoldo) has been describing England all along, since line 319.

356: traveling around the world (*OED* def. 3b.).

357: when England's heroes are named, the Spanish quake.

= the French, of course. = compared to .

= the symbols of the houses of Lancaster and York, who fought the long War of the Roses for the throne of England; the two houses were united when in 1486 Henry VII married Elizabeth of York; their descendents included Henry VIII and Elizabeth I.

= pay as a legal obligation, used metaphorically with *mortgaged*.

367: as the first born, Roberto rightly inherited the title of king.

|     |  |  |
|-----|--|--|
| 368 | But his heroic mind descends to me:<br>I will confirm so much.   |  |
| 370 |  |  |
| 372 | <b>Ador.</b> In <u>his</u> looks he seems<br>To break ope Janus' temple.   | = ie. Bertoldo's.<br>372: in ancient Rome, the doors of the god Janus' temple<br>were opened only during times of war.                           |
| 374 | <b>Astut.</b> How these younglings<br>Take fire from him!  |  |
| 376 |  |  |
| 378 | <b>Ador.</b> It works an alteration<br>Upon the king.  |  |
| 380 | <b>Ant.</b> I can forbear no longer:<br>War, war, my sovereign!  |  |
| 382 |  |  |
| 384 | <b>Fulg.</b> The king appears<br><u>Resolved</u> , and does prepare to speak.  | = decided  |
| 386 | <b>Rob.</b> Think not<br>Our counsel's built upon so weak a base,<br>As to be overturned or shaken with<br>Tempestuous winds of words. As I, my lord,<br>Before <u>resolved</u> you, I will not engage<br>My person in this quarrel; <u>neither</u> press<br>My subjects to <u>maintain it</u> : yet, to shew<br>My rule is gentle, and that I have feeling<br>O' your master's sufferings, since these gallants, weary<br>Of the happiness of peace, desire to taste<br>The <u>bitter sweets</u> of war, we do consent      | 386f: though Roberto is speaking for the benefit of all<br>those present, his comments are directed particularly<br>to Ferdinand's Ambassador.   |
| 398 | That, as adventurers and volunteers,<br>No way compelled by us, they may make trial<br>Of their boasted valours.   | = informed.<br>= nor.<br>= ie. support a war (with taxes or soldiers).   |
| 400 |  |  |
| 402 | <b>Bert.</b> We desire no more.  | = ie. for Ferdinand's  |
| 404 | <b>Rob.</b> 'Tis well; and, but my grant in this, expect not<br>Assistance from me. Govern, as you please,<br>The province you make choice of; for, I vow<br>By all things sacred, if that thou miscarry<br>In this rash undertaking, I will hear it<br>No otherwise than as a sad disaster<br>Fallen on a stranger: nor will I <u>esteem</u><br>That man my subject, who, in thy extremes,<br>In purse or person aids thee. Take your fortune:<br>You know me; I have said it. So, my lord,<br>You have my absolute answer. | = the term <i>bitter-sweet</i> appeared in English as early as<br>1386. <sup>1</sup>   |
| 406 |  | 404-5: <i>govern</i> and <i>province</i> : a brief metaphor for "choose<br>to do as you wish."   |
| 408 |  |  |
| 410 |  | = consider <sup>2</sup>  |
| 412 |  |  |
| 414 | <b>Amb.</b> My prince pays,<br>In me, his <u>duty</u> .  | 415-6: "through me, Ferdinand expresses his obligation<br>to you."<br>= reverence, honour; but also "debt" or "obligation", with<br><i>pay</i> . |
| 416 |  |  |
| 418 | <b>Rob.</b> Follow me, Fulgentio,<br>And you, Astutio.   |  |
| 420 |  |  |
|     | [ <i>Flourish. Exeunt Roberto,</i>   |  |

|  |   |   |
|--|---|---|
| 422  | <i>Fulgentio, Astutio, and Attendants.]</i>                             |   |
| 424  | <b>Gasp.</b> What a frown <u>he</u> threw,<br>At his departure, on you! | = ie. the king  |
| 426  | <b>Bert.</b> Let him keep   |   |
| 428  | His smiles for his state <u>catamite</u> , I care not.                  | = same-sex partner <sup>1</sup> , ie. Fulgentio.  |
| 430  | <b>Ant.</b> Shall we <u>aboard</u> to-night?                            | = old use of <i>aboard</i> , meaning "board our ships", as a verb.  |
| 432  | <b>Amb.</b> Your <u>speed</u> , my lord,<br>Doubles the benefit.        | = success   |
| 434  | <b>Bert.</b> I have a business  |   |
| 436  | Requires dispatch; some two hours hence I'll meet you.                  |   |
| 438  | <i>[Exeunt.]</i>  |   |
| <b>ACT I, SCENE II.</b>  |   |   |
| <i>The same.</i>   |   |   |
| <i>A Room in Camiola's House.</i>  |   |   |
| <i>Enter Signior Sylli, walking fantastically,<br/>followed by Camiola and Clarinda.</i> |   | <i>Entering Characters:</i> Scene II introduces <i>Signior Sylli</i> :<br>this self-important and self-adoring character may be the<br>most hilariously ridiculous personage Massinger ever<br>created. <i>Camiola</i> is the play's title character, a noble<br>lady of exceptional virtuous qualities; <i>Clarinda</i> is her<br>servant. |
| 1  | <b>Cam.</b> Nay, signior, this is too much <u>ceremony</u> ,            | = courtesy, regard. <sup>2</sup> Camiola is responding to Signior Sylli   |
| 2  | In my own house.  | showing off his new, and ridiculous, fashionable manner<br>of walking.  |
| 4  | <b>Syl.</b> What's gracious <u>abroad</u> ,                             | = away from home  |
| 6  | Must be in private practised.   |   |
| 8  | <b>Clar.</b> <i>[To Camiola]</i> For your mirth's sake                  |   |
| 10   | Let him alone; he has been all this morning                             |   |
| 12   | In <u>practise</u> with a <u>peruked</u> <u>gentleman-usher</u> ,       | = conference. <sup>1</sup> = bewigged. = male instructor.   |
| 14   | To teach him his true <u>amble</u> , and his postures,                  | = affected way of walking. <sup>1</sup>   |
| 16   | When he walks before a lady.  |   |
| 18   | <i>[Sylli walking by, and practising.]</i>                              |   |
| 20   | <b>Syl.</b> You may, madam,   |   |
| 22   | Perhaps, believe that I in this use <u>art</u> ,                        | = artifice or skill   |
| 24   | To make you dote upon me, by exposing                                   |   |
| 26   | My more than most <u>rare</u> features to your view:                    | = excellent   |
| 28   | But I, as I have ever done, deal simply;                                |   |
| 30   | A mark of sweet simplicity, ever noted                                  |   |
| 32   | In the family of the Syllis. Therefore, lady,                           |   |
| 34   | Look not with too much contemplation on me;                             |   |
| 36   | If you do, you are <u>in the suds</u> .                                 | = in difficulty <sup>3</sup> or done for <sup>1</sup> ; Sylli worries the ladies, if they<br>are not careful, might fall uncontrollably in love with him.<br>Camiola, in her response, puns on the more literal meaning<br>of <i>in the suds</i> .  |
| 38   | <b>Cam.</b> You are no barber?  |   |

|    |              |  |   |
|----|--------------|--|---|
| 26 |              |  |   |
| 28 | <i>Syl.</i>  | Fie, no! not I; but my good <u>parts</u> have drawn<br>More loving hearts out of fair ladies' <u>bellies</u><br>Than the whole <u>trade have done teeth</u> .  | = qualities, but his physical attributes in particular.<br>= wombs, uteri. <sup>1</sup><br>= barbers previously also practiced dentistry.   |
| 30 |              |  |   |
| 32 | <i>Cam.</i>  | Is't possible?   |   |
| 34 | <i>Syl.</i>  | Yes, and they live too: <u>marry</u> , much <u>condoling</u><br>The scorn of their <u>Narcissus</u> , as they call me,<br>Because I love myself –  | = an oath, derived from the Virgin Mary. = sorrowing over. <sup>2</sup><br>= the famous mythological youth who could love only himself.   |
| 36 | <i>Cam.</i>  | Without a rival.   |   |
| 38 |              |  |   |
| 40 |              | What <u>philtres</u> or love-powders do you use<br>To <u>force affection</u> ? I see nothing in<br>Your person but I dare look on, yet keep<br>My own poor heart still.                                  | 37ff: in this very funny scene, Camiola and Clarinda gently<br>and continuously mock Sylli with ironic comments, but<br>he is too taken with himself to notice.<br>= love potions. <sup>1</sup><br>= "cause others to fall in love with you". |
| 42 | <i>Syl.</i>  | You are warned – be armed;<br>And do not lose the hope of such a husband<br>In being too soon enamoured.   |   |
| 44 |              |  |   |
| 46 | <i>Clar.</i> | Hold in your head,   |   |
| 48 |              | Or you must have a <u>martingal</u> .  | 47-48: Clarinda comments on Sylli's silly walk, which<br>seems to be causing him to move his head around<br>in some absurd manner.<br>= a strap to keep a horse from moving its head. <sup>1</sup>  |
| 50 | <i>Syl.</i>  | I have sworn<br>Never to take a wife, but such a one,<br>O may your ladyship prove so strong! as can<br>Hold out a month against me.   |   |
| 52 |              |  |   |
| 54 | <i>Cam.</i>  | Never fear it;<br>Though your best taking part, your wealth, were trebled,<br>I would not woo you. But since in your pity<br>You please to give me caution, tell me what<br>Temptations I must fly from. |   |
| 56 |              |  |   |
| 58 |              |  |   |
| 60 | <i>Syl.</i>  | The first is,<br>That you never hear me sing, for I'm a <u>Siren</u> :<br>If you observe, when I warble, the dogs howl,<br>As ravished with my ditties; and you will<br>Run mad to hear me.              | = one of the mythical female sea-creatures who fatally<br>enchanted any who heard their singing.  |
| 62 |              |  |   |
| 64 |              |  |   |
| 66 | <i>Cam.</i>  | I will stop my ears,<br>And keep my little wits.   | 67: In <i>The Odyssey</i> , Ulysses famously had his sailors stop<br>up their ears with wax, to prevent them from hearing the<br>Sirens.  |
| 68 |              |  |   |
| 70 | <i>Syl.</i>  | Next, when I dance,<br>And come aloft thus, [ <u>capers</u> ] cast not a <u>sheep's eye</u><br>Upon the quivering of my calf.  | = a stage direction: Sylli starts dancing. = amorous glance. <sup>1</sup>   |
| 72 |              |  |   |
| 74 | <i>Cam.</i>  | Proceed, sir.  |   |
| 76 | <i>Syl.</i>  | But on no terms, for 'tis a main point, dream not  |   |

|     |  |  |
|-----|--|--|
|     | O' the <u>strength of my back</u> , though it will bear a <u>burthen</u>   | = a proverbial metaphor, common in Elizabethan drama, for a man's ability to sexually satisfy women;<br><i>burthen</i> = burden.<br>= as well as any <i>porter</i> (one employed to carry goods). <sup>1</sup> |
| 78  | <u>With any porter.</u>  |  |
| 80  | <b>Cam.</b> I mean not to ride you.  |  |
| 82  | <b>Syl.</b> Nor I your little ladyship, till you have <u>Performed the covenants</u> . Be not taken with   | 82: Sylli interprets Camiola's comment suggestively.<br>= ie. satisfied the conditions which she must fulfill in order for Sylli to marry her.   |
| 84  | My pretty <u>spider-fingers</u> , nor my eyes,<br>That twinkle on both sides.  | = long and slender fingers (like a spider's). <sup>1</sup>   |
| 86  |  |  |
| 88  | <b>Cam.</b> Was there ever such<br>A piece of <u>motley</u> heard of!  | = the distinctive dress a jester: hence "foolishness." <sup>1</sup>  |
| 90  | [A knocking within.]   |  |
| 92  | Who's that?  |  |
| 94  | [Exit Clarinda.]   |  |
| 96  | You may spare  |  |
| 98  | The catalogue of my dangers.   |  |
| 100 | <b>Syl.</b> No, good madam;<br>I have not told you half.   |  |
| 102 | <b>Cam.</b> Enough, good signior;<br>If I eat more of such <u>sweetmeats</u> , I shall <u>surfeit</u> . –  | = candy or the such. = feed to excess <sup>2</sup>   |
| 104 |  |  |
| 106 | <i>Re-enter Clarinda.</i>  |  |
| 108 | Who is't?  |  |
| 110 | <b>Clar.</b> The brother of the king.  |  |
| 112 | <b>Syl.</b> Nay, start not.<br>The brother of the king! <u>is he no more?</u><br>Were it the king himself, I'd give him leave<br>To speak his mind to you, for I am not jealous;<br>And, to assure your ladyship of so much,<br>I'll usher him in, and, that done – [Aside] <u>hide myself</u> .   | = "is that all?"<br><br>= with this simple two-word aside, Sylli demonstrates that, despite his outward show of self-confidence, he is actually a bit of a coward!   |
| 118 | [Exit.]  |  |
| 120 | <b>Cam.</b> Camiola, if ever, now be <u>constant</u> :   | 120: <i>constant</i> = resolved or decided: for reasons that will be made clear, Camiola loves Bertoldo, but cannot take him as her lover. This entire speech of Camiola's is a soliloquy.                     |
| 122 | This is, indeed, a suitor, whose sweet presence,<br>Courtship, and loving language, would have <u>staggered</u><br>The chaste <u>Penelope</u> ; and, to increase<br>The wonder, did not modesty forbid it,<br>I should ask <u>that</u> from him he sues to me for:<br>And yet my reason, like a tyrant, tells me<br>I must nor give nor take it. | = unsettled. <sup>1</sup><br>= Ulysses' wife, who held off her suitors for 20 years, as she waited for him to return from the Trojan War.<br>= ie. love or marriage.   |

|     |   |   |
|-----|---|---|
|     | <i>Re-enter Sylli with Bertoldo.</i>  |   |
| 130 |   |   |
| 132 | <i>Syl.</i> [To Bertoldo] I must tell you,<br><u>You lose your labour</u> . 'Tis enough to prove <u>it</u> ,                                    | = ie. "you are wasting your time". = ie. that Bertoldo is wasting his time.                 |
| 134 | Signior Sylli came before you; and you know,<br><u>First come first served</u> : yet you shall have my <u>countenance</u>                       | = a phrase used as early as 1542. <sup>1</sup> = approval.                                  |
| 136 | To parley with her, and I'll take special care<br>That none shall interrupt you.  |   |
| 138 | <i>Bert.</i> You are courteous.   |   |
| 140 | <i>Syl.</i> Come, wench, wilt thou hear wisdom?   |   |
| 142 | <i>Clar.</i> Yes, from you, sir.  |   |
| 144 | [ <i>They walk aside.</i> ]   |   |
| 146 | <i>Bert.</i> If forcing this sweet favour from your lips,   |   |
| 148 | [ <i>Kisses her.</i> ]  |   |
| 150 | Fair madam, argue me of too much boldness,  |   |
| 152 | When you are pleased to understand I take<br>A parting kiss, if not <u>excuse</u> , at least  | = used as a verb.   |
| 154 | 'Twill <u>qualify</u> the offence.  | = mitigate.   |
| 156 | <i>Cam.</i> A parting kiss, sir!  |   |
| 158 | What nation, envious of the happiness<br>Which Sicily enjoys in your sweet presence,  |   |
| 160 | Can buy you from her? or what climate yield<br>Pleasures transcending those which you enjoy here,   |   |
| 162 | Being both beloved and honoured; the north-star<br>And guider of all hearts; and, to sum up<br><u>Your full account of happiness</u> in a word, | = a complete accounting or reckoning of your good fortune ( <i>happiness</i> ) <sup>1</sup> |
| 164 | The brother of the king?  |   |
| 166 | <i>Bert.</i> Do you alone,<br>And with an <u>unexampled</u> cruelty,  | = unprecedented. <sup>2</sup>   |
| 168 | <u>Enforce</u> my absence, and deprive me of<br>Those blessings which you, with a polished phrase,  | = emphasize.  |
| 170 | Seem to insinuate that I do possess,<br>And yet tax me as being guilty of   |   |
| 172 | My wilful exile? What are titles to me,<br>Or <u>popular suffrage</u> , or my nearness to   | = support ( <i>suffrage</i> ) <sup>1</sup> of the people                                    |
| 174 | The king in blood, or fruitful Sicily,<br>Though it confessed no sovereign but myself,  | 174: ie. "even if Sicily considered me to be its true king"                                 |
| 176 | When you, that are the essence of my being,<br>The anchor of my hopes, the real substance   |   |
| 178 | Of my <u>felicity</u> , in your disdain,<br>Turn all to fading and deceiving <u>shadows</u> ?   | = happiness.<br>= illusions. <sup>2</sup>   |
| 180 | <i>Cam.</i> You tax me without cause.   | 180: Bertoldo has not been exactly clear as to the nature of his complaint.                 |
| 182 | <i>Bert.</i> You must confess it.   |   |
| 184 | But answer love with love, and seal the contract<br>In the uniting of our souls, how gladly<br>(Though now I were in action, and assured,       |   |



|     |   |   |
|-----|---|---|
| 186 | Following my fortune, that plumed <u>Victory</u>                    | = <i>Victory</i> is personified.  |
| 188 | Would make her glorious stand upon my tent)                         |   |
| 190 | Would I put off my armour, in my heat                               | 188-190: <i>Would I...Cleopatra</i> = Marc Antony famously              |
| 192 | Of conquest, and, like Antony, pursue                               | put off fighting his wars with the future Augustus in                   |
| 194 | My Cleopatra! Will you yet look on me,                              | order to pursue his relationship with the Egyptian                      |
| 196 | With an eye of favour?  | queen.  |
| 198 | <b>Cam.</b> Truth bear witness for me,                              |   |
| 200 | That, in the judgment of my soul, you are                           | = perfect. <sup>1</sup>   |
| 202 | A man so absolute, and <u>circular</u>                              | = excellent qualities.  |
| 204 | In all those wished-for <u>rarities</u> that may take               | = maiden.   |
| 206 | A <u>virgin</u> captive, that, though at this instant               |   |
| 208 | All sceptered monarchs of our western world                         |   |
| 210 | Were rivals with you, and Camiola worthy                            |   |
| 212 | Of such a competition, you alone                                    |   |
| 214 | Should wear the <u>garland</u> .                                    | = wreath of victory <sup>2</sup>  |
| 216 | <b>Bert.</b> If so, what diverts                                    | 203-4: Bertoldo's complaint becomes clearer: Camiola has                |
| 218 | Your favour from me?  | previously refused his overtures to her, perhaps even                   |
| 220 |   | to marry him.   |
| 222 | <b>Cam.</b> No <u>mulct</u> in yourself,                            | = defect <sup>1</sup>   |
| 224 | Or in your person, mind, or fortune.                                |   |
| 226 | <b>Bert.</b> What then?   |   |
| 228 | <b>Cam.</b> The consciousness of mine own <u>wants</u> : alas! sir, | = deficiencies.   |
| 230 | We are not <u>parallels</u> , but, like lines divided,              | = radii of a circle. <sup>4</sup> A very neat simile in 212-3.          |
| 232 | Can ne'er meet in one centre. Your birth, sir,                      |   |
| 234 | Without <u>addition</u> , <u>were</u> an ample dowry                | = titles, or marks of honour. = would be.                               |
| 236 | For one of fairer fortunes; and this <u>shape</u> ,                 | = appearance, ie. his looks.  |
| 238 | <u>Were you ignoble</u> , far above all value:                      | = "even if you were of mean birth".                                     |
| 240 | <u>To this</u> so clear a mind, so furnished with                   | = ie. add to this.  |
| 242 | Harmonious faculties moulded from Heaven,                           |   |
| 244 | That though you were <u>Thersites</u> in your features,             | = notoriously ugly (and cowardly) Greek who fought at                   |
| 246 |   | Troy.   |
| 248 | Of no <u>descent</u> , and <u>Irus</u> in your fortunes,            | = noteworthy lineage; = a beggar from <i>The Odyssey</i> .              |
| 250 | Ulysses-like you'd force all eyes and ears                          |   |
| 252 | <u>To love, but seen</u> ; and, when heard, wonder at               | = ie. "to love you simply upon seeing you".                             |
| 254 | Your matchless story: but all these bound up                        | 223-4: note the brief book metaphor of <i>bound</i> and <i>volume</i> . |
| 256 | Together in one volume! – give me leave                             |   |
| 258 | With admiration to look upon them,                                  |   |
| 260 | But not presume, in my own flattering hopes,                        |   |
| 262 | I may or can enjoy them.  |   |
| 264 | <b>Bert.</b> How you ruin   |   |
| 266 | What you would seem to build up! I know no                          |   |
| 268 | Disparity between us; you're an heir,                               |   |
| 270 | Sprung from a noble family; fair, rich, young,                      |   |
| 272 | And every way my equal.   |   |
| 274 | <b>Cam.</b> Sir, excuse me;   |   |
| 276 | One <u>aerie</u> with <u>proportion</u> ne'er <u>discloses</u>      | 236: <i>aerie</i> = nest.   |
|     |   | <i>proportion</i> = within the natural order of things, or in the       |
|     |   | proper measure. <sup>2</sup>  |
|     |   | <i>discloses</i> = hatches. <sup>1</sup>                                |

|     |   |  |
|-----|---|--|
| 238 | The eagle and the wren: – <u>tissue</u> and <u>frieze</u>   | = rich, sumptuous cloth. <sup>2</sup> = type of rough, woolen cloth. <sup>1</sup>  |
| 240 | In the same garment, monstrous! But suppose<br>That what's in you excessive were diminished,  |  |
| 242 | And my <u>desert</u> <u>supplied</u> , the stronger bar,<br>Religion, stops our entrance: you are, sir,<br>A knight of Malta, by your order bound<br>To a single life; <u>you cannot marry me</u> ;   | = merit. = reinforced, increased.  |
| 244 | And, I assure myself, you are too noble<br>To seek me, though <u>my frailty</u> should consent,<br>In a base path.  | = the Knights of Malta all took a vow of celibacy. However, as the Knights of Malta in the 16th century lived lives of continuous war and violence against the Turks, in reality their morals were not necessarily of the highest order; as the <i>New Advent Catholic Encyclopedia</i> writes, the vow of celibacy was not any more likely to be followed than their vow of obedience. <sup>6</sup> |
| 246 |   | = "I in my weakness"   |
| 248 | <b>Bert.</b> A <u>dispensation</u> , lady,<br>Will easily absolve me.   | = a suspension of the rule's application in his case.  |
| 250 |   |  |
| 252 | <b>Cam.</b> O take heed, sir!<br>When what is vowed to <u>Heavèn</u> is dispensed with<br>To serve our ends on earth, a curse must follow,<br>And not a blessing.   | = though <i>Heaven</i> is usually pronounced as a one-syllable word for purposes of meter, here it contains two.   |
| 254 |   |  |
| 256 | <b>Bert.</b> Is there no hope left me?  |  |
| 258 | <b>Cam.</b> Nor to myself, but is a neighbour to<br>Impossibility. True love should walk<br>On equal feet; in us it does not, sir:<br>But rest assured, excepting this, I shall be<br>Devoted to your service.  |  |
| 260 |   |  |
| 262 |   |  |
| 264 | <b>Bert.</b> And this is your<br>Determinate sentence?  |  |
| 266 |   |  |
| 268 | <b>Cam.</b> Not to be revoked.  |  |
| 270 | <b>Bert.</b> Farewell then, fairest <u>cruel</u> ! all thoughts in me<br>Of women perish. Let the glorious light<br>Of noble war extinguish Love's dim taper,<br>That only lends me light to see my folly:<br>Honour, be thou my ever-living mistress,<br>And <u>fond</u> affection, as thy bond-slave, serve thee! | = interesting use of <i>cruel</i> as a noun.   |
| 272 |   |  |
| 274 |   | 273-4: Bertoldo addresses personified <i>Honour</i> .<br>= foolish.  |
| 276 | [Exit.]   |  |
| 278 | <b>Cam.</b> How soon my sun is set, he being absent,<br>Never to rise again! What a fierce battle<br>Is fought between my passions! – methinks<br>We should have kissed at parting.   |  |
| 280 |   |  |
| 282 |   |  |
| 284 | <b>Syl.</b> I perceive<br>He has his answer: now must I step in<br>To comfort her.  | 283-5: during all this time, Sylli has been hiding; his words suggest he may not have been listening.  |
| 286 |   |  |
| 288 | [Comes forward.]  |  |

|     |   |   |
|-----|---|---|
| 290 | You have found, I hope, sweet lady,<br>Some difference between a youth of my <u>pitch</u> ,   | = height or stature. <sup>1</sup>                           |
| 292 | And this <u>bugbear</u> Bertoldo: men are men,<br>The king's brother is no more; good parts will do it,<br>When titles fail. Despair not; I may be<br>In time entreated.  | = bogeyman.   |
| 296 | <b>Cam.</b> Be so now, to leave me. –<br>Lights for my chamber. O my heart!   |   |
| 298 |   |   |
| 300 | <i>[Exeunt Camiola and Clarinda.]</i>   |   |
| 302 | <b>Syl.</b> She now,<br>I know, is going to bed, to ruminate<br>Which way to glut herself upon my person:<br>But, for my oath's sake, I will keep her hungry;<br>And, to <u>grow full myself</u> , I'll straight – to supper. |   |
| 306 |   | = Sylli finishes off the scene with a quite suggestive pun. |
|     | <i>[Exit.]</i>  |   |
|     | END OF ACT I.   |   |

## ACT II.

### SCENE I.

*The same.*

*A Room in the Palace.*

*Enter Roberto, Fulgentio, and Astutio.*

1 **Rob.** Embarked to-night, do you say?

2 **Fulg.** I saw him aboard, sir.

= ie. Bertoldo

4 **Rob.** And without taking of his leave?

6 **Astut.** 'Twas strange!

8 **Rob.** Are we grown so contemptible?

= ie. "am I": Roberto uses the "royal we".

10 **Fulg.** 'Tis far

12 From me, sir, to add fuèl to your anger,

12-14: nice "fire" metaphor, with *fuel*, *burns* and *hot*.

14 That, in your ill opinion of him, burns

16 Too hot already; else, I should affirm,

18 It was a gross neglect.

20 **Rob.** A wilful scorn

22 Of duty and allegiance; you give it

24 Too fair a name: but we shall think on't. Can you

26 Guess what the numbers were, that followed him

28 In his desperate action?

= hopeless<sup>2</sup>

30 **Fulg.** More than you think, sir.

32 All ill-affected spirits in Palermo,

24-25: ie. all those discontented with the king or his administration.

34 Or to your government or person, with

= either.

36 The turbulent swordmen, such whose poverty forced them

= disposed to violence.<sup>1</sup>

38 To wish a change, are gone along with him;

40 Creatures devoted to his undertakings,

28: all of Bertoldo's followers

42 In right or wrong: and, to express their zeal

44 And readiness to serve him, ere they went,

= before.

46 Profanely took the sacrament on their knees,

= solemnity was added to an oath or agreement by taking Communion together.

48 To live and die with him.

34 **Rob.** O most impious!

36 Their loyalty to us forgot?

38 **Fulg.** I fear so.

40 **Astut.** Unthankful as they are!

42 **Fulg.** Yet this deserves not

44 One troubled thought in you, sir; with your pardon,

46 I hold that their remove from hence makes more

= departing from here

48 For your security than danger.

46 **Rob.** True;

48 And, as I'll fashion it, they shall feel it too.

Astutio, you shall presently be dispatched

|     |  |   |
|-----|--|---|
| 50  | With letters, writ and signed with our own hand,<br>To the Duchess of Sienna, in excuse<br>Of these forces sent against her. If you spare  |   |
| 52  | An oath, to give it credit, that we never<br>Consented to it, swearing for the king,<br>Though false, it is no perjury.  |   |
| 54  |  | 51-54: <i>If you...perjury</i> = the king authorizes Astutio to falsely swear to the duchess that Bertoldo's forces went without his consent. Gifford comments on how out of character this is for the otherwise honourable king.   |
| 56  | <b>Astut.</b> I know it.<br><u>They</u> are not fit to be state agents, sir,<br>58 <u>That</u> without scruple of their conscience, cannot<br>Be <u>prodigal</u> in such <u>trifles</u> .                                      | = people, generally.<br>= read "If they".<br>= lavish. <sup>1</sup> = deceptions; but also "trivialities", thus devaluing the seriousness by which oaths were viewed at the time. <sup>1</sup>  |
| 60  |  |   |
| 62  | <b>Fulg.</b> Right, Astutio.   |   |
| 64  | <b>Rob.</b> You must, beside, from us take some instructions,<br>To be imparted, as you judge them useful,<br>To the general <u>Gonzaga</u> . Instantly<br>66 Prepare you for your journey.                                    | = the general of the Sienese forces, against whom Bertoldo is going to fight.   |
| 68  | <b>Astut.</b> With the wings<br>Of loyalty and duty.   |   |
| 70  |  |   |
| 72  |  | [Exit.]   |
| 74  | <b>Fulg.</b> I am bold<br>To put your majesty in mind –  |   |
| 76  | <b>Rob.</b> Of my promise,<br>And aids, to further you in your amorous project<br>78 To the fair and rich Camiola? there's my ring;<br>Whatever you shall say that I entreat,<br>80 Or can command by power, I will make good. | 78-80: <i>there's my ring...good</i> = by showing the king's ring, Fulgentio demonstrates that he is acting with the king's authority and consent. Roberto promises to back up any commands Fulgentio, on his own discretion, imputes to the king, that will help him take Camiola for himself. |
| 82  | <b>Fulg.</b> Ever your majesty's <u>creature</u> .   | = servant, acknowledging the king as his patron.  |
| 84  | <b>Rob.</b> <u>Venus</u> prove<br>Propitious to you!   | = the goddess of love   |
| 86  |  |   |
| 88  |  | [Exit.]   |
| 90  | <b>Fulg.</b> All <u>sorts to</u> my wishes:<br><u>Bertoldo was my hindrance</u> ; he removed,<br>I now will court her in the conqueror's style;<br>92 " <u>Come, see, and overcome</u> ." – Boy!                               | = "is working out in accordance with".<br>= ie. in his obtaining Camiola.<br><br>= an allusion, of course, to Julius Caesar's famously brief letter to the Roman Senate announcing his quick victory over the king of Pontus: " <i>Veni, vidi, vici</i> ".                                      |
| 94  |  |   |
| 96  |  | <i>Enter Page.</i>  |
| 98  | <b>Page.</b> Sir; your pleasure?   |   |
| 100 | <b>Fulg.</b> Haste to Camiola; bid her prepare<br>An entertainment suitable to a fortune<br>She could not hope for. Tell her, I <u>vouchsafe</u><br>To honour her with a visit.  | = deign   |

|                                     |   |   |
|-------------------------------------|---|---|
| 102                                 | <b>Page.</b> 'Tis a favour  |   |
| 104                                 | Will make her proud.  | 103-4: the Page himself is quite the flatterer!   |
| 106                                 | <b>Fulg.</b> I know it.   |   |
| 108                                 | <b>Page.</b> I am gone, sir.                                      |   |
| 110                                 |   | [Exit.]   |
| 112                                 | <b>Fulg.</b> <u>Entreaties fit not me</u> ; a man <u>in grace</u> | 112: <i>Entreaties fit not me</i> = "begging is not suitable for one of my status".<br><i>in grace</i> = in favor with the king.  |
|                                     | May <u>challenge</u> awe and privilege, by his place.             | = demand as a right; note that the scene ends with a rhyming couplet, typically expressing a pithy sentiment.   |
| 114                                 |   | [Exit.]   |
| <br><b><u>ACT II, SCENE II.</u></b> |   |   |
| <i>The same.</i>                    |   |   |
| <i>A Room in Camiola's House.</i>   |   |   |
|                                     | <i>Enter <u>Adorni</u>, Sylli, and Clarinda.</i>                  | = Adorni had been a dependent and follower of Camiola's father; when he died, Adorni transferred his service to Camiola.  |
| 1                                   | <b>Ador.</b> So melancholy, say you!                              |   |
| 2                                   |   |   |
|                                     | <b>Clar.</b> Never given  |   |
| 4                                   | To such <u>retirement</u> .                                       | = seclusion; they are talking about Camiola.  |
| 6                                   | <b>Ador.</b> Can you guess the cause?                             |   |
| 8                                   | <b>Clar.</b> If it hath not its birth and being from              |   |
|                                     | The brave Bertoldo's absence, I confess                           |   |
| 10                                  | Tis past my <u>apprehension</u> .                                 | = understanding   |
| 12                                  | <b>Syl.</b> You are <u>wide</u> ,                                 | = ie. wide of the mark (a term from archery).   |
|                                     | The whole field wide. I, in my understanding,                     |   |
| 14                                  | Pity your ignorance; yet, if you will                             |   |
|                                     | Swear to conceal it, I will let you know                          |   |
| 16                                  | Where her shoe <u>wrings</u> her.                                 | = presses or rubs <sup>2</sup>  |
| 18                                  | <b>Clar.</b> I vow, signior,                                      |   |
|                                     | By my virginity.  | 18-19: it is not certain that anyone would credit Clarinda's vows on these grounds.   |
| 20                                  |   |   |
|                                     | <b>Syl.</b> A perilous oath,                                      |   |
| 22                                  | In a <u>waiting-woman</u> of fifteen! and is, indeed,             | = female servant.   |
|                                     | A kind of <u>nothing</u> .  | = ie. meaningless oath.   |
| 24                                  |   |   |
|                                     | <b>Ador.</b> I'll <u>take one</u> of something,                   | = ie. take an oath  |
| 26                                  | If you please to minister it.                                     |   |
| 28                                  | <b>Syl.</b> Nay, you shall not swear:                             |   |
|                                     | I had rather take your word; for, should you vow,                 |   |
| 30                                  | Damn me, I'll do this! – you are sure to <u>break</u> .           | = ie. "break your vow to keep the secret." One who broke a vow risked damnation, and Sylli has no wish to see Adorni risk such an outcome because he would not be likely, believes Sylli, be able to keep his secret. |

|    |   |   |
|----|---|---|
| 32 | <b>Ador.</b> I thank you, signior; but <u>resolve</u> us.   | = satisfy   |
| 34 | <b>Syl.</b> Know, then,<br><u>Here walks the cause</u> . She dares not look upon me;  | = Sylli may accompany this line with a gesture indicating himself.  |
| 36 | My beauties are so <u>terrible</u> and enchanting,<br>She cannot endure my sight.   | = awe-inspiring.  |
| 38 | <b>Ador.</b> There I believe you.   | 39: poor Sylli can't say anything without being insulted.   |
| 40 | <b>Syl.</b> But the time will come, be comforted, when I will<br>Put off this <u>vizor</u> of unkindness to her,<br>And shew an amorous and yielding face:<br>And, until then, though Hercules himself<br>Desire to see her, he had better eat<br>His club, than pass her threshold; for I will be<br>Her <u>Cerberus</u> , to guard her. | = mask<br><br>= three-headed dog who guarded the entrance to Hades. Sylli's reference to Hercules is unapropos, as Hercules successfully overcame and kidnapped Cerberus for his 12th labor.  |
| 48 | <b>Ador.</b> A good dog!  |   |
| 50 | <b>Clar.</b> Worth twenty <u>porters</u> .  | = watchdogs <sup>1</sup>  |
| 52 | <i>Enter Page.</i>  |   |
| 54 | <b>Page.</b> Keep you open house here?  | 55ff: the Page will be as pompous and self-important as the man he serves, Fulgentio.   |
| 56 | No <u>groom</u> to attend a gentleman! O, I spy one.  | = servant.  |
| 58 | <b>Syl.</b> He means not me, I am sure.   |   |
| 60 | <b>Page.</b> You, <u>sirrah sheep's-head</u> ,<br><br>With a face cut on a <u>cat-stick</u> , do you hear?  | 60: <i>sirrah</i> = address form used to express assumption of authority. <sup>1</sup><br><i>sheep's-head</i> = fool.<br>= stick used in the game of tip-cat, in which a length of wood is knocked about with the stick. <sup>1</sup><br>= a favorite phrase of Massinger's, meaning an attendant who acts as the dog keeper or who holds the dogs on their leashes during a hunt. <sup>4</sup> |
| 62 | You, <u>yeoman fewerer</u> , conduct me to<br><br>The lady of the mansion, or my <u>poniard</u><br>Shall <u>disembogue</u> thy soul.  | = dagger.<br>= dislodge. <sup>1</sup>   |
| 66 | <b>Syl.</b> O terrible! "disembogue!"<br>I talked of Hercules, and here is one<br>Bound up in <u>decimo sexto</u> .   | = a sheet of printing paper folded four times; hence a small person. <sup>1</sup> The part may have been written with a particularly small actor in mind.   |
| 70 | <b>Page.</b> Answer, wretch.  |   |
| 72 | <b>Syl.</b> Pray you, little gentleman, be not so furious:<br>The lady keeps her chamber.   |   |
| 74 | <b>Page.</b> And <u>we</u> present,<br>Sent in an embassy to her! but here is<br>Her gentlewoman. <u>Sirrah</u> ! hold my cloak,<br>While <u>I take a leap at her lips</u> : do it, and neatly;   | = "me"; the Page presumes to use the "royal we".<br><br>= addressing Sylli.<br>= it was an Elizabethan custom for strangers to exchange kisses on the lips upon being introduced; but the Page is still a bit presumptuous here.  |



|     |   |   |
|-----|---|---|
| 80  | Or, having first tripped up thy heels, I'll make<br>Thy back my <u>footstool</u> .  | 80: note how the Page addresses Sylli with " <i>thee</i> ", assuming he is a servant. <i>Footstool</i> alludes to a scene in Christopher Marlowe's <i>Tamburlaine the Great</i> , in which Tamburlaine uses the conquered Turkish emperor as his personal footstool! <sup>3</sup> |
| 82  | [Kisses Clarinda.]  |   |
| 84  | <b>Syl.</b> Tamburlane in little!<br>Am I <u>turned Turk</u> ! What an office am I put to!  | = a common expression, referring to one who has renounced his or her religion, ie. Christianity; here specifically meaning Sylli has changed his profession ( <i>office</i> ), to become a servant.   |
| 86  | <b>Clar.</b> My lady, gentle youth, is indisposed.  |   |
| 88  | <b>Page.</b> Though she were dead and buried, only tell her,<br>The great man in the court, the <u>brave</u> Fulgentio,<br>90 <u>Descends</u> to visit her, and it will raise her<br>92 Out of the grave for joy.   | = great or excellent.<br>= used to suggest "condescends", emphasizing the Page's perception of Fulgentio's higher social status; but there is also a light pun here, of the Page's <i>descending</i> into Camiola's grave to retrieve her.  |
| 94  | <i>Enter Fulgentio.</i>   |   |
| 96  | <b>Syl.</b> Here comes another!<br>The devil, I fear, in his <u>holiday clothes</u> .   | = festive outfit  |
| 98  | <b>Page.</b> So soon!<br>100 <u>My part</u> is at an end then. Cover my shoulders;<br>When I grow great, <u>thou</u> shalt serve me.  | = nice self-referential finish for the Page's role in the play.<br>= ie. Sylli.   |
| 102 | <b>Fulg.</b> [To Sylli] Are you, <u>sirrah</u> ,  | = if Sylli were a servant, then Fulgentio would be correct in addressing him as <i>sirrah</i> .   |
| 104 | An <u>implement</u> of the house?   | = furnishing, chattel. <sup>2</sup>   |
| 106 | <b>Syl.</b> Sure he will make<br>A <u>jointstool</u> of me!   | = a well-made stool   |
| 108 | <b>Fulg.</b> [To Adorni] Or, if you belong<br>110 To the lady of the place, command her hither.   | 109-110: Fulgentio continues the Page's error of mistaking Camiola's male guests as servants.   |
| 112 | <b>Ador.</b> I do not wear her <u>livery</u> , yet acknowledge<br>A duty to her; and as little bound<br>114 To serve your peremptory will, as she is<br>To obey your summons. 'Twill become you, sir,<br>116 To wait her leisure; then, her pleasure known,<br>You may present your duty. | = servant's uniform   |
| 118 | <b>Fulg.</b> Duty! Slave,<br>120 I'll teach you manners.  |   |
| 122 | <b>Ador.</b> I'm past learning; make not<br>A tumult in the house.  |   |
| 124 | <b>Fulg.</b> Shall I be <u>braved</u> thus?   | = defied  |
| 126 | [They draw.]  |   |

|     |  |   |
|-----|--|---|
| 128 | <b>Syl.</b> O, I am dead! and now I swoon.                   |   |
| 130 |  | 131ff: note how Sylli is almost always completely ignored by everyone around him, both here and throughout the play, except as a source of amusement when nothing else is going on. |
|     |  | [ <i>Falls on his face.</i> ]   |
| 132 | <b>Clar.</b>   |   |
| 134 | Help! murder!  |   |
| 136 | <b>Page.</b> <u>Recover</u> , sirrah; the lady's here.       | = To Adorni: "Put your sword away."   |
| 138 |  | <i>Enter Camiola.</i>   |
| 140 | <b>Syl.</b>  |   |
| 142 | Nay, then  |   |
| 144 | I am alive again, and I'll be valiant.                       |   |
| 146 |  | [ <i>Rises.</i> ]   |
| 148 | <b>Cam.</b> What insolence is this? Adorni, hold,            |   |
| 150 | Hold, I command you.   |   |
| 152 | <b>Fulg.</b>   | = servant   |
| 154 | Saucy <u>groom</u> !   |   |
| 156 | <b>Cam.</b>  |   |
| 158 | Not so, sir;   |   |
| 160 | However in his life he had <u>dependence</u>                 | = was a follower and dependent of.  |
| 162 | Upon my father, he's a <u>gentleman</u> ,                    | = ie. a man of high or gentle birth, even if not quite noble.   |
| 164 | As well born as yourself. <u>Put on your hat</u> .           | = probably to Adorni. Adorni may have removed his hat as a typical sign of respect upon Camiola's entrance.   |
| 166 | <b>Fulg.</b> In my presence, without leave!                  | 154: Fulgentio takes it as an insult that Adorni has put on his hat without first getting his permission ( <i>leave</i> ).  |
| 168 | <b>Syl.</b>  |   |
| 170 | He has mine, madam.  |   |
| 172 | <b>Cam.</b> And I must tell you, sir, and in plain language, |   |
| 174 | Howe'er your glittering outside promise <u>gentry</u> ,      | = good breeding <sup>2</sup>  |
| 176 | The rudeness of your carriage and behaviour                  |   |
| 178 | Speaks you a coarser thing.                                  |   |
| 180 | <b>Syl.</b>  |   |
| 182 | She means a <u>clown</u> , sir;                              | = a rustic, one with poor manners <sup>1</sup>  |
| 184 | I am her interpreter, for want of a better.                  |   |
| 186 | <b>Cam.</b> I am a queen in mine own house; nor must you     |   |
| 188 | Expect an empire here.                                       |   |
| 190 | <b>Syl.</b>  |   |
| 192 | Sure, I must love her  |   |
| 194 | Before the day, the pretty soul's so valiant.                |   |
| 196 | <b>Cam.</b> <u>What</u> are you? and what would you with me? | = who   |
| 198 | <b>Fulg.</b>   |   |
| 200 | Proud one,   |   |
| 202 | When you know what I am, and what I came for,                |   |
| 204 | And may, on your submission, proceed to,                     |   |
| 206 | You, in your reason, <u>must</u> repent the coarseness       | = ie. will have no choice but to.   |
| 208 | Of my <u>entertainment</u> .                                 | = treatment.  |
| 210 | <b>Cam.</b>  |   |
| 212 | Why, fine man? what are you?                                 |   |
| 214 | <b>Fulg.</b> A kinsman of the king's.                        |   |

|     |  |   |
|-----|--|---|
| 184 | <b>Cam.</b> I cry you mercy,<br>For his sake, not your own. But grant you are so,  |   |
| 186 | 'Tis not impossible but a king may have  |   |
| 188 | A fool to his kinsman, – no way meaning you, sir.  |   |
| 190 | <b>Fulg.</b> You have heard of Fulgentio?  |   |
| 192 | <b>Cam.</b> Long since, sir;<br>A <u>suit-broker</u> in court. He has the worst  | = ie. he decides who gets their petitions heard by the king.  |
| 194 | Report among good men I ever heard of<br>For bribery and extortion: in their prayers,                                      |   |
| 196 | Widows and orphans curse him for a <u>canker</u>   | = a grub that destroys plants and buds; part of a parasitic metaphor with <i>caterpillar</i> .  |
| 198 | And caterpillar in the state. I hope, sir,<br>You are not the man; much less employed by him,                              |   |
| 200 | As a <u>smock-agent</u> to me.   | = <i>smock</i> refers to ladies' underwear; hence, a pander.  |
| 202 | <b>Fulg.</b> I reply not<br>As you deserve, being assured you know me;   |   |
| 204 | Pretending ignorance of my person, only<br>To give me a taste of your wit: 'tis well, and courtly:                         |   |
| 206 | I like a sharp wit well.   |   |
| 208 | <b>Syl.</b> I cannot endure it;<br>Nor any of the Syllis.  |   |
| 210 | <b>Fulg.</b> More; I know too,<br>This harsh <u>induction</u> must serve as a <u>foil</u>                                  | = introduction; = in jewelry, the <i>foil</i> is the backing to the precious stone; hence, <i>foil</i> describes anything used to help show something else off to its advantage. <sup>1</sup> |
| 212 | To the well-tuned observance and respect<br>You will hereafter pay me, being made  |   |
| 214 | Familiar with my credit with the king,<br>And that (contain your joy) I deign to love you.                                 |   |
| 216 | <b>Cam.</b> Love me! I am not rapt with it.  |   |
| 218 | <b>Fulg.</b> <u>Hear't</u> again;<br>I love you honestly: now you <u>admire</u> me.  | = ie. "Hear it".<br>= wonder at; but he also may intend its common meaning.   |
| 220 | <b>Cam.</b> I do, indeed; it being a <u>word</u> so seldom   | = an utterance, alluding to "I love you honestly."  |
| 222 | Heard from a <u>courtier's</u> mouth. But, pray you, deal plainly,   | = both a court follower and a wooer; lines 221-222 ( <i>it being...mouth</i> ) are ironic.  |
| 224 | Since you find me simple; what might be the motives<br>Inducing you to leave the freedom of                                |   |
| 226 | A bachelor's life, on your soft neck to wear<br>The stubborn yoke of marriage; and, of all                                 |   |
| 228 | The beauties in Palermo, to choose me,<br>Poor me? that is the main point you must treat of.                               |   |
| 230 | <b>Fulg.</b> Why, I will tell you. <u>Of</u> a little thing<br>You are a pretty <u>peat</u> , <u>indifferent</u> fair too; | = ie. for.<br>= young lady. <sup>1</sup> = tolerably.<br>= manageable. <sup>2</sup>   |
| 232 | And, like a new-rigged ship, both tight and <u>yare</u> ,<br>Well <u>trussed to bear</u> : virgins of giant size           | = formed. <sup>1</sup> = to bear cargo (continuing the <i>ship</i> simile),<br>but also to bear a man (suggestive) or baby.<br>= slothful. = ie. sex.   |
| 234 | Are <u>sluggards</u> at <u>the sport</u> ; but, for my pleasure,<br>Give me a <u>neat well-timbered</u> gamester like you; | = dainty, elegant. <sup>2</sup> = well-built, concluding the <i>ship</i> simile.  |
| 236 | Such <u>need no spurs</u> , – the quickness of your eye<br>Assures an active spirit.                                       | = he switches to a horse metaphor, referring to her presumed liveliness at sex.   |
| 238 |  |   |

|     |   |  |
|-----|---|--|
| 240 | <b>Cam.</b> You are <u>pleasant</u> , sir;<br>Yet I presume that there was one thing in me,<br>Unmentioned yet, that took you more than all   | = droll <sup>2</sup>   |
| 242 | Those <u>parts</u> you have remembered.   | = qualities  |
| 244 | <b>Fulg.</b> What?  |  |
| 246 | <b>Cam.</b> My wealth, sir.   |  |
| 248 | <b>Fulg.</b> You are in the right; without that, beauty is<br>A flower worn in the morning, at night trod on:<br>But beauty, youth, and fortune meeting in you,<br>I will <u>vouchsafe</u> to marry you.  | = deign; an aggravating word choice, <i>vouchsafe</i> suggests Fulgentio's sense of his own superiority.   |
| 252 | <b>Cam.</b> You speak well;<br>And, in return, excuse me, sir, if I<br>Deliver reasons why, upon no terms,<br>I'll marry you: I <u>fable</u> not.   | = lie, fabricate <sup>2</sup>  |
| 258 | <b>Syl.</b> I am glad<br>To hear this; I began to have an <u>ague</u> .   | = fever or illness   |
| 262 | <b>Fulg.</b> Come, your wise reasons.   |  |
| 264 | <b>Cam.</b> Such as they are, pray you take them:<br>First, I am doubtful whether you are a man,<br>Since, for your shape, trimmed up in a <u>lady's dressing</u> ,<br>You might pass for a woman; now I love<br>To deal on certainties: and, for the fairness  | = typical Elizabethan comment on the outrageous fashions worn by European dandies.<br>267-8: <i>fairness...complexion</i> = Fulgentio's skin is pale; a lack of color in the skin was considered most attractive in Elizabethan times. |
| 270 | Of your complexion, which you think will take me,<br>The colour, I must tell you, in a man,<br>Is <u>weak and faint</u> , and never will hold out,<br>If put to labour: give me the lovely brown,<br>A thick curled hair of the same dye, broad shoulders,<br>A brawny arm full of veins, a leg without<br>An artificial calf; – I suspect yours; | = ie. indicative of weakness.  |
| 276 | But let that pass.  |  |
| 278 | <b>Syl.</b> She means me all this while,<br>For I have every one of those good parts;<br>O Sylli! fortunate Sylli!  |  |
| 282 | <b>Cam.</b> You are <u>moved</u> , sir.   | = ie. to anger   |
| 284 | <b>Fulg.</b> <u>Fie</u> ! no; go on.  | = an expression of disapproval or contempt   |
| 286 | <b>Cam.</b> Then, as you are a courtier,<br><u>A graced one</u> too, I fear you have been too <u>forward</u> ;<br>And so much for your person. Rich you are,<br>Devilish rich, as 'tis reported, and sure have<br>The aids of Satan's little fiends to get it;  | = ie. one in favor with the king. = eager or presumptuous. <sup>1</sup>  |

|     |  |   |
|-----|--|---|
| 290 | And what is got upon his back, must be<br>Spent, you know where; – the <u>proverb's stale</u> – One<br>word more,  | = "what is got over the devil's back is spent under his belly",<br>ie. from evil done, more evil must arise; <i>stale</i> = hackneyed.  |
| 292 | And I have done.   |   |
| 294 | <b>Fulg.</b> I'll ease you of the trouble,<br>Coy and disdainful!  | 294-5: his anger rising, Fulgentio perhaps puts his hand<br>to his sword.   |
| 296 | <b>Cam.</b> Save me, or else he'll beat me.  | 297: Camiola is ironic and mocking.   |
| 298 |  |   |
| 300 | <b>Fulg.</b> No, your own folly shall; and, since you put me<br>To my last charm, look upon this, and tremble.   |   |
| 302 | [ <i>Shews the king's ring.</i> ]  |   |
| 304 | <b>Cam.</b> At the sight of a fair ring! the king's, I take it?<br>I have seen him wear the like: if he hath sent it,<br>As a favour, to me –  |   |
| 306 |  |   |
| 308 | <b>Fulg.</b> Yes, 'tis very likely,<br>His dying mother's gift, prized as his crown!<br>By this he does command you to be mine;<br>By his gift you are so: – you may yet redeem all.   | 308-9: also spoken ironically.  |
| 310 |  |   |
| 312 | <b>Cam.</b> You are in a wrong <u>account</u> still. Though the<br>king may  | = with <i>account</i> , Camiola puns mildly on <i>redeem</i> , which in<br>addition to meaning "atone for", has of course a commercial<br>meaning of "purchase" or "pay off".                                     |
| 314 | Dispose of my life and goods, my mind's mine own,<br>And never shall be yours. The king, heaven bless him!   |   |
| 316 | Is good and gracious, and, being in himself<br>Abstemióus from base and <u>goatish</u> looseness,  | = licentious  |
| 318 | Will not compel, against their wills, chaste maidens<br>To dance in his <u>minion's</u> circles. I believe,<br>Forgetting <u>it</u> when he washed his hands, you stole it,<br>With an intent to awe me. But you are <u>cozened</u> ;<br>I am still myself, and will be. | = favourite's.<br>= ie. the ring.<br>= deceived.  |
| 320 |  |   |
| 322 |  |   |
| 324 | <b>Fulg.</b> A proud <u>haggard</u> ,<br>And not to be <u>reclaimed</u> ! which of your grooms,<br>Your coachman, fool, or footman, ministers<br>Night- <u>physic</u> to you?  | = untrained hawk. <sup>3</sup><br>= tamed (like a hawk). <sup>1</sup>   |
| 326 |  |   |
| 328 | <b>Cam.</b> You are foul-mouthed.  | = medicine: Fulgentio is rudely suggesting one of Camiola's<br>servants is "satisfying" her at night.   |
| 330 |  |   |
| 332 | <b>Fulg.</b> Much fairer<br>Than thy black soul; and so <u>I will proclaim thee</u> .  | = ie. Fulgentio intends to publically denounce Camiola to be<br>a whore; note that Fulgentio, the gloves off, switches to the<br>contemptuous "thee" form of address. Camiola, in her next<br>line, follows suit. |
| 334 | <b>Cam.</b> Were I a man, thou durst not speak this.   |   |
| 336 | <b>Fulg.</b> Heaven<br>So prosper me, as I resolve to do it<br>To all men, and in every place: scorned by<br>A <u>tit</u> of <u>ten-pence</u> !  | = hussy. <sup>1</sup> = ie. no value.   |
| 338 |  |   |
| 340 |  |   |

|     |   |  |
|-----|---|--|
|     | [ <i>Exeunt Fulgentio and Page.</i> ]   |  |
| 342 | <b>Syl.</b> Now I begin to be valiant:  |  |
| 344 | Nay, I will draw my sword. O for a <u>brother</u> !   | = comrade in arms <sup>1</sup>   |
| 346 | Do a friend's part; pray you, carry him the length of t.  | = high-quality sword, made in Toledo; but with <i>length</i> , likely a suggestive comment about his manhood.  |
| 348 | I give him three years and a day to match my <u>Toledo</u> ,<br>And then we'll fight like dragons.                                      |  |
|     | <b>Ador.</b> Pray, have patience.   | 349: Adorni addresses Camiola; Sylli, of course, is ignored by all.  |
| 350 |   |  |
| 352 | <b>Cam.</b> I may live to have vengeance: my Bertoldo<br>Would not have heard this.   |  |
| 354 | <b>Ador.</b> Madam –  |  |
| 356 | <b>Cam.</b> Pray you, spare<br>Your language.   |  |
| 358 | [ <i>To Sylli</i> ] Prithee, <u>fool</u> , and make me merry.   | = play the fool  |
| 360 | <b>Syl.</b> That is my office ever.   | 360: does this line suggest that Sylli, deep down, understands his true role? Is it spoken with regret?  |
| 362 | <b>Ador.</b> I must do,   | 362-3: Adorni will seek revenge for Fulgentio's outrageous treatment of Camiola.   |
| 364 | Not talk; this <u>glorious gallant</u> shall hear from me.  | = spoken ironically, meaning Fulgentio.  |
|     | [ <i>Exeunt.</i> ]  |  |
|     | <u>ACT II, SCENE III.</u>   |  |
|     | <i>The Siennese.</i>  |  |
|     | <i>A Camp before the Walls of Sienna.</i>   | <i>The Scene:</i> we now join the Siennese army, currently besieging the forces of Ferdinand, the Duke of Urbin, which are sealed off in the city of Siena.  |
|     | <i>Chambers</i> shot off: a <u>flourish</u> as to an Assault:<br>after which, enter Gonzaga, Pierio,<br>Roderigo, Jacomo, and Soldiers. | = small cannon. = a horn call, signaling an assault.<br><i>Entering Characters:</i> Gonzaga, we remember, is the general leading the Siennese army; Pierio, Roderigo and Jacomo are commanders of troops, but Pierio is a colonel, the other two captains, so Pierio is of higher rank, and Roderigo and Jacomo may lead companies under Pierio, who would be in charge of a whole regiment. |
| 1   | <b>Gonz.</b> Is the breach made assaultable?  |  |
| 2   |   |  |
|     | <b>Pier.</b> Yes, and the moat  |  |
| 4   | Filled up; the cannoneer hath done his parts;<br>We may enter six abreast.  |  |
| 6   |   |  |
|     | <b>Rod.</b> There's not a man   | 7-8: meaning enemy soldiers within the besieged town of Siena.   |
| 8   | Dares shew himself upon the wall.   |  |
| 10  | <b>Jac.</b> Defeat not<br>The soldiers' hoped-for spoil.  | 10ff: Gonzaga's commanders want to take the town by force, so that the booty would be theirs by right; if, however, the town surrenders, then Gonzaga can use his discretion in distributing the spoils – a more uncertain result.   |
| 12  |   |  |

|    |   |  |
|----|---|--|
| 14 | <b>Pier.</b> If you, sir,<br>Delay the assault, and the city be given up<br>To your discretion, you in honour cannot<br>16 Use the extremity of war, – but, in<br>Compassion to them, you to us prove cruel.<br>18  |  |
| 20 | <b>Jac.</b> And an enemy to yourself.   |  |
| 22 | <b>Rod.</b> A hindrance to<br>The brave revenge you have vowed.   | 21-22: Roderigo uses good psychology on Gonzaga: if Gonzaga allows the Duke of Urbin to surrender, he betrays his own vow to get revenge on him for his attacking Siena.   |
| 24 | <b>Gonz.</b> Temper your heat,<br>And lose not, by too sudden rashness, that<br>26 Which, be but patient, will be offered to you.<br><u>Security</u> ushers ruin; proud contempt<br>28 Of an enemy <u>three parts</u> vanquished, with desire<br>And greediness of spoil, have often wrested<br>30 A certain victory from the conqueror's <u>gripe</u> .<br>Discretion is the tutor of the war,<br>32 Valour the pupil; and, when we command<br>With lenity, and our <u>direction's</u> followed<br>34 With cheerfulness, a prosperous end must crown<br>Our works well undertaken.<br>36 | = over-confidence.<br>= three-quarters.<br><br>= clutch. <sup>2</sup><br>31-32: <i>discretion...pupil</i> = <i>valour</i> must be subservient to <i>discretion</i> .<br>= guidance is, orders are.   |
| 38 | <b>Rod.</b> Ours are finished –   |  |
| 40 | <b>Pier.</b> If we make use of Fortune.   |  |
| 42 | <b>Gonz.</b> <u>Her</u> false smiles<br>Deprive you of your judgments. The condition<br>Of our affairs <u>exacts a double care</u> ,<br>44 And, like <u>bifronted Janus</u> , we must look<br><br>Backward, as forward: though a <u>flattering</u> calm<br>46 Bids us urge on, a sudden tempest raised,<br>Not feared, much less expected, in our rear,<br>48 May foully fall upon us, and distract us<br>To our <u>confusion</u> . –<br>50   | = ie. <i>Fortune</i> , personified: she is deceptive.<br><br>= requires even more vigilance than normal.<br>= the Roman god of doors and entrances had two faces, one in front and one in back.<br>= superficially appealing. <sup>2</sup><br><br>44-49: a bit of foreshadowing. <i>confusion</i> = destruction. |
| 52 | <i>Enter a Scout, hastily.</i><br><br>Our scout! what brings<br>54 Thy ghastly looks, and sudden speed?   |  |
| 56 | <b>Scout.</b> The assurance<br>Of a new enemy.  |  |
| 58 | <b>Gonz.</b> This I foresaw and feared.<br>What are they, know'st thou?   |  |
| 62 | <b>Scout.</b> They are, by their colours,<br>64 Sicilians, bravely mounted, and the brightness<br>Of their rich armours doubly gilded with<br>66 Reflection of the sun.   |  |



|     |  |  |
|-----|--|--|
| 68  | <b>Gonz.</b> From Sicily? –<br>The king in league! no war proclaimed! 'tis foul:   | 68: Gonzaga is surprised both by Roberto's apparent decision to fight on behalf of the Duke of Urbino, and by his doing so without a formal declaration of war against Siena.  |
| 70  | But this must be <u>prevented</u> , not disputed. –<br>Ha, how is this? your <u>estridge</u> plumes, that but  | = thwarted.<br>= ostrich. 70f: this is a pep talk to the troops; the ostrich plumes symbolize their recent arrogance, suddenly changed to apprehension.  |
| 72  | Even now, like quills of porcupines, <u>seemed</u> to threaten<br><br>The stars, drop at the rumour of a <u>shower</u> ,<br>And, like to <u>captive colours</u> , <u>sweep the earth</u> ! | 71-72: <i>like quills...stars</i> = referring to the ancient myth that porcupines can shoot their quills.<br><i>seemed</i> = read as "which seemed only a moment ago".<br>= he returns to the weather imagery of line 46.                  |
| 74  | Bear up; but in great dangers, greater minds   | 73: <i>captive colours</i> = captured enemy flags.   |
| 76  | Are never proud. Shall a few loose troops, untrained,  | <i>sweep the earth</i> = the men, no longer confident, allow their spirits, like captured battle flags, to lower to the ground.  |
| 78  | But in a customary <u>ostentation</u> ,<br>Presented as a sacrifice to your valours,<br>Cause a dejection in you?  | = referring to the misleading showiness of Bertoldo's army.  |
| 80  | <b>Pier.</b> No dejection.   |  |
| 82  | <b>Rod.</b> <u>However startled</u> , where you lead we'll follow.   | = ie. "however startled we momentarily were"   |
| 84  | <b>Gonz.</b> 'Tis bravely said. We will not <u>stay</u> their charge,<br>But meet them man to man, and horse to horse. –   | = wait for   |
| 86  | Pierio, in <u>our</u> absence hold our place,<br>And with our foot men, and those <u>sickly</u> troops,  | = my.  |
| 88  | Prevent a <u>sally</u> : I in mine own person,<br>With part of the <u>cavállery</u> , will bid   | = ie. those not well enough, or perhaps too injured, to fight.   |
| 90  | These hunters welcome to a bloody breakfast: –<br>But I lose time.   | = a rush out by the Duke of Urbino's besieged troops.  |
| 92  | <b>Pier.</b> I'll to my charge.  | = old spelling of "cavalry", pronounced here with 4 syllables.   |
| 94  |  | 93: "I will attend to my responsibilities." Note the common grammatical construction of the line: in the presence of a verb of intent ( <i>will</i> , here contracted), the verb of action ( <i>go</i> , or something similar) is omitted. |
| 96  |  |  |
| 98  | <b>Gonz.</b> And we<br>To ours: I'll bring you on.   |  |
| 100 | <b>Jac.</b> If we <u>come off</u> ,<br>It's not amiss; if not, my <u>state</u> is settled.   | = ie. escape destruction<br>= condition, ie. well-being. <sup>1</sup>  |
| 102 |  |  |
|     | [ <i>Exeunt. Alarum within.</i> ]  |  |
|     | <b>ACT II, SCENE IV.</b><br><i>The Same.</i><br><i>The Citadel of Sienna.</i>  | <i>The Scene:</i> now we attend the Urbino army of Duke Ferdinand.   |

*Enter Ferdinand, Druso, and Livio, on the Walls.*

**Ferd.** No aids from Sicily! Hath hope forsook us;

And that vain comfort to affliction, pity,  
By our vowed friend denied us? we can nor live  
Nor die with honour: like beasts in a toil,  
We wait the leisure of the bloody hunter,

Who is not so far reconciled unto us,  
As in one death to give a period  
To our calamities; but in delaying,

The fate we cannot fly from, starved with wants,  
We die this night, to live again to-morrow,  
And suffer greater torments.

**Dru.** There is not  
Three days' provision for every soldier,  
At an ounce of bread a day, left in the city.

**Liv.** To die the beggar's death, with hunger made  
Anatomies while we live, cannot but crack  
Our heart-strings with vexation.

**Ferd.** Would they would break,  
Break altogether! How willingly, like Cato,

Could I tear out my bowels, rather than  
Look on the conqueror's insulting face;  
But that religion, and the horrid dream  
To be suffered in the other world, denies it!

*Enter a Soldier.*

What news with thee?

**Sold.** From the turret of the fort,  
By the rising clouds of dust, through which, like lightning,  
The splendour of bright arms sometimes brake through,  
I did descry some forces making towards us;  
And, from the camp, as emulous of their glory,  
The general, (for I know him by his horse,)  
And bravely seconded, encountered them.  
Their greetings were too rough for friends; their swords,  
And not their tongues, exchanging courtesies.  
By this the main battalions are joined;

And, if you please to be spectators of  
The horrid issue, I will bring you where,

*Entering Characters:* Ferdinand is the Duke of Urbin, whose army is in Siena, being besieged by Gonzaga's army. Druso and Livio are captains, or commanders serving under the duke.

= Ferdinand, we remember, had sent his Ambassador to King Roberto of Sicily to ask him to honor their alliance by sending a force to help him break the siege.

= ie. King Roberto of Sicily. = neither.

= snare, trap.<sup>2</sup>

= interestingly, Ferdinand uses a hunting metaphor, as Gonzaga did in line 90 at the end of the last scene. Both compare themselves to the hunted.

= one quick stroke. = conclusion, end.

4-8: *like beasts...calamities* = Gonzaga, says Ferdinand, hates the Urbinites so much that he refuses to end their suffering by attacking, preferring to let them starve to death.

= ie. lack of provisions.

= skeletons.

= torment.<sup>2</sup>

= "if only" or "I wish".

= Cato the Younger, who opposed Julius Caesar in the Roman civil wars; rather than live in a world ruled by Caesar, Cato famously disemboweled himself (46 BC). = intestines.<sup>1</sup>

25-26: Christianity damns those who commit suicide.

= broke

= ie. Gonzaga.

= supported, reinforced.<sup>2</sup>

41: the forces (*battalions*) of the Sienese and Bertoldo's Sicilians are now joined in battle.

= outcome.

|    |  |   |
|----|--|---|
| 44 | As in a <u>theatre</u> , you may see their fates                             | = an interesting self-conscious reference.  |
|    | In purple gore presented.  |   |
| 46 |  |   |
|    | <b>Ferd.</b> Heaven, if yet  |   |
| 48 | Thou art appeased for my wrong done to <u>Aurelia</u> ,                      | = ie. the Duchess of Siena  |
|    | Take pity of my miseries! Lead the way, friend.                              |   |
| 50 |  |   |
|    | [ <i>Exeunt.</i> ]   |   |
|    | <b>ACT II, SCENE V.</b>  |   |
|    | <i>The same.</i>   |   |
|    | <i>A Plain near the Camp.</i>  |   |
|    | <i>A long Charge: after which, a Flourish for victory;</i>                   | = a fanfare sounds; the Sienese are victorious over   |
|    | <i>then enter Gonzaga, Jacomo, and Roderigo wounded;</i>                     | Bertoldo's forces.  |
|    | <i>Bertoldo, Gasparo, and Antonio Prisoners.</i>                             |   |
|    | <i>Officers and Soldiers.</i>  |   |
| 1  | <b>Gonz.</b> We have them yet, though they cost us dear.                     |   |
|    | This was   |   |
| 2  | Charged home, and bravely followed.  |   |
|    | [ <i>To Jacomo and Roderigo</i> ] Be to yourselves                           |   |
| 4  | True mirrors to each other's worth; and, looking                             |   |
|    | With noble emulation on his wounds,  |   |
| 6  | [ <i>Points to Bertoldo</i> ] The <u>glorious livery of triumphant war</u> , | = ie. wounds are the honourable "uniforms" of war.  |
|    | Imagine these with equal grace appear  |   |
| 8  | Upon yourselves. The bloody sweat you have suffered                          |   |
|    | In this laborious, nay, toilsome harvest,                                    |   |
| 10 | Yields a rich crop of conquest; and the spoil,                               |   |
|    | Most precious <u>balsam</u> to a soldier's hurts,                            | = healing ointment  |
| 12 | Will ease and cure them. Let me look upon                                    |   |
|    | The prisoners' faces.  |   |
| 14 |  |   |
|    | [ <i>Gasparo and Antonio are brought forward.</i> ]                          |   |
| 16 |  |   |
|    | Oh, how much transformed   |   |
| 18 | From what they were! O Mars! were these <u>toys</u> fashioned                | = trifles: Gonzaga recognizes the little value the two young men have as soldiers.  |
|    | To undergo the <u>burthen</u> of <u>thy service</u> ?                        | = burden. = ie. serving Mars, the god of war.   |
| 20 | The weight of their defensive armour bruised                                 |   |
|    | Their weak effeminate limbs, and would have <u>forced</u> them,              | = compelled, driven   |
| 22 | In a hot day, without a blow to <u>yield</u> .                               | = surrender   |
| 24 | <b>Ant.</b> This insultation shews not manly in you.                         |   |
| 26 | <b>Gonz.</b> To men I <u>had forborne it</u> ; you are women,                | = "would have held off (insulting you)"; as in the play's opening scene, Antonio and Gasparo must endure their elders' insults.                                     |
|    | Or, at the best, loose <u>carpet-knights</u> . What fury                     | = knights who received their titles without having done anything to earn them, such as through influence or favour; a common derogatory term.                       |
| 28 | Seduced you to exchange your ease in court                                   |   |
|    | For labour in the field? perhaps you thought                                 |   |
| 30 | To charge through dust and blood, an armèd foe,                              |   |
|    | Was but like graceful <u>running at the ring</u>                             | = as part of a jousting tournament, knights would ride at a suspended, small metal ring, which they would attempt to catch on the end of their lances. <sup>1</sup> |

|    |   |   |
|----|---|---|
| 32 | For a wanton mistress' glove; and the <u>encounter</u> ,      | = meeting in battle.                                      |
| 34 | A soft impression on her lips: – but you                      | = "was like a".   |
| 36 | Are gaudy butterflies, and I wrong myself                     |   |
|    | In <u>parling</u> with you.                                   | = speaking  |
| 38 | <b>Gasp.</b> <i>Væ victus!</i> now we prove it.               | = Latin: "Woe to the defeated."                           |
| 40 | <b>Rod.</b> But <u>here's one</u> fashioned in another mould, | = ie. Bertoldo  |
| 42 | And made of tougher metal.                                    |   |
| 44 | <b>Gonz.</b> True; I owe him                                  |   |
|    | For this wound bravely given.                                 |   |
| 46 | <b>Bert.</b> [ <i>Aside</i> ] O that mountains                | 45-47: Bertoldo's dismay is intended to be excessive; the |
| 48 | Were heaped upon me, that I might expire,                     | reason for his dejection will be explained shortly.       |
|    | A wretch no more remembered!                                  |   |
| 50 | <b>Gonz.</b> Look up, sir;                                    | 49f: Gonzaga basically argues that since Bertoldo fought  |
| 52 | To be o'ercome deserves no shame. If you                      | well, he has no reason to be so upset.                    |
| 54 | Had fallen ingloriously, or could accuse                      |   |
| 56 | Your <u>want</u> of courage in resistance, 'twere             | = lack  |
| 58 | To be lamented: but, since you performed                      |   |
| 60 | As much as could be hoped for from a man,                     | = personified Fortune, or luck, is always unreliable.     |
| 62 | ( <u>Fortune his enemy</u> .) you wrong yourself              |   |
| 64 | In this dejection. I am honoured in                           | = ie. Antonio and Gasparo                                 |
| 66 | My victory over you; but to have <u>these</u>                 |   |
| 68 | My prisoners, is, in my true judgment, rather                 | = treatment   |
| 70 | Captivity than a triumph: you shall find                      |   |
| 72 | Fair <u>quarter</u> from me, and your many wounds,            |   |
|    | Which I hope are not mortal, with such care                   |   |
|    | Looked to and cured, as if your nearest friend                |   |
|    | Attended on you.  |   |
| 74 | <b>Bert.</b> When you know me better,                         |   |
|    | You will make void this promise: can you call me              |   |
|    | Into your memory?   |   |
| 76 | <b>Gonz.</b> The brave Bertoldo!                              | = ie. the Knights of Malta. = the Knights of Malta were   |
| 78 | A brother of our <u>order</u> ! By <u>Saint John</u> ,        | earlier also known as the <i>Order of Saint John</i> .    |
|    | Our holy patron, I am more amazed,                            | = abandonment of his religious vows; note how Gonzaga     |
|    | Nay, thunderstruck with thy <u>apostacy</u> ,                 | now addresses Bertoldo by the contemptuous <i>thee</i> .  |
|    | And <u>precipice</u> from the most solemn vows                | = falling away.   |
|    | Made unto Heaven, when this, the glorious <u>badge</u>        | = the standard uniform of a Knight of Malta included a    |
|    | Of our Redeemer, was conferred upon thee                      | Maltese cross emblazoned upon it.                         |
|    | By the <u>great master</u> , than if I had seen               | = leader of the Knights of Malta                          |
|    | A reprobate Jew, an atheist, Turk, or Tartar,                 |   |
|    | Baptized in our religion!                                     |   |
| 82 | <b>Bert.</b> This I looked for;                               | 80-81: Bertoldo knows he deserves Gonzaga's scorn.        |
|    | And am <u>resolved</u> to suffer.                             | = determined, satisfied.                                  |
| 84 | <b>Gonz.</b> Fellow-soldiers,                                 |   |
|    | Behold this man, and, taught by his example,                  |   |
|    | Know that 'tis safer far to play with lightning,              |   |

|      |  |   |
|------|--|---|
| 86   | Than trifle in things sacred.  |   |
| 88   |  | [Weeps.]  |
| 90   | In my rage   |   |
| 92   | I shed <u>these</u> at the funeral of his virtue,                      | = ie. tears   |
| 94   | Faith, and religion: – why, I will tell you;                           |   |
| 96   | He was a gentleman so trained up and fashioned                         |   |
| 98   | For noble uses, and his youth did promise                              |   |
| 100  | Such certainties, more than hopes, of great achievements,              | 96-98: <i>had stood...encounter</i> = were to risk its entire   |
| 102  | As – if the Christian world had stood opposed                          | future on one battle against the dreaded Turks.                 |
| 104  | Against the Othoman race, to <u>try</u> the fortune                    | = test.   |
| 106  | Of one encounter, – this Bertoldo <u>had been</u> ,                    | = would have been.  |
| 108  | For his knowledge to <u>direct</u> , and matchless courage             | = lead. <sup>1</sup>  |
| 110  | To execute, without a rival, by  |   |
| 112  | The votes of good men, chosen general;                                 |   |
| 114  | As the prime soldier, and most deserving                               |   |
| 116  | Of all that wear the cross: which now, in justice,                     |   |
| 118  | I thus tear from him.  | 104: Gonzaga here literally tears off Bertoldo's Maltese        |
| 120  |  | Cross badge.  |
| 122  | <b>Bert.</b> Let me die with it  |   |
| 124  | Upon my breast.  |   |
| 126  |  |   |
| 128  | <b>Gonz.</b> No; by this thou wert sworn,                              |   |
| 130  | On all occasions, as a knight, to guard                                |   |
| 132  | Weak ladies from oppression, and never                                 |   |
| 134  | To draw thy sword against them: whereas thou,                          |   |
| 136  | In hope of gain or glory, when a princess,                             |   |
| 138  | And such a princess as Aurelia is,                                     |   |
| 140  | <u>Was dispossessed by violence</u> , of what was                      | = ie. the Urbanites attacked the duchess Aurelia and            |
| 142  | Her true inheritance; against thine oath                               | captured her capital city.                                      |
| 144  | Hast, to thy uttermost, laboured to uphold                             |   |
| 146  | Her falling enemy. But thou shalt pay                                  |   |
| 148  | A heavy forfeiture, and learn too late,                                |   |
| 150  | Valour employed in an ill quarrel turns                                |   |
| 152  | To cowardice, and Virtue then puts on                                  |   |
| 154  | Foul Vice's <u>visor</u> . This is that which cancels                  | = mask; note how <i>Vice</i> and <i>Virtue</i> are personified. |
| 156  | All friendship's <u>bands</u> between us. – Bear them off;             | = bonds, ties.  |
| 158  | I will hear no reply: and let the ransom                               |   |
| 160  | Of <u>these</u> , for they are <u>yours</u> , be highly <u>rated</u> . | 125: <i>these</i> = ie. Antonio and Gasparo.                    |
| 162  |  | <i>yours</i> = ie. the commanders' prisoners.                   |
| 164  |  | <i>rated</i> = appraised for ransom purposes.                   |
| 166  | In this I do but right, and let it be                                  |   |
| 168  | Styled justice, and not wilful cruèlty.                                |   |
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## ACT III.

### SCENE I.

*The same.*

*A Camp before the Walls of Sienna.*

*Enter Gonzaga, Astutio, Roderigo, and Jacomo.*

= Astutio has arrived to recover some of the Sicilian prisoners taken by the Sieneſe - but not all of them.

**Gonz.** What I have done, ſir, by the law of arms  
I can and will make good.

= juſtify; it is unclear exactly which actions Gonzaga feels the need to defend againſt Astutio.

**Astut.** I have no commiſſion  
To expoſtulate the act. Theſe letters ſpeak  
The king my maſter's love to you, and his  
Vowed ſervice to the duchess, on whoſe perſon  
I am to give attendance.

= diſcuſs<sup>1</sup>

**Gonz.** At this inſtant,  
She's at Fienza: you may ſpare the trouble

= Faenza in the province of Ravenna is about 100 miles from Siena.

Of riding thither: I have advertiſed her  
Of our ſucceſs, and on what humble terms  
Sienna ſtands: though preſently I can  
Poſſeſs it, I defer it, that ſhe may  
Enter her own, and, as ſhe pleaſe, diſpoſe of  
The priſoners and the ſpoil.

= informed

= meaning the city, with the Duke of Urbin's depleted and ſtarving forces within it.

**Astut.** I thank you, ſir.  
In the mean time, if I may have your license,  
I have a nephew, and one once my ward,  
For whoſe liberties and ransoms I would gladly  
Make composition.

= permission

= arrangements

**Gonz.** They are, as I take it,  
Called Gasparo and Antonio.

**Astut.** The ſame, ſir.

**Gonz.** For them, you muſt treat with theſe: but for Bertoldo,  
He is mine own; if the king will ransom him,  
He pays down fifty thouſand crowns; if not,  
He lives and dies my ſlave.

= negotiate. = ie. Jacomo and Roderigo.

**Astut.** [*Aside to Gonzaga*] Pray you, a word:  
The king will rather thank you to detain him,  
Than give one crown to free him.

**Gonz.** At his pleaſure.  
I'll ſend the priſoners under guard: my buſineſs  
Calls me another way.

[*Exit.*]

**Astut.** My ſervice waits you. –  
Now, gentlemen, do not deal like merchants with me,  
But noble captains; you know, in great minds,

|    |  |   |
|----|--|---|
| 48 | <i>Posse et nolle, nobile.</i>   | 48: Latin: "To be able and unwilling is noble", ie. one who is in a position to act harshly, but refrains from doing so, is noble.  |
| 50 | <b>Rod.</b> Pray you, speak<br>Our language.   |   |
| 52 | <b>Jac.</b> I find not, in my commission,<br>An officer's bound to speak or understand<br>more than his mother-tongue.   |   |
| 56 | <b>Rod.</b> If he speak that<br><u>After midnight</u> , 'tis remarkable.   | = ie. perhaps meaning when he is drunk.   |
| 60 | <b>Astut.</b> In plain terms, then,<br>Antonio is your prisoner; Gasparo, yours.   |   |
| 62 | <b>Jac.</b> You are in the right.  |   |
| 64 | <b>Astut.</b> At what sum do you rate<br>Their several ransoms?  |   |
| 66 | <b>Rod.</b> I must make my market<br>As the commodity cost me.   | 68-69: "his ransom must be as high as my commission cost me." Note how he uses a commercial metaphor, despite Astutio's request in line 46.   |
| 70 | <b>Astut.</b> As it cost you!<br>You did not buy your captainship? your desert,<br>I hope, advanced you.   | 71-73: Astutio immediately understands Roderigo's metaphor, that he was not promoted for merit ( <i>desert</i> ), but rather purchased his rank.  |
| 72 | <b>Rod.</b> How! It well appears<br>You are no soldier. <u>Desert in these days!</u><br>Desert may make a serjeant to a colonel,<br>And it may hinder him from rising higher;<br>But, if it ever get a <u>company</u> ,<br>A company, pray you mark me, without money,<br>Or private service done for the general's mistress,<br>With a commendatory epistle from her,<br>I will turn <u>lanceprezado</u> .    | = a variation on "things are not like they used to be."<br><br>= <i>company</i> is 3 syllables in line 79, but 2 syllables in 80.   |
| 74 | <b>Jac.</b> Pray you observe, sir:<br>I served <u>two prenticeships</u> , just fourteen years,<br>Trailing the <u>puissant pike</u> , and half so long<br>Had the <u>right-hand file</u> ; and I fought well, 'twas said, too:<br>But I might have served, and fought, and served till<br>doomsday,<br>And ne'er have <u>carried a flag</u> , but for the legacy<br>A buxom widow of threescore bequeathed me; | 81-82: perhaps a general's lover may convince the general to promote a young soldier, in return for "services".<br>= the lowest non-commissioned officer in the army. <sup>1</sup><br><br>= an English apprenticeship was 7 years; <i>prenticeships</i> is used here only to indicate a length of time.<br>= mighty. = a long spear-like weapon, but thrust, not thrown. <sup>1</sup><br>= to fight on the right side of the front line was to fight in the position of honour. |
| 76 |  |   |
| 78 |  |   |
| 80 |  |   |
| 82 |  |   |
| 84 |  |   |
| 86 |  |   |
| 88 |  |   |
| 90 |  | = ie. led a company.  |
| 92 | And that too, my back knows, I laboured hard for,<br>But was better paid.  | 85-91: Giacomo would have continued serving indefinitely as a common soldier, except that a rich widow left him some money which he used to purchase a captaincy and a company.<br>92: <i>my back...hard for</i> = suggestive.  |
| 94 | <b>Astut.</b> You are merry with yourselves:   | 95: "I am glad you are enjoying yourselves."  |



|     |   |   |
|-----|---|---|
| 96  | But this is from the purpose.   |   |
| 98  | <b>Rod.</b> To the point then.  |   |
| 100 | Prisoners are not ta'en every day; and, when<br>We have them, we must make the best use of them.<br>Our pay is little <u>to</u> the <u>port</u> we should bear, | = ie. compared to. = position, station: "it is expensive to maintain a company of soldiers."                  |
| 102 | And that so long a coming, that 'tis spent<br>Before we have it, and hardly <u>wipes off scores</u>   | = "pay our bills or IOUs".  |
| 104 | At the tavern and the <u>ordinary</u> .   | = a tavern that served meals.   |
| 106 | <b>Jac.</b> You may add, too,<br>Our <u>sport</u> ta'en up <u>on trust</u> .  | = "recreation" with prostitutes. = on credit.   |
| 108 | <b>Rod.</b> <u>Peace</u> , thou <u>smock</u> vermin!  | = "Be quiet!" = women's underwear.  |
| 110 | <u>Discover</u> commanders' secrets! – In a word sir,   | = reveal.   |
| 112 | We have inquired, and found our prisoners rich:   |   |
| 114 | Two thousand crowns apiece our companies cost us;<br>And so much each of us will have, and that<br>In <u>present</u> pay.                                       | = immediate   |
| 116 | <b>Jac.</b> It is too little: yet,  | 116-7: Jacomo wishes Roderigo had named a higher sum,   |
| 118 | Since you have said the word, I am content;<br>But will not go a <u>gazet</u> less.   | but will not contradict him.<br>= a Venetian coin of small value. <sup>3</sup>                                |
| 120 | <b>Astut.</b> Since you are not   |   |
| 122 | To be brought lower, there is no evading;<br>I'll be your paymaster.  |   |
| 124 | <b>Rod.</b> We desire no better.  |   |
| 126 | <b>Astut.</b> But not a word of what's agreed between us,<br>Till I have schooled my gallants.  |   |
| 128 | <b>Jac.</b> <u>I am dumb</u> , sir.   | = "I will say nothing"  |
| 130 |   |   |
| 132 | <i>Enter a Guard with Bertoldo,<br/>Antonio, and Gasparo, in irons.</i>   |   |
| 134 | <b>Bert.</b> And where removed now? hath the tyrant found out<br>Worse <u>usage</u> for us?   | = treatment   |
| 136 | <b>Ant.</b> Worse it cannot be.   |   |
| 138 | My greyhound has fresh straw, and scraps, in his kennel;<br>But we have neither.  |   |
| 140 | <b>Gasp.</b> Did I ever think   |   |
| 142 | To wear such <u>garters</u> on silk stockings? or<br>That my too <u>curious</u> appetite, that turned   | = alluding to his fetters.<br>= fastidious, finicky. <sup>2</sup>   |
| 144 | At the sight of <u>godwits</u> , pheasant, partridge, quails,<br>Larks, <u>woodcocks</u> , <u>calvered</u> salmon, as coarse diet,                              | = small, long-legged, orange-billed wading bird.<br>= type of game bird. <sup>1</sup> = pickled. <sup>3</sup> |
| 146 | Would leap at a mouldy <u>crust</u> ?   | = ie. of bread.   |
| 148 | <b>Ant.</b> And go without it,  |   |
| 150 | So oft as I do? Oh! how have I jeered<br>The city entertainment! A huge shoulder<br>Of glorious fat ram-mutton, seconded  |   |
| 152 | With a pair of tame <u>cats</u> or <u>conies</u> , a crab-tart,   | = <i>cat</i> can mean a non-domesticated or wild cat. <sup>1</sup> = rabbits.                                 |

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| 154 | With a worthy loin of veal, and valiant capon,<br><u>Mortified</u> to grow tender! – these I scorned,<br>From their plentiful horn of abundance, though invited:   | = tenderized, e.g., by hanging, keeping, etc. <sup>1</sup>  |
| 156 | But now I could <u>carry my own stool</u> to a <u>tripe</u> ,<br>And call their <u>chitterlings</u> charity, and <u>bless the founder</u> .  | = as unbidden guests used to do. <sup>3</sup> = a tripe shop. <sup>3</sup><br>157: <i>chitterlings</i> = small intestines of an animal, especially a pig. <sup>1</sup><br><i>bless the founder</i> = allusion to the Catholic custom of praying for the souls of those who founded charities, monasteries, etc. |
| 158 |  |   |
| 160 | <b>Bert.</b> O that I were no further <u>sensible</u><br>Of my miseries than you are! you, like beasts,<br>Feel only stings of hunger, and complain not  | = capable of feeling or using the physical senses.  |
| 162 | But when you're empty: but your narrow souls<br>(If you have any) cannot comprehend  |   |
| 164 | How insupportable the torments are<br>Which a free and noble soul, made captive, suffers.  |   |
| 166 | Most miserable men! – and what am I, then,<br>That envy you? Fetters, though made of gold,   |   |
| 168 | Express base <u>thralldom</u> : and all <u>delicates</u><br>Prepared by <u>Median</u> cooks for epicures,  | = enslavement. = delicacies.<br>= ie. from the ancient land of Media (in Iran).   |
| 170 | When not our own, are bitter; quilts filled high<br>With gossamer and roses, cannot yield  |   |
| 172 | The body soft repose, the mind kept waking<br>With anguish and affliction.   |   |
| 174 |  |   |
| 176 | <b>Astut.</b> My good lord –   |   |
| 178 | <b>Bert.</b> This is no time nor place for flattery, sir:<br>Pray you, <u>style me</u> as I am, a wretch forsaken<br>Of the world, as myself.  | = address me  |
| 180 |  |   |
| 182 | <b>Astut.</b> I would it were<br>In me to help you.  |   |
| 184 | <b>Bert.</b> If that you <u>want</u> power, sir,<br><u>Lip-comfort</u> cannot cure me. Pray you, leave me<br>To mine own private thoughts.   | = lack.<br>= comforting words.  |
| 186 |  |   |
| 188 | [Walks by.]  |   |
| 190 | <b>Astut.</b> [Comes forward] My valiant nephew!<br>And my more than warlike ward! I am glad to see you,<br>After your glorious conquests. Are these chains,<br>Rewards for your good service? if they are |   |
| 192 | You should wear them on your necks, since they are <u>massy</u> ,<br>Like aldermen of the war.   | = heavy, massive. <sup>2</sup><br>195: mocking: an alderman was a civil official, whose insignia included a heavy chain of office.  |
| 194 |  |   |
| 196 |  |   |
| 198 | <b>Ant.</b> You jeer us too!   |   |
| 200 | <b>Gasp.</b> Good uncle, name not, as you are a man of honour,<br>That fatal word of "war"; the very sound of it<br>Is more dreadful than a cannon.  |   |
| 202 |  |   |
| 204 | <b>Ant.</b> But redeem us<br>From this captivity, and I'll vow hereafter   |   |

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| 206 | Never to wear a sword, or cut my meat<br>With a knife that has an edge or point; I'll starve first.  |  |
| 208 | <b>Gasp.</b> I will <u>cry</u> broom, or <u>cat's-meat</u> , in Palermo;<br>Turn porter, carry burthens, anything,<br>210 Rather than live a soldier.                                      | = sell by crying out on the street. <sup>1</sup> = horse-meat, sold as food for cats. <sup>1</sup>   |
| 212 | <b>Astut.</b> This should have<br>Been thought upon before. At what price, think you,<br>214 Your two wise heads are rated?  |  |
| 216 | <b>Ant.</b> A calf's head is<br>More worth than mine; I'm sure it has more brains in't,<br>218 Or I had ne'er come here.   |  |
| 220 | <b>Rod.</b> And I will eat <u>it</u><br>With bacon, <u>if I have not speedy ransom</u> .   | = ie. Antonio's head.<br>= "if I am not paid quickly."   |
| 222 | <b>Ant.</b> And a little garlic too, for your own sake, sir:<br>224 Twill <u>boil in</u> your stomach else.  | = the sense is "bubble in" or "upset".   |
| 226 | <b>Gasp.</b> Beware of mine,<br>Or the horns may choke you; I am married, sir.   | 226-7: Gasparo warns Roderigo to be careful of eating his head – as a married man, he naturally expects to be cuckolded, and thus to possess the traditional horns ascribed to men whose wives have cheated on them. |
| 228 | <b>Ant.</b> You shall have my row of houses near the palace.   | 229-233: the young men appear to be offering all they own, if only they would be released from imprisonment.   |
| 230 | <b>Gasp.</b> And my villa; all –   |  |
| 232 | <b>Ant.</b> All that we have.  |  |
| 234 | <b>Astut.</b> Well, have more <u>wit</u> hereafter; for this time,<br>236 You are ransomed.  | = wisdom   |
| 238 | <b>Jac.</b> Off with their irons.  |  |
| 240 | <b>Rod.</b> Do, do:<br>If you are ours again, you know your price.   |  |
| 242 | <b>Ant.</b> Pray you dispatch us: I shall ne'er believe<br>244 I am a free man, till I set my foot<br>In Sicily again, and drink <u>Palermo</u> ,<br>246 And in Palermo too.               | = wine from Palermo  |
| 248 | <b>Astut.</b> <u>The wind sits fair</u> ,<br>You shall aboard to-night; with the rising sun<br>250 You may touch upon the coast. But take your leaves<br>Of the <u>late general</u> first. | = "the weather is good for sailing"<br><br>= the one-time general (but now prisoner) Bertoldo.   |
| 252 | <b>Gasp.</b> I will be brief.  |  |
| 254 | <b>Ant.</b> And I. My lord, Heaven keep you!   | 255-260: their farewells to Bertoldo are <i>really</i> brief: they cannot leave Siena quickly enough!  |
| 256 | <b>Gasp.</b> Yours, to use   |  |
| 258 | In the way of peace; but as your soldiers, never.  |  |

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| 260 | <b>Ant.</b> A pox of war! no more of war.                          |  |
| 262 | [ <i>Exeunt Roderigo, Jacomo, Antonio, and Gasparo.</i> ]          |  |
| 264 | <b>Bert.</b> Have you  | 264ff: Bertoldo speaks to Astutio, who stays behind.   |
| 266 | Authority to loose their bonds, yet leave                          |  |
| 268 | The brother of your king, whose worth disdains                     |  |
| 270 | Comparison with such as these, in irons?                           |  |
| 272 | If ransom may redeem them, I have lands,                           |  |
| 274 | A patrimony of mine own, assigned me                               |  |
| 276 | By my deceased <u>sire</u> , to satisfy                            | = father   |
| 278 | Whate'er can be demanded for my freedom.                           |  |
| 280 | <b>Astut.</b> I wish you had, sir; but the king, who yields        |  |
| 282 | No reason for his will, in his displeasure                         |  |
| 284 | <u>Hath seized on all you had</u> ; nor will Gonzaga,              | = King Roberto has seized all of Bertoldo's property.  |
| 286 | Whose prisoner now you are, accept of less                         |  |
| 288 | Than fifty thousand crowns.  |  |
| 290 | <b>Bert.</b> I find it now,  |  |
| 292 | That misery never comes alone. But, grant                          |  |
| 294 | The king is yet <u>inexorable</u> , time                           | = merciless <sup>2</sup>   |
| 296 | May work him to a feeling of my sufferings.                        |  |
| 300 | I have friends that swore their lives and fortunes were            |  |
| 302 | At my devotion, and, among the rest,                               |  |
| 304 | Yourself, my lord, when forfeited to the law                       |  |
| 306 | For a foul murder, and in cold blood done,                         |  |
| 308 | I made your life my gift, and reconciled you                       |  |
| 310 | To this incensèd king, and got your pardon.                        |  |
| 312 | – Beware ingratitude. I know you are rich,                         |  |
| 314 | And may pay down the sum.  |  |
| 316 | <b>Astut.</b> I might, my lord;                                    |  |
| 318 | But pardon me.   |  |
| 320 | <b>Bert.</b> And will Astutio prove, then,                         |  |
| 322 | To please a <u>passionate man</u> , ( <u>the king's no more</u> .) | 296: <i>passionate</i> = excessively emotional. <sup>2</sup><br><i>man</i> = ie. the king.<br><i>the king's no more</i> = "the king is nothing more than that".  |
| 324 | False to <u>his maker</u> , and his <u>reason</u> , which          | 297-8: <i>False...I ask</i> = something like "your duty to God and good judgment demand more from you than even what I am asking for"; <i>his maker</i> is God, and <i>his reason</i> refers to his good judgment, which is contrasted with passion. |
| 326 | Commands more than I ask? O summer-friendship,                     | 298-301: <i>O summer-friendship...adversity</i> = a lovely metaphor of fair-weather friendship.  |
| 328 | Whose flattering leaves, that shadowed us in our                   |  |
| 330 | Prosperity, with the least gust drop off                           |  |
| 332 | In the autumn of adversity! How like                               |  |
| 334 | A prison is to a grave! when dead, we are                          |  |
| 336 | With solemn pomp brought thither, and our heirs,                   |  |
| 338 | Masking their joy in false, dissembled tears,                      |  |
| 340 | Weep o'er the hearse; but earth no sooner covers                   |  |
| 342 | The earth brought thither, but they turn away                      |  |
| 344 | With inward smiles, the dead no more remembered:                   |  |
| 346 | So, entered in a prison –  |  |

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| 310  | <b>Astut.</b> My <u>occasions</u><br><u>Command me hence</u> , my lord.   | = circumstances.<br>= "require my departure"; <i>hence</i> = from here.  |
| 312  |   |  |
| 314  | <b>Bert.</b> Pray you, leave me, do;<br>And tell the cruèl king, that I will wear<br>These fetters till my flesh and they are one |  |
| 316  | <u>Incorporated</u> substance.  | = united in one body <sup>2</sup>  |
| 318  | [Exit Astutio.]   |  |
| 320  | In myself,<br>As in a <u>glass</u> , I'll look on human frailty,  | = mirror   |
| 322  | And curse the height of royal blood: since I,<br>In being born near to <u>Jove</u> , am near his thunder.                         | = the king of the gods as a metaphor for Roberto; <i>Jove</i><br>was also the god of <i>thunder</i> .  |
| 324  | Cedars once shaken with a storm, their own<br>Weight grubs their roots out. – Lead me where you<br>please;                        | 325: <i>grubs out</i> = digs out <sup>1</sup>  |
| 326  | I am <u>his</u> , not Fortune's martyr, and will die<br>The great example of his cruèlty.   | = the king's   |
| 328  | [Exit guarded.]   |  |
| <br><b><u>ACT III, SCENE II.</u></b><br><i>Palermo.</i><br><i>A Grove near the Palace.</i> |   |  |
|  | <i>Enter Adorni.</i>  | <i>The Scene:</i> Scene II begins with a soliloquy by Adorni, who<br>is trying to figure out how to get Fulgentio to meet him in a<br>duel; Adorni, we remember, wants to pay him back for how<br>he insulted Camiola.   |
| 1  | <b>Ador.</b> He undergoes my challenge, and <u>contemns</u> it,   | 1: Fulgentio has received Adorni's challenge, but scorns<br>( <i>contemns</i> ) it.  |
| 2  | And threatens me with the late edict made<br><br>Gainst duellists, – <u>the altar cowards fly to</u> .                            | 2-3: <i>the late...duellists</i> = James I, King of England at the<br>time this play was written, actively tried to roll back<br>dueling, even prosecuting it vigorously, but without<br>great success.<br>= the reference is to those churches which were by law<br>granted sanctuary status: so long as a fleeing felon<br>remained inside the church, he could not be touched<br>by the law. Hence, cowards avoid fighting duels by<br>hiding behind the law that bans dueling. |
| 4  | But I, that am engaged, and nourish in me<br>A <u>higher aim</u> than fair Camiola dreams of,                                     | = Adorni hopes for a greater reward than simple thanks for<br>defending Camiola's honour...  |
| 6  | Must not sit down thus. In the court I dare not<br><u>Attempt</u> him; and in public, he's so guarded,                            | = attack, assault. <sup>1</sup>  |
| 8  | With a herd of parasites, clients, fools, and suitors,<br>That a musket cannot reach him: – <u>my designs</u>                     | = "but my plans"   |
| 10   | Admit of no delay. This is her birthday,<br>Which, with a fit and due solemnity,  |  |
| 12   | Camiola celebrates: and on it, all such<br>As love or serve her usually present   |  |
| 14   | <u>A tributary duty</u> . I'll have something<br>To give, if my <u>intelligence</u> prove true,                                   | = ie. a gift.<br>= received information.   |
| 16   | <u>Shall</u> find acceptance. I am told, near this grove<br>Fulgentio, every morning, <u>makes his markets</u>                    | = which shall.<br>= ie. meets.   |
| 18   | With his <u>petitioners</u> ; I may present him   | = ie. those who have business with him.  |

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| 20 | With a <u>sharp petition</u> ! – Ha! 'tis <u>he</u> : my fate<br>Be ever blessed for't!   | = ie. his sword (weak joke). = he sees Fulgentio.   |
| 22 | <i>Enter Fulgentio and Page.</i>  |   |
| 24 | <b>Fulg.</b> Command <u>such</u> as wait <u>me</u><br>Not to presume, at the least for half an hour,<br>26 To press on my <u>retirements</u> .  | = "those who wish to attend or meet with me"<br>= (temporary) seclusion or privacy  |
| 28 | <b>Page.</b> I will say, sir,<br>You are at your prayers.   |   |
| 30 |   |   |
| 32 | <b>Fulg.</b> That will not find belief;<br>Courtiers have something else to do: – be gone, sir.   | 32: <i>Courtiers..to do</i> = Fulgentio probably wants the Page to understand, or at least explain to others, that he is attending a lady; but in reality, he needs time to deliberate regarding what to do about Adorni's challenge. |
| 34 | <i>[Exit Page.]</i>   |   |
| 36 | Challenged! 'tis well; and by a <u>groom</u> ! still better.<br>Was <u>this shape</u> made to fight? I have a tongue yet,<br>38 Howe'er no sword, to kill him; and <u>what way</u> ,<br>This morning I'll resolve of. | = he is still under the impression that Adorni is a servant.<br>= referring to his own appearance.<br>= how to do so.   |
| 40 |   |   |
| 42 | <i>[Exit.]</i>  |   |
| 44 | <b>Ador.</b> I shall <u>cross</u><br>Your resolution, or suffer for you.  | = thwart  |
| 46 | <i>[Exit, following him.]</i>   |   |
|    | <b><u>ACT III, SCENE III.</u></b><br><i>The same.</i><br><i>A Room in Camiola's House.</i><br><br><i>Enter Camiola, followed by Servants with Presents;<br/>Sylli, and Clarinda.</i>                                  |   |
| 1  | <b>Syl.</b> <u>What</u> are all these?  | = who   |
| 2  |   |   |
| 4  | <b>Clar.</b> Servants with several <u>presents</u> ,<br>And rich ones too.  | = the servants are handing over gifts bestowed by Camiola's relatives and friends for her birthday.   |
| 6  | <b>1 Serv.</b> With her best wishes, madam,<br>Of many such days to you, the lady Petula<br>8 Presents you with this fan.   |   |
| 10 | <b>2 Serv.</b> This diamond,<br>From your aunt Honoria.   |   |
| 12 |   |   |
| 14 | <b>3 Serv.</b> This piece of plate<br>From your uncle, old Vicentio, with your <u>arms</u><br>Graven upon it.   | = ie. coat of arms  |
| 16 |   |   |
| 18 | <b>Cam.</b> Good friends, they are too<br>Munificent in their love and favour to me.<br>[To Clarinda] Out of my <u>cabinet</u> return such jewels<br>20 As <u>this</u> directs you: – for your pains; and yours;      | = a case or box where she stores her jewels. <sup>1</sup><br>= she gives Clarinda written instructions.   |

|    |   |   |
|----|---|---|
| 22 | Nor must you be forgotten.  |   |
| 24 | [Gives them money.]   | = to celebrate her birthday, Camiola gives monetary gifts to the servants.  |
| 26 | Honour me<br>With the drinking of a health.   |   |
| 28 | 1 Serv. Gold, on my life!   |   |
| 30 | 2 Serv. She scorns to give base silver.   |   |
| 32 | 3 Serv. Would she had been<br>Born every month in the year!   |   |
| 34 | 1 Serv. Month! every day!   |   |
| 36 | 2 Serv. Shew such another <u>maid</u> .   | = woman <sup>1</sup>  |
| 38 | 3 Serv. All happiness wait you!   |   |
| 40 | Clar. I'll see your will done.  |   |
| 42 | [Exeunt Sylli, Clarinda, and Servants.]   |   |
| 44 | Enter Adorni wounded.   | Adorni wounded: Massinger made an interesting decision to not present the anticipated confrontation and fight between Adorni and Fulgentio on stage.<br>This kind of dramatic omission was used frequently by the early Elizabethan playwright John Lyly, who (writes modern Lyly editor Carter Daniel) frequently toned down or omitted highly dramatic scenes that would occur earlier in a play specifically "so that the play will build in spectacle until the most spectacular scene comes at the end" (Daniel, p. 22). <sup>10</sup> |
| 46 | Cam. How, Adorni wounded!   |   |
| 48 | Ador. A scratch got in your service, else not worth<br>Your observation: I bring not, madam,<br>In honour of your birthday, antique plate,<br>Or pearl, for which, the savage Indian dives<br>Into the bottom of the sea; nor diamonds<br>Hewn from steep rocks with danger. Such as give<br>To those that have, what they themselves <u>want</u> , aim at<br>A glad return with profit: yet, despise not<br>My offering at the altar of your favour,<br>Nor let the lowness of the giver lessen<br>The height of what's presented; since it is<br>A precious <u>jewel</u> , almost forfeited,<br>And <u>dimmed</u> with clouds of infamy, redeemed,<br>And, in its natural splendour, with addition<br>Restored to the true owner. | = lack<br><br>= what the gift actually is, Adorni reveals in line 68.<br>= reduced luster <sup>1</sup> ; note how <i>dimmed</i> and <i>clouds</i> continue the jewelry imagery.   |
| 64 | Cam. How is this?   |   |
| 66 | Ador. Not to hold you in suspense, I bring you, madam,<br>Your wounded reputation cured, the sting  |   |
| 68 |   |   |



|     |   |   |
|-----|---|---|
| 70  | Of virulent malice, festering your fair name,<br>Plucked out and trod on. That <u>proud man</u> , that was  | = ie. Fulgentio.  |
| 72  | Denied the honour of your bed, yet <u>durst</u> ,<br>With his untrue reports, <u>strumpet your fame</u> ,   | = dared.  |
|     | Compelled by me, <u>hath given himself the lie</u> ,  | = pass on rumours of her being a strumpet; this is a rare use of <i>strumpet</i> as a verb. <sup>1</sup>  |
| 74  | And in his own blood wrote it: – you may read<br>Fulgentio <u>subscribed</u> .  | = admitted he has been lying, in slandering Camiola.  |
| 76  |   | = ie. he has confessed in writing.  |
| 78  | [Offering a paper.]   |   |
| 80  | <b>Cam.</b> I am amazed!  |   |
| 82  | <b>Ador.</b> It does deserve it, madam. <u>Common</u> service   | = ordinary.   |
| 84  | Is fit for <u>hinds</u> , and the reward proportioned   | = boors or servants.  |
| 86  | To their conditions: therefore, look not on me<br>As a follower of your father's fortunes, or<br>One that subsists on yours: – <u>you frown</u> ! my service                        | = Camiola is showing her displeasure with Adorni's actions.   |
| 88  | Merits not <u>this aspect</u> .   | = the look on her face.   |
| 90  | <b>Cam.</b> Which of my favours,<br>I might say bounties, hath begot and nourished  |   |
| 92  | This more than rude presumption? Since you had<br>An itch to try your desperate valour, <u>wherefore</u>  | = why   |
| 94  | Went you not to the war? Couldst thou suppose<br>My innocence could ever fall so low  |   |
| 96  | As to have need of thy rash sword to guard it<br>Against malicious slander? O how much  |   |
| 98  | Those ladies are deceived and cheated when<br>The clearness and integrity of their actions<br>Do not defend themselves, and stand secure<br>On their own bases! Such as in a colour | 99-101: <i>such as...strengths</i> = the exact meaning is unclear, thanks to an abundance of pronouns; perhaps the meaning is something like, "those who appear to be ( <i>colour</i> = pretext) helping a woman keep her good name actually prove false to ( <i>betray</i> ), ie. harm, the reputation." The sentiment might also refer to a woman's own positive actions taken to protect her character, which inevitably backfire. |
| 100 | Of seeming service give protection to them,<br>Betray their own strengths. Malice scorned, puts out   | 101-3: <i>Malice...accusation</i> = if you ignore slander, the malice behind it expires on its own; but if you pay notice to it, it draws attention, which makes it increasingly credible.  |
| 102 | Itself; but argued, gives a kind of credit<br>To a false accusation. In this, your  |   |
| 104 | Most memorable service, you believed<br>You did me right; but you have wronged me more  |   |
| 106 | In your defence of my <u>undoubted</u> honour<br>Than false Fulgentio could.  | = unsuspected   |
| 108 | <b>Ador.</b> I am sorry what was  |   |
| 110 | So well intended is so ill received;  |   |
| 112 | <i>Re-enter Clarinda.</i>   |   |
| 114 | Yet, <u>under your correction</u> , you wished<br>Bertoldo had been present.  | = "correct me if I am wrong" (polite and formulaic phrase used when one seeks to point out another's error, especially one's superior, without causing offense).  |
| 116 | <b>Cam.</b> True, I did:  |   |

|     |   |  |
|-----|---|--|
| 118 | But he and you, sir, are not parallels,<br>Nor must you think yourself so.  |  |
| 120 |   |  |
| 122 | <b>Ador.</b> I am what<br>You'll please to have me.   |  |
| 124 | <b>Cam.</b> If Bertoldo had<br>Punished Fulgentio's insolence, it had shewn<br>His love to her whom, in his judgment, he<br>Vouchsafed to make his wife; a height, I hope,<br>Which you dare not aspire to. The same actions<br>Suit not all men alike; but I perceive<br>Repentance in your looks. For this time, leave me;<br>I may forgive, perhaps forget, your folly:<br>Conceal yourself till this storm be blown over. | 131-3: though displeased, Camiola recognizes that Adorni's intentions were good; note the nice alliteration in line 131. |
| 132 | You will be sought for; yet, if my <u>estate</u>  | = circumstance. <sup>1</sup>   |
| 134 |   |  |
| 136 | [Gives him her hand to kiss.]   |  |
| 138 | Can hinder it, shall not suffer in my service.  |  |
| 140 | <b>Ador.</b> [Aside]<br>This is something yet, though I <u>missed the mark I shot at</u> .  | = common archery metaphor.   |
| 142 | [Exit.]   |  |
| 144 | <b>Cam.</b> This gentleman is of a noble temper,<br>And I too harsh, perhaps, in my reproof:<br>Was I not, Clarinda?  |  |
| 146 |   |  |
| 148 | <b>Clar.</b> I am not to censure<br>Your actions, madam; but there are a thousand<br>Ladies, and of good fame, in such a cause<br>Would be proud of such a servant.   |  |
| 150 |   |  |
| 152 | <b>Cam.</b> It may be;  |  |
| 154 | <i>Enter a Servant.</i>   |  |
| 156 | Let me offend in this kind. – <u>Why</u> , uncalled for?  | = to the servant: "why do you come to me?"   |
| 158 | <b>Serv.</b> The signiors, madam, Gasparo and Antonio,<br>Selected friends of the renowned Bertoldo,<br>Put ashore this morning.  |  |
| 160 |   |  |
| 162 | <b>Cam.</b> Without him?  |  |
| 164 | <b>Serv.</b> I think so.  |  |
| 166 | <b>Cam.</b> Never think more then.  |  |
| 168 | <b>Serv.</b> They have been at court,<br>Kissed the king's hand; and, their first duties done<br>To him, appear ambitious to tender<br>To you their second service.   |  |
| 170 |   |  |
| 172 | <b>Cam.</b> Wait them hither.   |  |
| 174 | [Exit Servant.]   |  |

|     |  |   |
|-----|--|---|
| 176 | Fear, do not <u>rack</u> me! Reason, now, if ever,           | 177-184: Camiola addresses personified <i>Fear</i> and <i>Reason</i> .<br><i>rack</i> = torture, as on the device of the same name. |
| 178 | Haste with thy aids, and tell me, such a wonder              |   |
| 180 | As my Bertoldo is, with such care fashioned,                 |   |
| 182 | Must not, nay, cannot, in Heaven's providence                |   |
|     | <i>Enter Antonio and Gasparo.</i>                            |   |
| 184 | So soon <u>miscarry</u> ! – pray you, forbear; ere you take  | = meet death. <sup>2</sup> 184f. <i>pray you...</i> = to Antonio and Gasparo.   |
| 186 | The privilege, as strangers, to <u>salute</u> me,            | = greet, approach. <sup>2</sup>   |
| 188 | (Excuse my manners,) make me first understand                |   |
|     | How it is with Bertoldo.                                     |   |
| 190 | <i>Gasp.</i> The <u>relation</u>                             | = relating, report  |
| 192 | Will not, I fear, deserve your thanks.                       |   |
| 194 | <i>Ant.</i> I wish   |   |
| 196 | Some other should inform you.                                |   |
| 200 | <i>Cam.</i> Is he dead?                                      |   |
| 202 | You see, though with some fear, I dare enquire it.           |   |
| 204 | <i>Gasp.</i> Dead! Would that were the worst; a debt were    |   |
| 206 | paid then,   |   |
| 208 | Kings in their birth owe nature.                             |   |
| 210 | <i>Cam.</i> Is there aught                                   |   |
| 212 | More terrible than death?                                    |   |
| 214 | <i>Ant.</i> Yes, to a spirit                                 |   |
| 216 | Like his; cruel imprisonment, and that                       |   |
| 218 | Without the hope of freedom.                                 |   |
| 220 | <i>Cam.</i> You <u>abuse</u> me:                             | = work on my credulity  |
| 222 | The royal king cannot, in love to virtue,                    |   |
| 224 | (Though all springs of affection were dried up,)             |   |
| 226 | But pay his ransom.  |   |
| 228 | <i>Gasp.</i> When you know what 'tis,                        |   |
| 230 | You will think otherwise: no less will do it                 |   |
|     | Than fifty thousand crowns.                                  |   |
| 232 | <i>Cam.</i> A petty sum,                                     |   |
| 234 | The price <u>weighed with the purchase</u> : fifty thousand! | = balanced or measured against the object purchased   |
| 236 | To the king 'tis nothing. He that can spare more             |   |
| 238 | To his <u>minion</u> for a <u>masque</u> , cannot but ransom | = ie. Fulgentio; = a courtly staged entertainment, featuring<br>music and dancing, and often allegorical characters.                |
| 240 | Such a brother at a million. You wrong                       |   |
| 242 | The king's magnificence.                                     |   |
| 244 | <i>Ant.</i> In your opinion;                                 |   |
| 246 | But 'tis most certain: he does not alone                     |   |
| 248 | In himself refuse to pay it, but forbids                     |   |
| 250 | All other men.   |   |
| 252 | <i>Cam.</i> Are you sure of this?                            |   |
| 254 | <i>Gasp.</i> You may read                                    |   |

|     |  |   |
|-----|--|---|
| 232 | The edict to that purpose, <u>published</u> by him;<br>That will <u>resolve</u> you.   | = proclaimed.<br>= inform.  |
| 234 | <b>Cam.</b> <u>Possible!</u> pray you, stand off.  | = "Is this possible?!"  |
| 236 | If I do not mutter treason to myself,<br>My heart will break; and yet I will not curse him;  |   |
| 238 | He is my king. The news you have delivered<br>Makes me weary of your company; we'll <u>salute</u>  | = have a formal visit <sup>2</sup>  |
| 240 | When we meet next. I'll bring you to the door.<br>Nay, pray you, no more compliments.  |   |
| 242 | <b>Gasp.</b> One thing more,   |   |
| 244 | And that's substantial: let your Adorni<br>Look to himself.  |   |
| 246 | <b>Ant.</b> The king is much incensed  |   |
| 248 | Against him for Fulgentio.   |   |
| 250 | <b>Cam.</b> As I am,   |   |
| 252 | For your slowness to depart.   |   |
| 254 | <b>Both.</b> Farewell, sweet lady.   |   |
| 256 | [ <i>Exeunt Gasparo and Antonio.</i> ]   |   |
| 258 | <b>Cam.</b> O more than impious times! when not alone<br>Subordinate ministers of justice are  | 257f: Gifford notes the particular beauty of this speech.   |
| 260 | Corrupted and seduced, but kings themselves,<br>The greater wheels by which the lesser move,   | 260-1: note the interesting <i>wheel</i> metaphor.  |
| 262 | Are broken, or disjointed! could it be else,<br>A king, to <u>soothe</u> his <u>politic ends</u> , should so far                                       | = humour. = scheming, crafty. <sup>1</sup> = goals.   |
| 264 | Forsake his honour, as at once to break<br>The <u>adamant</u> chains of nature and religion,<br>To <u>bind up</u> <u>atheism</u> as a defence          | = alluding to a legendary rock or mineral of great hardness. <sup>2</sup><br>= combine, fasten together. = "any violation of moral or<br>natural decorum" (Gifford).<br>= evil intentions. <sup>2</sup>   |
| 266 | To his <u>dark counsels</u> ? Will it ever be,<br>That to deserve too much is dangerous,   |   |
| 268 | And virtue, when too eminent, a crime?<br>Must she <u>serve Fortune still</u> , or, when stripped of   | = always be at Fortune's mercy.   |
| 270 | Her gay and glorious <u>favours</u> , lose the beauties<br>Of her own natural shape? O, my Bertoldo,   | = looks, appearance. <sup>2</sup>   |
| 272 | Thou only sun in honour's <u>sphere</u> , how soon   | = the ancient Ptolemaic view of the heavens, commonly<br>alluded to by the Elizabethans writers, imagined each<br>heavenly body as fixed in an imaginary, hollow sphere<br>which revolved around the earth; here, <i>sphere</i> refers<br>to the single extreme limit of space (called the <i>primum<br/>mobile</i> ), within which the other spheres all revolved. |
| 274 | Art thou eclipsed and darkened! not the nearness<br>Of blood prevailing on the king; nor all   | 273-4: <i>the nearness...blood</i> = ie. being the king's brother.  |
| 276 | The benefits to the general good dispensed,<br>Gaining a retribution! But that   | 274-6: <i>nor all...retribution</i> = "nor for all your services<br>done for the general good do you receive repayment<br>( <i>retribution</i> )."  |
| 278 | To owe a courtesy to a simple virgin<br>Would take from the <u>deserving</u> , I find in me  | = desert, merit   |
| 280 | Some sparks of fire, which, fanned with honour's breath,<br>Might rise into a flame, and in men darken<br>Their usurped splendour. Ha! my aim is high, |   |

|     |   |  |
|-----|---|--|
| 282 | And, for the honour of my sex, to fall so,<br>Can never prove inglorious. – Tis resolved:<br>Call in Adorni.  |  |
| 284 |   |  |
| 286 | <b>Clar.</b> I am happy in<br>Such an employment, madam.  |  |
| 288 |   |  |
| 290 |   | [Exit.]  |
| 292 | <b>Cam.</b> He's a man,<br>I know, that at a reverent distance loves me;<br>And such are ever faithful. What a sea<br>Of melting ice I walk on! what strange <u>censures</u><br>Am I to undergo! but good intents<br><u>Deride</u> all future <u>rumours</u> .                  | 293-4: <i>What a sea...on</i> = a particularly fine metaphor.<br>= judgments.<br><br>= laugh at in scorn. = <i>rumours</i> here has the now obsolete meaning of "loud manifestations of disapproval" <sup>1</sup> : the sense of the line is "my good intentions will outweigh or outshine the disapproval I expect to receive for what I am about to do." |
| 298 |   |  |
| 300 | <i>Re-enter Clarinda with Adorni.</i><br><b>Ador.</b> I obey<br>Your summons, madam.  |  |
| 302 |   |  |
| 304 | <b>Cam.</b> Leave the place, Clarinda;<br>One woman, in a secret of such weight,<br>Wise men may think too much:  | 304-5: "I have a secret to impart that is so weighty that it is too risky to even let one woman know it."  |
| 306 |   |  |
| 308 |   | [Exit Clarinda.]   |
| 310 | nearer, Adorni.<br>I warrant it with a smile.   |  |
| 312 | <b>Ador.</b> I cannot ask<br>Safer protection; what's your will?  |  |
| 314 |   |  |
| 316 | <b>Cam.</b> To doubt<br>Your ready desire to serve me, or prepare you<br>With the repetition of former merits,<br>Would, <u>in my diffidence</u> , wrong you: but I will,<br>And without <u>circumstance</u> , in the trust that I<br>Impose upon you, free you from suspicion. | = ie. "by seeming to express distrust or lack of confidence in you". <sup>2</sup><br>= detailed or unnecessary explanation <sup>2</sup>  |
| 322 | <b>Ador.</b> I foster none of you.  |  |
| 324 | <b>Cam.</b> I know you do not.<br>You are, Adomi, by the love you owe me –  |  |
| 326 |   |  |
| 328 | <b>Ador.</b> The surest conjuration.  | 327: "the most certain entreaty."  |
| 330 | <b>Cam.</b> Take me with you, –<br>Love born of duty; but advance no further.   | 329: "understand me."<br>330: Camiola seems to understand that Adorni has feelings for her that go beyond what is permissible, due to the difference in their social status – and warns him not to go too far. See the note at the end of this scene on their interesting relationship.  |
|     | You are, sir, as I said, to do me service,  |  |

|     |   |  |
|-----|---|--|
| 332 | To undertake a task, in which your faith,   |  |
| 334 | Judgment, discretion – in a word, your all<br>That's good, must be engaged; nor must you <u>study</u> ,   | 334-6: <i>nor must...aim at</i> = "your efforts must all be concentrated to further my goals"; Camiola recognizes Adorni may be conflicted if he is required to do anything to help Bertoldo.<br><i>study</i> = endeavor.                        |
| 336 | In the execution, but what may make<br>For the ends I aim at.   |  |
| 338 | <b>Ador.</b> They admit no rivals.  | 338: he will have no object other than to further her goals.   |
| 340 | <b>Cam.</b> You answer well. You have heard of Bertoldo's   |  |
| 342 | Captivity, and the king's neglect; the greatness<br>Of his ransom; fifty thousand crowns, Adorni;<br>Two parts of my estate!  | 343: the ransom amount is equivalent in value to two-thirds of her entire net-worth. <sup>1</sup>  |
| 344 | <b>Ador.</b> [ <i>Aside</i> ] To what tends this?   |  |
| 346 | <b>Cam.</b> Yet I so love the gentleman, for to you   |  |
| 348 | I will confess my weakness, that I purpose  |  |
| 350 | Now, when he is forsaken by the king,   |  |
| 352 | And his own hopes, to ransom him, and receive him<br>Into my bosom, as my lawful husband –<br>Why change you colour?  | 352: Adorni blanches when he realizes he must help Bertoldo - an implicit admission he loves her himself.  |
| 354 | <b>Ador.</b> 'Tis in wonder of  | 354-5: well dissembled!  |
| 356 | Your virtue, madam.   |  |
| 358 | <b>Cam.</b> You must, therefore, to   |  |
| 360 | Sienna for me, and pay to Gonzaga<br>This ransom for his liberty; you shall<br>Have <u>bills of exchange</u> along with you. Let him swear<br>A solemn <u>contract</u> to me; for you must be | = written orders to pay a certain sum. <sup>1</sup><br>= ie. an intent-to-marry contract, which was legally enforceable.   |
| 362 | My principal witness, if he should – but why<br>Do I entertain <u>these jealousies</u> ? You will do this?  | = Camiola is nagged by some anxiety as to whether Bertoldo will willingly marry her; she has caught herself, by requiring the knight to sign a marriage contract, with Adorni acting as a legal witness, behaving more worriedly than is seemly. |
| 364 | <b>Ador.</b> Faithfully, madam – [ <i>Aside</i> ] but not live long after.  |  |
| 366 | <b>Cam.</b> One thing I had forgot: besides his freedom,  |  |
| 368 | He may <u>want</u> accommodations; <u>furnish him</u>   | = lack or need. = buy him clothes and whatever else he needs.  |
| 370 | According to his birth: and from Camiola<br>Deliver this kiss, printed on your lips,  | 369: as befits his high status as a knight and the king's brother.   |
| 372 | [ <i>Kisses him.</i> ]  |  |
| 374 | Sealed on his hand. You shall not see my blushes:<br>I'll instantly dispatch you.   |  |
| 376 | [ <i>Exit.</i> ]  |  |
| 378 |   |  |

380 **Ador.** I am half  
 Hanged out o' the way already. – Was there ever  
 382 Poor lover so employed against himself  
 To make way for his rival? I must do it.  
 384 Nay, more, I will. If loyalty can find  
 Recompense beyond hope or imagination,  
 Let it fall on me in the other world  
 386 As a reward, for in this I dare not hope it.

388

[Exit.]

END OF ACT III.

= ie. and gotten rid of <sup>1</sup>

379-386: poor Adorni - he sometimes hesitates, but in the end he always does the right thing.

The relationship between Camiola and Adorni is an interesting and complex one; though Adorni never quite brings himself to explicitly express his desire to marry her, and Camiola never explicitly addresses this, she seems to sense that he has hopes for a closer relationship; and whenever he is about to go too far in expressing his hopes, she always manages to cut him off, preventing him from saying something which might permanently harm their relationship. As she is honourable, though, and recognizes that Adorni never has anything resembling malicious intentions, she is happy to keep him as a dependent or follower.



## ACT IV.

### SCENE I.

*The Siennese.*

*A Camp before the Walls of Sienna.*

*Enter Gonzaga, Pierio, Roderigo, and Jacomo.*

*Scene I:* the scene opens with the siege of Siena ended: Gonzaga's troops seem to have been prepared to fight their way into the city, but the Duke of Urbin's army was too weakened by starvation to put up any resistance.

1 **Gonz.** You have seized upon the citadel, and disarmed  
2 All that could make resistance?

4 **Pier.** Hunger had  
Done that before we came; nor was the soldier  
6 Compelled to seek for prey; the famished wretches,  
In hope of mercy, as a sacrifice offered  
8 All that was worth the taking.

= ie. booty, taken from Ferdinand's soldiers.

10 **Gonz.** You proclaimed,  
On pain of death, no violence should be offered  
12 To any woman?

10-12: a warning to Gonzaga's own troops against raping women, probably referring to the female camp followers of Ferdinand's army, and not the ladies of Siena.

14 **Rod.** But it needed not;  
For famine had so humbled them, and ta'en off  
16 The care of their sex's honour, that there was not  
So coy a beauty in the town, but would,  
18 For half a mouldy biscuit, sell herself  
To a poor bisognion, and without shrieking.

= beggar<sup>3</sup>

20 **Gonz.** Where is the Duke of Urbin?

22 **Jac.** Under guard,  
24 As you directed.

26 **Gonz.** See the soldiers set  
In rank and file, and, as the duchess passes,  
28 Bid them vail their ensigns; and charge them on their lives,  
Not to cry "Whores!"

= again, meaning his own troops.

= lower their flags (as a sign of respect).

29: apparently a tradition Gonzaga's soldiers expect to be permitted to follow: an unusual military custom indeed.

30 **Jac.** The devil cannot fright them  
32 From their military license. Though they know  
They are her subjects, and will part with being  
34 To do her service, yet, since she's a woman,  
They will touch at her breech with their tongues; and  
that is all  
36 That they can hope for.

= ie. die.

= ie. serve her.

= buttocks.<sup>1</sup> = ie. by yelling their traditional insult; though there is clearly a suggestive sense as well.

38 [A shout, and a general cry within.]

= ie. off-stage

40 [Within: Whores! whores!]

42 **Gonz.** O the devil! they are at it.  
Hell stop their brawling throats. Again! make up,  
44 And cudgel them into jelly.

= advance, move on.<sup>1</sup>

= beat.

46 **Rod.** To no purpose;

|    |  |  |
|----|--|--|
| 48 | <p><u>Though</u> their mothers were there, they would have the same name for them.</p> <p>[<i>Exeunt.</i>]</p> <p><b><u>ACT IV, SCENE II.</u></b><br/> <i>The same.</i><br/> <i>Another Part of the Camp.</i></p> <p style="text-align: center;"><i>Loud music. Enter Roderigo, Jacomo, Pierio, Gonzaga, and Aurelia under a Canopy. Astutio presents her with letters.</i></p> <p>1 <b>Gonz.</b> I do beseech your highness not to ascribe,<br/> 2 To the want of discipline, the barbarous rudeness<br/> 4 Of the soldier, in his profanation of<br/> Your sacred name and virtues.</p> <p>6 <b>Aurel.</b> No, lord general;<br/> I've heard my father say oft, 'twas a custom<br/> 8 Usual in the camp; nor are they to be punished<br/> For words, <u>that</u> have, in fact, deserved so well:<br/> 10 Let the one excuse the other.</p> <p>12 <b>All.</b> Excellent princess!</p> <p>14 <b>Aurel.</b> But for these <u>aids</u> from Sicily sent against us,<br/> <br/> To blast our spring of conquest in the bud,<br/> <br/> 16 I cannot find, my lord ambassador,<br/> How we should <u>entertain't</u> but as a wrong,<br/> 18 With purpose to detain us from our own,<br/> Howe'er the king endeavours, in his letters,<br/> 20 To mitigate the affront.</p> <p>22 <b>Astut.</b> Your grace hereafter<br/> May hear from me such strong assurances<br/> 24 Of his unlimited desires to serve you,<br/> As will, I hope, drown in forgetfulness<br/> 26 The memory of what's past.</p> <p>28 <b>Aurel.</b> We shall take time<br/> To search the depth of 't further, and proceed<br/> 30 As our council shall direct us.</p> <p>32 <b>Gonz.</b> We present you<br/> With the keys of the city; all <u>lets</u> are removed,<br/> 34 Your way is smooth and easy; at your feet<br/> Your proudest enemy falls.</p> <p>36 <b>Aurel.</b> We thank your valours:<br/> 38 A victory without blood is twice achieved,<br/> And the disposure of it, to us tendered,<br/> 40 The greatest honour. Worthy captains, thanks!<br/> My love extends itself to all.</p> | <p>= "even if"</p> <p>Entering Characters: Aurelia is the Duchess of Siena.<br/> = the letters are from Astutio's boss, King Roberto.</p> <p>6f: the duchess' munificence in this matter immediately establishes her as a sympathetic character - for now.<br/> <br/> = who (ie. the soldiers)</p> <p>14f: Aurelia speaks to Astutio, who has delivered Roberto's written excuses to her; <i>aids</i> refers to Bertoldo's forces which attacked Aurelia's own army.<br/> 15: concentrated "plant" metaphor: <i>blast</i> = blight, wither<sup>2</sup>; <i>conquest</i> alludes to the Sienese defeating the Duke of Urbin.<br/> <br/> = consider it</p> <p>= hindrances</p> |
|----|--|--|

|    |  |   |  |
|----|--|---|--|
| 42 | <b>Gonz.</b>                                       | Make way there.   |  |
| 44 |  | [A Guard drawn up; Aurelia passes through them.         |  |
| 46 |  | Loud music.]  |  |
| 48 |  | [Exeunt.]   |  |
|    | <b><u>ACT IV, SCENE III.</u></b>                   |   |  |
|    | <i>Sienna.</i>                                     |   |  |
|    | <i>A Room in the Prison.</i>                       |   |  |
|    | <i>Bertoldo is discovered in fetters, reading.</i> |   |  |
| 1  | <b>Bert.</b>                                       | 'Tis here <u>determined</u> , (great examples, armed    | = reasoned or concluded (in his book).   |
| 3  |  | With arguments, produced to <u>make it good</u> .)      | = prove the point.   |
|    |  | That neither tyrants, nor <u>the wrested</u> laws,      | = misinterpreted. <sup>1</sup>   |
| 5  |  | The people's frantic rage, sad exile, want,             |  |
|    |  | Nor that which I endure, captivity,                     |  |
| 7  |  | Can do a wise man any injury.                           |  |
|    |  | Thus <u>Seneca</u> , when he wrote, thought. – But then | = Seneca the Younger (4 BC - 56 AD), fabulously wealthy<br>Stoic philosopher, dramatist, and tutor and advisor to<br>Emperor Nero. |
| 9  |  | <u>Felicity</u> courted him; his wealth exceeding       | = happiness.   |
|    |  | A private man's; happy in the embraces                  |  |
| 11 |  | Of his chaste wife Paulina; his house full              |  |
|    |  | Of children, clients, servants, flattering friends,     |  |
| 13 |  | Soothing his lip-positions; and created                 |  |
|    |  | Prince of the senate, by the general voice,             |  |
| 15 |  | At his new <u>pupil's</u> suffrage: then, no doubt,     | = ie. Nero's.  |
|    |  | He held and did believe this. But no sooner             | 16-25: <i>But no...frailty</i> = Having fallen into the demented   |
| 17 |  | The prince's frowns and jealousies had thrown him       | Nero's disfavor, Seneca was forced to commit suicide;  |
|    |  | Out of security's lap, and a centurion                  | however, according to the ancient Roman historian  |
| 19 |  | Had offered him what choice of death he pleased,        | Tacitus, Seneca did indeed keep his Stoic fortitude to   |
|    |  | But told him, die he must; when straight the armour     | the end, unlike what Bertoldo describes.   |
| 21 |  | Of his so boasted fortitude fell off,                   |  |
| 23 |  | [Throws away the book.]                                 |  |
| 25 |  | Complaining of his frailty. Can it then                 |  |
|    |  | Be censured womanish weakness in me, if,                |  |
| 27 |  | Thus <u>clogged</u> with irons, and the <u>period</u>   | = encumbered. <sup>1</sup> 27-28: <i>the period...denied me</i> = Bertoldo   |
|    |  | To close up all calamities denied me,                   | complains that he is being forced to undergo this  |
| 29 |  | Which was presented Seneca, I wish                      | humiliating treatment rather than be allowed to die  |
|    |  | I ne'er had being; at least, never knew                 | with honour ( <i>period</i> = end, ie. of his life).   |
| 31 |  | What happiness was; or argue with Heaven's justice,     |  |
|    |  | Tearing my locks, and, in defiance, throwing            |  |
| 33 |  | Dust in the air? or, falling on the ground, thus        |  |
|    |  | With my nails and teeth to dig a grave, or rend         |  |
| 35 |  | The bowels of the earth, my step-mother,                |  |
|    |  | And not a natural parent? or thus <u>practise</u>       | = plan or plot.  |
| 37 |  | To die, and, as I were <u>insensible</u> ,              | = ie. without his physical senses.   |
| 39 |  | Believe I had no motion?                                |  |

|    |   |  |
|----|---|--|
|    | [Falls on his face.]  | 40: one of the most unusual moments in Massinger's plays, and certainly one of the stranger stage directions in the canon; Bertoldo throws himself on the ground, pretending to die. |
| 41 |   |  |
| 43 | Enter Gonzaga, Adorni, and <u>Gaoler</u> .  | = jailer   |
| 45 | <b>Gonz.</b> There he is:<br>I'll not enquire by whom his ransom's paid,<br>I am satisfied that I have it; <u>nor allege</u>  | = the sense is "nor will I offer".   |
| 47 | One reason to excuse his cruèl <u>usage</u> ,<br>As you may interpret it; let it suffice  | = treatment.   |
| 49 | It was my will to have it so. He is yours now,<br>Dispose of him as you please.   | 44-50: Gonzaga is confident and never second-guesses himself; he is also fair and honourable – a real soldier's soldier.   |
| 51 |   |  |
| 53 | [Exit.]   |  |
| 55 | <b>Ador.</b> [Aside] Howe'er I hate <u>him</u> ,<br>As one <u>preferred before me</u> , being a man,<br>He does deserve my pity. Sir! – he sleeps: –  | = ie. Bertoldo.<br>= ie. by Camiola.   |
| 57 | Or is he dead? would he were a saint in Heaven!<br>'Tis all the hurt I wish him. But I was not  |  |
| 59 | Born to such happiness –  |  |
| 61 | [Kneels by him.]  |  |
| 63 | no, he breathes – come near,<br>And, if't be possible, without his feeling,<br>Take off his irons.  | 63-69: <i>come near...private</i> = spoken to the jailer.  |
| 65 |   |  |
| 67 | [His irons taken off.]  |  |
| 69 | So; now leave us private.   |  |
| 71 | [Exit Gaoler.]  |  |
| 73 | He does begin to stir; and, as transported<br>With a joyful dream, how he stares! and feels his legs,<br>As yet uncertain whether it can be<br>True or fantastical.   |  |
| 75 |   |  |
| 77 | <b>Bert.</b> [Rising.] Ministers of mercy,<br>Mock not calamity. Ha! 'tis no vision!<br>Or, if it be, the happiest that ever<br>Appeared to sinful flesh! Who's here? his face<br>Speaks him Adorni; – but some glorious angel,<br>Concealing its divinity in his shape,<br>Hath done this miracle, it being not an act<br>For wolfish man. <u>Resolve</u> me, if thou look'st for<br><u>Bent knees in adoration?</u> | = inform.<br>= Bertoldo wonders if Adorni is really an angel in disguise.  |
| 81 |   |  |
| 83 |   |  |
| 85 |   |  |
| 87 | <b>Ador.</b> O forbear, sir!<br>I am Adorni, and the <u>instrument</u><br>Of your deliverance; but the benefit<br>You owe another.  | = agent  |
| 89 |   |  |
| 91 |   |  |

|     |   |   |
|-----|---|---|
| 93  | <b>Bert.</b> If he has a name,<br>As soon as spoken, 'tis writ on my heart  |   |
| 95  | I am his <u>bondman</u> .   | = slave   |
| 97  | <b>Ador.</b> To the shame of men,<br>This great act is a woman's.   |   |
| 99  |   |   |
| 101 | <b>Bert.</b> The whole sex<br>For her sake must be deified. How I <u>wander</u>   | = the sense seems to be "search randomly"   |
| 103 | In my imagination, yet cannot<br>Guess who this <u>phoenix</u> should be!   | = paragon <sup>1</sup>  |
| 105 | <b>Ador.</b> 'Tis Camiola.  |   |
| 107 | <b>Bert.</b> Pray you, speak't again; there's music in her name.<br>Once more, I pray you, sir.   |   |
| 109 |   |   |
| 111 | <b>Ador.</b> Camiola,<br>The MAID OF HONOUR.  |   |
| 113 | <b>Bert.</b> Cursed <u>atheist</u> that I was,<br>Only to doubt it could be any other,  | = perhaps for having doubted or given up his faith in<br>Camiola's willingness to help him, or mankind in general.                                |
| 115 | Since she alone, in the <u>abstract</u> of herself,<br><br>That small but ravishing substance, <u>comprehends</u>   | = a smaller part containing the virtue of the whole, ie.<br>essence. <sup>8</sup><br>= includes.  |
| 117 | Whatever is, or can be wished, in the<br>Idea of a woman! O what service,<br>Or sacrifice of duty, can I pay her,<br>If not to live and die her charity's slave,<br>Which <u>is resolved</u> already!                       | = ie. "I have resolved to do"   |
| 123 | <b>Ador.</b> She expects not<br>Such a dominion o'er you: yet, ere I<br>Deliver her demands, give me your hand:<br>On this, as she enjoined me, with my lips<br>I print her love and service, by me sent you.               |   |
| 125 |   |   |
| 127 |   |   |
| 129 | <b>Bert.</b> I am o'erwhelmed with wonder!  |   |
| 131 | <b>Ador.</b> You must now,<br>Which is the sum of all that she desires,<br><u>By a solemn contract bind yourself</u> , when she<br>Requires it, as a debt due for your freedom,<br>To marry her.                            | = the vow to marry was of a contractual nature, and hence<br>legally enforceable, and so was taken very seriously in<br>the old days.             |
| 133 |   |   |
| 135 |   |   |
| 137 | <b>Bert.</b> This does engage me further;<br>A payment! an increase of obligation.  | 138: to marry Camiola is not so much an act of <i>payment</i> ,<br>which reduces his debt to her, as an <i>increase in</i><br><i>obligation</i> . |
| 139 | To marry her! – 'twas my <u>nil ultra</u> ever:<br><br>The end of my ambition. O that now<br>The holy man, she present, were prepared<br>To join our hands, but with that speed my heart<br>Wishes mine eyes might see her! | = ie. nothing surpasses (Latin): this was always Bertoldo's<br>greatest goal.   |
| 141 |   |   |
| 143 |   |   |
| 145 | <b>Ador.</b> You must swear this.   |   |
| 147 | <b>Bert.</b> Swear it! Collect all oaths and <u>imprecations</u> ,  | = invocations, prayers <sup>1</sup>   |

|     |   |   |
|-----|---|---|
| 149 | Whose least breach is damnation, and those                      |   |
| 150 | Ministered to me in a form more <u>dreadful</u> ;               | = daunting <sup>2</sup>   |
| 151 | Set Heaven and hell before me, I will take them:                |   |
| 152 | False to Camiola! – never. Shall I now                          |   |
| 153 | Begin my vows to you?   |   |
| 154 | <b>Ador.</b> I am no churchman;                                 |   |
| 155 | Such a one must file it on record: you are free;                |   |
| 156 | And, that you may appear like to yourself,                      |   |
| 157 | (For so she wished,) here's gold, with which you may            |   |
| 158 | Redeem your <u>trunks</u> and servants, and whatever            | = presumably they are filled with his possessions.                        |
| 159 | Of late you lost. I have found out the captain                  |   |
| 160 | Whose spoil they were; his name is Roderigo.                    |   |
| 161 |   |   |
| 162 | <b>Bert.</b> I know him.  |   |
| 163 |   |   |
| 164 | <b>Ador.</b> I have done my parts.                              |   |
| 165 |   |   |
| 166 | <b>Bert.</b> So much, sir,                                      |   |
| 167 | As I am ever yours for't. Now, methinks,                        |   |
| 168 | I walk in air! Divine Camiola –                                 |   |
| 169 | But words cannot <u>express</u> thee: I'll build to thee        | = sufficiently describe   |
| 170 | An altar in my soul, on which I'll offer                        |   |
| 171 | A <u>still</u> -increasing sacrifice of duty.                   | = ever  |
| 172 |   |   |
| 173 | [Exit.]   |   |
| 174 |   |   |
| 175 | <b>Ador.</b> What will become of me now is apparent.            |   |
| 176 | Whether a <u>poniard</u> or a <u>halter</u> be                  | = dagger. = rope with a noose. <sup>2</sup>                               |
| 177 | The nearest way to hell, (for <u>I must thither</u> ,           | = "I must go there".  |
| 178 | After I've killed myself,) is somewhat <u>doubtful</u> .        | = uncertain.  |
| 179 | This Roman resolution of self-murder,                           |   |
| 180 | Will not hold water at the <u>high tribunal</u> ,               | = ie. God's judgment; he alludes to the Christian prohibition on suicide. |
| 181 | When it comes to be argued; my <u>good genius</u>               | = attendant spirit, commonly alluded to in Elizabethan drama.             |
| 182 | Prompts me to this consideration. He                            |   |
| 183 | That kills himself to avoid misery, fears it,                   |   |
| 184 | And, at the best, shews but a bastard valour.                   |   |
| 185 | This life's a fort committed to my trust,                       |   |
| 186 | Which I must not yield up till it be forced:                    |   |
| 187 | Nor will I. He's not valiant that dares die,                    |   |
| 188 | But he that boldly bears calamity.                              |   |
| 189 |   |   |
|     | [Exit.]   |   |
|     | <u>ACT IV, SCENE IV.</u>  |   |
|     | <i>The same.</i>  |   |
|     | <i>A State-room in <u>the Palace</u>.</i>                       | = ie. the palace of Aurelia in Siena.                                     |
|     |   |   |
|     | <i>A Flourish.</i>  |   |
|     | <i>Enter Pierio, Roderigo, Jacomo, Gonzaga,</i>                 |   |
|     | <i>Aurelia, Ferdinand, Astutio, and Attendants.</i>             |   |
| 1   | <b>Aurel.</b> A seat here for the <u>duke</u> . It is our glory | = ie. Ferdinand, the defeated Duke of Urbino.                             |
| 2   | To overcome with courtesies, not rigour;                        |   |
|     | The lordly Roman, who held it the height                        |   |

4 Of human happiness to have kings and queens

To wait by his triumphant chariot-wheels,  
 6 In his insulting pride, deprived himself  
 Of drawing near the nature of the gods,  
 8 Best known for such, in being merciful. –  
 Yet, give me leave, but still with gentle language,  
 10 And with the freedom of a friend, to tell you,  
 To seek by force, what courtship could not win,  
 12 Was harsh, and never taught in Love's mild school.  
 Wise poets feign that Venus' coach is drawn  
 14 By doves and sparrows, not by bears and tigers.  
 I spare the application.

16 **Ferd.** In my fortune,  
 18 Heaven's justice hath confirmed it; yet, great lady,  
 Since my offence grew from excess of love,  
 20 And not to be resisted, having paid, too,  
 With loss of liberty, the forfeiture  
 22 Of my presumption, in your clemency  
 It may find pardon.

24 **Aurel.** You shall have just cause  
 26 To say it hath. The charge of the long siege  
 Defrayed, and the loss my subjects have sustained  
 28 Made good, since so far I must deal with caution,  
 You have your liberty.

30 **Ferd.** I could not hope for  
 32 Gentler conditions.

34 **Aurel.** My lord Gonzaga,  
 Since my coming to Sienna, I've heard much of  
 36 Your prisoner, brave Bertoldo.

38 **Gonz.** Such an one,  
 Madam, I had.

40 **Astut.** And have still, sir, I hope.

42 **Gonz.** Your hopes deceive you. He is ransomed, madam.

44 **Astut.** By whom, I pray you, sir?

46 **Gonz.** You had best enquire  
 48 Of your intelligencer: I am no informer.

50 **Astut.** [Aside] I like not this.

52 **Aurel.** He is, as 'tis reported,  
 A goodly gentleman, and of noble parts;  
 54 A brother of your order.

56 **Gonz.** He was, madam,  
 Till he, against his oath, wronged you, a princess,

4-5: *kings...wheels* = the Romans were infamous in the ancient world for forcing conquered sovereigns to march in their victory processions (called "triumphs") in Rome, to be the target of jeering and wonder by the onlookers.

9f: spoken directly to Ferdinand.

11-12: "it was wrong of you to try to win me by force, when I would not be yours by proper courtship."  
 = depict.<sup>2</sup>

15: "I shall not force you to listen to an explicit explanation of the moral (*application*) to be learned here."

26-29: *The charge...liberty* = Ferdinand will be freed once he has recompensed the duchess for the cost of the war.

= one with information.<sup>8</sup>

= qualities.  
 = ie. the Knights of Malta.



|     |   |   |
|-----|---|---|
| 58  | Which his religion bound him from.  |   |
| 60  | <b>Aurel.</b> Great minds,<br><u>For trial of their valours</u> , oft maintain  | = in order to test their own courage or martial mettle                                    |
| 62  | Quarrels that are unjust, yet without malice;   |   |
| 64  | And such a fair <u>construction</u> I make of him:  | = interpretation  |
| 66  | <b>Gonz.</b> My duty<br>Commands me to seek for him.  |   |
| 68  |   |   |
| 70  | <b>Aurel.</b> Pray you do;<br>And bring him to our presence.  |   |
| 72  |   |   |
| 74  | <b>Astut.</b> [ <i>Aside</i> ] I must <u>blast</u><br>His entertainment. – May it please your excellency,                                       | = ruin  |
| 76  | He is a man debauched, and, for his riots,  |   |
| 78  | Cast off by the king my master; and that, I hope, is<br>A crime sufficient.   |   |
| 80  | <b>Ferd.</b> To you, his subjects,<br>That like as your king likes.   | 80-81: "That is your opinion, which not unexpectedly<br>conforms with that of your king." |
| 82  |   |   |
| 84  | <b>Aurel.</b> But not to us;<br>We must weigh with our own scale.   |   |
| 86  |   |   |
| 88  | <i>Re-enter Gonzaga, with Bertoldo,<br/>richly <u>habited</u>, and Adorni.</i>  | = dressed   |
| 90  | [ <i>Aside</i> ] This is he, sure.<br>How soon mine eye had found him! what a <u>port</u><br>He bears! how well his <u>bravery</u> becomes him! | = demeanor. <sup>2</sup><br>= fine apparel.   |
| 92  | A prisoner! nay, a princely suitor, rather!   |   |
| 94  | But I'm too sudden.   | 93: "I'm getting ahead of myself."  |
| 96  | <b>Gonz.</b> Madam, 'twas his suit,<br>Unsent for, to present his service to you<br>Ere his departure.  |   |
| 98  |   |   |
| 100 | <b>Aurel.</b> [ <i>Aside</i> ] With what majesty<br>He bears himself!   |   |
| 102 | <b>Astut.</b> The devil, I think, supplies him.<br>Ransomed, and thus rich too!   | 102-3: Astutio wonders at Bertoldo's transformation.                                      |
| 104 |   |   |
| 106 | <i>[Bertoldo kneeling; kisses her hand.]</i>  |   |
| 108 | <b>Aurel.</b> You ill deserve<br>The favour of our hand – we are not well,<br>Give us more air. –   |   |
| 110 |   |   |
| 112 | <i>[Descends suddenly.]</i>   |   |
| 114 | <b>Gonz.</b> What sudden qualm is this?   |   |
|     | <b>Aurel.</b> That lifted <u>yours</u> against me.  | = ie. his hand (against her in war).  |

|     |   |  |   |
|-----|---|--|---|
| 116 | <b>Bert.</b>  | Thus, once more,                                 |   |
| 118 | I sue for pardon.   |  |   |
| 120 | <b>Aurel.</b> [ <i>Aside</i> ]                                    | Sure his lips are poisoned,                      | 120ff: the duchess is smitten with Bertoldo.              |
| 122 | And through these veins force passage to my heart,                |  |   |
| 124 | <b>Bert.</b>  | I wait, madam,                                   |   |
| 126 | To know what your commands are; my <u>designs</u>                 |  | = plans.  |
| 128 | <u>Exact me</u> in another place.                                 |  | = "unavoidably require me to be".                         |
| 130 | <b>Aurel.</b>   | Before   |   |
| 132 | You have our license to depart! If manners,                       |  |   |
| 134 | Civility of manners, cannot teach you                             |  |   |
| 136 | To attend our leisure, I must tell you, sir,                      |  |   |
| 138 | That you are still our prisoner; – nor had you                    |  | 132-3: <i>nor had you</i> ...= spoken to Gonzaga.         |
| 140 | Commission to free him.   |  |   |
| 142 | <b>Gonz.</b>  | How's this, madam?                               |   |
| 144 | <b>Aurel.</b>   | You were my substitute, and <u>wanted</u> power, | = lacked  |
| 146 | Without my warrant, to dispose of him:                            |  |   |
| 148 | I will pay back his ransom ten times over,                        |  |   |
| 150 | Rather than quit my interest.                                     |  |   |
| 152 | <b>Bert.</b>  | This is  |   |
| 154 | Against the law of arms.  |  |   |
| 156 | <b>Aurel.</b> [ <i>Aside</i> ]                                    | But not of love. –                               |   |
| 158 | Why, hath your <u>entertainment</u> , sir, been such,             |  | = treatment   |
| 160 | In your restraint, that, with the wings of fear,                  |  |   |
| 162 | You would fly from it?  |  |   |
| 164 | <b>Bert.</b>  | I know no man, madam,                            |   |
| 166 | Enamoured of his fetters, or delighting                           |  |   |
| 168 | In cold or hunger, or that would <u>in reason</u>                 |  | = ie. sanely  |
| 170 | Prefer straw in a dungeón, before                                 |  |   |
| 172 | A down-bed in a palace.   |  |   |
| 174 | <b>Aurel.</b>   | How! – Come nearer:                              |   |
| 176 | Was his <u>usage</u> such?  |  | = treatment   |
| 178 | <b>Gonz.</b>  | Yes; and it <u>had</u> been worse,               | = would have  |
| 180 | Had I forseen this.   |  |   |
| 182 | <b>Aurel.</b>   | O <u>thou</u> mis-shaped monster!                | = irritated, the duchess, in addressing Gonzaga, switches |
| 184 | In thee it is confirmed that such as have                         |  | to contemptuous "thee".                                   |
| 186 | No share in <u>nature's bounties</u> know no pity                 |  | = a reference to Bertoldo's majestic and handsome         |
| 188 | To such as have them. Look on him with my eyes,                   |  | appearance.   |
| 190 | And answer, then, whether this were a man                         |  |   |
| 192 | Whose cheeks of lovely fulness should be made                     |  |   |
| 194 | A prey to meagre famine? or these eyes,                           |  |   |
| 196 | Whose every glance <u>stores</u> Cupid's emptied quiver,          |  | = refills. <sup>1</sup>                                   |
| 198 | To be <u>dimmed</u> with tedious <u>watching</u> ? or these lips, |  | = ie. (his sight) made unclear. = wakefulness             |
| 200 | These ruddy lips, of whose fresh colour cherries                  |  |   |
| 202 | And roses were but <u>copies</u> , should grow pale               |  | = imitations.   |
| 204 | For want of <u>nectar</u> ? or these legs, that bear              |  | = the drink of the gods.                                  |

|     |   |  |
|-----|---|--|
| 174 | A burthen of more worth than is supported                   |  |
| 176 | By <u>Atlas</u> ' wearied shoulders, should be cramped      | = the Greek mythological Titan who was forced to support the heavens on his shoulders.   |
| 178 | With the weight of iron? O, I could dwell ever              |  |
|     | On this description!  |  |
| 180 | <b>Bert.</b> Is this in derision,                           | 179-180: Bertoldo is unsure what to make of the duchess' gushing compliments.  |
|     | Or pity of me?  |  |
| 182 | <b>Aurel.</b> In your charity                               |  |
| 184 | Believe me innocent. Now you are my prisoner,               |  |
| 186 | You shall have fairer quarter: you will shame               |  |
| 188 | The place where you have been, should you now leave it,     |  |
|     | Before you are recovered. I'll conduct you                  |  |
|     | To more convenient lodgings, and it shall be                |  |
|     | My care to cherish you. <u>Repine</u> who dare;             | = complain   |
|     | It is our will. You'll follow me?                           |  |
| 192 | <b>Bert.</b> To the <u>centre</u> ,                         | = center of the earth.   |
|     | Such a <u>Sybilla</u> guiding me.                           | = member of the ruling family of the Crusader state of Jerusalem, and Queen of Jerusalem herself (1186-1190).  |
| 194 | [ <i>Exeunt Aurelia, Bertoldo, and Attendants.</i> ]        |  |
| 196 | <b>Gonz.</b> Who speaks first?                              | 196: the remaining characters probably stand in stunned silence, before Gonzaga finally speaks.  |
| 198 | <b>Ferd.</b> We stand as we had seen <u>Medusa's head</u> . | = anyone who looked upon the mythical Medusa's famous face, with snakes growing on top of her head in place of hair, was turned to stone.  |
| 200 | <b>Pier.</b> I know not what to think, I am so amazed.      |  |
| 202 | <b>Rod.</b> Amazed! I am thunderstruck.                     |  |
| 204 | <b>Jac.</b> We are enchanted,                               | 204-5: a brief "magic" metaphor.   |
|     | And this is some illusion.                                  |  |
| 206 | <b>Ador.</b> [ <i>Aside</i> ] Heaven forbid!                |  |
| 208 | In dark despair it shews a beam of hope:                    |  |
|     | Contain thy joy, Adorni.                                    |  |
| 210 | <b>Astut.</b> Such a princess,                              |  |
| 212 | And of so long-experienced reservedness,                    |  |
| 214 | Break forth, and on the sudden, into flashes                |  |
|     | Of more than <u>doubted</u> looseness!                      | = suspected  |
| 216 | <b>Gonz.</b> They come again,                               |  |
| 218 | Smiling, as I live! his arm circling her waist.             | = disorder or madness. <sup>8</sup>  |
|     | I shall run mad: – some <u>fury</u> hath possessed her.     | = ruined.  |
| 220 | If I speak, I may be <u>blasted</u> . Ha! I'll mumble       |  |
|     | A prayer or two, and cross myself, and then,                |  |
|     | Though the <u>devil fart fire</u> , <u>have at</u> him.     | 221: <i>devil fart fire</i> = in the last line of Dante's <i>Inferno</i> , a captain of the demons salutes his subordinate devils by making "of his ass...a trumpet". The following webpage has an entertaining article on the history of demons and gastric music: <a href="http://gnosticwarrior.com/devil-farts.html">http://gnosticwarrior.com/devil-farts.html</a> .<br><i>have at</i> = attack. The sense of the line is, "it's time to commit, no matter how dangerous the action". |
| 222 |   |  |

|     |   |   |
|-----|---|---|
|     | <i>Re-enter Bertoldo and Aurelia.</i>                             |   |
| 224 |   |   |
| 226 | <b>Aurel.</b> Let not, sir,                                       |   |
| 228 | The <u>violence</u> of my passion nourish in you                  | = intensity. <sup>8</sup>   |
| 230 | An ill opinion; or, grant my carriage                             | 227-8: <i>grant...women</i> = "I'll concede my behavior is out of line with what is considered proper".                           |
| 232 | Out of the road and garb of private women,                        |   |
| 234 | 'Tis still done with decorum. As I am                             | 229-231: <i>As I am...imitated</i> = "but as I am the duchess, whatever I do is inherently decorous and should be imitated."      |
| 236 | A princess, what I do is above censure,                           |   |
| 238 | And to be imitated.   |   |
| 240 |   |   |
| 242 | <b>Bert.</b> Gracious madam,                                      |   |
| 244 | <u>Vouchsafe</u> a little pause; for I am so rapt                 | = "grant (me)"  |
| 246 | Beyond myself, that, till I have collected                        |   |
| 248 | My scattered faculties, I cannot tender                           |   |
| 250 | My <u>resolución</u> .  | = decision  |
| 252 |   |   |
| 254 | <b>Aurel.</b> Consider of it,                                     |   |
| 256 | I will not be long from you.                                      |   |
| 258 |   |   |
| 260 | <i>[Bertoldo walks by musing.]</i>                                |   |
| 262 |   |   |
| 264 | <b>Gonz.</b> Pray I cannot,                                       |   |
| 266 | This cursèd <u>object</u> strangles my devotion:                  | = spectacle <sup>2</sup>  |
| 268 | I must speak, or I burst. – Pray, you, fair lady,                 |   |
| 270 | If you can, in courtesy direct me to                              | 247-8: Gonzaga is risking fatally offending the duchess with his extreme sarcasm.   |
| 272 | The chaste Aurelia.   |   |
| 274 |   |   |
| 276 | <b>Aurel.</b> Are you blind? <u>who are we</u> ?                  | = "who am I?" Aurelia employs the royal "we".   |
| 278 |   |   |
| 280 | <b>Gonz.</b> Another kind of thing. Her <u>blood</u> was governed | = passion   |
| 282 | By her discretion, and not ruled her reason:                      |   |
| 284 | The reverence and majesty of <u>Juno</u>                          | = Roman queen of the gods.  |
| 286 | Shined in her looks, and, coming to the <u>camp</u> ,             | = ie. the soldiers' camp.   |
| 288 | Appeared a second <u>Pallas</u> . I can see                       | = common epithet for Athena, the goddess of war.  |
| 290 | No such divinities in you: if I,                                  |   |
| 292 | Without offence, may speak my thoughts, you are,                  |   |
| 294 | As 'twere, a <u>wanton Helen</u> .                                | = Helen of Troy, viewed by many as a harlot for running off with Paris, thus precipitating the Trojan War.                        |
| 296 |   |   |
| 298 | <b>Aurel.</b> Good! ere long                                      |   |
| 300 | You shall know me better.   |   |
| 302 |   |   |
| 304 | <b>Gonz.</b> Why, if you are Aurelia,                             |   |
| 306 | How shall I dispose of the soldier?                               | 265: "What arrangements should I make for Bertoldo?"  |
| 308 |   |   |
| 310 | <b>Astut.</b> May it please you                                   | 267-8: Astutio interrupts the proceedings.  |
| 312 | To hasten <u>my dispatch</u> ?                                    | = "the settlement of my business".  |
| 314 |   |   |
| 316 | <b>Aurel.</b> Prefer your suits                                   | 270f: in a stunning development, she tells the others to make their petitions to Bertoldo, and she will be guided by his counsel! |
| 318 | Unto Bertoldo; we will give him hearing,                          |   |
| 320 | And you'll find him your best advocate.                           |   |
| 322 |   |   |
| 324 | <i>[Exit.]</i>  |   |
| 326 |   |   |
| 328 | <b>Astut.</b> This is <u>rare</u> !                               | = striking <sup>2</sup>   |
| 330 |   |   |
| 332 | <b>Gonz.</b> What are we come to?                                 |   |
| 334 |   |   |
| 336 | <b>Rod.</b> Grown up in a moment                                  | 280-1: Bertoldo has gone from prisoner to top man in the  |

|     |   |  |
|-----|---|--|
| 282 | A favourite!  | dukedom in no time at all!   |
| 284 | <b>Ferd.</b> He does <u>take state</u> already.   | = assume an affectation of superiority or dignity. <sup>8</sup>  |
| 286 | <b>Bert.</b> No, no; it cannot be: – yet, <u>but</u> Camiola,<br>There is no step between me and a crown.   | = except for (Camiola, whom he has just sworn to marry);<br>Bertoldo is talking to himself.  |
| 288 | Then my ingratitude! a sin in which<br>All sins are <u>comprehended</u> ! Aid me, Virtue,<br>Or I am lost.  | = comprised  |
| 290 | <b>Gonz.</b> May it please your excellence –  |  |
| 292 | <u>Second me</u> , sir.   | = "back me up" (to Astutio).   |
| 294 | <b>Bert.</b> Then my so horrid oaths,<br>And hell-deep imprecations made against it!  | 294ff: Bertoldo remains distracted; Gonzaga and Astutio<br>struggle to get his attention.  |
| 296 | <b>Astut.</b> The king, your brother, will thank you for the<br>advancement<br>Of his affairs.  |  |
| 300 | <b>Bert.</b> And yet who can hold out<br>Against such batteries as <u>her</u> power and greatness   | = ie. the duchess'; note the "war" metaphor in this speech.  |
| 302 | Raise up against my weak defences!  |  |
| 304 | <b>Gonz.</b> Sir,   |  |
| 306 | <i>Re-enter Aurelia.</i>  |  |
| 308 | Do you dream waking? ' <u>Slight</u> , she's here again!<br>Walks she on <u>woollen feet</u> !  | = God's light (an oath).<br>309: unclear; perhaps he means she walks like one in wool<br>socks.  |
| 310 | <b>Aurel.</b> You dwell too long  |  |
| 312 | In your deliberation, and come  |  |
| 314 | With a cripple's pace to <u>that</u> which you should fly to.   | = to her, or her love  |
| 316 | <b>Bert.</b> It is confessed: yet why should I, to win<br>From you, <u>that hazard</u> all to my poor nothing,<br>By false play send you off a loser from me? | = who risks  |
| 318 | I am already too, too much engaged<br>To the king my brother's anger; and who knows   | 318-322: <i>I am...territories</i> = Bertoldo expresses a worry<br>that his sudden promotion to the level of a duke may<br>draw his brother Roberto's ire, and cause Roberto to<br>make war on Siena. But is he really worried, or just<br>playing for time? Or maybe testing the depth of Aurelia's<br>commitment to him? |
| 320 | But that his <u>doubts</u> and politic fears, should you  | = suspicions.  |
| 322 | Make me his equal, may draw war upon<br>Your territories? Were that breach made up,<br>I should with joy embrace what now I fear                              |  |
| 324 | To touch but with due reverence.  |  |
| 326 | <b>Aurel.</b> That hindrance  |  |
| 328 | Is easily removed. I owe the king   |  |
| 330 | For a royal visit, which I straight will pay him;<br>And having first reconciled you to his favour,<br>A dispensation shall meet with us.                     |  |
| 332 | <b>Bert.</b> I am wholly yours.   |  |

|     |   |   |
|-----|---|---|
| 334 | <b>Aurel.</b> On this book seal it.   | 334: normally one swears on a Bible; but Gonzaga's reaction in the next line reveals the <i>book</i> is metaphorical.   |
| 336 | <b>Gonz.</b> What, hand and lip too! then the bargain's sure. –<br>You have no employment for me?                               |   |
| 338 | <b>Aurel.</b> Yes, Gonzaga;   |   |
| 340 | Provide a royal ship.   |   |
| 342 | <b>Gonz.</b> A ship! <u>St. John</u> ,<br>Whither are we bound now?   | = an oath invoking the patron saint of the Knights of Malta.  |
| 344 | <b>Aurel.</b> You shall know hereafter.   |   |
| 346 | My lord, your pardon, for my too much <u>trenching</u><br>Upon your patience.   | = cutting into <sup>1</sup>   |
| 348 | <b>Ador.</b> [ <i>Aside to Bertoldo</i> ] Camiola!  | 349: Adorni reminds Bertoldo of his engagement to Camiola.  |
| 350 | <b>Aurel.</b> How do you?   | 351: "Are you ok?" (to Bertoldo)  |
| 352 | <b>Bert.</b> <u>Indisposed</u> ; but I attend you.  | = unwell  |
| 354 |   |   |
| 356 | [ <i>Exeunt all but Adorni.</i> ]   |   |
|     | <b>Ador.</b> The heavy curse that waits on <u>perjury</u> ,   | = the presumed spiritual penalty for violating an oath or vow (in this case, a vow to marry) was taken very seriously.  |
| 358 | And foul ingratitude, pursue <u>thee</u> ever!  | = Bertoldo having left the stage, Adorni addresses him in his absence with the contemptuous "thee".   |
| 360 | Yet why from me this? in his breach of faith<br>My loyalty finds reward: what poisons him,                                      |   |
| 362 | Proves <u>mithridate</u> to me. I have performed<br>All <u>she</u> commanded, punctually; and now,                              | = an antidote to poison.<br>= ie. Camiola   |
| 364 | In the clear mirror of my truth, she may<br>Behold his falsehood. O that I had wings<br>To bear me to Palermo! This once known, |   |
| 366 | Must change her love into a just disdain,<br>And work her to compassion of my pain.   | 366-7: another scene ends with a rhyming couplet.   |
| 368 |   |   |
|     | [ <i>Exit.</i> ]  |   |
|     | <u>ACT IV, SCENE V.</u>   |   |
|     | <i>Palermo.</i>   |   |
|     | <i>A Room in Camiola's House.</i>   |   |
|     | <i>Enter Sylli, Camiola, and Clarinda,</i><br><i>at several doors.</i>  | = through separate  |
| 1   | <b>Syl.</b> <u>Undone</u> ! undone! – poor I, that <u>whilome</u> was   | = "I am ruined!" = once upon a time <sup>1</sup>  |
| 2   | The top and ridge of my house, am, on the sudden,<br>Turned to the pitifullest animal   |   |
| 4   | O' the lineage of the Syllis!   |   |
| 6   | <b>Cam.</b> What's the matter?  |   |
| 8   | <b>Syl.</b> The king – break, girdle, break!  | 8: <i>break, girdle, break</i> = an expression of despair; <i>girdle</i> refers to one's belt, which when broken would cause his breeches to fall down, and the implied loss of a purse which |

|    |  |   |
|----|--|---|
|    |  | would be attached to it. <sup>9</sup> In Shakespeare's <i>Henry IV, Part I</i> , Falstaff says in Act III, iii, "I pray God my girdle break." |
| 10 | <b>Cam.</b> Why, what of him?                              |   |
| 12 | <b>Syl.</b> Hearing how far you doted on my person,        |   |
| 14 | Growing envious of my happiness, and knowing               | = read as "neither his".  |
| 16 | <u>His</u> brother, nor his favourite, Fulgentio,          | = amorous look. <sup>1</sup>  |
| 16 | Could get a <u>sheep's eye</u> from you, I being present,  | 16: <i>Is come himself</i> = ie. "the king himself is coming here".   |
| 16 | Is come himself a suitor, with the <u>awl</u>              | <i>awl</i> = small tool for punching a hole; the imagery of 16-17 is quite intense and unusual!   |
| 18 | Of his authority to bore my nose,                          |   |
| 18 | And take you from me – Oh, oh, oh!                         |   |
| 20 | <b>Cam.</b> Do not <u>roar</u> so:                         | = weep <sup>1</sup>   |
| 20 | The king!  |   |
| 22 |  |   |
| 24 | <b>Syl.</b> The king. Yet <u>loving</u> Sylli is not       | = used as an adjective here.  |
| 24 | So sorry for his own, as your misfortune;                  |   |
| 26 | If the king should carry you, or <u>you bear him</u> ,     | = suggestive  |
| 26 | What a loser should you be! He can but make you            |   |
| 28 | A queen, and what a <u>simple</u> thing is that,           | = undistinguished <sup>1</sup>  |
| 28 | To the being my lawful spouse! the world can never         |   |
| 30 | <u>Afford</u> you such a husband.                          | = supply  |
| 30 |  |   |
| 32 | <b>Cam.</b> I believe you.                                 |   |
| 32 | But how are you sure the king is so inclined?              |   |
| 34 | Did not you dream this?                                    |   |
| 34 |  |   |
| 36 | <b>Syl.</b> With these eyes I saw him                      |   |
| 36 | Dismiss his train, and lighting from his coach,            |   |
| 38 | Whispering Fulgentio in the ear.                           |   |
| 38 |  |   |
| 40 | <b>Cam.</b> If so,   |   |
| 40 | I guess the business.                                      |   |
| 42 | <b>Syl.</b> It can be no other,                            |   |
| 44 | But to <u>give me the bob</u> , that being a matter        | = ie. show me the door <sup>3</sup>   |
| 44 | Of main importance. Yonder they are; I dare not            |   |
| 46 | <i>Enter Roberto and Fulgentio.</i>                        |   |
| 48 | Be seen, I am so desperate: if you forsake me,             |   |
| 50 | Send me word, that I may provide a <u>willow garland</u> , | = <i>willow</i> was the traditional symbol of deserted or unrequited love.  |
| 50 | To wear when I drown myself. O Sylli, Sylli!               |   |
| 52 | [Exit crying.]   |   |
| 54 | <b>Fulg.</b> It will be worth your pains, sir, to observe  | 54ff: note how Fulgentio's arrogance has disappeared.   |
| 56 | The constancy and <u>bravery</u> of her spirit.            | = fortitude.  |
| 56 | Though great men tremble at your frowns, I dare            |   |
| 58 | <u>Hazard</u> my head, your majesty, <u>set off</u>        | = risk, bet. = enhanced.  |
| 58 | With terror, cannot fright her.                            |   |
| 60 | <b>Rob.</b> [Aside] May she answer                         |   |
| 60 | My expectation!  |   |
| 62 |  |   |
| 64 | <b>Fulg.</b> There she is.                                 |   |



|     |   |  |
|-----|---|--|
| 66  | <b>Cam.</b> My knees thus<br>Bent to the earth, while my vows are sent upward<br>For the safety of my sovereign, pay the duty   |  |
| 68  | Due for so great an honour, in this favour<br>Done to your humblest handmaid.   |  |
| 70  |   |  |
| 72  | <b>Rob.</b> You mistake me;<br>I come not, lady, that you may report<br>The king, to do you honour, made your house   |  |
| 74  | (He being there) his court; but to <u>correct</u><br>Your stubborn disobedience. A pardon   | = chastise   |
| 76  | For that, could you obtain it, were well purchased<br>With this humility.   |  |
| 78  |   |  |
| 80  | <b>Cam.</b> A pardon, sir!<br>Till I am conscious of an offence,<br>I will not wrong my innocence to beg one.   |  |
| 82  | What is my crime, sir?  |  |
| 84  | <b>Rob.</b> Look on <u>him</u> I favour,<br>By you scorned and neglected.   | = ie. Fulgentio  |
| 86  |   |  |
| 88  | <b>Cam.</b> Is that all, sir?   |  |
| 90  | <b>Rob.</b> No, <u>minion</u> ; though that were too much. How can you<br>Answer the setting on your desperate <u>bravo</u><br>To murder him?   | = minx. <sup>2</sup><br>= hired assassin <sup>1</sup> , meaning Adorni.  |
| 92  |   |  |
| 94  | <b>Cam.</b> With your leave, I must not kneel, sir,<br>While I reply to this: but thus rise up<br>In my defence, and tell you, <u>as a man</u> ,  | = "as you are now only a man, and no longer divine".   |
| 96  | (Since, when you are unjust, the deity,<br>Which you may <u>challenge</u> as a king, parts from you,)<br>'Twas never read in holy writ, or moral,<br>That subjects on their loyalty were obliged<br>To love their sovereign's vices; <u>your grace</u> , sir,<br>To such an <u>undeserver</u> is no virtue.             | 96-97: a king, as God's representative, loses his divine<br>aspect when he acts unjustly.<br>= assume for yourself |
| 100 |   | = "the bestowing of your favour".  |
| 102 |   | = ie. Fulgentio.   |
| 104 | <b>Fulg.</b> What think you now, sir?   |  |
| 106 | <b>Cam.</b> Say, you should love wine,<br>You being the king, and, 'cause I am your subject,<br>Must I be ever drunk? Tyrants, not kings,<br>By violence, from humble vassals force<br>The liberty of their souls. I could not love him;<br>And to compel affection, as I take it,<br>Is not found in your prerogative. |  |
| 108 |   |  |
| 110 |   |  |
| 112 |   |  |
| 114 | <b>Rob.</b> [Aside] Excellent virgin!<br>How I admire her confidence!   |  |
| 116 | <b>Cam.</b> He complains<br>wrong done him: but, be no more a king,<br>Unless you do me right. Burn your decrees,<br>And of your laws and statutes make a fire  |  |
| 118 |   |  |

|     |   |   |
|-----|---|---|
| 120 | To thaw the frozen numbness of <u>delinquents</u> ,             | = offenders (against the law). <sup>1</sup>         |
| 122 | If he escape unpunished. Do your edicts                         |   |
| 124 | Call it death in any man that breaks into                       |   |
| 126 | Another's house to rob him, though of trifles;                  |   |
| 128 | And shall Fulgentio, your Fulgentio, live,                      |   |
| 130 | Who hath committed more than sacrilege,                         |   |
| 132 | In the pollution of my clear <u>fame</u> ,                      | = reputation  |
| 134 | By his malicious slanders?                                      |   |
| 136 | <b>Rob.</b> Have you done this?                                 |   |
| 138 | Answer truly, on your life.                                     |   |
| 140 | <b>Fulg.</b> In <u>the heat of blood</u> ,                      | = "my excited state"                                |
| 142 | Some such thing I reported.                                     |   |
| 144 | <b>Rob.</b> Out of my sight!                                    |   |
| 146 | For I vow, if by true penitence <u>thou</u> win not             | = Roberto switches to the contemptuous "thee".      |
| 148 | This injured <u>virgin</u> to <u>sue out thy pardon</u> ,       | = maiden. = "plead on your behalf for forgiveness". |
| 150 | Thy grave is <u>digged</u> already.                             | = a rarely used alternative for <i>dug</i> .        |
| 152 | <b>Fulg.</b> [ <i>Aside</i> ] By my own folly                   |   |
| 154 | I have made a fair hand of 't.                                  |   |
| 156 | [ <i>Exit.</i> ]  |   |
| 158 | <b>Rob.</b> You shall know, lady,                               |   |
| 160 | While I wear a crown, justice shall use her sword               |   |
|     | To cut offenders off, though nearest to us.                     |   |
|     | <b>Cam.</b> Ay, now you shew <u>whose deputy</u> you are:       | = ie. God's   |
|     | If now I bathe your feet with tears, it cannot                  |   |
|     | Be <u>censured superstition</u> .                               | = judged idolatry                                   |
|     | <b>Rob.</b> You must rise;                                      |   |
|     | Rise in our favour and protection ever.                         |   |
|     | [ <i>Kisses her.</i> ]  |   |
|     | <b>Cam.</b> Happy are subjects, when the prince is <u>still</u> | = always  |
|     | Guided by justice, not his passionate will.                     |   |
|     | [ <i>Exeunt.</i> ]  |   |
|     | END OF ACT IV.  |   |

## ACT V.

### SCENE I.

The Same.

*A Room in Camiola's House.*

*Enter Camiola and Sylli.*

**Cam.** You see how tender I am of the quiet  
And peace of your affection, and what great ones  
I put off in your favour.

**Syl.** You do wisely,  
Exceeding wisely; and when I have said,  
I thank you for't, be happy.

**Cam.** And good reason,  
In having such a blessing.

**Syl.** When you have it;  
But the bait is not yet ready. Stay the time,  
While I triumph by myself. – King, by your leave,  
I have wiped your royal nose without a napkin;  
You may cry, “Willow, willow!” for your brother,

I'll only say, “Go by!” for my fine favourite,

He may graze where he please; his lips may water  
Like a puppy's o'er a furmenty pot, while Sylli  
Out of his two-leaved cherry-stone dish drinks nectar!  
I cannot hold out any longer; Heaven forgive me!  
'Tis not the first oath I have broke; I must take  
A little for a preparative.

*[Offers to kiss and embrace her.]*

**Cam.** By no means.  
If you forswear yourself, we shall not prosper:  
I'll rather lose my longing.

**Syl.** Pretty soul!  
How careful it is of me! let me buss yet  
Thy little dainty foot for't: that, I'm sure, is  
Out of my oath.

**Cam.** Why, if thou canst dispense with't  
So far, I'll not be scrupulous; such a favour  
My amorous shoe-maker steals.

**Syl.** O most rare leather!

*[Kisses her shoe often.]*

*The Same* means Palermo, in Sicily.

= considerate.

= ie. Roberto and Fulgentio; Camiola is lightly teasing Sylli,  
but of course he does not recognize it as such.

= "wait a bit"

= handkerchief.

16f: Sylli exults at his apparent victory over Bertoldo in  
winning Camiola's affections; *willows* were symbols  
for lost love, so here it refers to Sylli's expectation that  
the king will mourn for his brother's loss.

= "go aside", ie. don't run yourself into trouble; this quote,  
from the popular play *The Spanish Tragedy*, written in  
the 1580's by Thomas Kyd, became a stock Elizabethan  
phrase.

= a sweet dish made of wheat boiled in milk.<sup>1</sup>

= having two hinged parts. = the drink of the gods.

23: ie. he will take a preliminary kiss in anticipation of what  
will come later.

= ie. violate his oath not to take any "favors" from Camiola  
until certain conditions (as described by Sylli in Act I,  
ii) are met.

= considerate (full of care). = she.

= not included in

= make an exception for<sup>1</sup>

38: "my lecherous shoe-maker does the same."

= excellent

|     |  |   |
|-----|--|---|
| 44  | I do begin at the lowest, but in time<br>I may grow higher.  | 44: <i>at the lowest</i> is clearly suggestive.<br>45: <i>I may grow higher</i> is suggestive two ways, both on its own, and as a follow-up to <i>begin at the lowest</i> . |
| 46  |  |   |
| 48  | <b>Cam.</b> Fie! you dwell too long there:<br>Rise, prithee rise.  |   |
| 50  | <b>Syl.</b> O, I am up already.  | 50: Sylli responds smuttily to Camiola's unintended double-entendre.  |
| 52  | <i>Enter Clarinda, hastily.</i>  |   |
| 54  | <b>Cam.</b> How I <u>abuse my hours</u> ! – What news with thee, now?  | = "waste my time"   |
| 56  | <b>Clar.</b> Off with that gown, 'tis mine; mine by your promise:<br>Signior Adorni is returned! now upon entrance!  | 56-58: apparently Camiola had made a wager at some point with Clarinda, regarding whether Adorni's mission to free Bertoldo would be successful or not.                     |
| 58  | Off with it, off with it, madam!   |   |
| 60  | <b>Cam.</b> Be not so hasty:<br>When I go to bed, 'tis thine.  |   |
| 62  |  |   |
| 64  | <b>Syl.</b> You have my grant too;<br>But, do you hear, lady, though I give way to this,<br>You must hereafter ask my leave, before<br>You part with things of moment. |   |
| 66  |  |   |
| 68  | <b>Cam.</b> Very good;<br>When I'm yours I'll be <u>governed</u> .   | = ie. "ruled (by you as my husband)"  |
| 70  |  |   |
| 72  | <b>Syl.</b> Sweet obedience!   |   |
| 74  | <i>Enter Adorni.</i>   |   |
| 76  | <b>Cam.</b> You are well returned.   |   |
| 78  | <b>Ador.</b> I wish that the success<br>Of my service had deserved it.   |   |
| 80  | <b>Cam.</b> Lives Bertoldo?  |   |
| 82  | <b>Ador.</b> Yes, and returned with safety.  |   |
| 84  | <b>Cam.</b> Tis not then<br>In the power of fate to add to, or take from<br>My perfect happiness; and yet – he should<br>Have made me his first visit.                 |   |
| 86  |  |   |
| 88  | <b>Ador.</b> So I think too;<br>But he –   |   |
| 90  |  |   |
| 92  | <b>Syl.</b> <u>Durst</u> not appear, I being present;<br>That's his excuse, I warrant you.   | = dared   |
| 94  |  |   |
| 96  | <b>Cam.</b> Speak, where is he?<br>With whom? who hath deserved more from him? or<br>Can be of equal merit? I in this<br>Do not except the king.                       |   |
| 98  |  |   |
| 100 | <b>Ador.</b> He's at the palace,   |   |

|     |   |   |
|-----|---|---|
| 102 | With the Duchess of Sienna. One coach brought them<br>hither,<br><u>Without a third</u> : he's very gracious with her;<br>You may conceive the rest.  | = only the two of them, alone, in the coach.  |
| 104 | <b>Cam.</b> My jealous fears  |   |
| 106 | Make me to <u>apprehend</u> .   | = imagine or understand   |
| 108 | <b>Ador.</b> Pray you dismiss   |   |
| 110 | Signior Wisdom, and I'll <u>make relation</u> to you<br>Of the particulars.   | = ie. relate  |
| 112 | <b>Cam.</b> <u>Servant</u> , I would have you<br>To haste unto the court.   | = devotee (not contemptuous).   |
| 114 |   |   |
| 116 | <b>Syl.</b> I will outrun<br>A <u>footman</u> for your pleasure.  | = a servant who ran alongside his master's coach. <sup>1</sup>  |
| 118 | <b>Cam.</b> There observe   |   |
| 120 | The duchess' <u>train</u> , and <u>entertainment</u> .  | = entourage. = treatment.   |
| 122 | <b>Syl.</b> Fear not;   |   |
| 124 | I will <u>discover</u> all that is of weight,<br>To the <u>liveries</u> of her pages and her footmen.<br>This is fit employment for me.   | = uncover or scout out. <sup>2</sup><br>= uniforms.   |
| 126 | [Exit.]   |   |
| 128 | <b>Cam.</b> Gracious with<br>The duchess! sure, you said so?  |   |
| 130 |   |   |
| 132 | <b>Ador.</b> I will use<br>All possible brevity to inform you, madam,<br>Of what was trusted to me, and discharged<br>With faith and loyal duty.  |   |
| 136 | <b>Cam.</b> I believe it;<br>You ransomed him, and supplied his wants – imagine<br>That is already spoken; and what vows<br>Of service he made to me, is apparent;<br>His joy of me, and wonder too, <u>perspicuous</u> ;<br>Does not your story end so?  | 137-8: <i>imagine...spoken</i> = "we can skip over that which<br>I may assume you did"<br>= is understood, clear <sup>2</sup> |
| 142 | <b>Ador.</b> Would the end<br>Had answered the beginning! – In a word,<br>Ingratitude and perjury at the height<br>Cannot <u>express</u> him.   | = properly describe   |
| 148 | <b>Cam.</b> Take heed.  | 148: "Be careful what you say about him."   |
| 150 | <b>Ador.</b> Truth is armed,<br>And can defend itself. It must out, madam:<br>I saw (the <u>presence</u> full) the amorous duchess<br>Kiss and embrace him; on his part accepted<br>With equal ardour; and their willing hands<br>No sooner joined, but a <u>remove</u> was <u>published</u> ,<br>And put in execution. | = royal assembly <sup>2</sup><br>= their departure. <sup>2</sup> = proclaimed. <sup>2</sup>                                   |

|     |  |  |
|-----|--|--|
| 158 | <b>Cam.</b> The proofs are<br>Too <u>pregnant</u> . O Bertoldo!  | = obvious  |
| 160 |  |  |
| 162 | <b>Ador.</b> He's not worth<br>Your sorrow, madam.   |  |
| 164 | <b>Cam.</b> Tell me, when you saw this,<br>Did not you grieve, as I do now to hear it?   |  |
| 166 |  |  |
| 168 | <b>Ador.</b> His precipice from goodness raising mine,<br>And serving as a <u>foil</u> to set my faith off,<br>I had little reason.  | = Massinger reuses the <i>foil</i> metaphor; see Act II, ii, 210.  |
| 170 |  |  |
| 172 | <b>Cam.</b> In this you confess<br>The devilish malice of your disposition.<br>As you were a man, you stood bound to lament it;<br>And not, in flattery of your false hopes,<br>To glory in it. When good men pursue<br>The path marked out by virtue, the blest saints<br>With joy look on it, and <u>seraphic angels</u><br>Clap their celestial wings in heavenly plaudits<br>To see a scene of grace so well presented,<br>The <u>fiends</u> , and men made up of <u>envy</u> , mourning.<br>Whereas now, on the contrary, as far<br>As their divinity can partake of <u>passion</u> ,<br>With me they weep, beholding a fair temple,<br>Built in Bertoldo's loyalty, turned to ashes<br>By the flames of his inconstancy, the damned<br>Rejoicing in the <u>object</u> . – 'Tis not well<br>In you, Adorni. | = referring to a class of angels, as seen by Isaiah in his vision, at 6:2f.<br><br>= devils. = malice.<br><br>= the expression of emotion  |
| 182 |  |  |
| 184 |  |  |
| 186 |  | = spectacle, site <sup>2</sup>   |
| 188 |  |  |
| 190 | <b>Ador.</b> [ <i>Aside</i> ] What a temper dwells<br>In this rare virgin!<br>[ <i>To Camiola</i> ] Can you pity him,<br>That hath shewn none to you?  |  |
| 192 |  |  |
| 194 | <b>Cam.</b> I must not be<br>Cruel by <u>his example</u> . You, perhaps,<br>Expect now I should seek recovery<br>Of what I have lost, by tears, and with bent knees<br>Beg his compassion. No; my towering virtue,<br>From the assurance of my merit, scorns<br>To stoop so low. I'll take a nobler course,<br>And, confident in the justice of my cause,<br>202 <u>The</u> king his brother, and new mistress, <u>judges</u> ,<br><u>Ravish</u> him from her arms. You have the contract,<br>204 In which he swore to marry me?   | = ie. Bertoldo's precedent.<br><br><br><br><br><br><br><br><br><br>= read as "with the". = ie. acting as judges.<br>= snatch. <sup>2</sup> |
| 206 | <b>Ador.</b> 'Tis here, madam.   |  |
| 208 | <b>Cam.</b> He shall be, then, against his will, my husband;<br>And when I have him, I'll so <u>use</u> him! – Doubt not,<br>210 But that, your honesty being unquestioned,<br>This writing, with your testimony, clears all.  | = treat  |
| 212 | <b>Ador.</b> And buries me in the dark mists of error.   | 213: perhaps an allusion to Dante's famous "dark wood of error" in the opening lines of <i>The Divine Comedy</i> .                         |

|     |  |  |
|-----|--|--|
| 214 | <b>Cam.</b> I'll presently to court; pray you, give order  |  |
| 216 | For my <u>caroch</u> .                                     | = coach  |
| 218 | <b>Ador.</b> [ <i>Aside</i> ] A cart for me were fitter,   | 218-9: condemned persons were transported to the site of                     |
| 220 | To hurry me to the gallows.                                | their executions in a cart.  |
| 222 |  |  |
|     | [ <i>Exit.</i> ]   |  |
| 222 | <b>Cam.</b> O false men!                                   |  |
| 224 | Inconstant! perjured! My <u>good angel</u> help me,        | = guardian angel   |
| 226 | In these my extremities!                                   |  |
|     |  |  |
|     | <i>Re-enter Sylli.</i>                                     | 227ff: note the compression of time: Sylli has gone to the                   |
| 228 |  | court, witnessed the proceedings, and returned, all in the                   |
|     |  | time of Camiola's brief conversation with Adorni; this tactic                |
|     |  | dramatically speeds up the apparent pace of the play.                        |
| 228 | <b>Syl.</b> If you e'er will see <u>brave</u> sight,       | = excellent  |
| 230 | Lose it not now. Bertoldo and the duchess                  |  |
| 232 | Are presently to be married: there's such pomp             |  |
| 232 | And preparation!   |  |
| 234 | <b>Cam.</b> If I marry, 'tis                               |  |
| 236 | This day, or never.  |  |
| 236 | <b>Syl.</b> Why, with all my heart;                        |  |
| 238 | Though I break this, I'll keep the next oath I make,       |  |
| 240 | And then <u>it is quit</u> .                               | = ie. "I will have made up for breaking the previous oath."                  |
| 240 | <b>Cam.</b> Follow me to my <u>cabinet</u> ;               | = private chamber  |
| 242 | You know my confessor, Father Paulo?                       |  |
| 244 | <b>Syl.</b> Yes: shall he                                  |  |
| 246 | Do the feat for us?  |  |
| 246 | <b>Cam.</b> I will give in writing                         |  |
| 248 | Directions to him, and attire myself                       |  |
| 250 | Like a virgin bride; and something I will do               |  |
| 250 | That shall deserve men's praise, and wonder too.           |  |
| 252 | <b>Syl.</b> And I, to make all know I am not shallow,      |  |
|     | Will have my <u>points</u> of <u>cochineal</u> and yellow. | = tagged cord or ribbon used to attach hose to a doublet (in                 |
|     |  | use before buttons) <sup>1</sup> ; <i>cochineal</i> = scarlet; note also the |
|     |  | rhyming couplet that ends the scene: the <i>e</i> in <i>yellow</i> would     |
|     |  | have been sounded more like <i>ai</i> or <i>eh</i> , making the rhyme        |
|     |  | closer.  |
| 254 |  |  |
|     | [ <i>Exeunt.</i> ]   |  |
|     | <b>ACT V, SCENE II.</b>                                    |  |
|     | <i>The Same.</i>   |  |
|     | <i>A State-room in <u>the Palace</u>.</i>                  | = we are still in Sicily, now in Roberto's palace.                           |
|     | <i>Loud music. Enter Roberto, Bertoldo, Aurelia,</i>       |  |
|     | <i>Ferdinand, Astutio, Gonzaga, Roderigo,</i>              |  |
|     | <i>Jacomo, Pierio, a Bishop, and Attendants.</i>           |  |



|    |  |   |
|----|--|---|
| 1  | <b>Rob.</b> Had our <u>división</u> been greater, madam,       | = ie. the fracture in their alliance or friendship <sup>1</sup>   |
| 2  | Your clemency, the wrong being done to you,                    |   |
| 4  | In pardon of it, like the rod of <u>concord</u> ,              | = the state of peace between nations. <sup>1</sup>  |
| 6  | Must make a perfect union. – Once more,                        | 4f: <i>Once more...</i> = spoken to Bertoldo.   |
| 8  | With a brotherly affection, we receive you                     |   |
| 10 | Into our favour: let it be your study                          |   |
| 12 | Hereafter to deserve this blessing, far                        |   |
| 14 | Beyond your merit.   |   |
| 16 | <b>Bert.</b> As the princess' grace                            |   |
| 18 | To me is without limit, my endeavours,                         |   |
| 20 | With all obsequiousness to serve her pleasures,                |   |
| 22 | Shall know no bounds: nor will I, being made                   |   |
| 24 | Her husband, e'er forget the duty that                         |   |
| 26 | I owe her as a servant.  |   |
| 28 | <b>Aurel.</b> I expect not                                     | 17-18: <i>I expect...equality</i> = "we shall be equals"  |
| 30 | But fair equality, since I well know,                          |   |
| 32 | If that superiority be due,                                    | 19-20: <i>If that...to me</i> = "if either of us is to be the superior party, it is the husband."   |
| 34 | 'Tis not to me. When you are made my consort,                  |   |
| 36 | All the prerogatives of my high birth cancelled,               |   |
| 38 | I'll practice the obedience of a wife,                         |   |
| 40 | And freely pay it. Queens themselves, if they                  |   |
| 42 | Make choice of their inferiors, only aiming                    |   |
| 44 | To feed their sensual appetites, and to reign                  |   |
| 46 | Over their husbands, in some kind commit                       |   |
| 48 | Authorized whoredom; nor will I be guilty,                     |   |
| 50 | In my intent of such a crime.                                  |   |
| 52 | <b>Gonz.</b> This done,  |   |
| 54 | As it is promised, madam, may well stand for                   |   |
| 56 | A precedent to great women: but, when once                     |   |
| 58 |  | 32-3: <i>when once...parted from</i> = a complex sentence: if a queen marries below her, and turns her authority and power over to her new husband in return for satisfying her lust on him, once the passion is satiated and dissipated, she will seek to retake the executive powers back from him. |
| 60 | The <u>gripping</u> hunger of <u>desire</u> is <u>cloyed</u> , | = grasping. = ie. sexual desire. = satiated or satisfied.   |
| 62 | And the poor fool <u>advanced</u> , brought on his knees,      | = promoted.   |
| 64 | Most of your <u>eagle breed</u> , I'll not say all,            | = persons of the highest rank.  |
| 66 | Ever excepting you, <u>challenge</u> again                     | = demand as a right.  |
| 68 | What, <u>in hot blood</u> , they parted from.                  | = ie. caught up in their own lust.  |
| 70 | <b>Aurel.</b> You are ever                                     |   |
| 72 | An enemy of our sex; – but you, I hope, sir,                   | 40-41: <i>but you...</i> = spoken to Bertoldo.  |
| 74 | Have better thoughts.  |   |
| 76 | <b>Bert.</b> I dare not entertain                              |   |
| 78 | An ill one of your goodness.                                   |   |
| 80 | <b>Rob.</b> To my power  | 46-47: <i>To my...enable him</i> = "I will raise or consider Bertoldo to be the same rank as me".   |
| 82 | I will enable him, to prevent all danger                       | = malice.   |
| 84 | <u>Envy</u> can raise against your choice. One word more       | = treaty.   |
| 86 | Touching the <u>articles</u> .                                 |   |
| 88 | <i>Enter Fulgentio, Camiola, Sylli, and Adorni.</i>            | 51ff: this group talks amongst themselves, separately from the king and his court, lines 53-61.   |

|     |   |  |
|-----|---|--|
| 52  | <b>Fulg.</b> In you alone   | 53-57: Fulgentio hopes Camiola will be willing to ask the king for his pardon.   |
| 54  | Lie all my hopes; you can <u>or</u> kill or save me;  | = either.  |
| 56  | But pity in you will <u>become</u> you better<br>(Though I confess in justice 'tis denied me)   | = fit.   |
| 58  | Than too much rigour.   |  |
| 60  | <b>Cam.</b> I will make your peace<br>As far as it lies in me; but must first<br>Labour to right myself.  |  |
| 62  |   |  |
| 64  | <b>Aurel.</b> <u>Or</u> add or alter<br>What you think fit; in <u>him</u> I have my all:<br>Heaven make me thankful for him!  | = either; Aurelia responds to Roberto's last speech.<br>= ie. Bertoldo.  |
| 66  |   |  |
| 68  | <b>Rob.</b> On to the <u>temple</u> .   | = church, ie. for the wedding of Aurelia and Bertoldo.   |
| 70  | <b>Cam.</b> <u>Stay</u> , royal sir; and as you are a king,<br>Erect <u>one</u> here, in doing justice to<br>An injured maid.   | = wait.<br>= ie. a temple (of justice).  |
| 72  |   |  |
| 74  | <b>Aurel.</b> How's this?   |  |
| 76  | <b>Bert.</b> O, I am <u>blasted</u> !   | = ruined   |
| 78  | <b>Rob.</b> I have given some proof, sweet lady, of my<br>promptness<br>To do you right, you need not, therefore, doubt me;<br>And rest assured, that, this <u>great work</u> dispatched,<br>You shall have audience, and satisfaction<br>To all you can demand.  | = ie. the marriage   |
| 80  |   |  |
| 82  |   |  |
| 84  | <b>Cam.</b> To do me justice<br>Exacts your present care, and can admit<br>Of no delay. If, ere my cause be heard,<br>In favour of your brother you go on, sir,<br>Your sceptre cannot right me. He's the man,<br>The guilty man, whom I accuse; and you<br>Stand bound in duty, as you are supreme,<br>To be impartial. Since you are a judge,<br>As a <u>delinquent</u> look on him, and not<br>As on a brother: Justice painted blind,<br><u>Infers</u> her ministers are obliged to hear<br>The cause, and truth, the judge, determine of it:<br>And not swayed or by <u>favour</u> or affection,<br>By a <u>false gloss</u> , or <u>wrested</u> comment, alter<br>The true intent and letter of the law. | = one who has failed to meet an obligation, <sup>1</sup> meaning Bertoldo.<br>= signifies or requires that. <sup>2</sup> |
| 86  |   |  |
| 88  |   |  |
| 90  |   | = partiality.  |
| 92  |   | = deceptive equivocation. = twisted, distorted.  |
| 94  |   |  |
| 96  |   |  |
| 98  | <b>Rob.</b> Nor will I, madam.  |  |
| 100 |   |  |
| 102 | <b>Aurel.</b> You seem troubled, sir.   | 101: spoken to Bertoldo, who is probably showing some discomfort.  |
| 104 | <b>Gonz.</b> His colour changes too.  |  |

|     |  |   |
|-----|--|---|
| 106 | <b>Cam.</b> The alteration<br>Grows from his guilt. The goodness of my cause<br>Begets such confidence in me, that I bring | 107-110: <i>that I bring...deformed</i> = typical criticism of<br>lawyers ( <i>hired tongues</i> ), no different than that of today.<br>= conceal. <sup>1</sup> |
| 108 | No hired tongue to plead for me, that with gay<br>Rhetorical flourishes may <u>palliate</u>                                |   |
| 110 | That which, stripped naked, will appear deformed.<br>I stand here mine own advocate; and my truth,                         |   |
| 112 | Delivered in the plainest language, will<br>Make good itself; nor will I, if the king                                      |   |
| 114 | Give <u>suffrage</u> to it, but <u>admit of you</u> ,  | = consent. = allow or grant. = ie. Aurelia.   |
| 116 | My greatest enemy, and this <u>stranger prince</u> ,<br>To <u>sit assistants</u> with him.                                 | = foreign prince, ie. Ferdinand.<br>= Camiola confidently wants Aurelia and Ferdinand to act<br>as judges along with Roberto.                                   |
| 118 | <b>Aurel.</b> I ne'er wronged you.   |   |
| 120 | <b>Cam.</b> In your knowledge of the injury, I believe it;<br>Nor will you, in your justice, when you are                  |   |
| 122 | Acquainted with my interest in this man,<br>Which I lay claim to.  |   |
| 124 |  |   |
| 126 | <b>Rob.</b> Let us take our seats.<br>What is your title to him?   |   |
| 128 | <b>Cam.</b> By this contract,<br>Sealed solemnly before a reverend man,  |   |
| 130 |  |   |
| 132 | [Presents a paper to the king.]  |   |
| 134 | I <u>challenge</u> him for my husband.   | = demand as a right   |
| 136 | <b>Syl.</b> Ha! was I<br>Sent for the friar for this? O Sylli! Sylli!  |   |
| 138 | Some <u>cordial</u> , or I faint.  | = restorative   |
| 140 | <b>Rob.</b> This writing is<br>Authentic.  |   |
| 142 | <b>Aurel.</b> But, done in heat of blood,<br>Charmed by her <u>flatteries</u> , as no doubt he was,                        | = superficial attractions, or adulation. <sup>1</sup>   |
| 144 | To be dispensed with.  |   |
| 146 | <b>Ferd.</b> Add this, if you please,<br>The distance and disparity between  | 147-8: ie. the difference in their social ranks.  |
| 148 | Their births and fortunes.   |   |
| 150 | <b>Cam.</b> What can Innocence hope for,<br>When such as sit her judges are corrupted!                                     | 150f: Camiola's confidence in the ability and willingness<br>of Aurelia and Ferdinand to judge honestly is shattered.   |
| 152 | Disparity of birth or fortune, urge you?<br>Or <u>Syren</u> charms? or, at his best, in me                                 | = Greek mythological sea creatures whose singing lured<br>sailors to their deaths; see <i>The Odyssey</i> , Book 12.  |
| 154 | <u>Wants</u> to deserve him? <u>Call</u> some few days back,<br>And, as he was, consider him, and you                      | = lacks. = recall.  |
| 156 | Must grant him my inferior. Imagine<br>You saw him now in fetters, with his honour,  | 156-172: <i>Imagine...to me</i> = Camiola now responds to<br>Ferdinand's implication (147-8) that she is in any way<br>inferior to Bertoldo.                    |
| 158 | His liberty lost; with her black wings Despair<br>Circling his miseries, and this Gonzaga                                  |   |

|     |  |  |
|-----|--|--|
| 160 | Trampling on his afflictions; the great sum              |  |
|     | Proposed for his <u>redemption</u> ; the king            | = ransom   |
| 162 | Forbidding payment of it; his near kinsmen,              |  |
|     | With his <u>protesting</u> followers and friends,        | = ie. those who profess to be.                                     |
| 164 | Falling off from him; by the whole world forsaken;       |  |
|     | Dead to all hope, and buried in the grave                |  |
| 166 | Of his calamities; and then weigh duly                   |  |
|     | What <u>she</u> deserved, whose merits now are doubted,  | = ie. Camiola, referring to herself.                               |
| 168 | <u>That</u> , as his better angel, in her bounties       | = who.   |
|     | Appeared unto him, his great ransom paid,                |  |
| 170 | His wants, and with a <u>prodigal</u> hand, supplied;    | = generous.  |
|     | Whether, then, being my <u>manumisèd</u> slave,          | = freed.   |
| 172 | He owed not himself to me?                               |  |
| 174 | <b>Aurel.</b> Is this true?                              |  |
| 176 | <b>Rob.</b> In his silence 'tis acknowledged.            |  |
| 178 | <b>Gonz.</b> If you want                                 |  |
|     | A witness to this purpose, I'll <u>depose</u> it.        | = testify to it  |
| 180 |  |  |
|     | <b>Cam.</b> If I have dwelt too long on my deservings    |  |
| 182 | To this unthankful man, <u>pray you</u> pardon me;       | = please   |
|     | The cause required it. And though now I add              |  |
| 184 | A little, in my painting to the life                     |  |
|     | His barbarous ingratitude, to deter                      |  |
| 186 | Others from imitation, let <u>it</u> meet with           | = ie. her description of Bertoldo's dishonourable behavior.        |
|     | A fair interpretation. This serpent,                     |  |
| 188 | <u>Frozen to numbness</u> , was no sooner warmed         | = interestingly, Massinger's second use of this metaphor           |
|     | In the bosom of my pity and compassion,                  | in the play: cf. Act IV, v, line 120.                              |
| 190 | But, in return, he ruined his preserver,                 |  |
|     | The prints the irons had made in his flesh               |  |
| 192 | Still ulcerous; but all that I had done,                 |  |
|     | My benefits, in sand or water written,                   |  |
| 194 | <u>As</u> they had never been, no more remembered!       | = as if  |
|     | And on what ground, but his ambitious hopes              |  |
| 196 | To gain this duchess' favour?                            |  |
| 198 | <b>Aurel.</b> Yes; the <u>object</u> ,                   | 198-200: "if you look at me, you will realize why he               |
|     | Look on it better, lady, may excuse.                     | change his mind" (how catty!). <i>object</i> = sight,              |
| 200 | The change of his affection.                             | meaning herself.   |
| 202 | <b>Cam.</b> The object!                                  |  |
|     | In what? forgive me, modesty, if I say                   |  |
| 204 | You look upon your form in the false <u>glass</u>        | = mirror   |
|     | Of flattery and self-love, and that deceives you.        |  |
| 206 | That you were a duchess, as I take it, was not           |  |
|     | <u>Charactered</u> on your face; and, that not seen,     | = engraved or written. <sup>2</sup>                                |
|     |  | 207-9: <i>that not seen...of them</i> = "why don't you ask all the |
|     |  | men present to judge your looks, and see what they say if          |
|     |  | they can ignore the fact that you are a duchess."                  |
| 208 | For other feature, make all these, that are              |  |
|     | Experienced in women, judges of them.                    |  |
| 210 | And, if they are not <u>parasites</u> , they must grant, | = flatterers.  |
|     | For beauty without <u>art</u> , though you storm at it,  | 211: <i>art</i> = artifice, artificial help.                       |
|     |  | 211-2: <i>though...file</i> = a military metaphor; "though you     |

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|-----|--|---|
| 212 | I may take the <u>right-hand file</u> .  | may fight for your superiority, I will be judged more beautiful."<br><i>right-hand file</i> = to fight on the right side of the front line was to appear in the position of honour. Massinger has previously used this metaphor as well (see Act III, i, 87). |
| 214 | <b>Gonz.</b> Well said, i' faith!  |   |
| 216 | I see fair women on no terms will yield<br>Priority in beauty.   |   |
| 218 | <b>Cam.</b> Down, proud heart!   |   |
| 220 | Why do I rise up in defence of that<br>Which, in my cherishing of it, hath <u>undone</u> me?   | = ruined  |
| 222 | No, madam, I recant, – you are all beauty,<br>Goodness, and virtue; and poor I not worthy<br>As a <u>foil</u> to <u>set you off</u> : enjoy your conquest;   | 223: <i>foil</i> = Massinger once again uses the <i>foil</i> metaphor.<br><i>set you off</i> = "enhance your beauty".<br>= meaning, I think, "don't strut about it."  |
| 224 | But <u>do not tyrannize</u> . Yet, as I am,  |   |
| 226 | In my lowness, from your height you may look on me,<br>And, in your suffrage to me, make him know<br>That, though to <u>all men else</u> I did appear  | = all other men.<br>= ie. Bertoldo.   |
| 228 | The shame and scorn of women, <u>he</u> stands bound<br>To hold me as the <u>masterpiece</u> .   | = the epitome of womanhood.   |
| 230 |  |   |
| 232 | <b>Rob.</b> By my life,<br>You have shewn yourself of such an <u>abject temper</u> ,<br>So poor and low-conditioned, as I grieve for<br><u>Your nearness to me</u> .   | 231f: [ <i>To Bertoldo</i> ].<br>= despicable disposition.<br><br>= ie. "that you are my brother."  |
| 236 | <b>Ferd.</b> I am changed in my<br>Opinion of you, lady; and profess<br>The virtues of your mind an ample fortune<br>For an absolute monarch.  |   |
| 240 |  |   |
| 242 | <b>Gonz.</b> Since you are resolved<br>To damn yourself, in your forsaking of<br>Your noble order for a woman, do it<br>For this. You may search through the world, and meet not<br>With such another <u>phoenix</u> .   | 241f: [ <i>To Bertoldo</i> ].<br><br>243-4: <i>do it / For this</i> = "you should do so for Camiola"<br><br>= paragon or epitome <sup>1</sup>   |
| 246 |  |   |
| 248 | <b>Aurel.</b> On the sudden<br>I feel all fires of love quenched in the water<br>Of my compassion. – Make your peace; you have<br>My free consent; for here I do disclaim<br>All interest in you: – and, to further your<br>Desires, fair maid, composed of worth and honour,<br>The dispensation procured by me,<br>Freeing Bertoldo from his vow, makes way<br>To your embraces. | 249-251: <i>Make your...in you</i> = spoken to Bertoldo.  |
| 250 |  |   |
| 252 |  |   |
| 254 |  |   |
| 256 |  |   |
| 258 | <b>Bert.</b> Oh, how have I strayed,<br>And wilfully, out of the noble track<br>Marked me by virtue! till now, I was never<br>Truly a prisoner. To excuse my late<br>Captivity, I might allege the malice<br>Of fortune; you, that conquered me, confessing  | 257-9: <i>Oh, how...virtue</i> = a lovely metaphor for one who has strayed from the path of righteousness.  |
| 260 |  |   |
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|-----|---|---|
| 264 | Courage in my defence was no way wanting.<br>But now I have surrendered up my strengths<br>Into the power of Vice, and on my forehead                       |   |
| 266 | Branded, with mine own hand, in capital letters,<br>DISLOYAL, and INGRATEFUL. Though barred from  |   |
| 268 | Human society, and <u>hissed</u> into   | = the sound made to express scorn, as still done today.                                   |
| 270 | Some desert ne'er yet haunted with the curses<br>Of men and women, sitting as a judge<br>Upon my guilty self, I must confess                                |   |
| 272 | It justly falls upon me; and one tear,<br>Shed in compassion of my sufferings, more   |   |
| 274 | Than I can hope for.  |   |
| 276 | <b>Cam.</b> This <u>compunction</u>   | = remorse   |
| 278 | For the wrong that you have done me, though you should<br>Fix here, and your true sorrow move no further,<br>Will, in respect I loved once, make these eyes |   |
| 280 | <u>Two springs of sorrow</u> for you.   | = such metaphors for crying were commonly used by<br>Elizabethan writers.                 |
| 282 | <b>Bert.</b> In your pity   |   |
| 284 | My cruelty shews more monstrous: yet I am not,<br>Though most ingrateful, grown to such a height<br>Of impudence, as, in my wishes only,                    |   |
| 286 | To ask your pardon. If, as now I fall<br>Prostrate before your feet, you will vouchsafe   |   |
| 288 | To act your own revenge, treading upon me<br>As a viper eating through the bowels of<br>Your benefits, to whom, with liberty,                               |   |
| 290 | I owe my being, 'twill take from <u>the burthen</u>   | = the burden, ie. his guilty conscience.  |
| 292 | That now is insupportable.  |   |
| 294 | <b>Cam.</b> Pray you, rise;   |   |
| 296 | As I wish peace and quiet to my soul,<br>I do forgive you heartily: yet, excuse me,<br>Though I deny myself a blessing that,                                |   |
| 298 | By the favour of the duchess, seconded<br>With your submission, is offered to me;   | 297-9: in her roundabout way, Camiola announces she will<br>not marry Bertoldo after all. |
| 300 | Let not the reason I allege for't grieve you, –<br>You have been false once. – I have done: and if,   |   |
| 302 | When I am married, as this day I will be,<br>As a perfect sign of your <u>atonement</u> with me,  | = reconciliation <sup>1</sup>   |
| 304 | You wish me joy, I will receive it for<br>Full satisfaction of all obligations  |   |
| 306 | In which you stand bound to me.   |   |
| 308 | <b>Bert.</b> I will do it,  |   |
| 310 | And, what's more, in despite of sorrow, live<br>To see myself <u>undone</u> , beyond all hope<br>To be made up again.                                       | = ruined, brought down <sup>2</sup>   |
| 312 | <b>Syl.</b> My blood begins   |   |
| 314 | To come to my heart again.  |   |
| 316 | <b>Cam.</b> Pray you, Signior Sylli,  |   |
| 318 | Call in the holy friar: he's prepared<br>For finishing the work.  |   |

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| 320 | <b>Syl.</b> I knew I was<br>The man: Heaven make me thankful!  |  |
| 322 |  |  |
| 324 | <b>Rob.</b> Who is this?   | 323: referring to Sylli.   |
| 326 | <b>Astut.</b> His father was the banker of Palermo,<br>And this the heir of his great wealth; his wisdom<br>Was not hereditary.  |  |
| 328 |  |  |
| 330 | <b>Syl.</b> Though you know me not,<br>Your majesty <u>owes me</u> a round sum; I have<br>A <u>seal</u> or two to witness; yet, if you please<br>To wear my colours, and dance at my wedding,<br>I'll never sue you. | = perhaps the king owes money on a loan made by Sylli<br>or his father, as bankers.<br>331: <i>seal</i> = promissory note. <sup>1</sup><br>331-3: <i>yet...sue you</i> = Sylli is magnanimous! |
| 332 |  |  |
| 334 | <b>Rob.</b> And I'll grant your suit.  |  |
| 336 |  |  |
| 338 | <b>Syl.</b> Gracious madonna, noble general,<br>Brave captains, and my <u>quondam</u> rivals, wear them,   | = former   |
| 340 | [ <i>Gives them favours.</i> ]   | = ribbons, or similar tokens, worn as a sign of good will at<br>weddings, and such ceremonies. <sup>1</sup>  |
| 342 | Since I am confident you dare not harbour<br>A thought but that way <u>current</u> .   | = genuine  |
| 344 |  |  |
| 346 | [ <i>Exit.</i> ]   |  |
| 348 | <b>Aurel.</b> For my part<br>I cannot guess the <u>issue</u> .   | = outcome (of these proceedings): she cannot imagine that<br>Camiola actually intends to marry Sylli.  |
| 350 | <i>Re-enter Sylli with Father Paulo.</i>   |  |
| 352 | <b>Syl.</b> Do your duty;<br>And with all speed you can, you may dispatch us.  |  |
| 354 |  |  |
| 356 | <b>Paul.</b> Thus, as a principal <u>ornament</u> to the church,<br>I seize her.   | = adjunct (of the church) <sup>1</sup>   |
| 358 | <b>All.</b> How!   | 358-362: those present instantly recognize the significance<br>of what has just happened: Camiola is giving herself over to<br>a secluded religious life.                                      |
| 360 | <b>Rob.</b> So young, and so religious!  |  |
| 362 | <b>Paul.</b> She has forsook the world.  |  |
| 364 | <b>Syl.</b> And Sylli too!<br>I shall run mad.   |  |
| 366 |  |  |
| 368 | <b>Rob.</b> Hence with the fool!   |  |
| 370 | [ <i>Sylli is thrust off.</i> ]<br>Proceed, sir.   |  |



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|------|--|---|---|
| 372  |  |   |   |
| 374  | <b>Paul.</b> Look on this MAID OF HONOUR, now            |   | 373f: the friar's speech is mostly made up of iambic tetrameter: that is, lines with 4 pairs of buh-BUM feet, for a total of 8 syllables; but lines 374, 378, 380, 382, and 385 contain 7 syllables, with the stress on the first syllable in each. The effect of the shortened line is one of ritualistic or ceremonial speech. Also, note how the entire speech is made up of rhymed couplets, further enhancing the sense of ritual. |
| 376  | Truly honoured in her vow                                |   |   |
| 378  | She pays to Heavèn: vain delight                         |   |   |
| 380  | By day, or pleasure of the night,                        |   |   |
| 382  | She no more thinks of. This fair hair                    |   |   |
| 384  | (Favours for great kings to wear)                        |   |   |
| 386  | Must now be shorn; her rich array                        |   |   |
| 388  | Changed into a homely gray:                              |   |   |
| 390  | The dainties with which she was fed,                     |   |   |
| 392  | And her proud flesh pamperéd,                            |   |   |
| 394  | Must not be tasted; from the spring,                     |   |   |
| 396  | <u>For</u> wine, cold water we will bring;               | = instead of.   |   |
| 398  | And with fasting <u>mortify</u>                          | = deaden.   |   |
| 400  | The feasts of sensuality.                                |   |   |
| 402  | <u>Her</u> jewèls, beads; and she must look              | = read as "in place of her".  |   |
| 404  | Not in a <u>glass</u> , but holy book,                   | = mirror.   |   |
| 406  | To teach her the ne'er-erring way                        |   |   |
| 408  | To immortality. O may                                    |   |   |
| 410  | She, as she purposes to be                               |   |   |
| 412  | A child new-born to piety,                               |   |   |
| 414  | Perséver in it. and good men,                            |   |   |
| 416  | With saints and angels, say, Amen!                       |   |   |
| 418  | <b>Cam.</b> This is the marriage! this the port to which |   |   |
| 420  | My vows must steer me! Fill my spreading sails           |   |   |
| 422  | With the pure wind of your devotions for me,             |   |   |
| 424  | That I may touch the secure haven, where                 |   |   |
| 426  | Eternal happiness keeps her residence,                   |   |   |
| 428  | Temptations to <u>frailty</u> never entering!            | = ie. the vulnerable human body   |   |
| 430  | I am dead to the world, and thus dispose                 |   |   |
| 432  | Of what I leave behind me; and, dividing                 |   |   |
| 434  | My <u>state</u> into three parts, I thus bequeath it:    | = worldly possessions   |   |
| 436  | The first to the fair nunnery, to which                  |   |   |
| 438  | I dedicate the last and better part                      |   |   |
| 440  | Of my <u>frail</u> life; a second portion                | = weak, vulnerable or bodily.   |   |
| 442  | To <u>pious</u> uses; and the third to <u>thee</u> ,     | = perhaps meaning to the poor and needy. = Camiola's use  |   |
| 444  | Adorni, for thy true and faithful service;               | "thee" signals her affection to Adorni.   |   |
| 446  | And, ere I take my last farewell, with hope              |   |   |
| 448  | To find a grant, my suit to you is, that                 |   |   |
| 450  | You would, for my sake, pardon <u>this young man</u> ,   | = ie. Fulgentio.  |   |
| 452  | And to his merits love him, and no further.              | 413: a clever and subtle qualification: "return him to your favour, but <i>only</i> if he deserves it." |   |
| 454  |  |   |   |
| 456  | <b>Rob.</b> I thus confirm it.                           |   |   |
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[Gives him the white cross.]

Once more brothers in arms.

**Bert.** I'll live and die so.

**Cam.** To you my pious wishes! And, to end  
All differences, great sir, I beseech you  
To be an arbitrator, and compound  
The quarrel long continuing between  
The duke and duchess.

= ie. Ferdinand and Aurelia.

**Rob.** I will take it into  
My special care.

**Cam.** I am then at rest. Now, father,  
Conduct me where you please.

[Exeunt Paulo and Camiola.]

**Rob.** She well deserves  
Her name, THE MAID OF HONOUR! May she stand,  
To all posterity, a fair example  
For noble maids to imitate! Since to live  
In wealth and pleasure's common, but to part with  
Such poisoned baits is rare; there being nothing  
Upon this stage of life to be commended,  
Though well begun, till it be fully ended.

450-1: *Since to...common* = ie. "it is normal (common) for  
people to live with wealth and pleasure when they  
can".

= ie. *wealth* and *pleasure*.

453-4: *this stage of life* is a cute bit of self-reference by  
Massinger, as the play really has *ended*!

[Flourish. Exeunt.]

FINIS

### The Authors' Invented Words

Like all of the writers of the era, Philip Massinger made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words from *The Maid of Honour* that are indicated by the OED as being either the first or only use of a given word, or, as noted, the first use with a given meaning:

***cochineal*** (meaning the color scarlet)

***disembogue*** (meaning dislodge or drive out)

***lip-positions***

***low-conditioned***

***mulct*** (meaning defect)

***night physic***

***seraphic***

***smock-agent***

***suit-broker***

***walk on air*** (meaning to be exultant)