

ElizabethanDrama.org
presents
the Annotated Popular Edition of

THE VIRGIN-MARTYR

by Thomas Dekker
and Philip Massinger
First Published 1622

Featuring complete and easy-to-read annotations.

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The Virgin-Martyr

By Thomas Dekker
and Philip Massinger

First Published 1622.

DRAMATIS PERSONAE

Dioclesian, Emperor of Rome.

Artemia, daughter to Dioclesian.

Maximinus, Emperor of Rome.

Sapritius, Governor of Caesarea.

Antoninus, son to Sapritius.

Sempronius, captain of Sapritius' guards.

Macrinus, friend to Antoninus.

Theophilus, a zealous persecutor of the Christians.

Calista, daughter to Theophilus.

Christeta, daughter to Theophilus.

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

Julianus, servant of Theophilus.

Geta, servant of Theophilus.

Dorothea, the Virgin-Martyr.

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

Hircius, a whoremaster, servant of Dorothea.

Spungius, a drunkard, servant of Dorothea.

King of Pontus.

King of Epire.

King of Macedon.

Priest of Jupiter.

British slave.

Officers and Executioners.

SCENE: Caesarea in Palestine.

INTRODUCTION to the PLAY

The Virgin Martyr was a popular play, no doubt in part thanks to its bipolar tonality; on the one hand, the play includes, in its story of an early Christian martyr, some of the most beautiful and exquisite verse in the entire canon; on the other hand, the prose dialogues between the two base servants, Hircius and Spungius, are among the most vulgar of the era. Dekker is considered responsible for *The Virgin Martyr's* rudest sections, while the play's most affecting scenes are Massinger's.

OUR PLAY'S SOURCE

The text of the play is taken from Arthur Symon's edition of the plays of *Philip Massinger*, cited in the footnotes below at #4, but with some of the 1622 quarto's original spellings and word choices restored.

NOTES on the ANNOTATIONS

Mention of Gifford and Symons in the annotations refers to the notes provided by these editors in their respective editions of our play, each cited fully below.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

The footnotes in the annotations correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London, New York: Penguin, 2002.
3. Gifford, William, ed. *The Plays of William Massinger*. New York: H.B. Mahn, 1860.
4. Symons, Arthur, ed. *Philip Massinger*, Volume II. London: Vizetelly & Co., 1889.
12. Humphries, Rolfe, trans. Ovid. *Metamorphoses*. Bloomington: Indiana University Press, 1983.

Historical Background to *The Virgin Martyr*.

The first two centuries A.D. had been witness to the great Roman Peace, or *Pax Romana*, a long period of growth, success and consolidation of the Roman Empire. The third century, however, introduced five decades (A.D. 235-284) of civil wars and upheavals. Some measure of stability finally returned to the empire in the form of *Diocletian* (A.D. 245-313), emperor 284-305. Diocletian, a formidable soldier of humble background, was acclaimed emperor by his troops in A.D. 284 at the death of the current emperor Numerianus.

With the empire overwhelmed by invasions of barbarians and uprisings from seemingly all corners, Diocletian erected an unprecedented tetrarchy to rule the empire; he selected *Maximian* to be co-Augustus (the senior title) with him first in A.D. 286, and later appointed two "junior" rulers, *Constantius Chlorus* and *Galerius Maximianus*, titled "Caesars", in 292. Each of the four were responsible for ruling different parts of the empire, Diocletian claiming the wealthy eastern portion for himself, ruling from Nicomedia, located in what now is north-western Turkey.

Diocletian has come down in history most famous for what the *Catholic Encyclopedia* called the "most terrible of all of the ten persecutions of the early Church".⁶ Interestingly, the church flourished during the early part of his reign, but under the influence of Galerius, Diocletian began in A.D. 303 a general suppression of the newish religion. The *Catholic Encyclopedia* is worth quoting here:

*"An edict was issued 'to tear down the churches to the foundations and to destroy the Sacred Scriptures by fire'...Three further edicts (303-304) marked successive stages in the severity of the persecution: the first ordering that the bishops, presbyters, and deacons should be imprisoned; the second that they should be tortured and compelled by every means to sacrifice; the third including the laity as well as the clergy. The atrocious cruelty with which these edicts were enforced, and the vast numbers of those who suffered for the Faith are attested by Eusebius and the Acts of the Martyrs. We read even of the massacre of the whole population of a town because they declared themselves Christians."*⁶

Diocletian continued his string of unique actions by actually retiring from the tetrarchy in 305, living out his remaining years in peace at his newly-built palace in what is now Split, Croatia, spending his time, we have been told, growing cabbages.

Outside St. Mark's Cathedral in Venice stands a porphyry statue of medium height, portraying the four tetrarchs in a show of unity.

Authorship.

All scenes involving Hircius and Spungius are attributed to Dekker (II.i, II.iii, III.iii, IV.ii); Dekker is generally also given credit for the short scenes II.ii and iii, and V.i.

Massinger is unanimously assigned most of the rest of the play, specifically, Act I, then III.i. and ii, IV.iii, and V.ii.

Act IV.i is a little dicier to analyze. Gifford assigned it to Massinger, but there is much stylistic evidence to suggest Dekker had at least a significant hand in this scene. Two key pieces of evidence point to Dekker's authorship of IV.i: these are discussed in the notes appearing at the end of our play.

Settings, Scene Breaks and Stage Directions.

The original quartos do not provide settings for the play; all this edition's indicated settings are adopted from Gifford.

The original quarto of *The Virgin Martyr* was divided into five Acts, but the Acts were not divided into Scenes; we have adopted the scene breaks employed by all the previous editors.

Finally, as is our normal practice, some stage directions have been added, and

some modified, for purposes of clarity. Most of these minor changes are adopted from Gifford.

ACT I.

SCENE I.

The Governor's Palace.

Enter Theophilus and Harpax.

1 **Theo.** Come to Caesarea to-night!

2

4 **Harp.** Most true, sir.

6 **Theo.** The emperor in person!

6

8 **Harp.** Do I live?

8

10 **Theo.** 'Tis wondrous strange! The marches of great
princes,
Like to the motions of prodigious meteors,

12 Are step by step observed; and loud-tongued Fame
The harbinger to prepare their entertainment:

14 And, were it possible so great an army,
Though covered with the night, could be so near,

The governor cannot be so unfriended

16 Among the many that attend his person,
But, by some secret means, he should have notice
18 Of Caesar's purpose; – in this then excuse me,

If I appear incredulous.

The Scene: the action of the play takes place in *Caesarea*, a city on the coast of what is now Israel; Caesarea was the capital of the Roman province of Judea.⁵

The Time of the Play: the persecution of Christians under Dioclesian began in A.D. 303; since Dioclesian resigned his emperorship in 305, the play must take between those years.

Entering Characters: *Theophilus* is the Roman officer in charge of persecuting Christians; *Harpax* is an evil spirit in human disguise, working as Theophilus' secretary.

1: The play opens with Theophilus learning from Harpax that the Roman Emperor Dioclesian himself is coming to visit Caesarea. This is a classic Massinger-style opening, in which we join a conversation already in progress.

9: *marches* = movements, usually applied to an army.
princes = sovereigns.

= ominous or evil-omened, a typical attribute of comets (called *meteors*).

= *Fame* is "rumour" personified; because everyone pays close attention to the emperor's doings, Fame will let people everywhere know where he is going (hence Fame is a *harbinger*), which, in this case, would give the governor time to prepare for the emperor's visit.

= shrouded with, ie. hidden by.

15-18: *The governor...purpose* = Theophilus can't believe that the emperor, accompanied by an entire army, could be so close to the city without somebody sending the news ahead to the governor, whom he expects would have spies (*secret means*) in the army or train of the emperor to do so.

18: *Caesar* = actually, Dioclesian's title was "Augustus", which he shared with his co-emperor, Maximian; *Caesar* was a junior title, given to two other men who also helped run the empire. *Caesar* is used throughout the play to refer to Dioclesian. See the Introductory Note to the play for details on Dioclesian's power-sharing.

purpose = the reason for Dioclesian's dropping by so unexpectedly.

19: Harpax has used his supernatural abilities to learn of, and

20		then warn Theophilus of, the emperor's impending visit. Though Theophilus has become used to his Secretary's miraculous ability to sniff out Christians in the land, this news is still too incredible to be believed.
22	Harp. At your pleasure.	
24	Theo. Yet, when I call to mind you never failed me In things more difficult, but have discovered Deeds that were done thousand <u>leagues</u> distant from me,	= a league was about three miles.
26	When neither woods, nor caves, nor secret vaults,	= ie. the Christian God.
28	No, nor <u>the Power they serve</u> , could keep these Christians <u>Or</u> from my reach or punishment, but thy magic	= either.
30	Still laid them open; I begin again To be as confident as heretofore,	
32	It is not possible <u>thy powerful art</u> Should meet a check, or fail.	= ie. Harpax's supernatural abilities.
34	<i>Enter the Priest of <u>Jupiter</u>, bearing the <u>image</u> of Jupiter, and followed by <u>Calista and Christeta</u>.</i>	= king of the gods. = bust. ¹ Entering characters: <i>Calista</i> and <i>Christeta</i> are Theophilus' daughters.
36		
38	Harp. Look on the <u>Vestals</u> , The holy pledges that the gods have given you, Your chaste, fair daughters. Were't not to upbraid	= Theophilus' daughters are priestesses, dedicated to serving Jupiter.
40	A service to a master not unthankful, I could say <u>these</u> , in spite of your prevention,	39-41: Were't not...I could say = "except that it would make it seem like I am criticizing you, who have been grateful for my services, I might mention..." Notice that Harpax tells Theophilus anyway that which he says he shouldn't tell him.
42	Seduced by an imagined faith, not reason,	41-49: Harpax reminds Theophilus how his daughters had converted to Christianity, but thanks to a combination of begging and the threat of torture from Theophilus, they reverted to the ancient religion. Harpax was responsible for discovering, and reporting to Theophilus, the girls' original conversion.
44	(Which is the strength of nature), quite forsaking The <u>gentile gods</u> , had yielded up themselves To this new-found religion. This I <u>crossed</u> ,	The earliest editions of our play printed this in line 41, but the emendation by earlier editors to these is a satisfactory one, providing a subject for had yielded up themselves in line 44 below.
46	Discovered their intents, taught you to use, With gentle words and <u>mild persuasions</u> ,	42-43: reason...nature = the instinctive side of man, nature , is frequently opposed in the era's literature to reason , the rational side of man, which should control his innate and often self-destructive nature.
48	The power and the authority of a father, Set off with cruel threats; and so reclaimed <u>'em</u> :	= ie. the gods of the Romans; gentile = pagan. = thwarted.
50	And, whereas they with torments should have died, – [<i>Aside</i>] (Hell's furies to me, had they undergone it!) –	= Harpax's euphemism for torture or the threat of torture. = them. 51: in this aside, Harpax, as a representative of hell, expresses his secret relief that the girls did not choose to submit to torture for their beliefs long enough to die as martyrs - this would have been a black mark against him!

52	They are now <u>votaries</u> in great Jupiter's temple,	= ie. they have vowed to serve the god.
54	And, by his priest instructed, grown familiar	
56	With all the mysteries, nay, the most abstruse ones,	
58	Belonging to his deity.	
60	Theo. Twas a benefit,	
62	For which I ever owe you. – <u>Hail, Jove's flamen!</u>	= Theophilus greets the priest (flamen) serving Jupiter;
64	Have these my daughters reconciled themselves,	Jove is an alternative name for the king of the gods;
66	Abandoning forever the Christian way,	note that <i>dashes</i> are used to indicate when a speaker
68	To your opinion?	is switching addressees.
70	Priest. And are constant in it.	
72	They teach their teachers with their depth of judgment,	
74	And are with arguments able to convert	
76	The enemies to our gods, and answer all	
78	<u>They</u> can object against us.	= their enemies, ie. Christians.
80	Theo. My dear daughters!	
82	Calis. We dare dispute against this <u>new-sprung</u> sect,	= recently come into existence; since the play would have
84	In private or in public.	taken place sometime between A.D. 303 and 305,
86		Christianity could not really be said to be new-sprung ,
88		though certainly it was in its infancy compared to the
90	Harp. My best lady,	Roman religion.
92	<u>Perséver</u> in it.	= in the era's drama, persever (persevere) was normally
94		stressed on the second syllable.
96	Chris. And what we maintain,	77: "and the position we defend".
98	We will <u>seal</u> with our bloods.	= attest or ratify. ¹
100	Harp. Brave resolution!	
102	I e'en <u>grow fat</u> to see my labours prosper.	= a metaphor for a successful individual, who would have
104		access to enough food to grow fat .
106	Theo. I young again. – To your devotions.	83: ie. "and I grow young again; - go back, then, to your
108		prayers."
110	Harp. Do –	
112	My prayers be present with you.	
114	[<i>Exeunt Priest, Calista and Christeta.</i>]	
116	Theo. O my Harpax!	
118	Thou <u>engine</u> of my wishes, thou that steel'st	91-93: Theophilus implies that he might find it difficult to
120	My bloody resolutions, thou that arm'st	torture Christians as he does, were it not for Harpax's
122	My eyes 'gainst womanish tears and soft compassion;	emotional support.
124		engine = means or instrument. ²
126	Instructing me, without <u>a sigh</u> , <u>to</u> look on	= ie. a sigh of compassion or weakness. = ie. how to.
128	Babes torn by violence from their mothers' breasts	
130	To feed the fire, and with them make one flame;	
132	Old men, <u>as</u> beasts, <u>in</u> beasts' skins torn by dogs;	= like. = as reported in <i>Foxe's Book of Martyrs</i> (1563),
134		under the emperor Nero, Christians might be sewn into
136		the skins of wild beasts, then torn to death by ravenous
138		dogs. ⁷
140	Virgins and matrons tire the executioners;	98: ie. "there are so many unmarried and married women

	Yet I, unsatisfied, think their torments easy –	(<i>virgins</i> and <i>matrons</i> , respectively) to torture and execute that it exhausts their punishers."
100		
102	Harp. And in that, just, not cruël.	101: ie. Theophilus' actions are <i>just</i> , not <i>cruel</i> .
104	Theo. Were all sceptres	
106	That grace the hands of kings made into one, And offered me, all crowns laid at my feet, I would <u>contemn</u> them all, – thus spit at them; <u>So</u> I to <u>all posterities</u> might be called	= scorn. = so long as. = those who succeed them; <i>posterity</i> was frequently used like this in the plural.
108	The strongest champion of the Pagan gods, And <u>rooter-out</u> of Christians.	= one who eradicates something; this interesting noun had been used at least as far back as 1560. ¹
110	Harp. Oh, mine own,	
112	Mine own dear lord! to further this great work, I ever live thy slave.	
114		
116	<i>Enter Sapritius and Sempronius.</i>	Entering Characters: <i>Sapritius</i> is the governor of Caesarea; <i>Sempronius</i> is the Captain of the Guards, ie. the head of the soldiery in the city.
118	Theo. No more – the governor.	
120	Sap. <u>Keep the ports close</u> , and let the guards be doubled; Disarm the Christians; call it death in any To wear a sword, or in his house to have one.	= "keep the gates of the city closed"; Sapritius is giving out orders to implement harsher measures against the Christians.
122	Semp. I shall be careful, sir.	
124	Sap. 'Twill well become you.	
126	Such as refuse to offer sacrifice To any of our gods, put to the torture.	126-7: being a Christian did not mean one was automatically destined to be tortured; the Romans generally gave their victims numerous opportunities to recant, by simply disavowing the Christian God, or taking part in a sacrifice. The Romans' primary theological worry was that the gods would not look on them propitiously if they saw that any mortal was neglecting them. The Roman relationship with their gods was one of <i>quid pro quo</i> : in return for prayers and offerings, the gods were expected to bring good fortune to their devotees.
128	<u>Grub up</u> this growing mischief by the roots; And know, when we are merciful to them, We to ourselves are cruël.	= dig up; ² note the line's weeding metaphor.
130		
132	Semp. You pour oil On fire that burns already at the height: I know the emperor's edict, and my charge, And they shall find no favour.	132-3: ie. "you are instructing me to do that which I am already fired up about doing."
134		
136	Theo. My good lord, This care is timely for the entertainment Of our <u>great master</u> , who this night in person Comes here to thank you.	= ie. the emperor.
140		
142	Sap. Who! the emperor?	

144	Harp. To clear your doubts, he does return in triumph, Kings <u>lackeying</u> by his triumphant chariot;	144-5: Dioclesian is returning with his army from a successful campaign against some rebelling provinces, during which he has captured three of the kings who were allied against him. lackeying = running alongside the emperor's chariot, like the servants of wealthy nobles known as "footmen"; the humiliating nature of the punishment is obvious. ³
146	And in this glorious victory, my lord,	
	You have an ample share: for know, your son,	
148	The ne'er-enough-commended Antoninus, So well hath <u>fleshed his maiden sword</u> , and dyed	= the expression flesh one's sword described a man's having fought his first battle, but the addition of the word maiden suggests a further image of one losing one's virginity.
150	His <u>snowy plumes</u> so deep in enemies' blood,	= plumes might be worn in a soldier's helmet; the snowy colour of the feathers is implicitly contrasted with the scarlet colour of the blood of his slain enemies, which has dyed his plume.
	That, besides public grace beyond his hopes,	
152	There are rewards propounded.	
154	Sap. I would know No <u>mean</u> in <u>thine</u> , could this be true.	154-5: Sapritius seems to be telling Harpax he would have no reason to complain of his rewards, should his report of Antoninus' success in the wars be true. Since no one from the army has actually appeared to report what has happened, Sapritius does not expect Harpax to know what he is talking about. mean = complaint. ¹ thine = ie. "your rewards".
156	Harp. My head	
158	Answer the forfeit.	157-8: "cut off my head if what I say is not the truth."
160	Sap. Of his victory	
	There was some rumour; but it was assured,	
162	The army passed a full day's journey higher, Into the country.	
164	Harp. It was so determined;	165: "this is indeed what they had decided to do."
166	But, for the further honour of your son,	
	And to observe the government of the city,	
168	And with what rigour, or remiss indulgence, The Christians are pursued, he makes his stay here:	166-9: on the return of the triumphant army, Dioclesian is making a point to visit Caesarea to see how it is being governed, with particular attention to how rigorously the governor is pursuing the Christians.
170		
172	[Trumpets afar off.]	
174	For proof, his trumpets <u>speak</u> his near arrival.	= announce.
176	Sap. Haste, good Sempronius, draw up our guards, And with all ceremonious pomp receive The conquering army. Let our garrison speak Their welcome in loud shouts, the city show Her state and wealth.	
178		
180	Semp. I'm gone.	

182			
184		[Exit Sempronius.]	
186	Sap.	O, I am <u>ravished</u>	= overwhelmed with joy. ²
188		With this great honour! cherish, good Theophilus,	
190		<u>This knowing scholar</u> . Send [for] your fair daughters;	= this learned person, ² ie. Harpax. = added by Gifford.
192		I will present them to the emperor,	
194		And in their sweet conversion, as a mirror,	
196		Express your zeal and duty.	189-190: Sapritius will describe to the emperor how the agreeable return of Theophilus' daughters to the pagan religion is a reflection of their father's dedication to his job.
198	Theo.	Fetch them, good Harpax.	
200		[Exit Harpax.]	
202		<i>Enter Sempronius, at the head of the guard,</i>	
204		<i>soldiers leading three kings bound;</i>	
206		<i>Antoninus and Macrinus bearing the Emperor's</i>	Entering characters: <i>Antoninus</i> is the son of Sapritius the governor; <i>Macrinus</i> is his best friend.
208		<i>eagles; Dioclesian with a gilt laurel on his head,</i>	= the <i>eagle</i> was the famous Roman military symbol of a sculptured eagle on top of a pole. ¹
210		<i>leading in Artemia: Sapritius kisses</i>	Entering character: <i>Artemia</i> is the emperor Dioclesian's daughter.
212		<i>the Emperor's hand, then embraces his Son;</i>	
214		<i>Harpax brings in Calista and Christeta.</i>	
216		<i>Loud shouts.</i>	
218	Diocl.	So: at all parts I find Caesarea	206: Completely governed = thoroughly well-governed.
220		<u>Completely governed</u> ; the licentious soldier	206-211: the licentious...world = Dioclesian is
222		Confined in modest limits, and the people	pleased to find law and order throughout the city, and
224		Taught to obey, and, not compelled with rigour:	credits the governor's success on the revival of the
226		The ancient <u>Roman discipline</u> revived,	long-lost Roman discipline .
228		Which raised Rome to her greatness, and proclaimed her	
230		The glorious mistress of the conquered world;	
232		But, above all, the service <u>of</u> the gods	= to.
234		So zealously observed, that, good Sapritius,	
236		In words to thank you for your care and duty,	214-8: a common sentiment in the era's drama: the emperor
238		Were much unworthy Dioclesian's honour,	will demonstrate his gratitude with tangible rewards -
240		Or his <u>magnificence</u> to his loyal servants –	words of thanks alone would be unbecoming and ungracious.
242		But I shall find a time with noble titles	magnificence (line 216) = generosity. ⁴
244		To recompense your merits.	
246	Sap.	Mightiest Caesar,	220-225: Mightiest Caesar...war = Sapritius compares
248		Whose power upon this globe of earth is equal	Dioclesian's victory over the rebellious kings to the
250		To Jove's in heaven; whose victorious triumphs	victory of the Olympian gods (Jupiter and his generation)
252		On proud rebellious kings that stir against it,	over the race of Giants who challenged their supremacy
254		<u>Are perfect figures of</u> his immortal trophies	for control of the universe. ⁸
256		Won in the Giants' war; whose conquering sword,	Are perfect figures of = are exactly like. ²
258		Guided by his strong arm, as deadly kills	
260		<u>As did his thunder!</u> all that I have done,	= "as Jupiter smotes individuals with his lightning-bolt" (his weapon of choice).
262			Note how in lines 224-7, Massinger uses his repeatedly, and potentially confusingly, to indicate first Jupiter (224), then Dioclesian (226), and finally Jupiter again (227).
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230	Comes short of what my loyalty must <u>challenge</u> . But, if in any thing I have deserved Great Caesar's smile, 'tis in my humble care	= demand as a right.
232	Still to preserve the honour of those gods, That make him what he is: my <u>zeal</u> to them	= zeal usually refers to a sense of religious devotion. = savage. ²
234	I ever have expressed in my <u>fell</u> hate Against the Christian sect that, with one blow, 236 (Ascribing all things to <u>an unknown Power</u> ,) <u>Would strike down all their temples</u> , and allows them	= ie. the Christian God. = the subject of the clause is Theophilus' zeal , which would destroy all the Christians' temples.
238	Nor <u>sacrifice</u> nor altars.	= Theophilus mistakenly believes that Christians sacrifice ; the Christian belief that they consume the flesh and blood of Christ during Communion led to accusations of cannibalism in the religion's early years.
240	Diocl. <u>Thou</u> , in this, Walk'st hand in hand with me: my will and power	= note that Diocletian properly addresses his subjects with thee , while the other characters address the emperor with you , both usages indicating the parties' acknowledgment of the emperor's superior social status.
242	Shall not alone confirm, but honour all That are in this most <u>forward</u> .	= eager, energetic.
244	Sap. Sacred Caesar, 246 If your imperial majesty stand pleased To shower your favours upon such as are 248 The boldest champions of our religion, Look on this reverend man, 250	
252	[Points to Theophilus.] to whom the power	
254	Of searching out and punishing such delinquents Was by your choice committed: and, for proof, 256 He hath deserved the grace imposed upon him, And with a fair and even hand proceeded, 258 <u>Partial</u> to none, not to himself, or those Of equal nearness to himself, behold 260 This pair of virgins.	= ie. showing any improper favouritism.
262	Diocl. <u>What</u> are these?	= who.
264	Sap. His daughters.	
266	Artem. Now by your sacred fortune, they are fair ones, Exceeding fair ones: would 'twere in my power 268 To make them mine!	266-8: Artemia compliments Theophilus' daughters by hypothetically offering to bring them into her service - it was always an honour to work directly for royalty.
270	Theo. <u>They are the gods'</u> , great lady. They <u>were</u> most happy in your service else: 272 On these, when they fell from their father's faith, I used a judge's power, entreaties failing 274 (They being seduced) to win them to adore The holy Powers we worship; I put on 276 The scarlet robe of bold authority, And, <u>as</u> they had been <u>strangers to my blood</u> ,	= ie. "they are presently dedicated to serving Jupiter". = would be. = as if. = ie. "not related to me".

278	Presented them, in the most horrid form,	278-286: wow! It appears that Theophilus, in playing the role of a disinterested public official, actually tortured his own daughters upon their apostasy.
280	All kinds of tortures; part of which they suffered With Roman constancy.	279-280: <i>part of...constancy</i> = to some degree, Calista and Christeta suffered their torture with the famous Roman endurance and fortitude.
282	<i>Artem.</i> And could you endure, Being a father, to behold their limbs	
284	Extended on the <u>rack</u> ?	284: the <i>rack</i> was indeed familiar to the Romans: in Book 15 of his history of Rome, the ancient historian Tacitus writes that the Emperor Nero used the <i>rack</i> to attempt to coerce a confession from one Epicharis, a woman who had been accused of taking part in a conspiracy against him. ⁹ The <i>Encyclopedia Britannica</i> (1911) reports that the rack was first used in England in 1447, having been introduced by the constable of the Tower, John Holland, the 4 th Duke of Exeter, after which the rack was popularly referred to as "the Duke of Exeter's daughter". In 1628 - just a few years after our play's debut - the rack was declared illegal in England. ⁵
286	<i>Theo.</i> I did; but must Confess there was a strange contention in me,	= harsh. ² = torturer's.
288	Between the impartial office of a judge, And pity of a father; to help justice	= worn-out. = ie. the marks of whipping.
290	Religion stepped in, under which odds Compassion fell: – yet still I was a father;	= "that they should".
292	For e'en then, when the <u>flinty hangman's</u> whips Were <u>worn</u> with <u>stripes</u> spent on their tender limbs,	
294	I kneeled, and wept, and begged them, though they would Be cruel to themselves, <u>they would</u> take pity	
296	On my grey hairs: now note a sudden change, Which I with joy remember; those, whom torture,	
298	Nor fear of death could terrify, were o'ercome By seeing of my sufferings; and so won,	
300	Returning to the faith that they were born in, I gave them to the gods: and be assured,	= ie. "on my own flesh and blood no less".
302	I that used justice with a rigorous hand, Upon such beauteous virgins, and <u>mine own</u> ,	
304	Will use no favour, where the cause commands me, To any other; but, <u>as rocks</u> , be deaf	= ie. like rocks; the expression "stone-deaf" first appeared around the time of our play, in 1610.
306	To all entreaties.	
308	<i>Diocl.</i> Thou deserv'st <u>thy place</u> ; Still hold it, and with honour. Things thus ordered	= ie. his office of chief persecutor.
310	Touching the gods, 'tis lawful to descend To human cares, and exercise that power	
312	Heaven has conferred upon me; – <u>which that you</u> , Rebels and traitors to the power of Rome,	= Dioclesian now turns to address the captive kings.
314	Should not with all extremities <u>undergo</u> , What can you urge to <u>qualify</u> your crimes,	= ie. "have to undergo".
316	Or mitigate my anger?	= mitigate, ie. excuse.
318	<i><u>K. of Epire.</u></i> We are now	318ff: " <i>K.</i> " stands for <i>King</i> . <i>Epire</i> , or Epeiros, was a district on the western shore of Greece, today located in southern Albania. ²⁷
	Slaves to thy power, that yesterday were kings,	

320	And had command o'er others; we confess		
322	Our grandsires <u>paid your tribute</u> , yet left us,		= ie. a nation might be left to govern itself so long as it paid a tax to Rome to signify its submission.
324	As their forefathers had, desire of freedom.		
326	And, if you Romans hold it glorious honour		
328	Not only to defend what is your own,		
330	But to enlarge your empire, (though our fortune		
332	Denies that happiness,) who can accuse		
334	The famished mouth, if it attempt to feed?		
336	Or such whose <u>fetters</u> eat into their freedoms,		= chains.
338	If they desire to shake them off?		
340	K. of <u>Pontus</u>. We stand		= Pontus was a district in Asia Minor on the southern shore of the Black Sea. ²⁷
342	The <u>last</u> examples, to prove how uncertain		= latest.
344	All human happiness is; and are prepared		
346	To endure the worst.		
348	K. of <u>Macedon</u>. That <u>spoke</u> , which now is highest		336: Macedon = the land north of Thessaly in Greece.
350	In Fortune's wheel, must, when she turns it next,		336-8: a common reference to personified Fortune ,
352	Decline as low as we are. This considered,		who in spinning her wheel arbitrarily raises the circumstances of some while lowering those of others; spoke refers to the spoke of Fortune's wheel.
354			
356	Taught the Ægyptian Hercules, <u>Sesostris</u> ,		339-341: the ancient Greek historian Herodotus wrote about a great conquering king of Egypt named Sesostris (though there were several kings of that name in the times long predating the Romans). Herodotus wrote that Sesostris celebrated those cities that showed great valour in resisting him by erecting inscribed pillars in those cities, which told the honourable tale of their defense against him. ¹⁰
358	That had his chariot drawn by captive kings,		
360	To free them from that slavery; – but to hope		
362			
364			
366	Such mercy from a Roman <u>were mere</u> madness:		= would be absolute.
368	We are familiar with what cruëlty		
370	Rome, <u>since her infant greatness</u> , ever <u>used</u>		= ie. since Rome first became great. = treated.
372	Such as she triumphed over; age nor sex		
374	Exempted from her tyranny; sceptered <u>princes</u>		= kings, monarchs.
376	Kept in her common dungeons, and their children,		
378	In scorn trained up in <u>base mechanic arts</u> ,		= the lowest forms of manual labour.
380	For <u>public bondmen</u> . In the catalogue		= slaves owned by the state.
382	Of those unfortunate men, we expect to have		
384	Our names remembered.		
386			
388	Diocl. In all growing empires,		
390	<u>Even</u> cruëlty is useful; some must suffer,		= even is generally pronounced, for purposes of meter, as a one-syllable word: <i>e'en</i> .
392	And be set up examples to strike terror		
394	In others, though far off: but, when a state		
396	Is raised to her perfection, and her <u>bases</u>		= ie. foundation. ¹
398	Too firm to shrink or yield, we may use mercy,		
400	And do't with safety: but to whom? not cowards,		
402	Or such whose baseness shames the conqueror,		
404	And robs him of his victory, as weak Perseus		
406	Did great Æmilius. Know, therefore, kings		361-2: weak Perseus...Æmilius = Perses was the last king of an independent Macedon, ruling from 179 B.C. until his defeat to Rome in 168 B.C., when he was captured at the Battle of Pydna by the Roman consul L. Æmilius Paulus . Dioclesian is thinking about how Paulus treated Perses with great leniency after Perses had degraded himself with a

shameful display of supplication; later Paulus, ever magnanimous, even procured Perses' release after he had been brought to Rome and thrown in prison.¹¹

= treat.

= kings.

= "though you have lost the fortune of kings."

397-9: *Imperious...relish* = a nice bit of psychological insight from our author: Dioclesian recognizes that good fortune is easier to appreciate when it is set off by some unhappiness.

= surrounded.¹

= bliss.²

= ie. the now-released kings.

= recompense.¹

Of Epire, Pontus, and of Macedon,
364 That I with courtesy can use my prisoners,
As well as make them mine by force, provided
366 That they are noble enemies: such I found you,
Before I made you mine: and, since you were so,
368 You have not lost the courages of princes,
Although the fortune. Had you borne yourselves
370 Dejectedly, and base, no slavery
Had been too easy for you: but such is
372 The power of noble valour, that we love it
Even in our enemies, and, taken with it,
374 Desire to make them friends, as I will you.
376 *K. of Epire.* Mock us not, Caesar.
378 *Diocl.* By the gods, I do not.
Unloose their bonds; – I now as friends embrace you.
380 Give them their crowns again.
382 *K. of Pontus.* We are twice o'ercome;
By courage, and by courtesy.
384 *K. of Macedon.* But this latter
386 Shall teach us to live ever faithful vassals
To Dioclesian, and the power of Rome.
388 *K. of Epire.* All kingdoms fall before her!
390 *K. of Pontus.* And all kings
392 Contend to honour Caesar!
394 *Diocl.* I believe
Your tongues are the true trumpets of your hearts,
396 And in it I most happy. Queen of fate,
Imperious Fortune! mix some light disaster
398 With my so many joys, to season them,

And give them sweeter relish: I'm girt round
400 With true felicity; faithful subjects here,
Here bold commanders, here with new-made friends;
402 But, what's the crown of all, in thee, Artemia,
My only child, whose love to me and duty
404 Strive to exceed each other!
406 *Artem.* I make payment
But of a debt, which I stand bound to tender
408 As a daughter and a subject.
410 *Diocl.* Which requires yet
A retributiön from me, Artemia,
412 Tied by a father's care, how to bestow
A jewèl, of all things to me most precious:

414	Nor will I therefore longer keep thee from The chief joys of creation, marriage rites;	
416	Which that thou mayst with greater pleasures taste of, Thou shalt not like with mine eyes, but thine own	417: a nice figure of speech by the emperor: rather than Dioclesian choose Artemia's husband, as is his right to do, she may select her own.
418	Among these kings, forgetting they were captives; Or these, remembering not they are my subjects,	418-9: Artemia may choose a husband from any of the men present, king or noble.
420	Make choice of any: By Jove's dreadful thunder, My will shall rank with thine.	421: "what you want is what I want."
422	<i>Artem.</i> It is a bounty	
424	The daughters of great princes seldom meet with; For they, to make up breaches in the state,	
426	Or for some other public ends, are forced To <u>match</u> where they <u>affect</u> not. May my life	425-7: For they...affect not = Artemia recognizes Dioclesian's exceptional gift; normally the daughters of kings are forced to marry husbands who have been selected for political reasons, such as to cement alliances with foreign powers.
428	Deserve this favour!	match (line 427) = marry. affect = love.
430	<i>Diocl.</i> Speak; I long to know	
432	The man thou wilt make happy.	
434	<i>Artem.</i> <u>If that</u> titles, Or the adorèd name of Queen <u>could take me</u> , <u>Here would I fix mine eyes</u> , and look no further;	= "if it was the case that". = the sense is, "was important to me". = ie. on one of the kings.
436	But these are baits to take <u>a mean-born lady</u> , Not her that boldly may call Caesar father;	= ie. a woman of low rank, who would grab the opportunity to marry a king like it was bait and raise her own status. 437: "and not the daughter of the emperor, who is not concerned with raising her own rank by marrying a king."
438	In that I can bring honour unto any, But from no king that lives <u>receives addition</u> :	438: instead, it is Artemia who brings status to her husband, no matter who or what rank he is. = the editors generally emend receives to receive . = a title.
440	To raise desert and virtue by my fortune, Though in a low estate, were greater glory	440-1: "to marry a virtuous man who deserves such good fortune would be a more glorious thing to do".
442	Than to mix greatness with a prince that <u>owes</u> No worth but that name only.	= owns.
444	<i>Diocl.</i> I commend thee,	
446	'Tis like myself.	
448	<i>Artem.</i> If, then, of men beneath me, My choice is to be made, where shall I seek,	
450	But among those that best deserve from <u>you</u> ? That have served you most faithfully; that in dangers	= ie. her father Dioclesian.
452	Have stood next to you; that have interposed Their breasts as shields of proof, to dull the swords	
454	Aimed at your bosom; that have spent their blood To crown your brows with laurel?	
456	<i>Mac.</i> <u>Cytherea</u> ,	= Macrinus prays to Venus to cause the princess to choose him for a husband; Cytherea was one of Venus' alternative names, which was derived from the Greek
458	Great Queen of Love, be now propitious to me!	

460 **Harp.** [to Sapritius.]
Now mark what I foretold.

462

464 **Anton.** [Aside] Her eye's on me.
Fair Venus' son, draw forth a leaden dart,
And, that she may hate me, transfix her with it;

466 Or, if thou needs wilt use a golden one,
Shoot it in the behalf of any other:
468 Thou know'st I am thy votary elsewhere.

470 **Artem.** [Advances to Antoninus.]
Sir.

472

Theo. How he blushes!

474 **Sap.** Welcome, fool, thy fortune.

476 Stand like a block when such an angel courts thee!

478 **Artem.** I am no object to divert your eye
From the beholding.

480 **Anton.** Rather a bright sun,
482 Too glorious for him to gaze upon,
That took not first flight from the eagle's aerie.
484 As I look on the temples, or the gods,
And with that reverence, lady, I behold you,
486 And shall do ever.

488 **Artem.** And it will become you,
While thus we stand at distance; but, if love,
490 Love born out of the assurance of your virtues,
Teach me to stoop so low –

492 **Anton.** O, rather take
494 A higher flight.

496 **Artem.** Why, fear you to be raised?
Say I put off the dreadful awe that waits

498 On majesty, or with you share my beams,

Nay, make you to outshine me; change the name
500 Of Subject into Lord, rob you of service
That's due from you to me; and in me make it
502 Duty to honour you, would you refuse me?

island Cythera, from off whose shores she was said to have been born.¹¹

461: in this aside, Harpax reminds the governor of another of his predictions.

464-5: Cupid, the cherubic god of love, shot golden arrows at those he wished to fall deeply in love, but arrows of **lead** at those whom he would cause to feel hatred for another.

= devotee; Antoninus is in love with someone else.

470-1: oh no! Artemia has selected Antoninus to be her husband.

472: an uncomfortable silence likely follows Artemia's selection; Theophilus and Sapritius react to Antoninus' embarrassment and delay in responding.

= an imperative: the governor, muttering to himself perhaps, pleads for his son to embrace his good luck.

476: **Stand** = "look at you standing there".

angel = the Romans frequently (and improbably) slip into using Christian imagery.

481-6: Antoninus awkwardly tries to excuse his unexpected reaction, or lack thereof.

= nest.

493-4: Antoninus suggests Artemia should seek a husband of higher status than himself.

497-8: **Say I...majesty** = "suppose I peel off the dread-causing awe that attends all members of a royal family".
= Artemia picks up on Antoninus' sun metaphor, begun at line 481.

499-502: **change...refuse me?** = Artemia is risking sounding like she is begging: she offers to honour Antoninus as her superior if he will marry her, rather than the other way around; Antoninus in turn risks

504 **Anton.** Refuse you, madam! such a worm as I am,
 Refuse what kings upon their knees would sue for!
 506 Call it, great lady, by another name;
 An humble modesty, that would not match
 508 A molehill with Olympus.

510 **Artem.** He that's famous
 For honourable actions in the war,
 512 As you are, Antoninus, a proved soldier,
 Is fellow to a king.

514 **Anton.** If you love valour,
 516 As 'tis a kingly virtue, seek it out,
 And cherish it in a king: there it shines brightest,
 518 And yields the bravest luster. Look on Epire,
 A prince, in whom it is incorporate;
 520 And let it not disgrace him that he was
 O'ercome by Caesar; it was victory,
 522 To stand so long against him: had you seen him,
 How in one bloody scene he did discharge
 524 The parts of a commander and a soldier,
 Wise in direction, bold in execution;
 526 You would have said, great Caesar's self excepted,
 The world yields not his equal.

528 **Artem.** Yet I have heard,
 530 Encountering him alone in the head of his troop,
 You took him prisoner.

532 **K. of Epire.** 'Tis a truth, great princess;
 534 I'll not detract from valour.

536 **Anton.** 'Twas mere fortune;
 Courage had no hand in it.

538 **Theo.** Did ever man
 540 Strive so against his own good?

542 **Sap.** Spiritless villain!
 How I am tortured! By the immortal gods,
 544 I now could kill him.

546 **Diocl.** Hold, Sapritius, hold,
 On our displeasure hold!

548 **Harp.** Why, this would make
 550 A father mad, 'tis not to be endured;
 Your honour's tainted in't.

552 **Sap.** By heaven, it is;
 554 I shall think of it.

556 **Harp.** 'Tis not to be forgotten.

offending the princess if he doesn't quickly take up
 her offer.

= marry.

= the Greek mountain which serves as the home of the gods.

= ie. virtue. = combined, united in one body.²

= management of the battle.

542-4: Sapritius is furious that his son is messing up this
 great honour - and perhaps recognizing the disgrace this
 might bring upon him.

549-556: Harpax, in opposition to Dioclesian, encourages
 Sapritius to continue to get worked up over the em-
 barrassment Antonius is causing him.

558 **Artem.** Nay, kneel not, sir; I am no ravisher,
 Nor so far gone in fond affection to you,
 560 But that I can retire, my honour safe: –
Yet say, hereafter, that thou hast neglected
 562 What, but seen in possession of another,
 Will make thee mad with envy.

564 **Anton.** In her looks
 566 Revenge is written.

568 **Mac.** As you love your life,
Study to appease her.

570 **Anton.** Gracious madam, hear me.

572 **Artem.** And be again refused?

574 **Anton.** The tender of
 576 My life, my service, or, since you vouchsafe it,
 My love, my heart, my all: and pardon me,
 578 Pardon, dread princess, that I made some scruple
 To leave a valley of security,
 580 To mount up to the hill of majesty,
 On which, the nearer Jove, the nearer lightning.

582 What knew I, but your grace made trial of me;
 Durst I presume t' embrace, where but to touch
 584 With an unmannered hand, was death? the fox,
 When he saw first the forest's king, the lion,
 586 Was almost dead with fear; the second view

Only a little daunted him; the third,
 588 He durst salute him boldly: pray you, apply this;
 And you shall find a little time will teach me
 590 To look with more familiar eyes upon you,
 Than duty yet allows me.

592 **Sap.** Well excused.

594 **Artem.** You may redeem all yet.

596 **Diocl.** And, that he may
 598 Have means and opportunity to do so,
 Artemia, I leave you my substitute
 600 In fair Caesarea.

602 **Sap.** And here, as yourself,

= ie. she will not force herself on Antoninus.
 = foolish desire for.

561-3: Artemia, who has been humiliated, seeks to preserve
 her pride with this request to Antoninus.

Yet say (line 561) = ie. "but at least admit".

568-9: Macrinus likely speaks this urgent admonition to his
 friend as an aside.

= ie. do something.

573: Artemia's sarcasm is understandable.

= offer.

= condescend to permit.

= objected to or expressed a doubt about.²

581: Antoninus' recognizes that the closer one lives to
 great power, the more one exposes oneself to greater
 punishment or harm should the relationship go sour.

582: to excuse his behavior, Antoninus suggests he
 thought the princess was only testing him in some way.

= ie. inappropriate behavior.

584-588: **the fox...boldly** = a reference to one of
 Aesop's fables; Antoninus' description is pretty much
 the whole story, with the simple lesson that fear lessens
 with familiarity.

The lion has been called the **king** of beasts since at
 least the 14th century.¹

dead = the first quarto alone has **drad** here, a common
 alternate spelling for **dread**; editors unanimously emend
 this to **dead**, based on subsequent printings.

= dared approach or greet. = ie. "please apply the moral of
 this fable to me".

597ff: Dioclesian's reaction suggests that Antoninus'
 dissembling has worked!

604	We will obey and serve her.	
606	Diocl. Antoninus, So you prove hers, I wish no other heir; Think on't: – be careful of your <u>charge</u> , Theophilus; 608 Sapritius, be you my daughter's guardian. Your company I wish, <u>confederate</u> princes,	= responsibilities (as chief persecutor). = allies of the Roman state were known as <i>foederati</i> , usually translated as <i>confederates</i> .
610	In our <u>Dalmatian</u> wars; which finished	= <i>Dalmatia</i> is the narrow coastal region of Croatia, situated on the Adriatic Sea; the region had actually long been pacified by the time of Dioclesian's rule. ⁵
612	With victory I hope, and <u>Maximinus</u> , Our brother and copartner in the empire,	611-2: The authors have conflated two historical figures - probably to keep things simple for the audience - in the character of <i>Maximinus</i> . When Dioclesian ascended to the throne in 284 A.D., he soon recognized the empire was too large and unwieldy for a single man to rule, so in 286 he chose the soldier <i>Maximian</i> to rule with him as co-emperor, raising him to the level of Augustus the following year; in 292, Dioclesian further divided rule of the empire, creating the tetrarchy, in which <i>Galerius Maximianus</i> and Constantius Chlorus were raised to the rank of Caesar - a step below the rank of Augustus. It was Galerius who had encouraged Dioclesian to begin persecuting Christians. Our play's character Maximinus is a combination of Maximian and Galerius Maximianus. ⁵
614	At my request won to confirm as much, The kingdoms I took from you we'll restore, And make you greater than you were before.	614-5: characters sometimes conclude their parts in a scene, as here, with a rhyming couplet.
616		
618	[<i>Exeunt all but Antoninus and Macrinus.</i>]	
620	Anton. Oh, I am lost forever! lost, Macrinus! The anchor of the wretched, hope, forsakes me, And with one blast of Fortune all my light 622 Of happiness is put out.	
624	Mac. You are <u>like to those</u> That are ill only 'cause they are too well; 626 That, <u>surfeiting</u> in the excess of blessings, <u>Call their abundance want</u> . What could you wish,	= "like those people". = overindulging. ¹ = ie. ironically regard their <i>abundance</i> of good fortune as a lack (<i>want</i>) of the same.
628	That is not fall'n upon you? honour, greatness, Respect, wealth, favour, the whole world for a <u>dower</u> ;	= ie. dowry; Macrinus recognizes that in marrying Artemia, Antoninus would receive the whole Roman Empire as his dowry!
630	And with a princess, whose excelling <u>form</u> Exceeds her fortune.	= <i>form</i> can refer to looks or behavior. ¹
632		
634	Anton. Yet poison still is poison, Though drunk in gold; and all these flattering glories To me, ready to starve, a painted <u>banquet</u> , 636 And no essential food. When I am scorched	634-6: <i>and all these...food</i> = ie. the honour and wealth that Antoninus would gain in marrying Artemia are like a feast (<i>banquet</i>) ¹ depicted in a painting, and not actual <i>food</i> , to a starving man.
	With <u>fire</u> , can flames in any other quench me?	= ie. desire.

638	What is her love to me, greatness, or empire, That am slave to another, who alone	639-640: Antoninus already loves another woman.
640	Can give me ease or freedom?	
642	Mac. Sir, you point at Your <u>dotage</u> on the <u>scornful</u> <u>Dorothea</u> :	643: dotage = infatuation. scornful = contemptible, deserving of scorn. Dorothea = the play's title character, the virgin martyr; she is a devoted Christian, the paragon of morality and chastity - and the target of poor Antoninus' affection.
644	Is she, though <u>fair</u> , the same day to be named With best Artemia? In all their courses,	= beautiful.
646	Wise men propose their ends: with sweet Artemia, There comes along pleasure, security,	
648	Ushered by all that in this life is precious: With Dorothea (though her birth be noble,	
650	The daughter to a senator of Rome, By him left rich, yet with a private wealth,	
652	And far inferior to yours) arrives The emperor's frown, which, like a <u>mortal</u> plague,	= deadly; Macrinus here is warning Antoninus of all those who will be dangerously unhappy with him if he continues to pursue Dorothea, instead of marrying the princess Artemia.
654	Speaks death is near; the princess' heavy scorn, Under which you will shrink; your father's fury,	
656	Which to resist, even pity forbids: – And but remember that she stands suspected	
658	A favourer of the Christian sect; she brings Not danger, but assured destruction with her.	
660	This truly weighed, one smile of great Artemia Is to be cherished, and preferred before	
662	All joys in Dorothea: therefore leave her.	
664	Anton. In what thou think'st thou art most wise, thou art Grossly abused, Macrinus, and most foolish.	
666	For any man to <u>match</u> above his rank, Is but to sell his liberty. With Artemia	= marry.
668	I still must live a servant; but enjoying Divinest Dorothea, I shall rule,	
670	Rule as becomes a husband: for the <u>danger</u> , Or call it, if you will, <i>assured destruction</i> ,	670-1: the italics indicate Antoninus is quoting Macrinus' own words (see line 659 above).
672	I <u>slight it</u> thus. – If, then, thou art my friend, As I dare swear thou art, and wilt not take	= disdain any such danger.
674	A governor's place upon thee, be my helper.	673-4: wilt not...thee = "you will not take on the position of my guardian (governor)", ¹ ie. "tell me what to do".
676	Mac. You know I dare, and will do anything; Put me unto the test.	
678	Anton. Go then, Macrinus, To Dorothea; tell her I have worn,	
680	In all the <u>battailes</u> I have fought, her <u>figure</u> , Her figure in my heart, which, like a deity,	= battles. = image. ²
682	Hath still protected me. Thou canst speak well; And of thy choicest language spare a little,	
684	To make her understand how much I love her, And how I <u>languish</u> for her. Bear these jewels,	
686	Sent in the way of sacrifice, not service,	= waste away.

688	As to my goddess: all <u>lets</u> thrown behind me,	= obstacles.
	Or fears that may deter me, say, this morning	
690	I mean to visit her by the name of friendship:	
	– No words to contradict this.	
692		
	<i>Mac.</i> I am yours:	
694	And, if my <u>travail</u> this way be ill spent,	= efforts.
	Judge not my readier will by the <u>event</u> .	694-5: scenes often ended with a rhyming couplet such as
696		this.
		<i>event</i> = outcome.
	[<i>Exeunt.</i>]	
	END OF ACT I.	

ACT II.

SCENE I.

A Room in Dorothea's House.

Enter Spungius and Hircius.

Entering characters: *Spungius* and *Hircius* are servants of Dorothea; the two despicable men provide the comic relief of the play. The scenes with these characters are of a brand of comedy so low and vulgar that pre-20th century editions of the play sometimes printed it with the servants' scenes excised!

As for our plot, it appears that Dorothea had employed Spungius and Hircius at a moment when they were about to be hanged for some unspecified crimes; their lives were spared on the condition that she take custody of them, which she did on the condition that they convert to Christianity - which they did to their eternal regret.

= "I wish".

3: *caapon* = castrated young cock.

3-4: *the stones of all my pleasure* = *stones* was common slang for "testicles"; the thing to note about the dialogues of Hircius and Spungius is their employment of hilariously absurd metaphors such as this, as well as their continuous word-play.

= common term for fool, with *cox* (or "cocks") punning with *caapon*.

7: *here's a gelding* = ie. "here's a castrated horse", meaning Spungius.

sit him = ie. "ride him."

= an irritable (*kickish*),¹ old, worn-down horse.

= prostitute.

14: *come upon trust* = ie. the prostitute would provide services on credit; but *come* in its most crude sense was likely already current in the early 17th century, and may indeed have been the intended meaning employed by Hircius.¹

corvetting = curvetting, ie. leaping about, used here as a euphemism for having sex.¹

15: *coxatrices* = cockatrices, ie. prostitutes.⁴

poulterers = those who deal in game, eggs and poultry. = rabbit, but punning with *cunny*, a term used for the female genitalia.¹

= the god of wine; Spungius' name itself, "sponge", suggests his predilection for drinking.

19: *rob-pots* = heavy drinkers.¹

upsey-freesy = heavy (with respect to drinking).¹

1 *Spun.* Turn Christian! Would he that first tempted me
2 to have my shoes walk upon Christian soles, had turned
me into a caapon; for I am sure now, the stones of all
4 my pleasure, in this fleshly life, are cut off.

6 *Hir.* So then, if any coxcomb has a galloping desire to
ride, here's a gelding, if he can but sit him.

8
10 *Spun.* I kick, for all that, like a horse; – look else.

12 *Hir.* But that is a kickish jade, fellow Spungius. Have
not I as much cause to complain as thou hast? When I
was a pagan, there was an infidel punk of mine, would
14 have let me come upon trust for my corvetting; a pox

of your Christian coxatrices! they cry, like poulterers'
16 wives, "No money, no coney."

18 *Spun.* Bacchus, the god of brewed wine and sugar,
grand patron of rob-pots, upsy-freesy tipplers, and

20	<u>super-naculum</u> takers; this Bacchus, who is head	<i>tipplers</i> = excessive drinkers. ¹ = <i>super-naculum</i> is pseudo-Latin, meaning "to the last drop"; ¹ the phrase, which originated in France, was applied to the following custom: after finishing his drink, a man would pour what he thought would be the literal last drop out of his cup onto a finger nail; if he could not make it stand on his nail (because the drop was too large), he would be obliged to drink again. ⁴ It is worth noting that the dramatist Thomas Nashe had in 1592 published a pamphlet, <i>Pierce Penniless</i> , in which he described a drinker as follows: " <i>now, he is no body that cannot drinke super nagulum, carouse the hunters' hoope, quaffe vpsey freze crosse, etc.</i> "
	warden of <u>Vintners'-hall</u> , <u>ale-conner</u> , mayor of all	21: <i>Vintner's-hall</i> = the vintners of London have had their own guild (or livery) since 1363; their original hall was a large, presumably wooden building which burnt down during the Great Fire of 1666. ¹³ <i>ale-conner</i> = an officer responsible for ensuring that the price of ale fell within the statutory limit. ¹
22	victualling-houses, the sole liquid benefactor to <u>bawdy-houses</u> ; <u>lanceprezado</u> to <u>red noses</u> , and invincible	23: <i>bawdy-houses</i> = brothels. <i>lanceprezado</i> = lanceprisdao, ie. the lowest grade of non-commissioned officer in a company of foot-soldiers. ⁴ <i>red-noses</i> = drunks, whose noses are red from excessive drink.
24	<u>adelantado</u> over the <u>armado</u> of pimpled, deep-scarleted,	24: <i>adelantado</i> = a Spanish governor. <i>armado</i> = obvious reference to the Spanish armada, here meaning simply a group of persons. ¹
	<u>rubified</u> , and <u>carbuncled</u> faces –	= made red (from drinking). = covered with red postules. ¹
26	<i>Hir.</i> What of all this?	27: "What's your point?"
28	<i>Spun.</i> This <u>boon</u> Bacchanalian <u>stinker</u> , did I <u>make legs</u>	29: <i>boon</i> = good (from the French <i>bon</i> , surviving in the phrase "boon companion"). ¹ <i>stinker</i> = one who stinks, a word used by Dekker in an earlier play, but emended by all the editors of this play to <i>skinker</i> , meaning a tapster, one who draws alcohol. ⁴ <i>make legs</i> = bow.
30	to.	
32	<i>Hir.</i> Scurvy ones, when thou wert drunk.	
34	<i>Spun.</i> There is no danger of <u>losing a man's years</u> by	34: ie. dying early, in retribution or punishment; <i>years</i> was the word which appeared here in all the early editions, but the editors generally emend it to <i>ears</i> , referring to the cropping of one's ears as a form of criminal punishment.
	making these <u>indentures</u> ; he that will not now and then	= contracts; ¹ the quarto has <i>indures</i> here, emended by Gifford.
36	be <u>Calabingo</u> , is worse than a <u>Calamoothe</u> . When I was	36: Dekker seems to be adopting and distorting a couple of words which he used in an earlier play, <i>Sir Thomas Wyatt</i> , a collaboration with John Webster, in which a character abusively describes "a spaniard" as "a camocho, a callimanco." <i>Camocho</i> itself is a unique adaptation of the Italian word

38 a pagan, and kneeled to this Bacchus, I durst outdrink a
 40 lord; but your Christian lords out-bowl me. I was in
 42 hope to lead a sober life, when I was converted; but,
 44 now amongst the Christians, I can no sooner stagger
 out of one alehouse, but I reel into another: they have
 whole streets of nothing but drinking-rooms, and
drabbing-chambers, jumbled together.

Hir. Bawdy Priapus, the first schoolmaster that taught
 46 butchers how to stick pricks in flesh, and make it swell,

48 thou know'st, was the only ningle that I cared for under
 the moon; but, since I left him to follow a scurvy lady,
 50 what with her praying and our fasting, if now I come to
 a wench, and offer to use her anything hardly (telling
 52 her, being a Christian, she must endure,) she presently
 handles me as if I were a clove, and cleaves me with
 54 disdain, as if I were a calves' head.

Spun. I see no remedy, fellow Hircius, but that thou
 56 and I must be half pagans, and half Christians; for we
 know very fools that are Christians.

Hir. Right: the quarters of Christians are good for
 60 nothing but to feed crows.

62 **Spun.** True: Christian brokers, thou know'st, are made
 up of the quarters of Christians; parboil one of these
 64 rogues, and he is not meat for a dog: no, no, I am
 resolved to have an infidel's heart, though in show I
 66 carry a Christian's face.

68 **Hir.** Thy last shall serve my foot: so will I.

70 **Spun.** Our whimpering lady and mistress sent me with
 72 two great baskets full of beef, mutton, veal, and goose,
 fellow Hircius –

74 **Hir.** And woodcock, fellow Spungius.

76 **Spun.** Upon the poor lean ass-fellow, on which I ride,
to all the almswomen: what think'st thou I have done

78 with all this good cheer?

camascio, referring to a fabric; *camocho* appears nowhere
 else in English literature; *callimanco* was a more common
 word referring to a type of woolen fabric in which the woven
 checkered pattern appears only on one side.¹

= dared.

= out-drink; a **bowl** was a drinking vessel;¹ Spungius is
 complaining that the Christians drink more than the
 pagans do.

= whoring.

= a son of Bacchus and Venus, and a god of fertility,
Priapus was known for his extreme ugliness and large
 genetalia.¹¹

= a **prick** was a hole, but the overtly crude play on words
 is obvious; **swell** continues the gross punning.

= a male friend and perhaps lover.¹

= ie. Dorothea.

= "treat her harshly".

= ie. calf's head; in this common expression, **calf** was
 normally expressed in the plural.

Note also the word-play with **clove**, **cleaves** and **calves**.

= veritable or complete.¹

= sections of the body, procured as a result of being
 "drawn and quartered", humorously punning on **half**
Christians.

= peddlers, intermediaries, or pimps.¹

64-66: **I am...face** = from now on, Spungius will revert
 to his pagan beliefs and behaviour, at least in front of
 Dorothea and her faithful servant Angelo.

= "the last thing you mentioned (**a Christian's face**) is
 suitable for kicking."

= ie. Dorothea, whom they work for.

= a bird proverbially used to refer to a fool or dupe.

= ie. an ass, a beast of burden.

= ie. to deliver to. = ie. women who receive alms.¹

= typical word-play from Spungius: **cheer** can refer
 specifically to food or provisions, while the proverbial
 phrase **good cheer** refers to one's good humor.¹

80	Hir. Eat it; or be choked else.	
82	Spun. <u>Would</u> my ass, basket and all, were in thy <u>maw</u> , if I did! No, as I am a <u>demi-pagan</u> , I sold the victuals,	= "I would wish". = throat or stomach. ² = half or partial: ¹ see line 56 above.
84	and coined the money into <u>pottle-pots</u> of wine.	= a large half-gallon vessel or tankard for drinking. ¹ Spungius sold the goods he was supposed to deliver to the poor and used the money to get drunk.
86	Hir. Therein thou showed'st thyself a perfect demi-Christian too, to let the poor beg, starve, and hang, or	
88	die a <u>the pip</u> . Our <u>puling</u> , <u>snotty-nose</u> lady sent me out	88: a the = used frequently for of the . pip = a disease, perhaps of the mouth; originally a respiratory ailment of birds, characterized by a scaly white patch on the tongue; hence a human disease of the mouth. ¹ puling = whining. snotty-nose = one whose nose is dripping with nasal mucus, hence a contemptible person; Dekker had used the term snotty-nose in his play with Thomas Middleton, <i>The Honest Whore</i> , of 1604, though the expression itself dates back to 1578; the word snout in English goes back at least to 1420, and is related to snite (to wipe one's nose, a word in use at least as far back as 1100), and even snout . ¹
90	likewise with a purse of money, to relieve and release prisoners: – Did I so, think you?	89-90: to relieve...prisoners = English prisoners were expected to purchase their own provisions; those without money were completely dependent on the alms of others or those on the outside. An imprisoned debtor could be released if he could find a way to pay his debt, or have it paid for him.
92	Spun. <u>Would</u> thy ribs <u>were</u> turned into <u>grates of iron</u> then.	92: Would = "I wish" or "I expect". were = "would be" or "would have". grates of iron = as would appear on a prison window.
94		
96	Hir. As I am a total pagan, I swore they should be hanged first; for, <u>sirrah</u> Spungius, I lay at my old ward	96: sirrah = a mock or informal term of address. 96-97: I lay...lechery = Hircius spent the alms money at his favourite brothel.
98	of lechery, and cried, "A pox in your <u>two-penny wards</u> !" and so I took scurvy common flesh for the money.	= the name for the next-to-lowest section of a London prison, the worst being the "hole".
100	Spun. And wisely done; for our lady, sending it to prisoners, had bestowed it out upon <u>lousy</u> knaves: and	= filthy. ⁴ = ie. diseased. ²
102	thou, to save that labour, cast'st it away upon <u>rotten</u> whores.	
104	Hir. All my fear is of that <u>pink-an-eye</u> <u>jack-an-apes</u>	105: pink-an-eye = ie. pinkany, a term of endearment, pet. jack-an-apes = a name for a monkey, a common pet of society ladies in those days.
106	boy, <u>her page</u> .	= this is the first mention in the play of Dorothea's "good" servant, Angelo, whom Hircius and Spungius fear and dislike.
108	Spun. As I am a pagan from my <u>cod-piece</u> downward,	= a reference to that most notorious of the era's fashions, the extra appendage attached to the front of a man's hose.
	that <u>white-faced</u> monkey frights me too. I stole but a	= pale, as from illness or shock. ¹

110	dirty pudding, <u>last day</u> , out of an alms-basket, to give	110-1: dirty pudding...dog = there is an allusion here to the common proverb, "hungry dogs will eat dirty pudding". last day = yesterday.
112	my dog when he was hungry, and the <u>peaking chitface</u> page hit me in the teeth with it.	111: peaking = sneaking. ¹ chitface = pinched face; usually written <i>chitty-faced</i> . ¹
114	Hir. With the dirty pudding! so he did me once with a cow- <u>turd</u> , which in knavery I would have crumbed into	= an ancient word, descended from the Old English tord . ¹ In its earliest appearances, we find cow turd written as cow tord .
116	one's porridge, who was half a pagan too. The smug <u>dandiprat</u> smells us out, whatsoever we are doing.	= a contemptible word for a dwarf; the two servants refer repeatedly throughout the play to Angelo's smallish stature, which may suggest the part was written with a particular under-sized actor in mind.
118		
120	Spun. Does he? let him take heed I prove not his <u>back-friend</u> : I'll make him curse his smelling what I do.	= false friend, ie. secret enemy. ⁴
122	Hir. 'Tis my lady spoils the boy; for he is ever at her tail, and she is never well but in his company.	122-3: he is...tail = he is always beside her, though perhaps with an additional rude suggestion.
124		
126	<i>Enter <u>Angelo</u> with a book, and a <u>taper</u> lighted; seeing him, they <u>counterfeit devotion</u>.</i>	Entering character: Angelo is Dorothea's "angelic" servant: like Harpax, he too is clairvoyant, but he is holy, and devoted to Christianity in general, and Dorothea in particular. taper = light, candle. counterfeit devotion = pretend to be at prayer.
128	Ang. O! now your hearts make ladders of your eyes, In show to climb to Heaven, when your devotion	128ff: note that the admirable Angelo speaks in verse, whereas the vulgar Spungius and Hircius speak only in prose.
130	Walks upon crutches. Where did you waste your time, When the religious man was on his knees,	128-9: make ladders...Heaven = an interesting metaphor for the lifting of one's eyes to the heavens in prayer.
132	Speaking the heavenly language?	
134	Spun. Why, fellow Angelo, we were speaking in <u>pedlar's French</u> , I hope.	= the slang of the criminal class, and hence gibberish in general. ¹
136		
138	Hir. We <u>ha'</u> not been idle, take it upon my word.	= have.
140	Ang. Have you the baskets emptied, which your lady Sent, from her charitable hands, to women	
142	That dwell upon her pity?	
144	Spun. Emptied them! yes; I'd be loth to have my belly so empty; yet, I am sure, I munched not one bit of them	143-5: technically, of course, Spungius is not lying.
146	neither.	
148	Ang. And went your money to the prisoners?	
150	Hir. Went! no; I carried it, and with these fingers paid it away.	
152	Ang. What way? the devil's way, the way of sin, The way of hot damnation, way of lust? –	

154	And you, to wash away the poor man's bread In bowls of drunkenness?	
156	<i>Spun.</i> Drunkenness! yes, yes, I use to be drunk; our	
158	<u>next</u> neighbour's <u>man</u> , called Christopher, hath often seen me drunk, hath he not?	= next door. = servant.
160	<i>Hir.</i> Or me given so to the flesh! <u>my cheeks speak</u> my	
162	doings.	= ie. they turn red with shame.
164	<i>Ang.</i> <u>Avaunt</u> , ye thieves and <u>hollow</u> hypocrites!	= "get out of here". = false, insincere. ¹
166	Your hearts to me lie open like <u>black books</u> , And there I read your doings.	= ledgers or records of those deserving punishment. ¹
168	<i>Spun.</i> And what do you read in my heart?	
170	<i>Hir.</i> Or in mine? come, amiable Angelo, beat the flint of your brains.	170-1: <i>beat the ...brains</i> = mocking, similar to "rack your brain".
172	<i>Spun.</i> And let's see what <u>sparks</u> of wit fly out to <u>kindle</u>	173-4: <i>sparks</i> and <i>kindle</i> play on Hircius' use of <i>beating</i> (striking) <i>the flint</i> .
174	your <u>carebruns</u> .	<i>carebruns</i> = perhaps a malapropism for <i>cerebrum</i> ; the editors, assuming the quarto is in error, emend the word to <i>cerebrum</i> .
176	<i>Ang.</i> Your names even brand you; you are Spungius called	
178	And like a sponge, you suck up liquorous wines, Till your soul <u>reels</u> to hell.	= ie. in drunkenness.
180	<i>Spung.</i> To hell! can any drunkard's legs carry him so far?	
182	<i>Ang.</i> For blood of grapes you sold the widows' food, And, starving them, 'tis murder; what's this but hell? –	
184	Hircius your name, and <u>goatish</u> is your nature: You snatch the meat out of the prisoner's mouth,	= <i>hircus</i> is Latin for "goat", thus suggesting Hircius' perpetual lusty nature.
186	To fatten harlots: is not this hell too? No angel, but the devil, waits on you.	
188	<i>Spun.</i> Shall I cut his throat?	189-192: these two lines may be spoken as asides.
190	<i>Hir.</i> No; better burn him, for I think he is a witch; but	
192	<u>soothe</u> , soothe him.	= flatter; having momentarily fantasized about killing Angelo, the boys realize they must pacify him instead.
194	<i>Spun.</i> Fellow Angelo, true it is, that falling into the company of wicked he-Christians, for my part –	
196	<i>Hir.</i> And <u>she-ones</u> , for mine, – we have them swim in	= Hircius, of course, prefers the company of women.
198	shoals hard by –	
200	<i>Spun.</i> We must confess, I took too much out of the <u>pot</u> ; and he of t'other <u>hollow commodity</u> .	201: <i>pot</i> = drinking vessel, or a tankard of beer more spe- cifically. ¹ <i>hollow</i> = false, but also having a hole in it, ¹ likely crude. <i>commodity</i> = prostitute. ¹
202		

	Hir. Yes, indeed, we <u>laid Jill on both of us</u> : we	= Hircius clearly means they have taken women. Jill is slang or a contemptuous term for a woman; lay itself may mean "to place in a recumbent position", or perhaps Hircius means they took women on top of themselves, or perhaps the entire clause is just meant to sound vaguely dirty, but lay did not taken on its modern sense of "have intercourse with" until the 20th century. ¹
204	<u>cozened</u> the poor; but 'tis a common thing: many a	= cheated.
206	one, that counts himself a better Christian than we two, has done it, <u>by this light</u> .	= common oath or vow affirming the truth of a statement.
208	Spun. But <u>pray</u> , sweet Angelo, play not the tell-tale to	= please.
210	my lady; and, if you take us creeping into any of these mouse-holes of sin anymore, let cats flay off our skins.	
212	Hir. And put nothing but the poisoned tails of rats into those skins.	
214		
216	Ang. Will you dishonour her sweet charity, Who saved you from the tree of death and shame?	
218	Hir. Would I were hanged, rather than thus be told of my faults!	218-9: Hircius is laying it on thick!
220		
222	Spun. She took us, 'tis true, from the gallows; yet I hope she will not bar <u>yeomen sprats</u> to have <u>their swinge</u> .	222: yeoman = used here as a title for servants of high standing; with sprats , referring to Spungius and Hircius themselves. ¹ sprats = a term of contempt, from the small fish of the same name. ¹ swinge = the freedom to do their own thing. ¹
224	Ang. She comes – beware and <u>mend</u> .	= ie "mend your ways".
226	Hir. Let's break his neck, and <u>bid him mend</u> .	= "tell him to fix it;" probably spoken as an aside.
228	<i>Enter Dorothea.</i>	
230	Dor. Have you my messages, sent to the poor, Delivered with good hands, not robbing them	
232	Of <u>any jot was theirs</u> ?	= ie. the smallest amount intended for them.
234	Spun. Rob them, lady! I hope neither my fellow nor I am thieves.	
236		
238	Hir. Delivered with good hands, madam! <u>else</u> let me never lick my fingers more when I eat buttered fish.	= or else, ie. otherwise.
240	Dor. <u>Who</u> cheat the poor, and from them pluck their alms, Pilfer from <u>Heaven</u> ; and there are thunderbolts,	= those who. = for purposes of meter, Heaven is almost always pronounced as a one-syllable word, with the medial 'v' omitted: <i>H'ean</i> .
242	From thence to beat them ever. Do not lie; Were you both faithful, true distributors?	
244		
246	Spun. Lie, madam! what grief is it to see you turn <u>swaggerer</u> , and give your poor-minded rascally servants the lie!	246: swaggerer = blusterer. ¹ 246-7: give your...the lie = accuse them of lying.
248		

250	Dor. I'm glad you do not; if those wretched people Tell you they <u>pine</u> for <u>want</u> of anything, Whisper but to mine ear, and you shall furnish them.	= waste away. = lack.
252	Hir. Whisper! nay, lady, for my part I'll <u>cry whoop</u> .	= shout out "whoop", a cry of summons. ¹
254	Ang. Play no more, villains, with so good a lady; For, if you do –	
258	Spun. Are we Christians?	
260	Hir. The foul fiend <u>snap</u> all pagans for me!	= seize or capture, ¹ ie. take them all to hell.
262	Ang. Away, and, once more, mend.	
264	Spun. Takes us for <u>botchers</u> .	264: ie. "she takes us for botchers," who are tailors who repair clothing, punning on <i>mend</i> .
266	Hir. A <u>patch</u> , a patch!	266: Hircius continues the puns: a <i>patch</i> was a fool.
268	[<i>Exeunt Spungius and Hircius.</i>]	
270	Dor. My book and <u>taper</u> .	= candle.
272	Ang. Here, most holy mistress.	
274	Dor. Thy voice sends forth such music, that I never Was <u>ravished</u> with a more celestial sound.	= enraptured.
276	<u>Were</u> every servant in the world <u>like</u> thee, So full of goodness, angels would come down	= if. = were like.
278	To dwell with us: thy name is Angelo, And like that name thou art; get thee to rest,	
280	Thy youth with too much <u>watching</u> is oppressed.	= remaining awake.
282	Ang. No, my dear lady, I could weary stars, And force the wakeful moon to lose her eyes,	
284	By my late watching, but to wait on you. When at your prayers you kneel before the altar,	
286	Methinks I'm singing with some <u>quire</u> in Heaven,	= usual spelling for <i>choir</i> through the end of the 17th century; the modern spelling <i>choir</i> did not become common until the early 18th century; earlier variants of <i>quire</i> include <i>quier</i> and <i>queer</i> . ¹
288	So blest I hold me in your company: Therefore, my most loved mistress, do not bid Your boy, so serviceable, to <u>get hence</u> ;	= go from here.
290	For then you break his heart.	
292	Dor. Be <u>nigh</u> me <u>still</u> , then; In golden letters down I'll set that day	= near. = always.
294	Which gave thee to me. Little did I hope To meet such worlds of comfort in thyself,	
296	This little, pretty body; when I, coming Forth <u>of</u> the temple, heard my <u>beggar-boy</u> ,	= from. = ie. Dorothea first met Angelo when he was a homeless orphan <i>begging</i> for alms outside the church.
298	My sweet-faced, godly beggar-boy, crave an alms, Which with glad hand I gave, with lucky hand! –	
300	And when I took thee home, my most chaste bosom, Methought, was filled with no hot <u>wanton</u> fire,	= lustful (as opposed to <i>chaste</i>).
302	But with a holy flame, mounting since higher,	

304	On wings of <u>cherubins</u> , than it did before.	= ie. cherubs: there are three broad classes (<i>hierarchies</i>) of angels, and three sub-classes (<i>choirs</i>) of angels assigned to each of the hierarchies. The highest hierarchy is called the <i>counselors</i> ; the highest choir of the <i>counselors</i> are the <i>seraphim</i> , and the cherubin make up the second choir (Metford, p. 26). ¹⁴
306	Ang. Proud am I, that my lady's modest eye So likes so poor a servant.	
308	Dor. I have offered	
310	Handfuls of gold but to behold thy parents.	
312	I would leave kingdoms, were I queen of some, To dwell with thy good father; for, the son	
314	Bewitching me so deeply with his presence, He that begot him must do't ten times more.	
316	I pray thee, my sweet boy, show me thy parents; Be not ashamed.	
318	Ang. I am not: I did never	
320	Know who my mother was: but, by <u>yon</u> palace, Filled with bright heavenly courtiers, I dare assure you, And pawn these eyes upon it, and this hand,	318-320: <i>by yon palace...hand</i> = Angelo's vigorous assurance that his father is in Heaven is supported by a series of oaths: in turn, he (1) vows on the church building (<i>yon</i> = yonder), (2) stakes his eyes, and (3) swears on his hand; it was normal to swear on body parts.
322	<u>My father is in Heaven</u> : and, pretty mistress, If your illustrious <u>hour-glass</u> spend his sand No worse than yet it does, <u>upon my life</u> ,	= Angelo cryptically refers to God. 322-3: <i>If your...it does</i> = ie. "if you should live out the rest of your life behaving as you have until now". The running <i>hour-glass</i> , of course, stands in for the passing of Dorothea's life. <i>spend his sand</i> = ie. <i>spends</i> its sand; note the typical lack of agreement between subject (<i>hour-glass</i>) and verb (<i>spend</i>). <i>upon my life</i> = "I would bet my life".
324	You and I both shall meet my father there, And he shall bid you welcome.	
326	Dor. A blessed day!	
328	We all long to be there, but <u>lose the way</u> .	= a big idea expressed almost as an afterthought; the Bible contains numerous verses alluding to staying on the right path.
330	[<i>Exeunt.</i>]	
	ACT II, SCENE II.	
	<i>A Street, near Dorothea's House.</i>	
	<i>Enter Macrinus, met by Theophilus and Harpax.</i>	Entering Characters: we will remember that Macrinus is Antonius' best friend; Theophilus is our zealous persecutor of Christians, and Harpax serves him as secretary.

1	Theo. The Sun, god of the day, guide thee, Macrinus!	1: note how the allusions to the Christian God in Heaven, which ended the previous scene, are followed, in contrast, immediately here with a reference to a pagan god.
2		
	Mac. And thee, Theophilus!	3: Macrinus will appear highly preoccupied as he crosses the stage.
4		
	Theo. <u>Glad'st thou</u> in such scorn?	= "gladest thou", ie "are you gladding me"; to glad means "to rejoice", and the sense of the line is "why do you rejoice to see me with such disdain?" Theophilus is annoyed that Macrinus put so little effort into his greeting, given Theophilus' own elaborate salute.
6	I call my wish back.	The OED's earliest recorded use of glad is actually as a verb (c. 825) rather than a noun.
8		
	Mac. I'm in haste.	
10		
	Theo. One word, Take the least <u>hand of time</u> up: – stay.	= this still-common expression first appears in the written record in 1607.
12		
	Mac. Be brief.	
14		
	Theo. <u>As thought</u> : <u>I prithee</u> tell me, good Macrinus,	15: As thought = ie. "I will be brief as thought itself." I prithee = "I pray thee", ie. please.
16	How health and our fair princess lay together	16f: having promised to be brief, Theophilus chooses to take a rather sinuous path to ask the simple question, "how is Artemia today?"
	This night, for you can tell; courtiers have flies That buzz all news unto them.	17-18: courtiers...unto them = a rather clever metaphor for the ubiquitous gossiping that attends every court.
18		
	Mac. She slept but ill.	
20		
	Theo. <u>Double thy courtesy</u> ; how does Antoninus?	= "answer me another question please"; Theophilus is in a playful mood.
22		
	Mac. Ill, well, straight, crooked, – I know not how.	
24		
	Theo. Once more; – <u>Thy head is full of windmills</u> : – when doth the princess	= ie. Macrinus' mind is not in the real world right now. ¹⁵ windmills = fanciful ideas. ¹
26		
	Fill a bed full of beauty, and bestow it On Antoninus, on the wedding-night?	28-29: note that everyone assumes that Antoninus still intends to marry the princess - except Macrinus, who knows better.
28		
	Mac. I know not.	
30		
	Theo. No! thou art the <u>manuscript</u> Where Antoninus writes down all his secrets: Honest Macrinus, tell me.	= document; ¹ another neat metaphor from Theophilus.
32		
	Mac. Fare you well, sir.	
34		
	[Exit Macrinus.]	
36		
	Harp. Honesty is some fiend, and frights him hence;	41: Harpax hints that Macrinus has some terrible secret, but is afraid to speak it or face it.
38		
40		

42	<u>A many courtiers</u> love it not.	= ie. "many a courtier"; a many was a common variant of the more common many a . Harpax comments on the deception that permeates any court.
44	Theo. What piece	44-45: What piece...Antoninus = Theophilus uses the image of a turning wheel to represent the churning forward of government business.
46	Of this <u>state-wheel</u> , which <u>winds up</u> Antoninus, Is broke, it runs so jarringly? the man	45-46: which winds...jarringly = like Fortune's wheel, the state-wheel has lifted Antoninus' status, but something is amiss; though winds up might also mean "excites" in this context. ¹
48	<u>Is from himself divided</u> . O <u>thou</u> , the eye	= ie. suffers from inner conflict. ¹ = ie. Harpax.
50	By which I wonders see, tell me, my Harpax, What <u>gad-fly</u> tickles this Macrinus so, That, <u>flinging up the tail</u> , he breaks thus from me.	= a type of fly notorious for annoying cattle. ¹ = the phrase suggests "turn tail" (meaning to run away), which itself dates back to the early 16th century.
52	Harp. Oh, sir, his <u>brain-pan</u> is a bed of snakes,	52-63: in this speech, the clairvoyant Harpax suggests that Antoninus and Macrinus are up to no good, but his cryptic language and dense metaphors only confuse Theophilus. brain-pan = skull. ¹
54	Whose stings shoot through his eye-balls, whose poisonous <u>spawn</u> <u>Ingenders</u> such a <u>fry</u> of <u>speckled villainies</u> ,	53-54: whose poisonous...villainies = whose toxic eggs (spawn) give birth to (or produce, ie. ingender) such a brood (fry) of evil acts (villainies). A typically dense dramatic metaphor. speckled = describes the morally defective nature of sin. ¹
56	That, unless charms more strong than <u>adamant</u> Be used, the <u>Roman angel</u> 's wings shall melt,	= legendary mineral of great hardness. ² = ie. eagles, referring to the sculptured eagles appearing on Roman standards on the top of the poles; some editors change angels to eagles , but Gifford notes that angel was frequently used to refer to birds in Elizabethan literature.
58	And Caesar's diadem be from his head <u>Spurned</u> by base feet; the laurel which he wears,	= kicked.
60	Returning victor, be enforced to kiss That which it hates, the fire. And can this <u>ram</u> , This Antoninus- <u>engine</u> , being made ready	60-61: this ram...engine = Antoninus is compared to a battering ram ; engine was used to describe any large instrument of warfare.
62	To so much mischief, keep a steady motion? – His eyes and feet, you see, give strange <u>assaults</u> .	= assaults continues the war imagery.
64	Theo. I'm turned a marble statue at thy language,	
66	Which printed is in such <u>crabbed characters</u> ,	= hard-to-decipher letters, ie. poor penmanship. ¹
68	It puzzles all my reading: what, in the name Of <u>Pluto</u> , now is <u>hatching</u> ?	= god of the underworld. = the use of hatching as applied to a plot or idea goes back at least to the mid-16th century. ¹
70	Harp. This Macrinus, The <u>line</u> is, upon which love-errands run	= the early quartos print time here, which later editors emend to line : Gifford suggests line refers to fire-works, which were often displayed on a rope or line. ^{1,3}

72	<u>Twixt</u> Antoninus and that <u>ghost</u> of women, The <u>bloodless</u> Dorothea, who in prayer	= between. = spirit. = as a ghost , Dorothea would be literally without blood, but also suggesting the absence of normal human passions.
74	And meditation, mocking all your gods, <u>Drinks up her ruby colour</u> : yet Antoninus	= ie. since she is bloodless , Dorothea would be pale.
76	Plays the <u>Endymion</u> to this pale-faced moon, Courts, seeks to catch her eyes –	76: the moon goddess, Selene, put Endymion , who was either a king or shepherd, to perpetual sleep, so that she could lie with him without his knowing; ¹¹ the story of Endymion was the subject of a 1588 play by John Lyly.
78		
	Theo. And what of this?	
80		
82	Harp. These are but creeping billows, Not got to shore yet: but if Dorothea	81-82: These are...shore yet = a lovely metaphor of ocean swells representing Antoninus' as yet unsuccessful attempts to woo Dorothea. Harpax's speeches in this scene, filled with unusual and often vague allusions and metaphors, are some of the most interesting in the play.
	Fall on his bosom, and be fired with love, – Your coldest women do so, – had you ink Brewed from th' infernal <u>Styx</u> , not all that blackness	= the most important river of the underworld.
84	Can make a thing so foul as the dishonours, Disgraces, <u>buffetings</u> , and most base affronts	= beatings. ¹
86	Upon the bright Artemia, star o' th' court, Great Caesar's daughter.	
88		
90	Theo. I now <u>conster</u> thee.	= early and common form of construe , ie. understand. ¹
92		
94	Harp. Nay, more; a <u>firmament</u> of clouds, being filled With <u>Jove's artillery</u> , shot down at once,	= sky. = ie. Jupiter's thunderbolts, his weapon of choice for killing people and smashing things. = smash.
	To <u>pash</u> your gods in pieces, cannot give, With all those thunderbolts, so deep a blow To the religion there, and pagan <u>lore</u> ,	= doctrine, teachings. ¹
96	As this; for Dorothea hates your gods, And, if she once blast Antoninus' soul, Making it foul like hers, oh! the example –	
98		
100	Theo. Eats through Caesarea's heart like liquid poison. Have I invented tortures to tear Christians, To see but which, could all <u>that</u> feel hell's torments	= who.
102		
104	<u>Have leave to</u> stand aloof here on <u>earth's stage</u> ,	105: Have leave to = have been given permission to. earth's stage = the metaphor of earth as a stage has been used since at least as far back as the mid-16th century.
	They would be mad till they again descended, <u>Holding</u> the pains most horrid of such souls, May-games <u>to</u> those of mine: has this my hand Set down a Christian's executiön	= judging. = ie. compared to.
106	In such dire postures, that the very hangman <u>Fell</u> at my foot dead, <u>hearing but their figures</u> ;	= ie. fell in a feint. = ie. just to hear their descriptions.
108	And shall Macrinus and his <u>fellow-masquer</u>	= Harpax compares Macrinus and Antoninus to participants in a masked performance (a masque), a common form of entertainment of the era, containing allegorical characters and dancing.
110		
112		

	Strangle me in a dance?	103-113: a typical complex dramatic sentence: "Have I invented new ways to torture Christians (<i>line 103</i>), just so I could live to see (<i>to see but which</i>), despite the most horrible natures of my tortures and executions (<i>summary of 104-111</i>), Macrinus and Antoninus foil my efforts to destroy the Christians?"
114		The middle section (<i>104-111: could all...figures</i>) can be expanded as follows: "were all the occupants of hell released from their torments below in order to be able to witness what I do to the Christians (<i>104-5</i>), they would go mad until they could return to Hades (<i>106</i>), and consider what they undergo in hell to be like the games people play on May Day, compared to my tortures (<i>107-8</i>); my executions are so cruel, even the hangmen faint to hear them described (<i>110-111: that the...figures</i>)."
116	Harp. No; – on; I <u>hug</u> thee, For <u>drilling</u> thy quick brains in this rich plot Of tortures 'gainst these Christians: on; I hug thee!	= embrace (for joy). = the OED cites this line to suggest <i>drilling</i> refers to military training. ¹
118		
120	Theo. Both hug and <u>holy me</u> ; to this Dorothea, Fly thou and I in thunder.	= "canonize me", or "make a saint of me"; the Romans carelessly slip into Christian cant; the fault is the authors', not the characters'.
122	Harp. Not for kingdoms Piled upon kingdoms: there's a villain page Waits on her, whom I would not for the world <u>Hold traffic with</u> ; I do so hate his sight, That, should I look on him, I must sink down.	122-6: Harpax reveals his fear of Angelo. = have dealings with.
128	Theo. I will not lose thee then, her to <u>confound</u> ; None but this head with glories shall be crowned.	128: "I do not wish to lose you in the process of destroying (<i>confounding</i>) Dorothea." 128-9: note the rhyming couplet to wrap up the scene.
130		
132	Harp. Oh! mine own as I would wish thee!	
	[<i>Exeunt.</i>]	
	 <u>ACT II, SCENE III.</u> <i>A Room in Dorothea's House.</i>	
	 <i>Enter Dorothea, <u>Macrinus</u>, and Angelo.</i>	= Macrinus is paying a visit to Dorothea in order to press Antoninus' suit.
1	Dor. My trusty Angelo, with that <u>curious</u> eye	= skillful or careful. ^{2,4}
2	Of thine, which ever waits upon my business,	
4	I prithee watch those my <u>still</u> -negligent <u>servants</u> ,	= always. = ie. Spungius and Hircius.
6	That they perform my will, in what's enjoined them To the good of others; else will you find them flies, Not lying still, yet in them no good lies: Be careful, dear boy.	
8		
10	Ang. Yes, my sweetest mistress.	
	[<i>Exit Angelo.</i>]	

12	<i>Dor.</i> Now, sir, you may go on.	
14	<i>Mac.</i> I then must study	
16	A new arithmetic, to sum up the virtues	
18	Which Antoninus gracefully <u>become</u> .	= ie. is adorned by. ¹
20	There is in him so much man, so much goodness, So much of honour, and of all things else, <u>Which make our being excellent</u> , that from his <u>store</u>	20: <i>Which make...excellent</i> = ie. so many of those qualities which make humans excellent. <i>store</i> = abundant supply.
	He can enough lend others; yet, <u>much taken from him</u> ,	= "if some of those qualities were taken from him".
22	<u>The want</u> shall <u>be</u> as little as when seas	22: <i>The want</i> = the lack, ie. the amount that would be missing.
24	Lend from their bounty, to fill up the poorness Of needy rivers.	<i>be</i> (line 22) = ie. in comparison seem.
26	<i>Dor.</i> Sir, he is more indebted To you for praise, than you to him that <u>owes it</u> .	= given Antoninus' status as both the son of the governor and Macrinus' friend, Macrinus <i>owes</i> him praise.
28	<i>Mac.</i> If queens, viewing his presents paid to the whiteness	29-32: <i>If queens...counts nothing</i> = "even if queens were desirous (<i>ambitious</i>) ² to receive a large (<i>numerous</i>) ¹ portion of the offerings (<i>presents</i>) ¹ Antoninus showers on your virtuous hand alone, he wouldn't care."
30	Of your chaste hand alone, should be ambitious	<i>to be parted</i> = endowed with a share of. ³
	But to be parted in their numerous shares; This he counts nothing: could you see <u>main</u> armies Make <u>battailes</u> in the quarrel of his valour, That 'tis the best, the truest; this were nothing; The greatness of his <u>state</u> , his father's voice And arm, <u>owing</u> Caesarea, <u>he ne'er boasts of</u> ;	= great. ² = battles. = rank or position.
	The sunbeams which the emperor throws upon him Shine there but as in water, and gild him Not with one spot of pride; no, dearest beauty, All these, heaped up together in one scale, Cannot weigh down the love he bears to you, Being put into the other.	36: <i>owing</i> = owning; but subsequent editors change emend <i>owing</i> to <i>awing</i> , meaning "inspiring dread in". ¹ <i>he ne'er boasts of</i> = Macrinus comments on Antoninus' modesty: he never brags about his father.
44	<i>Dor.</i> Could gold buy you To speak thus for a friend, you, sir, are worthy Of more than I will number; and this your language Hath power to win upon another woman, "Top of whose heart the feathers of this world Are gaily stuck: but all which first you named, And now this last, his love, to me are nothing.	40-42: "even if all the attributes of Antoninus I have described were placed on one side of a scale, they would not out-weigh his love for you, it being placed on the other side."
52	<i>Enter Antoninus.</i>	44-47: Dorothea compliments Macrinus on his persuasive rhetoric.
54	<i>Mac.</i> You make me a sad messenger; – but himself Being come in person, shall, I hope, hear from you	
56	Music more pleasing.	

58	Anton. Has your ear, Macrinus, Heard none, then?	
60		
62	Mac. None I like.	
64	Anton. But can there be In such a noble <u>casket</u> , wherein lie	= literally a small box for storing valuables, metaphorically applied to Dorothea's person.
66	Beauty and chastity in their full perfections, A <u>rocky</u> heart, killing with cruelty	= unyielding. ¹
68	A life that's prostrated beneath your feet?	
70	Dor. I am guilty of a shame I yet ne'er knew, Thus to <u>hold parley</u> with you; – pray, sir, <u>pardon</u> .	= have a conversation. = Dorothea's modesty causes her to excuse herself from this possibly inappropriate discussion.
72		
	[<i>Going.</i>]	
74	Anton. Good sweetness, you now have it, and shall go: Be but so merciful, before your wounding me	
76	With such a mortal weapon as “farewell”, To let me murmur to your <u>virgin</u> ear	= chaste. ¹
78	What I was loth to lay on any tongue But this mine own.	
80		
82	Dor. If one immodest accent Fly out, I hate you everlastingly.	
84	Anton. My true love dares not do it.	
86	Mac. <u>Hermes</u> inspire thee!	= Hermes is the Greek name for the Roman Mercury; here Macrinus is invoking him in his role as god of eloquence or oratory. ¹¹
88	<u>Enter above, Artemia, Sapritius, Theophilus,</u>	= a convention of the era's drama allowed characters to appear on the elevated balcony at the back of the stage in order to spy on others; the princess and court officials have bribed Hircius and Spungius to give them access into Dorothea's house so they could see Antoninus' dealings with Dorothea.
90	<u>Spungius, and Hircius.</u>	
92	Spun. See you, do you see? – Our work is done; the fish you angle for is nibbling at the hook, and therefore <u>untruss the cod-piece-point</u> of our reward, no matter if	= untie (untruss) the point , which is the lace that attaches the cod-piece to a man's trousers; within this silly metaphor for handing over his reward, Spungius also perhaps inadvertently puns on his fishing metaphor with cod .
94	the breeches of conscience fall about our heels.	94: "Our breeches fell down to our heels." The absurd metaphors continue.
96	Theo. The gold you earn is here; dam up your mouths, And no words of it.	96-97: Theophilus hands payment over to Hircius and Spungius.
98		
100	Hir. No; nor no words from you of <u>too much damning</u> neither. I know women sell themselves daily, and are <u>hackneyed out</u> for silver: why may not we, then, betray	= another pun, here on dam / damn . = offered for sale; ¹ hackney as a noun also could refer

102	a scurvy mistress for gold?	specifically to a prostitute. ¹
104	Spun. She saved us from the gallows, and, only to keep <u>one proverb</u> from breaking <u>his</u> neck, we'll hang her.	105: one proverb...neck = ie. "one proverb from going unfulfilled"; the specific proverb Spungius is referring to is unclear; candidates include "she's a woman, and therefore to be won", and "he that is born to be hanged shall never be drowned". his = its.
106		= a term of endearment. ⁴
108	Theo. 'Tis well done; go, go, y'are my fine <u>white boys</u> .	
110	Spun. If your <u>red boys</u> , 'tis well known more ill-favoured faces than ours are <u>painted</u> .	109-110: "but if we are your red boys , it is well known that uglier people than us cover their faces with make-up (ie. are painted). red boys = perhaps a reference to the redness of the faces of alcoholics like himself; but red boy had also been used to describe a red-headed child in a 1596 publication.
112	Sap. Those fellows trouble us.	
114	Theo. Away, away!	
116	Hir. I to my sweet <u>placket</u> .	= the opening at the front of a petticoat; ² with his new-found money, Hircius is off to see his favourite prostitute.
118	Spun. And I to my full <u>pot</u> .	= ie. of liquor.
120	[<i>Exeunt Hircius and Spungius.</i>]	
122	Anton. Come, let me <u>tune you</u> : – glaze not thus your eyes	= ie. "re-fashion your feelings towards me." ¹
124	With self-love of a vowed virginity;	= mirror.
126	Make every man your <u>glass</u> ; you see our sex	125: the sense is that men are never responsible for rejecting mating, and in turn multiplying the species.
128	Do never murder propagation;	
130	We all desire your sweet society,	
132	And, if you bar me from it, you do kill me,	
134	And of my blood are guilty.	
136	Artem. O base villain!	130: Artemia was still under the impression that Antoninus was going to marry her; her outrage is natural.
138	Sap. Bridle your rage, sweet princess.	
140	Anton. Could not my fortunes,	134-6: "even if my superior rank and position do not make me worthy of your love, then my love for you alone should be enough to make you mine ."
142	Reared higher far than yours, be worthy of you,	
144	Methinks my dear affection makes you mine.	
146	Dor. Sir, for your fortunes, were they mines of gold,	
148	He that I love is richer; and for worth,	
150	You are to him lower than any slave	
152	Is to a monarch.	
154	Sap. So insolent, base Christian!	143: the governor is incensed that Dorothea should speak so insultingly to his son.
156	Dor. <u>Can I, with wearing out my knees before him,</u>	= "if I". = ie. by praying to God.
158	Get you but be his servant, you shall boast	
160	You're equal to a king.	
162	Sap. <u>Confusion</u> on thee,	= destruction, ruination.

150	For <u>playing</u> thus the lying sorceress!	= ie. like an actress.
152	Anton. Your mocks are great ones; none beneath the sun	
154	Will I be servant to. – On my knees I beg it, Pity me, wondrous maid.	
156	Sap. I curse thy baseness.	
158	Theo. Listen to more.	
160	Dor. O kneel not, sir, to me.	
162	Anton. This knee is emblem of an humbled heart:	
164	That heart which tortured is with your disdain, <u>Justly for scorning others</u> , even this heart,	= ie. it is right (<i>just</i>) that Dorothea scorns his heart, just as he has scorned Artemia's.
166	To which for pity such a princess sues, As in her hand offers me all the world, Great Caesar's daughter.	
168	Artem. Slave, thou liest.	
170	Anton. Yet this	171-3: Antoninus compares his heart, when he is faced with Artemia, to <i>adamant</i> , the legendary mineral proverbial for great hardness, while it easily <i>melts</i> for Dorothea.
172	Is <u>adamant</u> to her, that melts to you	
174	In <u>drops of blood</u> .	= a reference to the belief that heavy sighs draw blood from the heart.
176	Theo. A very dog!	
178	Anton. Perhaps Tis my religion makes you <u>knit the brow</u> ;	177-8: Antoninus wonders if it is his belief in the pagan gods that causes Dorothea to reject him. <i>knit the brow</i> = ie. frown. ¹
180	Yet be you mine, and ever be your own: I ne'er will screw your conscience from that Power On which you Christians lean.	179-181: Dorothea may keep her own religion, should she love Antoninus.
182	Sap. I can no longer	
184	<u>Fret out</u> my life with weeping at thee, villain. [<i>Aloud.</i>] <u>Sirrah</u> !	= waste away. = here, a contemptuous term of address.
186	<u>Would</u> , when I <u>got</u> thee, the <u>high Thunderer</u> 's hand Had <u>struck</u> thee in the womb!	= I wish. = begot. = ie. Jupiter. = ie. killed.
188	Mac. We are betrayed.	
190	Artem. Is that the idol, traitor, which thou kneel'st to, Trampling upon my beauty?	
194	Theo. Sirrah <u>bandog</u> !	= a dog so savage it was necessary to keep it chained up; formerly referring specifically to a mastiff, a breed that was used in bear-baiting, a form of entertainment in which a chained bear was set upon by vicious dogs; ³ hence the reference in the next line (195) to <i>tear(ing) to pieces</i> .
196	Wilt thou in pieces tear our Jupiter For her? our <u>Mars</u> for her? our <u>Sol</u> for her? – A whore! a hell-hound! <u>In this globe of brains</u> ,	= the god of war. = the sun personified. ¹ = ie. "in my head"; in the succeeding lines, Theophilus promises to devise a torture to inflict on Antoninus,

		Macrinus and Dorothea that will exceed in savagery any other that he has yet to date invented.
198	Where a whole world of <u>furies</u> for such tortures	= the Furies were goddesses with the appearance of monsters, whose job it was to punish those who committed certain crimes, such as murder or disobedience to one's parents, by bringing perpetual misery to them. ¹¹
	Have fought, as in a chaos, which should exceed,	
200	These nails shall <u>grubbing</u> lie from skull to skull,	= scraping or digging. ²
	To find <u>one</u> <u>horrider</u> than all, for you,	= ie. a torture. = horrider does not appear in the OED.
202	You three!	
204	Artem. Threaten not, but strike: quick vengeance flies	
	Into my bosom! <u>caitiff</u> ! here all love dies.	wretch. ²
206		
	[<i>Exeunt above.</i>]	
208	Anton. O! I am thunderstruck! We are both	= ie. overcome or defeated in their purpose ¹
	<u>o'erwhelmed</u> –	
210	Mac. With one high-raging billow.	211: ie. with one large wave (billow) they are overwhelmed .
212		
	Dor. You a soldier,	213-4: Dorothea mocks Antoninus for being intimidated by a woman, ie. Artemia.
214	And sink beneath the violence of a woman!	
216	Anton. A woman! a wronged princess. From such a <u>star</u> ,	= Antoninus means a comet, usually seen as an evil omen.
	Blazing with fires of hate, what can be looked for,	
218	But tragical events? my life is now	= ie. subject to.
	<u>The subject of</u> her tyranny.	
220		
	Dor. That fear is base	
222	Of death, when that death doth but life displace	= its, ie. life's.
	Out of <u>her</u> house of earth; you only dread	
224	The stroke, and not what follows when you're dead;	
	There's the great fear, indeed: come, let your eyes	
226	Dwell where mine do, you'll scorn their tyrannies.	
228	<i>Re-enter below, Artemia, Sapritius, Theophilus, a guard; Angelo comes and stands close by Dorothea.</i>	= having left the balcony, the nobles reenter on the main stage below.
230		
	Artem. My father's nerves put vigour in mine arm,	231-2: My father's...use = Artemia alludes to her authority to rule Caesarea, as handed to her by her father the emperor.
232	And I his strength must use. Because I once	
	Shed beams of favour on thee, and, <u>with the lion</u> ,	= perhaps a reference to Aesop's fable of the lion who initially intended to angrily kill a mouse when the mouse woke him up; but the mouse begged piteously for its life, and the laughing lion spared him. ¹⁶
234	Played with thee gently, when thou struck'st my heart,	
	I'll not insult on a base, humbled prey,	235-244: Artemia wants Antoninus swiftly put to death, but Macrinus and Dorothea tortured.
236	By lingering out thy terrors; but, with one frown,	
	Kill thee: – hence with 'em all to execution.	
238	Seize him; but let even death itself be weary	
	In torturing her. I'll change those smiles to shrieks;	
240	Give the fool what she's proud of, martyrdom:	

242	[Points to Macrinus.]	
244	<u>In pieces rack</u> that <u>bawd</u> too.	244: <i>In pieces rack</i> = literally to rip the arms and legs off via the rack. <i>bawd</i> = pander, referring to Macrinus for his role as the go-between.
246	Sap. <u>Albeit</u> the reverence	= in spite of.
	I owe our gods and you, <u>are</u> , in my bosom,	= ie. there are, there exist.
248	<u>Torrents</u> so strong that pity quite lies drowned	= powerful streams, usually said of water, and used here metaphorically with <i>drowned</i> .
	From saving this young man, yet, when I see	
250	What face death gives him, and that a thing within me	= a mere mortal, ie. one who is not as strong as he would like to be; see the note in the next line.
	Says 'tis my son, I am forced to be <u>a man</u> ,	= tender or anxious for; ¹ despite his position and religion, Sapritius admits his desire to save his son.
252	And grow <u>fond of</u> his life, which thus I beg.	
254	Artem. And I deny.	
256	Anton. Sir, you dishonour me,	256-7: Antoninus is displeased to have his father plead for his life, which he holds of little value.
	To sue for that which I disclaim to have.	
258	I shall more glory in my sufferings gain	
	Than you in giving judgment, since I offer	
260	My blood up to your anger; nor do I kneel	
	To keep a wretched life of mine from ruin:	
262	<u>Preserve this temple</u> , builded fair as yours is,	= metaphorically, "spare Dorothea".
	And Caesar never went in greater triumph,	
264	Than I shall to the scaffold.	
266	Artem. Are you so brave, sir?	
	Set forward to his <u>triumph</u> , and let those two	= a procession the Romans gave to victorious generals; Artemia here is of course being sarcastic.
268	Go cursing along with him.	
270	Dor. <u>No</u> , but pitying,	= ie. "not cursing".
	For my part, I, that you lose ten times more	
272	By torturing me, than I that dare your tortures:	
	Through all the army of my sins, I have even	
274	Laboured to break, and cope with death to th' face.	= face, countenance. = torturer.
	The <u>visage</u> of a <u>hangman</u> frights not me;	= gallows. ¹
276	The sight of whips, racks, <u>gibbets</u> , axes, fires,	
	Are scaffoldings by which my soul climbs up	= ie. Heaven.
278	To an <u>eternal habitation</u> .	
280	Theo. Caesar's imperial daughter! hear me speak.	
	Let not this Christian thing, in this her pageantry	
282	Of proud deriding both our gods and Caesar,	
	Build to herself a kingdom in her death,	
284	Going laughing from us: no; her bitterest torment	= steadfastness. ¹
	Shall be to feel her <u>constancy</u> beaten down:	= ie. shall lie.
286	The bravery of her resolution <u>lie</u>	
	Battered, by argument, into such pieces,	
288	That she again shall, on her belly, creep	
	To kiss the pavements of our <u>paynim</u> gods.	= pagan. ¹
290		
292	Artem. How to be done?	
	Theo. I'll send my daughters to her,	

294	And they shall <u>turn her rocky faith to wax</u> ;	= ie. and thus be able to mold Dorothea back to the Roman religion.
296	<u>Else</u> spit at me, let me be made your slave, And meet no Roman's but a villain's grave.	= or else, ie. "if they do not succeed". 296: Romans were customarily buried; ¹⁷ criminals might be crucified, their bodies left to rot on the cross.
298	Artem. Thy prisoner let her be, then; and, Sapritius, <u>Your son and that</u> , be yours: death shall be sent	298-301: Artemia rescinds her death sentence; she allows Theophilus to take Dorothea into custody, to be "re-educated" by his daughters, and Antoninus (your son) and Macrinus (and that) will be taken into custody by Sapritius, who is to prevent them from communicating with each other.
300	To him that suffers them, by voice or letters, To greet each other. <u>Rifle</u> her estate;	= plunder, ¹ ie. "confiscate (all her possessions)."
302	Christians to beggary brought grow desperate.	
304	Dor. <u>Still</u> on the <u>bread of poverty</u> let me feed.	= always. = the metaphorical phrase bread of poverty first appeared in English letters in 1594. Technically, the bread of poverty refers to the unleavened bread eaten during Passover, mentioned in Deuteronomy 16:3. ¹⁸
306	Ang. O! my admired mistress, quench not out The holy fires within you, though temptations	
308	Shower down upon you: clasp <u>thine armour</u> on, Fight well, and thou shalt see, after these wars,	= ie. the armour of God, referred to in Ephesians 6:11 and 6:13.
310	Thy head wear sunbeams, and thy feet touch stars.	
312	[<i>Exeunt all but Angelo.</i>]	
314	<i>Enter Hircius and Spungius.</i>	
316	Hir. How now, Angelo; how is it, how is it? What thread spins that whore <u>Fortune</u> upon her wheel now?	316-7: Hircius mocks Angelo for the bad turn of his and Dorothea's luck. = personified Fortune spins her wheel , arbitrarily raising the circumstances of some people while lowering those of others.
318		
320	Spun. <i>Comesta, comesta</i> , poor knave?	319: Symons takes Spungius' <i>comesta</i> as an attempt at Italian, <i>come sta</i> , meaning "how are you?" ⁴
322	Hir. <i>Com a porte vous, com a porte vous, my petite garsoon?</i>	321-2: Hircius responds with his butchered French version of "how are you" (<i>Comment vous portez-vous</i>), followed by "my little boy?" (<i>mon petite garcon</i>). ⁴
324	Spun. <u>Me partha wee comrade</u> , my half-inch of man's flesh, how run the dice of this cheating world, ha?	324: Me partha = the intended meaning of this phrase is more uncertain; Symons favours reading it as Spungius' mangling of the Italian <i>Mi parla</i> , or "speak to me." ⁴ wee comrade = various epithets such as this directed towards Angelo suggest he is undersized.
326		325: how run...world = Spungius suggests Angelo has rolled his metaphorical dice poorly, and that he stands no chance when the fix is in against him.
328	Ang. <u>Too well on your sides</u> ; you are hid in gold, <u>O'er head and ears</u> .	= ie. "the dice are rolling in your favour;" Angelo has noticed the purses on the servants' persons, their reward for letting Artemia and the other nobles into Dorothea's home.

330 **Hir.** We thank our fates, the sign of the gingle-boys
332 hangs at the doors of our pockets.

334 **Spun.** Who would think that we, coming forth of the
arse, as it were, or fag-end of the world, should yet

see the golden age, when so little silver is stirring?

336 **Hir.** Nay, who can say any citizen is an ass, for loading
338 his own back with money till his soul cracks again, only
to leave his son like a gilded coxcomb behind him?

340 Will not any fool take me for a wise man now, seeing
342 me draw out of the pit of my treasury this little god
with his belly full of gold?

344 **Spun.** And this, full of the same meat, out of my ambry.

346 **Ang.** That gold will melt to poison.

348 **Spun.** Poison! would it would! whole pints for healths
350 should down my throat.

352 **Hir.** Gold, poison! there is never a she-thrasher in
Caesarea, that lives on the flail of money, will call it so.

354 **Ang.** Like slaves you sold your souls for golden dross,

Bewraying her to death, who stepped between
356 You and the gallows.

358 **Spun.** It was an easy matter to save us, she being so
well backed.

360 **Hir.** The gallows and we fell out: so she did but part us.

362 **Ang.** The misery of that mistress is mine own;
364 She beggared, I left wretched.

366 **Hir.** I can but let my nose drop in sorrow, with wet
eyes for her.

368 **Spun.** The petticoat of her estate is unlaced, I confess.

370 **Hir.** Yes, and the smock of her charity is now all to

O'er head and ears = completely immersed, a common phrase.

= a reference to the pictorial *signs* that identified and hung in front of shops; *gingle-boys* means coins; the use of *gingle-boys* here pre-dates its earliest recorded use in the OED by 20 years.¹

334: *arse* = this enjoyable word has existed in Germanic languages since time out of mind.¹
fag-end = extreme end.¹

= allusion to the ancient Greek notion, as described by the 8th century B.C. poet Hesiod, that humanity has passed through five ages: the *golden age* first, then silver, bronze, heroic, and iron; the ages describe a decline in the state of mankind.

337-9: a common allusion to the successful man who leaves his money to a prodigal son who squanders it all; *ass* is used both in its derogatory sense and to refer, with *loading*, to the pack animal.
coxcomb = fool.

= ie. his purse.

= food pantry.⁴

= ie. "if only it would".
= ie. "I would drink".

= ie. "call gold poison!" = "not one woman-beater".
= an instrument for threshing corn,¹ punning with *thrasher*.

= the extraneous matter removed from precious metals which have been melted and purified, a term used contemptuously to describe gold and wealth in general.¹

= ie. betraying Dorothea.

= supported, or perhaps mounted like a horse.¹

= had an argument.

= alternate word for *drip*.

369: a vaguely dirty metaphor for the bad turn of Dorothea's circumstances.

= ladies' underwear.

372	pieces.	
374	Ang. For love you bear to her, for some good turns Done you by me, give me one piece of silver.	
376	Hir. How! a piece of silver! if thou wert an angel of	
378	gold, I would not put thee into <u>white money</u> unless I	= silver.
380	weighed thee; and <u>I weigh thee not a rush</u> .	= "I consider you to be of no value", ie. "you have the worth of a rush ", referring to the marsh plant.
382	Spun. A piece of silver! I never had but two calves in my life, and those my mother left me; I will rather part	
384	from the fat of them than from a <u>mustard-token's</u> worth	= a chit or token issued by a mustard seller in lieu of change; hence something of no value. ¹
386	of <u>argent</u> .	= silver.
388	Hir. And so, sweet <u>nit</u> , we crawl from thee.	= another reference to Angelo's small size.
390	Spun. Adieu, <u>demi-dandiprat</u> , adieu!	= half-dwarf. ⁴
392	Ang. Stay, – one word yet; you now are full of gold.	
394	Hir. I would be sorry my dog were so full of the pox.	
396	Spun. Or any sow of mine of the <u>meazles</u> either.	= old spelling of <i>measles</i> .
398	Ang. Go, go! you're beggars both; you <u>are not worth</u>	= ie. "no longer have any wealth equal even to".
400	That leather on your feet.	
402	Hir. Away, away, boy!	
404	Spun. Page, you do nothing but set patches on the soles of your jests.	
406	Ang. I am glad I <u>tried</u> your love, which, see! I <u>want</u> not,	= tested. = lack; Angelo shows them his purse of gold.
408	So long as this is full.	
410	Both. And so long as <u>this</u> , so long as this.	= ie. their purses.
412	Hir. Spungius, you are a pickpocket.	409: Hircius and Spungius realize their purses have been emptied.
414	Spun. Hircius, thou hast <u>nimmed</u> : "So long as!" – not	= "robbed (me)". ⁴
416	so much money is left as will buy a louse.	
418	Hir. Thou art a thief, and thou liest in that gut through which thy wine runs, if thou deniest it.	
420	Spun. Thou liest deeper than the bottom of mine enraged pocket, if thou <u>affrontest</u> it.	= insults or disrespects, or confronts or faces. ¹
422	Ang. No blows, no bitter language; – all your gold gone!	
424	Spun. Can the devil creep into one's breeches?	
426	Hir. Yes, if his horns once get into the cod-piece.	
428	Ang. Come, sigh not; I so little am in love With <u>that</u> whose loss kills you, that, see! <u>'tis yours</u> ,	= ie. gold. = Angelo, who had supernaturally relieved the servants of their gold, hands it back to them.

428	All yours: divide the heap in equal share, So you will go along with me to prison,	429-431: the return of the gold, however, is conditioned on Spungius and Hircius visiting Dorothea in prison with Angelo.
430	And in our mistress' sorrows bear a part: Say, will you?	
432	Both. Will we!	
434	Spun. If she were going to hanging, no gallows should	435-6: Spungius' motive for his willingness to go watch Dorothea be hanged is not necessarily an altruistic one!
436	part us.	
438	Hir. Let us both be turned into a <u>rope of onions</u> , if we	= onions strung together, with a pun on the rope of the gallows.
440	do not.	
442	Ang. Follow me, then; repair your bad deeds past; Happy are men, when their best days are <u>last</u> !	= ie. their last ones.
444	Spun. True, master Angelo; pray, sir, lead the way.	441-2: Angelo concludes his part in the scene with a rhyming couplet.
446	[Exit Angelo.]	
448	Hir. Let him lead that way, but follow thou me this	
450	way.	
452	Spun. I live in a <u>jail</u> !	451: Spungius expresses his astonishment at the idea. jail = the earliest quartos print <i>Iayle</i> here (<i>j</i> 's were usually printed as <i>i</i> 's), but subsequent editors emend this to <i>gaol</i> ; <i>iayle</i> was the preferred spelling until the 1650's.
454	Hir. Away, and <u>shift for</u> ourselves. She'll do we'll	= take care of, provide for.
456	enough there; for prisoners are more hungry after	
458	<u>mutton</u> than <u>catchpoles</u> after prisoners.	455: mutton = euphemism for women's genitalia. catchpoles = officers in charge of arresting debtors. ¹
460	Spun. Let her starve then, if a whole jail will not fill her belly. [Exeunt.]	
END OF ACT II.		

ACT III.

SCENE I.

A Room in Dorothea's House.

*Enter Sapritius, Theophilus, Priest,
Calista, and Christeta.*

1 **Sap.** Sick to the death, I fear.

2
3 **Theo.** I meet your sorrow,
4 With my true feeling of it.

6 **Sap.** She's a witch,
A sorceress, Theophilus; my son
8 Is charmed by her enchanting eyes; and, like
An image made of wax, her beams of beauty
10 Melt him to nothing: all my hopes in him,
And all his gotten honours, find their grave
12 In his strange dotage on her. Would, when first
He saw and loved her, that the earth had opened,
14 And swallowed both alive!

16 **Theo.** There's hope left yet.

18 **Sap.** Not any: though the princess were appeased,

All title in her love surrendered up;
20 Yet this coy Christiän is so transported
With her religion, that unless my son
22 (But let him perish first!) drink the same potion,
And be of her belief, she'll not vouchsafe
24 To be his lawful wife.

26 **Priest.** But, once removed
From her opinion, as I rest assured
28 The reasons of these holy maids will win her,
You'll find her tractable to anything,
30 For your content or his.

32 **Theo.** If she refuse it,
The Stygian damps, breeding infectious airs,
34 The mandrake's shrieks, the basilisk's killing eye,

Entering Characters: a reminder: **Sapritius** is the governor of Caesarea, and father of Antoninus; **Theophilus** is in charge of enforcing the Christian persecutions; his daughters are reconverted pagans, **Calista** and **Christeta**.

1: Sapritius worries that Antoninus is dying.

= infatuation. = ie. if only.

= Artemia, the daughter of the emperor Dioclesian, had been persuaded not to immediately execute those who had offended her and Rome - Dorothea, Antoninus and Macrinus.

= brought to high emotion.

= ie. convert to Dorothea's religion. = deign, agree.

= belief.

= arguments. = ie. Calista and Christeta.

33-34: Theophilus lists several legendary killers:

(1) the toxic vapors (**damps**)¹ of the River **Styx** in Hades (**Stygian** = "of the River Styx");

(2) the **mandrake** plant, with its forked roots, was said to resemble a human body; when it was pulled from the ground, it would shriek, and any person who heard it was believed to go mad or die; and

(3) the **basilisk** was a fabled serpent whose glance was believed to be lethal.

36	The dreadful lightning that does crush the bones And never singe the skin, shall not appear Less fatal to her than my zeal made hot	
38	With love unto my gods. I have deferred <u>it</u> , In hopes to draw back this <u>apostata</u> ,	= ie. torturing Dorothea. = deserter of the old religion.
40	Which will be greater honour than her death, Unto her father's faith; and, to that end,	
42	Have brought my daughters <u>hither</u> .	= to here.
44	Cat. And we doubt not To do what you desire.	
46		
48	Sap. Let her be sent for. Prosper in your good work; and <u>were I not</u> To attend the princess, I would see and hear How you succeed.	48: "if I were not required".
50		
52	Theo. I am commanded too, I'll bear you company.	
54		
56	Sap. Give them your ring, To lead her as in triumph, if they win her, Before her highness.	
58		
60	[Exit Sapritius.]	59: Theophilus presumably gives his ring, a symbol of his authority and power, to his daughters, as Sapritius exits.
62	Theo. Spare no promises, Persuasions, or threats, I do <u>conjure</u> you: If you prevail, 'tis the most glorious work You ever undertook.	= entreat.
64		
66	Enter Dorothea and Angelo.	
68	Priest. She comes.	
70	Theo. We leave you; Be <u>constant</u> , and be careful.	= steadfast, persistent.
72		
74	[Exeunt Theophilus and Priest.]	
76	Calis. We are sorry To meet you under guard.	
78	Dor. But I more grieved You are at liberty. So well I love you,	78-79: But I...liberty = ie. if they were under guard too, it would mean they had re-professed their Christianity, a more desirable situation.
80	That I could wish, for such a cause as mine, You were my fellow-prisoners. Prithee, Angelo, Reach us some chairs. Please you sit –	
82		
84	Calis. We thank you: Our visit is for love, love <u>to</u> your safety.	= for.
86		
88	Christ. Our <u>conference</u> must be private; pray you, therefore, Command your boy to leave us.	= conversation. ¹

90	Dor. You may trust him With any secret that concerns my life;	
92	Falsehood and he are strangers: had you, ladies, Been blessed with such a servant, you had never	
94	<u>Forsook that way</u> , your journey even half ended, That lead to joys eternal. <u>In the place</u>	= ie. abandoned Christianity. = instead, in place.
96	Of loose lascivious mirth, he would have stirred you To holy meditations; and so far	
98	He is from flattery, that he would have told you, Your pride being at <u>the</u> height, how miserable	= its.
100	And wretched things you were, that, for an hour Of pleasure here, <u>have</u> made a desperate sale	100-2: <i>for an hour...hereafter</i> = "you would have sold all of your future happiness just to experience one hour of Christian bliss in Angelo's presence."
102	Of all your right in happiness hereafter. He must not leave me; without him I fall: In this life he's my servant, <u>in the other</u> A wished companion.	<i>have</i> (line 101) = ie. "you would have". = ie. the next life (in Heaven).
106	Ang. 'Tis not in the devil, Nor all his wicked arts, to shake such goodness.	107-8: "Even Satan, with all his evil tricks, could not shake Dorothea from her faith."
110	Dor. But you were speaking, lady.	
112	Calis. As a friend And lover of your safety, and I pray you So to receive it; and, if you remember How near in love our parents were, that we, Even from the cradle, were brought up together, Our amity increasing with our years, We cannot stand suspected.	115: Dorothea's parents were friends with Theophilus and his wife.
120	Dor. To the purpose.	120: "get to the point."
122	Calis. We come, then, as <u>good angels</u> , Dorothea, To make you happy; and the means so easy That, be not you an enemy to yourself, Already <u>you enjoy it</u> .	= there is obvious irony in Calista's use of a Christian term to describe her sister and herself. = "you would be enjoying it".
126	Christ. Look on us, Ruined as you are, once, and brought unto it, By your persuasion.	128-9: "our lives were almost ruined once before, as yours is now, thanks to your converting us to Christianity."
130	Calis. But what followed, lady? Leaving those blessings which our gods gave freely, And showered upon us with a <u>prodigal</u> hand, – As to be noble born, youth, beauty, wealth, And the free use of these without <u>control</u> , Check, curb, or stop, such is our law's indulgence! – All happiness forsook us; bonds and fetters, For amorous <u>twines</u> ; the rack and hangman's whips, In place of choice delights; our parents' curses Instead of blessings; scorn, neglect, contempt, Fell thick upon us.	= generous. = restraint. = in place of. = embraces. ¹ 131-141: Calista blames Christianity for the unhappiness the conversion of she and her sister had brought them, as if torture and hatred for the followers of Christ were innate

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Christ. This considered wisely,
We made a fair retreat; and reconciled
To our forsaken gods, we live again
In all prosperity.

Calis. By our example,
Bequeathing misery to such as love it,
Learn to be happy. The Christian yoke's too heavy
For such a dainty neck; it was framed rather
To be the shrine of Venus, or a pillar,
More precious than crystal, to support
Our Cupid's image: our religion, lady,
Is but a varied pleasure; yours a toil
Slaves would shrink under.

Dor. Have you not cloven feet? are you not devils?
Dare any say so much, or dare I hear it,
Without a virtuous or religious anger?
Now to put on a virgin modesty,
Or maiden silence, when His power is questioned
That is omnipotent, were a greater crime
Than in a bad cause to be impudent.
Your gods! your temples! brothel-houses rather,
Or wicked actions of the worst of men,
Pursued and practised. Your religious rites!
Oh! call them rather juggling mysteries,
The baits and nets of hell: your souls the prey
For which the devil angles; your false pleasures
A steep descent, by which you headlong fall
Into eternal torments.

Calis. Do not tempt
Our powerful gods.

Dor. Which of your powerful gods?
Your gold, your silver, brass, or wooden ones,
That can nor do me hurt, nor protect you?
Most pitied women! will you sacrifice
To such, – or call them gods or goddesses,
Your parents would disdain to be the same,

Or you yourselves? O blinded ignorance!
Tell me, Calista, by the truth, I charge you,
Or any thing you hold more dear, would you,
To have him deified to posterity,
Desire your father an adulterer,
A ravisher, almost a parricide,
A vile incestuous wretch?

properties of Christianity, rather than tools and attributes of its enemies.

143: "once we carefully reconsidered our decision".

= the arguments the sisters make inadvertently reveal both the strengths and limitations of their pagan faith: their gods exist primarily to bring them tangible good fortune on earth, but no more.

= a reference to the divided hooves ascribed to the devil.

161-2: **Now to put on...silence** = ie. "to remain quiet as would normally become a young lady".
= who. = would be.

= deceiving.

= fishes; part of the fishing metaphor with **baits**, **nets** and **prey**.

181-2: **or call them...the same** = Dorothea asks whether the girls would call their parents gods and goddesses if *they* engaged in the same disgraceful behavior as the Roman deities were known to engage in.

187-9: Dorothea's refers to some of Jupiter's more notorious attributes:
(1) **adulterer** = Jupiter was a serial rapist; one time, for example, he disguised himself as the husband of Alcimena of Thebes in order to sleep with her;
(2) **ravisher** = Jupiter regularly disguised himself as an animal in order to sneak up on young maidens and take them

192 **Calis.** That, piety
And duty answer for me.

194 **Dor.** Or you, Christeta,
To be hereafter registered a goddess,
196 Give your chaste body up to the embraces
Of goatish lust? have it writ on your forehead,
198 "This is the common whore, the prostitute,
The mistress in the art of wantonness,
200 Knows every trick and labyrinth of desires
That are immodest?"

202 **Christ.** You judge better of me,
204 Or my affection is ill placed on you;
Shall I turn strumpet?

206 **Dor.** No, I think you would not.
208 Yet Venus, whom you worship, was a whore;
Flora, the foundress of the public stews,

210 And has, for that, her sacrifice; your great god,
Your Jupiter, a loose adulterer,
212 Incestuous with his sister: read but those
That have canonized them, you'll find them worse
214 Than, in chaste language, I can speak them to you.
Are they immortal then, that did partake
216 Of human weakness, and had ample share
In men's most base affections; subject to
218 Unchaste loves, anger, bondage, wounds, as men are?
Here, Jupiter, to serve his lust, turned bull,
220 The ship, indeed, in which he stole Europa;

Neptune, for gain, builds up the walls of Troy

222 As a day-labourer; Apollo keeps

Admetus' sheep for bread; the Lemnian smith

by force;
(3) *almost a parricide* = in order to become king of the gods, Jupiter overthrew his father, Cronus, afterwards banishing him to Tartarus, a place far below hell; and
(4) *incestuous* = Jupiter married his sister Juno.

= lasciviousness.

203-4: ie. "I think you know me better than that, otherwise my affection for you is misplaced."

209: *Flora* was the goddess of flowers and spring, but later Christian writers reported that she was a prostitute.¹¹
stews = brothels.

= ie. "read the stories of the gods as recorded by those".
= who.

214: ie. the stories are too vulgar for Dorothea to repeat in detail.

219-220: *Jupiter* famously took the form of a beautiful *bull* in order to approach the maiden *Europa*; playfully caressing the bull, Europa jumped on his back, at which point Jupiter plunged into the ocean and swam to Crete (hence *the ship*), where he raped her; they had three children, including the Minotaur.

We should note that most editors, including the usually conservative Gifford, emend *ship*, which appeared in all the early editions, to *shape*.

221-2: *Neptune...day-labourer* = *Neptune*, the god of the sea, was said to have with Apollo manually built the walls of Troy for Laomedon, the king of Troy.¹¹

222-3: *Apollo...for bread* = as punishment for having slain the Cyclops, *Apollo* was required to act as a servant to *Admetus*, the king of Pheres, for a year.¹¹

223-4: *the Lemnian...for hire* = a reference to *Vulcan*, the god of fire, usually portrayed as a *blacksmith*; his job was to create lightning bolts for Jupiter, as well as to take on any jobs given him by the other gods, such as making armour

224 Sweats at the forge for hire; Prometheus here,
With his still-growing liver, feeds the vulture;

226 Saturn bound fast in hell with adamant chains;
And thousands more, on whom abused error
228 Bestows a deity. Will you then, dear sisters,
For I would have you such, pay your devotions
230 To things of less power than yourselves?

232 **Calis.** We worship
Their good deeds in their images.

234 **Dor.** By whom fashioned?
236 By sinful men. I'll tell you a short tale,
Nor can you but confess it is a true one:
238 A king of Egypt, being to erect
The image of Osiris, whom they honour,
240 Took from the matrons' necks the richest jewels,
And purest gold, as the materials,
242 To finish up his work; which perfected,
With all solemnity he set it up,
244 To be adored, and served himself his idol,
Desiring it to give him victory
246 Against his enemies: but, being overthrown,
Enraged against his god (these are fine gods,
248 Subject to human fury!), he took down
The senseless thing, and, melting it again,
250 He made a basing, in which eunuchs washed
His concubine's feet; and for this sordid use
252 Some months it served: his mistress proving false, –
As most indeed do so, – and grace concluded
254 Between him and the priests, of the same basing
He made his god again! Think, think of this
256 And then consider, if all worldly honours,
Or pleasures that do leave sharp stings behind them,
258 Have power to win such as have reasonable souls,

and works of art, for deities and humans alike.

Vulcan once took the side of his mother Juno when she was arguing with his father Jupiter; the latter was so angry he threw Vulcan off Mt. Olympus down to the earth, where he landed on the island of **Lemnos** (hence the epithet **Lemnian**), permanently crippling one of his legs. Lemnos was Vulcan's favourite place on earth, and he enjoyed staying among the natives there who had nursed him after his fall from Olympus.¹¹

224-5: **Prometheus...vulture** = as punishment for having delivered fire to mankind, Jupiter had the demi-god¹¹ **Prometheus** bound to a pillar, where he was attacked by an eagle which gnawed out his **liver** every day, the liver growing back every night; this went on for years, until Jupiter permitted Hercules to rescue him.¹¹

We may note the earliest editions print **Lyometheus** or **Lymotheus** for **Prometheus** in line 224, properly emended by all the editors.

still-growing = ever-growing.

226: one of the oldest gods, **Saturn**, the king of the gods in his generation, was overthrown by his son Jupiter, who had his father bound in **chains** for eternity in Tartarus.

adamant (line 226) = legendary material of proverbially great hardness.

236-255: Gifford suggests this didactic story of the Egyptian god of the dead, **Osiris**, was invented by Massinger.

238-9: **being...Osiris** = creating a bust or statue of the god.

= ie. raw material.¹

= defeated:¹ ie. the god failed to give the king his victory.

= alternate form of **basin**.

= ie. his god was useless to him.

= ie. amity was restored.

	To put their trust in <u>dross</u> .	= the extraneous matter removed from metals which have been melted and purified, ¹ but often used as a contemptuous term for gold.
260		
262	Calis. Oh, <u>that</u> I had been born Without a father!	= ie. "it would have been better if".
264	Christ. Piety to him Hath ruined us forever.	
266		
268	Dor. Think not so; You may repair all yet: the attribute <u>That speaks His Godhead most</u> , is merciful:	= that most represents or signifies God's divine essence. ¹
270	Revenge is proper to the fiends you worship, <u>Yet cannot strike without His leave</u> . – You weep, –	271: "you cannot seek revenge on others without God's permission."
272	Oh, 'tis a heavenly shower! celestial balm To cure your wounded conscience! let it fall,	
274	Fall thick upon it; and, when that is spent, I'll help it with another of my tears:	
276	And may your true repentance prove the child Of my true sorrow, never mother had	276-8: in a play filled with some of Massinger's most exquisite poetry, this metaphor stands out for its beauty.
278	A birth so happy!	
280	Calis. We are caught ourselves, That came to take you; and, assured of conquest,	
282	We are your captives.	
284	Dor. And in that you triumph: <u>Your victory had been</u> eternal loss,	= "your victory over me would have been".
286	And this your loss immortal gain. Fix here, And you shall feel yourselves inwardly armed	
288	'Gainst tortures, death, and hell: – but, take heed, sisters, That, <u>or</u> through weakness, threats, or mild persuasions,	= either.
290	Though of a father, you fall not into A second and a worse apostacy.	
292		
294	Calis. Never, oh never! steeled by your example, We dare the worst of tyranny.	
296	Christ. Here's our <u>warrant</u> , You shall along and witness it.	= guarantee: Christeta gives Dorothea the ring Sapritius had instructed her to hand over (lines 55-57).
298		
300	Dor. Be confirmed then; And rest assured, the more you suffer here, The more your glory, you to Heaven more dear.	
302		
	[Exeunt.]	
	 <u>ACT III, SCENE II.</u> <i>The Governor's Palace.</i> <i>Enter Artemia, Sapritius, Theophilus, and Harpax.</i>	

1	Artem. Sapritius, though your son deserves no pity,	1-8: Artemia, having calmed down from when we last saw her, actually shows great magnanimity here.
2	We grieve his sickness: his contempt of us,	
	We cast behind us, and look back upon	
4	His service done to Caesar, that <u>weighs down</u>	= outweighs.
	Our just displeasure. If his malady	5-6: If his...restraint = "if his sickness has actually gotten worse because of his sequestering".
6	Have growth from his restraint, or that you think	
	His liberty can cure him, let him have it:	
8	Say, we forgive him freely.	
10	Sap. Your grace binds us,	
	Ever your humblest vassals.	
12		
	Artem. Use all means	
14	For his recovery; though yet I love him,	= ie. Dorothea.
	I will not force affection. If the <u>Christian</u> ,	= surpassed. ¹
16	Whose beauty hath <u>out-rivalled</u> mine, be won	
	To be of our belief, let him enjoy her;	
18	That all may know, when the cause wills, I can	
	<u>Command my own desires</u> .	= a common dramatic motif was the advisability of keeping one's emotions and passions under check.
20		
	Theo. Be happy then,	
22	My lord Sapritius: I am confident,	
	Such eloquence and sweet persuasion dwells	
24	Upon my daughters' tongues, that they will work her	
	To anything they please.	
26		
	Sap. I wish they may!	
28	Yet 'tis no easy task to undertake,	
	To alter a perverse and obstinate woman.	
30		
	[A shout within: loud music.]	
32		
	Artem. What means this shout?	
34		
	Sap. 'Tis <u>seconded with</u> music,	= accompanied by.
36	Triumphant music. – Ha!	
38		
	<i>Enter Sempronius.</i>	Entering Character: Sempronius , we remember, is the captain of the governor Sapritius' guards.
40	Semp. My lord, your daughters,	
	The pillars of our faith, having converted,	
42	For so report gives out, the Christian lady,	
	The image of great Jupiter borne before them,	
44	Sue for access.	44: in this period, access was stressed on its second syllable.
46	Theo. My soul divined as much.	
	Blest be the time when first they saw this light!	
48	Their mother, when she bore them to support	
	My feeble age, filled not my longing heart	
50	With so much joy as they in this good work	
	Have thrown upon me.	
52		
	<i>Enter Priest with the Image of Jupiter,</i>	
54	<i>incense and <u>censers</u>; followed by</i>	= vessels used to burn incense; ¹ aromatic fumigants were used by many of the earliest civilizations. ⁵
56	<i>Calista and Christeta, leading Dorothea.</i>	

58	Daughters, both of my body and my mind! Let me embrace in you my bliss, my comfort; 60 And Dorothea, now more welcome too, Then if you never had fallen off! I am ravished 62 With the excess of joy: – speak, happy daughters, The blest event.	= typical phrase of emphasis.
64	Calis. We never gained so much 66 By any undertaking.	
68	Theo. O my dear girl, 70 Our gods reward thee!	
72	Dor. Nor was ever time, On my part, better spent.	
74	Christ. We are all now 76 Of one opiniön.	
78	Theo. My best Christeta! – <u>Madam</u> , if ever you did grace to worth, 80 Vouchsafe your princely hands.	= spoken to Artemia.
82	Artem. Most willingly – Do you refuse it!	81-82: Artemia offers to grasp hands or embrace the ladies, but they refuse her, perhaps stepping back from her.
84	Calis. Let us first deserve it.	
86	Theo. <u>My own child still!</u> here set our god; prepare The incense quickly. Come, fair Dorothea, 88 I will myself support you; – now kneel down, And pay your vows to Jupiter.	= Theophilus understands his daughters' rejection of Artemia's embrace to be a result of their modesty.
90	Dor. I shall do it 92 Better by their example.	
94	Theo. They shall guide you; They are familiar with the sacrifice. – 96 Forward, my twins of comfort, and, to teach her, Make a joint offering.	
98	Christ. Thus –	
100		
102	[<i>They both spit at the image, throw it down, and <u>spurn</u> it.</i>]	= kick.
104	Calis. And thus –	
106	Harp. Profane, And impious! stand you now like a statue? 108 Are you the champion of the gods? where is Your holy zeal, your anger?	106-9: Harpax reacts to Theophilus' failure to stop or move against the destruction of the statue.
110	Theo. I am <u>blasted</u> ; 112 And, as my feet were rooted here, I find I have no motion; I <u>would</u> I had no sight too!	= ruined or discredited. = wish.

114	Or if my eyes can serve to any use, Give me, thou <u>injured Power</u> ! a sea of tears,	= ie. Jupiter, and his broken bust.
116	To expiate this madness in my daughters; For, <u>being themselves</u> , they would have trembled at	= the sense is, "if they had been in their right minds".
118	So blasphemous a deed in any other: – For my sake, hold awhile thy dreadful thunder,	
120	And give me patience to demand a reason For this accursèd act.	
122	Dor. "Twas bravely done.	
124	Theo. <u>Peace</u> , damned enchantress, peace! – I should look on you	= "quiet!"
126	With eyes made red with fury, and my hand, That shakes with rage, should much outstrip my tongue,	
128	And seal my vengeance on your hearts; – but nature, To you that have fallen once, bids me again	
130	To be a father. Oh! how durst you tempt The anger of great <u>Jove</u> ?	= alternative name for Jupiter.
132	Dor. <u>Alack</u> , poor Jove!	= an expression of grief, used here ironically of course by Dorothea; alack appeared in English about two centuries after its synonym alas . ¹
134	He is no <u>swaggerer</u> ! how smug he stands! He'll take a kick, or anything.	= blusterer, or one who acts in a superior manner; ¹ Dorothea mocks the god's inability to defend himself.
136	Sap. Stop her mouth.	
138	Dor. It is the <u>patient'st godling</u> ; do not fear him;	139: patient'st = most patient; we should note that all the original editions print ancient'st here, which all the editors emend. godling = little god; Dorothea continues to sneer at the impotent Jupiter.
140	He would not hurt the thief that stole away Two of his golden locks; indeed he could not:	
142	And still 'tis the same quiet thing.	
144	Theo. Blasphemer! Ingenious cruélty shall punish this;	
146	Thou art past hope: but for you yet, dear daughters, Again bewitched, the dew of mild forgiveness	
148	May gently fall, provided you deserve it With true contrition: be yourselves again;	
150	<u>Sue</u> to th' offended deity.	= beg (for forgiveness).
152	Christ. Not to be The mistress of the earth.	152-3: Christeta would not ask for forgiveness even to become the mistress of the earth ; the expression mistress of the earth appeared in a couple of contem- porary publications as an epithet for Summer, the daughter of Spring.
154	Calis. I will not offer	
156	A grain of incense to it, much less kneel, Nor look on it but with contempt and scorn,	
158	To have a thousand years conferred upon me	

160	Of worldly blessings. We profess ourselves To be, like Dorothea, Christians; And <u>owe her</u> for that happiness.	= are indebted to her. ⁴
162	<i>Theo.</i> My ears	
164	Receive, in hearing this, all deadly charms, Powerful to make man wretched.	
166	<i>Artem.</i> Are these they	
168	You bragged could convert others!	
170	<i>Sap.</i> That <u>want strength</u>	= lack the strength.
172	To stand, themselves!	
174	<i>Harp.</i> Your honour is <u>engaged</u> ,	= the sense is "unavoidably entangled with what is happening"; Harpax is addressing Theophilus.
176	The credit of your cause depends upon it; Something you must do suddenly.	
178	<i>Theo.</i> And I will.	
180	<i>Harp.</i> They merit death; but, falling by your hand, 'Twill be <u>recorded for</u> a just revenge, And holy fury in you.	= ie. for posterity. = as.
182	<i>Theo.</i> Do not blow	
184	The furnace of a wrath thrice hot already; <u>Ætna</u> is in my breast, wildfire burns here,	= ie. Sicily's famous volcano, Mt. Etna.
186	Which only blood must quench. – Incensèd Power! Which from my infancy I have adored,	= Theophilus addresses Jupiter again.
188	Look down with favourable beams upon The sacrifice, <u>though not allowed thy priest</u> ,	= Theophilus' impending act is something only he can do.
190	Which I will offer to thee; and be pleased, My fiery <u>zeal</u> inciting me to act it,	= zeal was widely used to indicate a religious passion.
192	To call that justice others may style murder. – Come, <u>you accursed</u> , thus by the hair I drag you	= Theophilus addresses his daughters, and roughly grabs them and drags them to Jupiter's altar.
194	Before this holy altar; thus <u>look</u> on you, <u>Less pitiful</u> than tigers to their prey:	= ie. "I look".
196	And thus, with mine own hand, I take that life Which I gave to you.	= with less pity.
198	[Kills them.]	
200	<i>Dor.</i> O, most cruël butcher!	
202	<i>Theo.</i> My anger ends not here: <u>hell's dreadful porter</u> ,	= Theophilus addresses Pluto, god of the underworld. porter = gatekeeper.
204	Receive into thy ever-open gates Their damnèd souls, and let the <u>Furies' whips</u>	= see the note at Act II.iii.198.
206	On them alone be wasted; and, when death Closes these eyes, 'twill be <u>Elysium</u> to me	= the part of hell reserved for heroes and relatives of the gods; the afterlife in Elysium was one of bliss; Theophilus compares the joy he will feel hearing the tortured cries of his dead daughters' souls (after he himself is dead) to being in Elysium, where he would not expect his soul to end up.
208	To hear their shrieks and howlings. Make me, Pluto,	

210	Thy instrument to furnish thee with souls Of that accursèd sect; nor let me fall, Till my <u>fell</u> vengeance hath consumed them all.	= savage. ¹
212		
214	[Exit, Harpax hugging him.]	
216	Artem. Tis a <u>brave</u> zeal.	= excellent.
218		
	<i>Enter Angelo, smiling.</i>	217: the earliest editions print <i>Enter Artemia laughing</i> , which, as Gifford notes, makes no sense, since Artemia is still on-stage; I have accepted Gifford's suggested emendation to the stage direction of the 1661 quarto, as printed here.
220	Dor. Oh, call him back again, Call back your hangman! here's <u>one prisoner left</u> To be the subject of his knife.	= meaning herself.
222		
224	Artem. Not so; We are not so near reconciled unto thee; – Thou shalt not perish such an easy way.	
226	Be she your charge, Sapritius, now; and <u>suffer</u> None to come near her, till we have found out Some torments worthy of her.	= permit.
230	Ang. Courage, mistress, <u>These martyrs</u> but prepare your glorious fate; You shall exceed them, and not <u>imitate</u> .	= ie. Christeta and Calista. = ie. merely imitate them.
234	[Exeunt.]	
	 <u>ACT III, SCENE III.</u> <i>A Room in Dorothea's House.</i> <i>Enter Spungius and Hircius, ragged, at opposite doors.</i>	
1	Hir. Spungius!	= Hircius and Spungius enter from different parts of the stage, running onto each other accidentally.
2		
4	Spun. My fine rogue, how is it? how goes this <u>tottered</u> world?	= alternate spelling of <i>tattered</i> .
6	Hir. <u>Hast</u> any money?	= "have you".
8	Spun. Money! no. The <u>tavern ivy</u> clings about my money, and kills it. Hast thou any money?	8-9: ie. Spungius spent all his money on drink. <i>tavern ivy</i> = taverns might advertise their establishment with a bush or <i>ivy</i> in lieu of a sign.
10		
12	Hir. No. My money is a mad bull; and finding any gap opened, away it runs.	
14	Spun. I see then a tavern and a <u>bawdy-house</u> have faces much alike; the one hath <u>red grates</u> next the door,	= brothel. = a reference to the checker-pattern on a tavern's door-post. ¹
16	the other hath <u>peeping-holes</u> within doors: the tavern	= ie. peep-holes.

18	hath evermore <u>a bush</u> , the bawdy-house sometimes neither <u>hedge nor bush</u> . From a tavern a man comes reeling; from a bawdy-house, <u>not able to stand</u> . In the	= see the note above at lines 8-9. = perhaps a particularly vulgar reference to pubic hair. = this phrase parallels <i>reeling</i> , but is clearly bawdy. = cheated. = cheap.
20	tavern you are <u>cozened</u> with <u>paltry</u> wine; in a bawdy-	
22	house by a <u>painted</u> whore: money may <u>have</u> wine, and a whore will have money; but to neither can you cry, “ <u>Drawer, you rogue!</u> ” or, “ <u>Keep door, rotten bawd!</u> ”	= covered with make-up. = procure, ie. "get you". 23: " <i>Drawer, you rogue!</i> " = a call for the attention of the man who <i>draws</i> your drink. " <i>Keep door, rotten bawd!</i> " = an imperative to the house madam to keep anyone out of the room in which the client has engaged a prostitute for her services.
24	<u>without a silver whistle</u> . We are justly <u>plagued</u> ,	24: <i>without a silver whistle</i> = ie. without paying; the meta- phor is of a man unsuccessfully <i>whistling</i> for attention, unless the whistle is accompanied by money. In contemporary literature, a person in charge was said to command others by means of a <i>silver whistle</i> . <i>plagued</i> = tormented, ie. punished or paid.
26	therefore, for running from our <u>mistress</u> . <i>Hir.</i> Thou didst; I did not: yet I <u>had</u> run too, but that	= ie. Dorothea. = would have.
28	<u>one</u> gave me <u>turpentine pills</u> , and that <u>stayed my running</u> .	28: <i>one</i> = ie. someone. <i>turpentine pills</i> = <i>turpentine</i> was known to cause diarrhea. ⁵ <i>stayed my running</i> = "kept me from running away".
30	<i>Spun.</i> Well! the thread of my life is drawn through the	30ff: vulgar and despicable as they are, Hircius and Spungius must be acknowledged to be entertaining speakers, weaving their dense and rather silly metaphors.
32	needle of necessity, whose eye, looking upon my <u>lousy</u> breeches, cries out it cannot mend them; which so pricks the <u>linings</u> of my body (and those are, heart, <u>lights</u> ,	= filthy, filled with lice. 33: <i>linings</i> = contents. ¹ <i>lights</i> = generally understood to mean lungs, ¹ though contemporary literature sometimes used the two words separately, as here, as if they referred to different organs.
34	lungs, guts, and <u>midriff</u>), that I beg on my knees to have <u>Atropos</u> , the <u>tailor</u> to the Destinies, to take her shears,	= diaphragm. ¹ = a goddess, and one of the three Fates (or <i>Destinies</i>), who measured out the length of each person's life on a line of <i>thread</i> ; <i>Atropos</i> was responsible for ending one's life by cutting the thread (hence Spungius calls her a <i>tailor</i>).
36	and cut my thread in two; or to heat the <u>iron goose</u> of mortality, and so press me to death.	= a <i>goose</i> was a tailor's smoothing-iron. ¹
38	<i>Hir.</i> Sure thy father was some <u>botcher</u> , and thy hungry	= clothing mender; ¹ note the metaphor with <i>shreds</i> and <i>patch</i> .
40	tongue bit off these shreds of complaints, to patch up the elbows of thy <u>nitty</u> eloquence.	= infested with the eggs of lice. ¹
42	<i>Spun.</i> And what was thy father?	
44	<i>Hir.</i> A low-minded cobbler, a cobbler whose zeal set	

46	many a woman upright; the remembrance of whose <u>awl</u>	= a tool for piercing holes. ¹
48	(I now having nothing) thrusts such scurvy stitches into my soul, that the heel of my happiness is gone <u>awry</u> .	= askew. ¹
50	Spun. Pity that e'er thou <u>trod'st</u> thy shoe awry.	= troddest, ie. did tread.
52	Hir. Long I cannot last; for all <u>sowterly</u> wax of comfort melting away, and misery taking the length of my foot,	= an adjective for resembling a souter , another name for a cobbler; ¹ note how Hircius continues the absurd shoemaker metaphors in these lines.
54	it boots <u>not me</u> to <u>sue for life</u> , when all my hopes are <u>seam-rent</u> , and go <u>wet-shod</u> .	= "is useless for me", with obvious pun. = beg for my life. = torn at the seams. ¹ = with wet feet. ¹
56	Spun. This shows thou art a cobbler 's son, by going	
58	<u>through-stitch</u> : O Hircius, would thou and I were so happy to be cobblers!	= a stitch drawn completely through material, hence a metaphor for completing any action or doing something thoroughly. ¹
60	Hir. So would I; for both of us being weary of our	
62	lives, should then be sure of shoemakers' <u>ends</u> .	= punning on the ends of shoemakers' thread. ¹
64	Spun. I see the beginning of my end, for I am almost starved.	
66	Hir. So am not I; but I am more than famished.	
68	Spun. All the members in my body are in a rebellion	
70	one against another.	
72	Hir. So are mine; and nothing but a cook, being a	
74	constable, can appease them, presenting to my nose, instead of his <u>painted staff</u> , a spit full of roast meat.	= a constable might carry a staff of office, which could be tipped with a cap of metal, or painted. ¹
76	Spun. But in this rebellion, what uproars do they make!	
78	my belly cries to my mouth, "Why <u>dost not gape</u> and feed me?"	= "don't you open wide".
80	Hir. And my mouth sets out a throat to my hand, "Why dost thou not lift up meat, and cram my <u>chops</u> with it?"	= jaws.
82	Spun. Then my hand hath a fling at mine eyes, because	
84	they look not out, and <u>shark for victuals</u> .	= ie. seek food in the manner of a shark; this use of shark as a verb was common in 17th century literature.
86	Hir. Which mine eyes seeing, full of tears, cry aloud,	
88	and curse my feet, for not ambling up and down to feed colon; <u>sithence</u> , if good meat be in any place, 'tis known	87-88: feed colon = "satisfy my hunger". = old word for "since". = (1) can smell out the food, and (2) are smelly.
90	my feet <u>can smell</u> .	
92	Spun. But then my feet, like lazy rogues, lie still, and had rather do nothing than run to and fro to purchase anything.	
94	Hir. Why, among so many <u>millions of people</u> , should	= the population of London at this time was around half a million; ²⁰ of England, about 5 million. ²¹
96	thou and I only be miserable <u>tatterdemallions</u> ,	= persons in tattered clothing. ¹
98	ragamuffins, and lousy desperates?	
	Spun. Thou art a <u>mere I-am-an-o, I-am-an-as</u> : consider	= complete. = Spungius condemns Hircius for feeling

100	the whole world, and 'tis as we are.	sorry for himself: "you are nothing more than an I-am-this and I-am-that"; note that <i>I-am-an-as</i> will sound like "I am an ass".
102	Hir. <u>Lousy</u> , beggarly! thou whoreson <u>assafoetida</u> !	= despicable. ² = a plant resin that smells like garlic; Hircius is punning with the <i>ass</i> in <i>assafoetida</i> .
104	Spun. Worse; all <u>totterings</u> , all out of frame, thou <u>fooliamini</u> !	= ie. tottering. = fool. ¹
106	Hir. As how, <u>arsenic</u> ? come, make the world smart.	= Hircius continues punning on <i>ass</i> , with the <i>arse</i> in <i>arsenic</i> ; as a side note, heated arsenic smells like garlic, thus further connecting this line to Hircius' earlier use of <i>assafoetida</i> .
108	Spun. Old honour goes on crutches, beggary rides	109-114: in this speech, Spungius complains how the world seems to have turned upside down.
110	<u>caroched</u> ; honest men <u>make</u> feasts, knaves sit at tables, cowards are <u>lapped</u> in velvet, soldiers (as we) in rags;	= in a luxurious coach or carriage. ¹ = prepare. = wrapped. ¹
112	<u>beauty turns whore, whore, bawd</u> , and both die of the	= ie. beautiful women become whores, and whores become bawds.
114	<u>pox</u> : why, then, when all the world stumbles, should thou and I walk upright?	= syphilis. ¹
116	Hir. Stop, look! who's yonder?	
118	<i>Enter Angelo.</i>	
120	Spun. Fellow Angelo! how does my little man, well?	
122	Ang. Yes; And would you did so! Where are your clothes?	122: Angelo notices that the two servants are in rags, and not in their own suits of clothes; as we shall see, they have pawned their outfits. It was normal for common people in those days to only own one set of clothing.
124	Hir. Clothes! You see every woman almost go in her <u>loose</u> gown, and why should not we have our clothes	125: <i>loose</i> = could mean "wanton".
126	loose?	125-6: <i>our clothes loose</i> = the boy' clothes are <i>loose</i> because they have wasted away from hunger.
128	Spun. <u>Would</u> they were loose!	= "I wish"; Spungius is no doubt thinking about women here.
130	Ang. Why, where are they?	
132	Spun. Where many a velvet cloak, I warrant, at this hour, keeps them company; they are pawned to a	
134	<u>broker</u> .	= ie. a pawnbroker, who would have lent them money at interest, using their clothing as security.
136	Ang. Why pawned? where's all the gold I left with you?	
138	Hir. The gold! we put that into a <u>scrivener's</u> hands, and	= notary's; notaries, in writing out bonds of debt, were, like brokers, part of the legal system involved in the creation of debt. ²²
140	he hath <u>cozened</u> us.	= deceived.
142	Spun. And therefore, I prithee, Angelo, if thou hast <u>another purse</u> , let it be <u>confiscate</u> , and brought to devastation.	142: <i>another purse</i> = ie. "more gold on you". <i>confiscate</i> = appropriated. ¹

144	Ang. Are you made all of lies? I know which way	142-3: brought to devastation = wasted.
146	Your <u>gilt</u> -winged pieces flew. I will no more Be mocked by you: be sorry for your <u>riots</u> ,	= Angelo puns on gilt and guilt . ⁴ = debauchery; ² Angelo here begins a series of imperatives, instructing the servants to reform; only when they mend their ways will he help them.
148	Tame your wild flesh by labour; eat the bread	
150	Got with <u>hard hands</u> ; let sorrow be your whip, To draw drops of repentance from your heart:	= ie. hardened or coarsened with manual labour.
152	When I read this amendment in your eyes, You shall not <u>want</u> ; till then, my pity dies.	= go lacking.
154	[Exit Angelo.]	
156	Spun. Is it not a shame, that this scurvy <u>puerilis</u> should give us lessons.	= child. ¹
158	Hir. I have dwelt, thou know'st, a long time in the	
160	<u>suburbs</u> of the conscience, and they are ever bawdy; but	= the suburbs , found outside the city walls, were the traditional location of the brothels of a Renaissance city.
162	now my heart shall take a house within the walls of honesty.	161-9: Hircius and Spungius contemplate reforming.
164	[Enter Harpax <u>aloof</u> .]	164: note that Harpax only dares appear after Angelo has exited the scene. aloof = behind, ie. sneaking; Harpax does not make himself immediately visible to the boys on stage.
166	Spun. O you drawers of wine, draw me no more to the bar of beggary; the sound of " <u>Score</u> a <u>pottle</u> of <u>sack</u> " is	166: score = one's debt at a tavern was recorded by a series of markings (scores). pottle = tankard holding a half-gallon. sack = a white wine.
168	worse than the noise of a scolding <u>oyster-wench</u> , or two cats <u>incorporating</u> .	= a woman who sells oysters. = mating.
170	Harp. This must not be. I do not like when conscience	171-2: Harpax hears in Spungius' words the possibility of the boys' reformation, which he will quickly quash. = it.
172	Thaws; keep <u>her</u> frozen still.	
174	[Comes forward.]	
176	How now, <u>my masters</u> !	= ie. gentlemen.
178	Dejected? drooping? drowned in tears? clothes torn? Lean, and ill-coloured? sighing? where's the whirlwind Which raises all these mischiefs? I have seen you Drawn better on't. O! but a spirit told me You both would come to this, when in you thrust Yourself into the service of that lady, Who shortly now must die. Where's now her praying? What good got you by <u>wearing out your feet</u> ,	
184	To run on scurvy errands to the poor, And to bear money to a <u>sort</u> of rogues And <u>lousy</u> prisoners?	= the original quarto prints wearing your our feete ; the emendation is based on the 1631 edition. = collection. = filthy.
188	Hir. Pox on them! I <u>never</u> prospered since I did it.	= have not.

190	Spun. Had I been a pagan still, I should not have	
192	<u>spit white</u> for want of drink; but come to any <u>vintner</u>	= to froth white sputum from dryness. ¹ = wine seller.
194	now, and bid him <u>trust me</u> , because I turned Christian, and he cries, Puh!	= ie. serve him alcohol on credit.
196	Harp. You're rightly served; before that <u>peevish</u> lady	
198	Had to do with you, women, wine and money	= foolish. ⁴
200	Flowed in abundance with you, did it not?	
202	Hir. O, those days! those days!	
202	Harp. Beat not your breasts, tear not your hair in madness;	
204	Those days shall come again, <u>be ruled by me</u> ;	= "let me guide your actions".
206	And <u>better</u> , mark me, better.	= ie. things will be better.
206	Spun. I have seen you, sir, as I take it, an attendant on	
208	the Lord Theophilus.	
210	Harp. Yes, yes; in show his servant; but – <u>hark, hither!</u> –	= "listen up".
212	Take heed nobody listens.	
212	Spun. Not a mouse stirs.	
214	Harp. I am a <u>prince</u> disguised.	= prince , of course, was used to refer to Satan, but Harpax allows the servants to understand the term in its usual sense.
216	Hir. <u>Disguised!</u> how? drunk?	= disguised was also slang for "drunk".
218	Harp. Yes, my fine boy! I'll drink too, and be drunk;	
220	I am a prince, and any man by me,	
222	Let him but keep my rules, shall soon grow rich,	
224	Exceeding rich, most infinitely rich:	
226	He that shall serve me is not starved from pleasures	
228	As other poor knaves are; no, take their fill.	
230	Spun. But that, sir, we're so ragged –	
232	Harp. You'll say, you'd serve me?	
234	Hir. Before any master under the zodiac.	
236	Harp. For clothes no matter; I've a mind to both.	
238	And one thing I like in you; now that you see	
240	The bonfire of your lady's state burnt out,	
242	You <u>give it over</u> , do you not?	= ie. will abandon Dorothea.
244	Hir. Let her be hanged!	
246	Spun. And <u>poxed!</u>	= infected with venereal disease, or ruined generally. ¹
248	Harp. Why, now you're mine;	
250	Come, <u>let my bosom touch you</u> .	= ie. "let us embrace to seal the deal."
252	Spun. We have <u>bugs</u> , sir.	= ie. bed-bugs. ¹

246	Harp. There's money, <u>fetch your clothes home</u> ; there's for you.	= ie. "collect your clothes from the pawnbroker."
248	Hir. <u>Avoid</u> , vermin! <u>give over</u> our mistress – a man cannot prosper worse, <u>if he serve the devil</u> .	= "Away!" = "(let us) abandon". = a good example of dramatic irony: the audience knows better than Hircius how true his statement is!
250	Harp. How! the devil? I'll tell you what now of the devil, He's no such horrid creature: cloven-footed,	251-3: interestingly, Harpax is not lying here: Satan actually has 4 or 6 wings and 4 faces, and his entire being is covered with eyes - a much more terrifying creature than as he is usually pictured. ²³
252	Black, saucer-eyed, his nostrils breathing fire, as These lying Christians make him.	
254	Both. No!	
256	Harp. He's more loving	
258	To man, than man to man is.	
260	Hir. Is he so? Would we two might come acquainted with him!	
262	Harp. You shall: he's a wondrous good fellow, loves a cup of wine, a whore, anything. You have money; it's ten to one but I'll bring him to some tavern to you or other.	
264		
266		
268	Spun. I'll <u>bespeak</u> the best room in the house for him.	= reserve.
270	Harp. Some people he cannot endure.	
272	Hir. We'll give him no such cause.	
274	Harp. He hates a <u>civil lawyer</u> , as a soldier does peace.	= common lawyer, ie. one who practices common law. ¹
276	Spun. How a commoner?	= ie. "how come he hates a common lawyer?"
278	Harp. Loves him <u>from the teeth outward</u> .	278: ie. only pretends to love him. from the teeth outward = a common expression: to evince a feeling from the teeth outward meant only in show.
280	Spun. Pray, my lord and prince, let me encounter you with one foolish question: does the devil eat any <u>mace</u> in his broth?	= a nutmeg-flavored spice, though derived from the seed covering rather than the seed itself, which is the source of traditional nutmeg. ¹
282		
284	Harp. Exceeding much, when his burning fever takes him; and then he has the knuckles of a <u>bailiff</u> boiled to his breakfast.	= officer charged with making arrests. ¹
286		
288	Hir. Then, my lord, he loves a <u>catchpole</u> , does he not?	= officer charged with arresting debtors. ¹
290	Harp. As a <u>bearward</u> doth a dog. A catchpole! he hath	= bear-keeper; the bear was exhibited in bear-baitings, in which a pack of dogs was let loose to torment the chained-up beast.
	sworn, if ever he dies, to make a <u>serjeant</u> his heir, and a	= sheriff's officer charged with making arrests. ¹
292	<u>yeoman</u> his <u>overseer</u> .	292: yeoman = one who is a landowner, but not a gentleman. ² overseer = one appointed to supervise or assist the executor of a will. ¹

294	Spun. How if he come to any great man's gate, will the <u>porter</u> let him come in, sir?	= gatekeeper.
296		
298	Harp. Oh! he loves porters of great men's gates, because they are ever so near the <u>wicket</u> .	= a smaller entrance placed within a larger gate, to be used when the larger gate is closed. ¹
300	Hir. Do not they <u>whom he makes much on</u> , for all his stroking their cheeks, lead hellish lives under him?	= ie. whom the devil treats generously.
302		
304	Harp. No, no, no, no; <u>he will be damned</u> before he hurts any man: do but you (when you are thoroughly acquainted with him) ask for anything, see if it does not <u>come</u> .	= Harpax is disingenuous: the devil is already damned.
306		= ie. come through.
308	Spun. Anything!	
310	Harp. Call for a delicate <u>rare</u> whore, she is brought you.	= excellent.
312	Hir. Oh! <u>my elbow itches</u> . Will the devil <u>keep the door</u> ?	312: my elbow itches = an itchy elbow, according to a superstition, meant that one would soon be sleeping in another person's bed; ²⁴ it is no surprise to hear this coming from Hircius. keep the door = ie. guard or watch the door while Hircius is within, sporting with a whore.
314	Harp. Be drunk as a beggar, he helps you home.	
316	Spun. O my fine devil! some watchman, I warrant; I wonder who is his constable.	316-7: Spungius, in turn, is glad to know the devil will enable his drinking.
318		
320	Harp. Will you swear, <u>roar, swagger</u> ? he claps you –	= both words suggest boisterous and blustering behavior.
	Hir. How? <u>on the chops</u> ?	321: on the = the quarto prints ath' here, emended by Gifford. chops = jaws.
322		
324	Harp. No, <u>on the</u> shoulder; and cries, “O, my <u>brave</u> boys!” Will any of you kill a man?	323: on the = the quarto prints ath' here too, emended by Gifford. brave = excellent.
326	Spun. Yes, yes; <u>I, I</u> .	= or "ay, ay".
328	Harp. What is his word? “ <u>Hang! hang!</u> 'tis nothing.” – Or stab a woman?	= the regular references to hanging are of course a very English trait.
330		
332	Hir. Yes, yes; I, I.	
334	Harp. Here is the worst word <u>he</u> gives you: “A pox on't, go on!”	= ie. the devil.
336	Hir. O <u>inveigling</u> rascal! – I am <u>ravished</u> .	= seductive. = ecstatic.
338	Harp. Go, get your clothes; turn up your <u>glass</u> of youth, And let the sands run merrily: nor do I care	= hourglass.
340	From what a lavish hand your money flies,	
342	So you give none away to beggars –	
	Hir. Hang them!	

344	Harp. And to the <u>scrubbing</u> poor.	= squalid. ¹
346	Hir. I'll see them hanged first.	
348	Harp. One service you must do me.	
350	Both. Anything;	
352	Harp. Your mistress, Dorothea, <u>ere she suffers</u> ,	= ie. "before she is killed".
354	Is to be put to tortures: have you hearts	
356	To tear her into shrieks, to fetch her soul Up in the pangs of death, yet not to die?	355-6: <i>to fetch...to die?</i> = to viciously torture her without killing her, ie. to prolong her agony; Harpax prefers that Dorothea give in to her torturers and renounce her Christianity than die a martyr, which would prevent him from capturing her soul.
358	Hir. <u>Suppose this she</u> , and that I had no hands, here's my teeth.	= Hircius pretends some nearby object is Dorothea.
360	Spun. Suppose this she, and that I had no teeth, here's	
362	my nails.	
364	Hir. But will not you be there, sir?	
366	Harp. No, not for hills of diamonds; the <u>grand master</u> , Who <u>schoools</u> her in the <u>Christian discipline</u> ,	= a royal household's chief officer, ¹ applied to Angelo. = instructs. = a common expression referring to the proper practice of Christianity, as opposed to its doctrine. ¹
368	Abhors my company: should I be there,	
370	You'd think all hell broke loose, we should so quarrel. Ply you this business; he, <u>her flesh who spares</u> ,	= ie. "who fails to apply his maximum efforts in torturing Dorothea".
372	Is lost, and in my love never more shares.	
374	[Exit Harpax.]	
376	Spun. Here's a master, you rogue!	
378	Hir. Sure he cannot choose but have a <u>horrible</u> number of servants.	= ie. exceedingly high (an intensifier). ¹
380	[Exeunt.]	
	END OF ACT III.	

ACT IV.

SCENE I.

The Governor's Palace.

*Antoninus on a bed asleep, with Doctors
about him; Sapritius and Macrinus.*

1 **Sap.** O you, that are half gods, lengthen that life
2 Their deities lend us; turn o'er all the volumes
3 Of your mysterious Æsculapian science,
4 T' increase the number of this young man's days:
5 And, for each minute of his time prolonged,
6 Your fee shall be a piece of Roman gold
7 With Caesar's stamp, such as he sends his captains
8 When in the wars they earn well: do but save him,
9 And, as he's half myself, be you all mine.
10 **Doct.** What art can do, we promise; physic's hand
11 As apt is to destroy as to preserve,
12 If Heaven make not the med'cine: all this while,
13 Our skill hath combat held with his disease;
14 But 'tis so armed, and a deep melancholy,
15 To be such in part with death, we are in fear
16 The grave must mock our labours.
17 **Mac.** I have been
18 His keeper in this sickness, with such eyes
19 As I have seen my mother watch o'er me;
20 And, from that observation, sure I find
21 It is a midwife must deliver him.
22 **Sap.** Is he with child? a midwife!
23 **Mac.** Yes, with child;
24 And will, I fear, lose life, if by a woman
25 He is not brought to bed. Stand by his pillow
26 Some little while, and, in his broken slumbers,
27 Him shall you hear cry out on Dorothea;
28 And, when his arms fly open to catch her,
29 Closing together, he falls fast asleep,

Scene I: the abusive language in this scene, as well as the appearance of words used in previous plays by Dekker, suggests his hand in writing this scene; see the note at the end of the play.

= Sapritius is addressing the doctors; he is likely comparing them to the Greek god of medicine, Aesculapius, whose parents were the god Apollo and the mortal Coronis, making him a demi-god, or *half-god*.¹¹

= obscure or incomprehensible.¹ = ie. healing.¹

4: Sapritius is begging the doctors to save his son's life.

6-7: *piece...stamp* = Roman gold coin.

= military commanders.

= the sense is, "I will be forever in your debt".

= skill. = ie. medical treatment generally.

12: allusions were frequently made to the suspicion that doctors were more likely to prolong suffering than to heal.

= sullenness or despondency;¹ *melancholy* was also the name given to "black bile", one of the four fluids (or "humours") contained in the human body, whose proper balance was required to maintain good health. An excess of black bile caused the symptoms of melancholia.

= the sense is "in league with".¹

20-21: *with such...o'er me* = a particularly lovely image.

= a phrase normally used to describe the bed on which a woman will give birth; Macrinus' metaphor is unclear, and perhaps annoying, as evidenced by Sapritius' response at line 25.

34	Pleased with embracings of her <u>airy</u> form.	= not corporeal, ie. imaginary.
36	Physicians but torment him, his disease	
36	Laughs at their <u>gibberish language</u> ; let him hear	= ie. medical jargon, which is as unintelligible as gibberish .
38	The voice of Dorothea, nay, but the name,	
38	He starts up with high colour in his face:	
40	<u>She, or none, cures him</u> ; and how that can be,	= it has taken a while for Macrinus to get to the point:
40	The princess' strict command, barring that happiness,	Antoninus will only recover if Dorothea is brought
42	To me impossible seems.	in for him to sleep with.
42	Sap. To me it shall not;	
44	I'll be no subject to the greatest Caesar	
46	Was ever crowned with laurel, rather than cease	
46	To be a father.	
48	[Exit Sapritius.]	
50	Mac. Silence, sir, he wakes.	
52	Anton. Thou kill'st me, Dorothea; oh, Dorothea!	
54	Mac. She's here: – enjoy her.	
56	Anton. Where? Why do you mock me?	
56	Age on my head hath stuck no white hairs yet,	
58	Yet I'm an old man, a <u>fond</u> doting fool	= foolish.
58	Upon a woman. I, to buy her beauty,	
60	(In truth I am bewitched!) offer my life,	
60	And she, for my acquaintance, <u>hazards</u> hers:	= risks.
62	Yet, for our equal sufferings, none holds out	
62	A hand of pity.	
64	Doct. Let him have some music.	
66	Anton. Hell on your fiddling!	
68	[Starts from his bed.]	
70	Doct. Take again your bed, sir;	
72	Sleep is a <u>sovereign physic</u> .	= excellent or effective medicine; sovereign was used frequently to describe medicine.
74	Anton. Take an ass's head, sir:	
74	<u>Confusion</u> on your fooleries, your charms! –	= ruin.
76	Thou stinking <u>glister-pipe</u> , where's <u>the god of rest</u> ,	76: glister-pipe = literally an enema tube, ¹ but used here as a contemptuous name for the doctors; sometimes written as clyster-pipe .
78	Thy pills and base apothecary drugs	the god of rest = presumably Antoninus is calling for Somnus, the god of rest; (Morpheus, who is commonly thought to be the god of sleep, is actually the god of dreams.)
78	Threatened to bring unto me? Out, you impostors!	
80	<u>Quacksalving</u> , cheating <u>mountebanks</u> ! your skill	79: quacksalving = ie. describing a quack, one who sells false cures.
80	Is to make sound men sick, and sick men kill.	mountebanks = charlatans. ¹
82	Mac. Oh, be yourself, dear friend.	
84	Anton. Myself, Macrinus!	

86	How can I be myself, when I am mangled Into a thousand pieces? here moves my head, But where's my heart? wherever – that lies dead.	
88		
90	<i>Re-enter Sapritius, dragging in Dorothea by the hair, Angelo following.</i>	
92	Sap. Follow me, thou damned sorceress! Call up thy spirits, And, if they can, now let them from my hand Untwine these witching hairs.	
96	Anton. I am that spirit: Or, if I be not, were you not my father, One made of iron should hew that hand in pieces, That so defaces this sweet monument Of my love's beauty.	
102	Sap. Art thou sick?	
104	Anton. To death.	
106	Sap. Wouldst thou recover?	106: ie. "do you want to get better?"
108	Anton. Would I live in bliss!	
110	Sap. And do thine eyes <u>shoot daggers</u> at that man That brings thee health?	= I have not been able to find an earlier use for this well-known phrase describing a fierce look; in <i>Hamlet</i> , an earlier play than ours, Shakespeare had used the phrase " <i>speak daggers</i> " to refer to speaking to someone in a hurtful manner (Act III.ii); another line in the same play expresses a similar thought: " <i>These words, like daggers, enter in mine ears</i> " (Act III.iv).
112	Anton. It is not in the world.	113: "there exists no person on earth who can bring me health."
114	Sap. It's here.	115: "such a person (meaning Dorothea) is here."
116	Anton. To treasure, by enchantment locked In caves as <u>deep</u> as hell, am I as near.	117-8: "I am as close to a person who can heal me as I am to a treasure buried in a cave located as deep as hell."
120	Sap. Break that enchanted cave: <u>entér</u> , and <u>rifle</u> The spoils thy lust hunts after; I descend To a base office, and become thy pander, In bringing thee this proud thing: make her thy whore, Thy health lies here; if she deny to give it, Force it: imagine thou assault'st a town's	= plunder. ²
126	Weak wall: to't, 'tis thine own, but beat this down. – Come, and, unseen, be witness to this battery, How the coy strumpet yields.	125-7: Sapritius misunderstands the nature of Antoninus' feelings for Dorothea; he expects his son to heal himself by raping her. Note the violent and aggressive extended military metaphor used by Sapritius.
128		127-8: Sapritius here addresses Macrinus and the doctors; they will pretend to leave, but actually intend to watch the ensuing rape from hiding.
130	Doct. Shall the boy <u>stay</u> , sir?	= remain, referring to Angelo.

132	Sap. No matter for the boy: pages are used To these odd bawdy <u>shufflings</u> ; and, indeed, are	= the sense seems to be "carryings-on" or "shenanigans".
134	Those little <u>young snakes in a Fury's head</u> , Will sting worse than the great ones. Let the <u>pimp</u> stay.	= the avenging Furies were described as having young snakes entwined in their hair. ¹¹
136	[<i>Exeunt Sapritius, Macrinus, and Doctors.</i>]	= Sapritius has just moments ago referred to himself as a pander (line 122), but now does the same to Angelo.
138		
140	Dor. O, guard me, angels! What tragedy must begin now?	
142	Anton. When a tiger Leaps into a timorous herd, with ravenous jaws, Being hunger-starved, what tragedy then begins?	142-4: Antoninus' ferocious cat analogy is reminiscent of those of Homer in the <i>Iliad</i> and <i>Odyssey</i> .
146	Dor. Death: I am happy so; you, <u>hitherto</u> , Have <u>still</u> had goodness <u>sphered</u> within your eyes,	= till now. 147: still = always. sphered = formed into a sphere; ¹ the original editions all read spared here, which the editors all emend to sphered .
148	Let not that <u>orb</u> be broken.	= ie. the sphere of goodness.
150	Ang. Fear not, mistress; If he dare offer violence, we two Are strong enough for such a sickly man.	
152		
154	Dor. What is your horrid purpose, sir? your eye Bears danger in it.	
156		
158	Anton. I must –	
160	Dor. What?	
162	Sap. [<i>Within.</i>] Speak it out.	= from off-stage; a director might also have Sapritius remain on-stage but watching the scene from a hiding place.
164	Anton. Climb that sweet virgin tree.	
166	Sap. [<i>Within.</i>] Plague o' your trees!	
168	Anton. And pluck that fruit which none, I think, e'er tasted.	
170	Sap. [<i>Within.</i>] A soldier, and stand fumbling so!	170: Sapritius is horrified to see his son wasting time talking instead of acting.
172	Dor. [<i>Kneels.</i>] Oh, kill me, And Heaven will take it as a sacrifice; But, if you play the ravisher, there is A hell to swallow you.	
174		
176	Sap. [<i>Within.</i>] Let her swallow thee!	
178	Anton. Rise: – for the Roman empire, Dorothea, I would not wound thine honour. Pleasures forced	
180		

182 Are unripe apples; sour, not worth the plucking:
 Yet, let me tell you, 'tis my father's will,
 That I should seize upon you, as my prey;
 184 Which I abhor, as much as the blackest sin
 The villainy of man did ever act.
 186
 [Sapritius breaks in with Macrinus.]
 188
 190 **Dor.** Die happy for this language!
 190 **Sap.** Die a slave,
 192 A blockish idiot!
 194 **Mac.** Dear sir, vex him not.
 196 **Sap.** Yes, and vex thee too; both, I think, are geldings:
 Cold, phlegmatic bastard, thou'rt no brat of mine;
 198 One spark of me, when I had heat like thine,
By this had made a bonfire: a tempting whore,
 200 For whom thou'rt mad, thrust e'en into thine arms,
 And stand'st thou puling! Had a tailor seen her
 202 At this advantage, he, with his cross capers,
Had ruffled her by this. But thou shalt curse
 204 Thy dalliance, and here, before her eyes,
 Tear thy own flesh in pieces, when a slave
 206 In hot lust bathes himself, and gluts those pleasures
 Thy niceness durst not touch. – Call out a slave;
 208 You, captain of our guard, fetch a slave hither.
 210 **Anton.** What will you do, dear sir?
 212 **Sap.** Teach her a trade,
 Which many would learn in less than half an hour, –
 214 To play the whore.
 216 *Enter a Slave.*
 218 **Mac.** A slave is come; what now?
 220 **Sap.** Thou hast bones and flesh
 Enough to ply thy labour; from what country
 222 Wert thou ta'en prisoner, here to be our slave?
 224 **Slave.** From Britain.
 226 **Sap.** In the west ocean?

194: Macrinus begs Sapritius not to aggravate Antoninus.

= "both of you, it seems, are like castrated horses."

197: **phlegmatic** = phlegm was another of the four fluids believed to be contained within the human body; an excess of phlegm was thought to cause sluggishness and apathy.

no brat of mine = Sapritius is ashamed that his son is not man enough to take a woman by force when he wants to.

= ie. "by this time I would have".

201: **puling** = whining or whimpering.

Had a tailor seen her = stereotyped as effeminate, tailors were a universal target of contempt by the era's dramatists.

= dance-like movements, usually ascribed to tailors.¹

= "would have dealt roughly with her by this time,"¹ ie. he would have taken her by now.

= hesitation.³

= fastidiousness.

228	Slave.	Yes.	
230	Sap.	An island?	
232	Slave.	Yes.	
234	Sap.	I'm <u>fitted</u> : of all nations	= satisfied.
236		Our Roman swords e'er conquered, none comes near	
238		The Briton for true whoring. <u>Sirrah</u> , fellow,	= an appropriate term of address for a menial.
		What wouldst thou do to gain thy liberty?	
240	Slave.	Do! liberty! fight naked with a lion,	239ff: this speech was no doubt intended to flatter the pride of the English audience!
242		Venture to pluck a <u>standard</u> from the heart	= the flag of an army.
244		Of an armed legion. Liberty! I'd thus	
		Bestride a <u>rampire</u> , and defiance spit	= rampart.
		I' the face of death, then, when the battering ram	
		Was fetching his career backward, to <u>pash</u>	= smash.
		<u>Me</u> with his <u>horns</u> in pieces. To shake my chains off,	245: Me = "myself". horns = ancient battering rams might have horns like those of a ram carved into their front ends.
246		And that I could not do't but by thy death,	
248		Stood'st thou on this dry shore, I on a rock	
250		Ten pyramids high, down would I leap to kill thee,	
252		Or die myself: what is for man to do,	
254		I'll venture on, to be no more a slave.	
256	Sap.	Thou shalt, then, be no slave, for I will set thee	
258		Upon a piece of work is fit for man,	
		Brave for a Briton: – drag that thing aside,	
		And ravish her.	
260	Slave.	And ravish her! is this your manly service?	257-263: a further bit of hometown cheering; no Englishman (even a pre-Anglo-Saxon barbarian) would sink so low as to rape a harmless woman to gain his freedom.
262		A devil scorns to do't; 'tis for a beast,	
264		A villain, not a man: I am, as yet,	
266		But half a slave; but, <u>when that work is past</u> ,	= ie. "once I performed such an act".
268		A damnèd whole one, a black ugly slave,	
		The slave of all base slaves: – do't thyself, Roman,	
		'Tis drudgery fit for thee.	
270	Sap.	He's bewitched too:	
272		Bind him, and with a <u>bastinado</u> give him,	= cudgel or rod. ¹
274		Upon his naked belly, two hundred blows.	
276	Slave.	Thou art more slave than I.	
278		[<i>He is carried off.</i>]	
280	Dor.	That Power <u>supernal</u> , on whom waits my soul,	273-4: ie. "God will protect me."
282		Is captain o'er my chastity.	supernal = divine, the opposite of <i>infernal</i> .
284	Anton.	Good sir, <u>give o'er</u> :	= "give it up," ie. "stop this."
286		The more you wrong her, yourself's <u>vexed</u> the more.	= irritated or troubled. ¹

280	Sap. Plagues <u>light on</u> her and thee! – thus down I throw Thy harlot, thus by th' hair nail her to earth. Call in ten slaves, let every one discover	= alight on, ie. descend on or land on.
282	What lust desires, and <u>surfeit</u> here his fill. Call in ten slaves.	= satiate.
284		
286	<i>Enter Slaves.</i>	
288	Mac. They are come, sir, at your call.	
290	Sap. Oh, oh!	289: Sapritius is stricken with pain or faintness.
292	<i>[Falls down.]</i>	
294	<i>Enter Theophilus.</i>	
296	Theo. Where is the governor?	
298	Anton. There's my wretched father.	
300	Theo. My lord Sapritius – he's not dead! – my lord! That witch there –	
302	Anton. 'Tis no Roman gods can strike These fearful terrors. O, thou happy maid, Forgive this wicked purpose of my father.	
306	Dor. I do.	
308	Theo. Gone, gone; he's <u>peppered</u> . It is thou Hast done this act infernal.	= stricken with suffering. ¹
310	Dor. Heaven pardon you! And if my wrongs from thence pull vengeance down, (I can no miracles work), yet, from my soul, Pray to those Powers I serve, he may recover.	312: "and if these wrongs you have done me call vengeance down from above".
316	Theo. He stirs – help, raise him up, – my lord!	
318	Sap. Where am I?	
320	Theo. One cheek is <u>blasted</u> .	= swollen. ¹
322	Sap. Blasted! where's the <u>lamia</u> That tears my entrails? I'm bewitched; seize on her.	= from Greek mythology, a she-demon who consumed the flesh and blood of young men. ¹¹
324	Dor. I'm here; do what you please.	
326	Theo. <u>Spurn</u> her to <u>th' bar</u> .	= kick. = ie. the bar of judgment. ²⁵
328	Dor. Come, boy, being there, more near to Heaven we are.	
330	Sap. Kick harder; go out, witch!	
332	<i>[Exeunt all but Antoninus.]</i>	
334		

336	Anton. O bloody hangmen! Thine own gods give thee breath!	
338	Each of thy tortures is <u>my several death</u> . [Exit.]	= "an individual death to me"; the scene ends with a rhyming couplet.
 ACT IV, SCENE II. <i>A Public Square.</i> <i>Enter Harpax, Hircius, and Spungius.</i>		
1	Harp. Do you like my service now? say, am not I	
2	A master <u>worth attendance</u> ?	= ie. worth serving.
4	Spun. Attendance! I had rather lick clean the soles	
6	of your dirty boots, than wear the richest suit of any	
8	<u>infected</u> lord, whose rotten life hangs between the two poles.	= ie. perhaps with the plague or venereal disease, but could also refer to moral corruption. ¹
10	Hir. A lord's suit! I would not give up the cloak of your service, to meet the <u>splayfoot</u> estate of any	= an awkward foot that points outward. ¹
12	<u>left-eyed</u> knight above the <u>antipodes</u> ; because they are unlucky to meet.	11: <i>left-eyed</i> = unable to see clearly. ¹ <i>antipodes</i> = opposite ends of the earth. ¹ 11-12: <i>they are...to meet</i> = perhaps a reference to the <i>unlucky</i> nature of the left side.
14	Harp. <u>This day</u> I'll <u>try</u> your loves to me; 'tis only	= today. = test.
16	But well to use the agility of your arms.	
18	Spun. Or legs, I'm <u>lusty</u> at them.	17: ie. Spungius' legs are as vigorous (<i>lusty</i>) as his arms.
20	Hir. Or any other <u>member</u> that has no legs.	= limb; ² Hircius is being vaguely dirty.
22	Spun. Thou'lt run into some hole.	= ie. to hide, but also vaguely obscene.
24	Hir. If I meet one that's more than my match, and that I cannot stand in their hands, I must and will creep on my knees.	23-25: Hircius is now more obviously dirty; <i>stand</i> , with <i>in their hands</i> , is clearly bawdy.
26	Harp. Hear me, my little <u>team of villains</u> , hear me;	= ie. like a team of horses, working together. ¹
28	I cannot teach you fencing with <u>these cudgels</u> ,	= here Harpax hands the boys a pair of rods with which to beat Dorothea.
30	Yet you must use them; lay them on but soundly; That's all.	
32	Hir. Nay, if we come to <u>mauling</u> once, puh!	= beating.
34	Spun. But what <u>walnut-tree</u> is it we must beat?	= The <i>Encyclopedia Britannica</i> (1911) reports that in some parts of England, <i>walnut trees</i> are thrashed with poles to knock down the nuts, but wryly notes "this is not a commendable mode of collecting them." ⁵
36	Harp. Your mistress.	
38	Hir. How! my mistress? I begin to have a Christian	

40	heart made of sweet butter, I melt; I cannot strike a woman.	
42	Spun. Nor I, unless she scratch; – <u>bum</u> my mistress!	= another term for beat or strike. ¹
44	Harp. You're <u>coxcombs</u> , silly animals.	= fools.
46	Hir. What's that?	46: "What silly animals?"
48	Harp. Drones, asses, blinded moles, that dare not thrust Your arms out to catch fortune; say, <u>you fall off</u> , It must be done. You are converted rascals, And, that once spread abroad, why, every slave Will kick you, call you motley Christiäns, Arid <u>half-faced</u> Christians.	48f: Harpax berates the boys for their hesitancy to beat Dorothea, as if they were Christians. = ie. "you part company from her". ¹
50		
52		
54	Spun. The guts of my conscience begin to be of <u>whitleather</u> .	= with pinched faces. ¹
56		= leather which has been softened by treating with alum and salt; ¹ hence, Spungius' resolve is weakening.
58	Hir. <u>I doubt me</u> , I shall have no sweet butter in me.	= "I suspect": this is an example of the grammatical form known as the <i>ethical dative</i> ; the superfluous <i>me</i> after the verb gives adds emphasis.
60	Harp. Deny this, and each pagan whom you meet Shall forkèd fingers thrust into your eyes –	61: a surprising reference to a move made popular by the <i>Three Stooges</i> in the 20th century.
62		
64	Hir. If we be <u>cuckolds</u> .	= men whose wives have cheated on them; the symbol of a <i>cuckold</i> was a pair of horns worn by the husband - Hircius has seized on Harpax's use of the word <i>forked</i> to make a connection.
66		
68	Harp. Do this, and every god the <u>Gentiles</u> bow to	= pagans, ie. Romans faithful to their own gods.
70	Shall add a <u>fadome</u> to your line of years.	66: Harpax uses a metaphor for determining the depth of a body of water, by lowering into it a length of rope (a "plumb line" with a lead ball attached to its end); a <i>fadome</i> - an alternate spelling for <i>fathom</i> - was the length of one's outstretched arms, about 6 feet. ¹
72	Spun. A hundred fadome, I desire no more.	
74	Hir. I desire but one inch longer.	= it is hardly necessary to point out the gutter in which Hircius' mind lies.
76	Harp. The senators will, as you pass along, Clap you upon your shoulders with this hand, And with this give you gold: when you are dead, Happy that man shall be can get a nail, The paring, – nay, the dirt under the nail, Of any of you both, to say, this dirt Belonged to Spungius or Hircius.	74-78: <i>when...Hircius</i> = Harpax alludes to the Christian obsession with collecting relics of dead saints; it was not unheard of for entrepreneurial vultures to sit outside the home of a dying holy person, ready to seize physical specimens of the body the moment death occurred.
80	Spun. They shall not <u>want</u> dirt under my nails, I will keep them long <u>of</u> purpose, for now my fingers itch to be at her.	= lack. = for that.
82		
84	Hir. The first thing I do, I'll <u>take</u> her over the lips.	= strike. ¹

86	Spun. And I <u>the hips</u> , – we may strike anywhere?	= a reference to a wrestling move, in which a wrestler takes down his opponent by flipping him over his hips; note Spungius' joke involves rhyming hips with lips .
88	Harp. Yes, anywhere.	
90	Hir. Then I know where I'll hit her.	90: again, vaguely bawdy.
92	Harp. Prosper, and be mine own; stand by, I <u>must not</u>	= ie. "cannot be present".
94	To see this done; great business calls me hence: He's made can make her curse his violence.	94: "whoever can break Dorothea's stoicism, and get her to curse him who tortures her, is made for life." 93-94: Note also that Harpax ends with part in the scene with a rhyming couplet.
96	[Exit Harpax.]	
98	Spun. Fear it not, sir; <u>her ribs shall be basted</u> .	= a pun and metaphor; to baste meant to beat, in addition to its meaning in cooking.
100	Hir. I'll come upon her with <u>rounce, robble-hobble,</u>	100-1: both rounce robble hobble and thwick thwack
102	and <u>thwick-thwack-thirlery bouncing</u> .	thirlery bouncing were nonsense phrases used by the 16th century poet Richard Stanyhurst in his 1582 translation of <i>The First Four Books of the Aeneid</i> of Virgil to describe the sound of thunder. Thwick thwack alone was used to describe the falling of continuous blows. ¹
104	<i>Enter Dorothea, led prisoner, a Guard attending; Sapritius, Theophilus, Angelo, and a Hangman, who sets up a pillar in the middle of the stage;</i>	= torturer.
106	<i>Sapritius and Theophilus sit; Angelo stands by Dorothea.</i>	103-6: Stage Directions: the quarto reads in part, <i>a Hangman with cords in some ugly shape, sets up a pillar in the middle of the stage</i> ; I have mostly accepted Gifford's modification of the directions.
108	Sap. According to our Roman customs, bind That Christian to a pillar.	
110	Theo. Infernal Furies,	
112	Could they into my hand thrust all their whips To tear thy flesh, thy soul, 'tis not a torture	113-4: not a torture / Fit to = not a cruel enough torture to be worthy of.
114	Fit to the vengeance I should heap on thee, For wrongs done me – me! for <u>flagitious facts</u> ,	= wicked deeds, a common collocation. ¹
116	By thee done to our gods; yet, so it stand, To great Caesarea's governor's high pleasure,	
118	Bow but thy knee to Jupiter, and offer Any slight sacrifice; or do but swear	118-120: the Romans were actually lenient to apostates, requiring only a minimum acknowledgment of their gods to avoid retribution; of course, if a Christian refused to give in at all, harsh punishment could be expected.
120	By Caesar's fortune, and be free.	
122	Sap. Thou shalt.	
124	Dor. Not for all Caesar's fortune, were it chained To more worlds than are kingdoms in the world,	124-6: a subtle but quite interesting metaphor of Caesar's fortune dragging behind it on chains all the nations of the world.
126	And all those worlds drawn after him. I defy Your hangmen; you now show me <u>whither</u> to fly.	= (to) where.
128	Sap. Are her tormentors ready?	
130		

132	Ang. Shrink not, dear mistress.	
134	Spun. and Hir. My lord, we are ready for the business.	133: we may wonder why Theophilus allowed Harpax to talk him into letting Hircius and Spungius be Dorothea's torturers; no doubt there were more experienced men he could have turned to.
136	Dor. You two! whom I like fostered children fed, And lengthened out your starvèd life with bread; You be my hangmen! whom, when up the ladder	
138	<u>Death</u> <u>haled you to be strangled</u> , I fetched down, Clothed you, and warmed you, you two my tormentors!	= personified Death had called them to climb the gallows.
140	Both. Yes, we.	
142	Dor. Divine Powers pardon you!	
144	Sap. Strike.	
146	[<i>They strike at her. Angelo kneeling holds her fast.</i>]	
148	Theo. Beat out her brains.	
150	Dor. Receive me, you bright angels!	151: Dorothea expects to be killed outright.
152	Sap. Faster, slaves.	
154	Spun. Faster! I am out of breath, I am sure; if I were to <u>beat a buck</u> , I can strike no harder.	= the phrase refers to the practice of beating clothes with a pole to wash them. ³
158	Hir. O mine arms! I cannot lift 'em to my head.	
160	Dor. Joy above joys! are my tormentors weary In torturing me, and, in my sufferings, I fainting in no limb! tyrants, strike home, And feast your fury full.	
164	Theo. These <u>dogs</u> are curs,	= ie. Hircius and Spungius.
166	[<i>Comes from his seat.</i>]	
168	Which snarl, yet bite not. See, my lord, her face Has more bewitching beauty than before: Proud whore, <u>it</u> smiles! cannot an eye start out, With these?	= she.
174	Hir. No, sir, <u>nor the bridge of her nose fall</u> ; 'tis full of iron-work.	= Hircius makes a secondary allusion to a symptom of advanced syphilis, in which the body's cartilage deteriorated, causing the patient's nose to collapse.
176	Sap. Let's view the <u>cudgels</u> , are they not counterfeit?	= rods.
178	Ang. <u>There</u> fix thine eye still; – thy glorious crown must come	= ie. towards Heaven.
180	Not from soft pleasure, but by martyrdom. There fix thine eye still; – when we next do meet, Not thorns, but roses, shall bear up thy feet:	

184	There fix thine eye still.	
186		[Exit Angelo.]
188	Dor. Ever, ever, ever!	
190		<i>Enter Harpax, sneaking.</i>
192	Theo. We're mocked; these bats have power to fell down giants Yet her skin is not scarred.	189: terrified of Angelo, Harpax has waited till Angelo left the stage before entering himself.
194	Sap. What rogues are these?	191-2: Theophilus, who has been examining the rods, is satisfied they should have caused catastrophic injury to Dorothea; she, of course, has been supernaturally protected from harm.
196	Theo. Cannot these force a shriek?	
198		[Beats Spungius.]
200	Spun. Oh! <u>a woman has one of my ribs</u> , and now five more are broken.	= a silly reference to the Biblical Eve.
202		
204	Theo. Cannot this make her roar?	
206		[Beats Hircius; he roars.]
208	Sap. Who hired these slaves? what are they?	
210	Spun. We serve that noble gentleman, there; he enticed us to this <u>dry beating</u> : oh! for <u>one half pot</u> !	210: dry beating = technically a beating that does not draw blood, but used to describe any severe pounding. ¹ one half pot = ie. even a small drink.
212	Harp. My servants! two base rogues, and <u>sometime</u> servants To her, and for that <u>cause forbear</u> to hurt her.	= former. = reason. = ie. refuse.
214	Sap. Unbind her; hang up <u>these</u> .	= these two.
216	Theo. Hang the <u>two hounds</u> on the next tree.	= Theophilus had previously referred to the two servants as dogs in line 165.
218	Hir. Hang us! master Harpax, <u>what a devil</u> , shall we be	= a common expression equivalent to the modern "what the hell"; this is not the first time the servants have unintentionally connected Harpax to Satan.
220	thus <u>used</u> ?	= treated.
222	Harp. What <u>bandogs</u> but you two would <u>worry</u> a woman?	= chained-up dogs. = used to describe dogs tearing the throats of sheep or other victims. ¹
224	Your mistress? I but clapped you, you flew on. Say I should <u>get your lives</u> , each rascal beggar	224f: Harpax suggests they are not worth saving, as they would be despised by the citizens of Rome for failing in their task. get your lives = ie. "preserve your lives".
226	Would, when he met you, cry out, "Hell-hounds! traitors!" Spit at you, fling dirt at you; and no woman Ever endure your sight: 'tis your best course	226-7: and no woman...your sight = this would be especially grievous to Hircius!
228	Now, had you secret knives, to stab yourselves; –	

230 But, since you have not, go and be hanged.
 231 **Hir.** I thank you.
 232 **Harp.** 'Tis your best course.
 233 **Theo.** Why stay they trifling here?
 234 To the gallows drag them by the heels; – away!
 235 **Spun.** By the heels! no, sir, we have legs to do us that
 236 service.
 237 **Hir.** Ay, ay, if no woman can endure my sight, away
 238 with me.
 239 **Harp.** Dispatch them.
 240 **Spun.** The devil dispatch thee!
 241
 242 [Exeunt Guard with Spungius and Hircius.]
 243 **Sap.** Death this day rides in triumph, Theophilus.
 244 See this witch made away too.
 245 **Theo.** My soul thirsts for it.
 246 Come, I myself the hangman's part could play.
 247 **Dor.** O haste me to my coronation day!
 248
 249 [Exeunt]

ACT IV, SCENE III.

The Place of Execution.
A scaffold, block, &c.

*Enter Antoninus, supported by Macrinus,
 and Servants.*

1 **Anton.** Is this the place where virtue is to suffer,
 2 And heavenly beauty, leaving this base earth,
 3 To make a glad return from whence it came?
 4 Is it, Macrinus?
 5
 6 **Mac.** By this preparation,
 7 You well may rest assured that Dorothea
 8 This hour is to die here.
 9
 10 **Anton.** Then with her dies
 11 The abstract of all sweetness that's in woman!
 12 Set me down, friend, that, ere the iron hand
 13 Of death close up mine eyes, they may at once
 14 Take my last leave both of this light and her:
 For, she being gone, the glorious sun himself

235: "what are the hangmen waiting for?"

Scene III: scaffold = the platform on which an execution takes place.

block = the wooden block upon which a criminal sets his or her head to be chopped off.

2-3: ie. as a **heavenly beauty**, Dorothea, in dying, will return to Heaven from where (**from whence**) she came.

5: after Antoninus' opening speech, the quarto has the following stage direction: *a scaffold thrust forth*.

= epitome.

= before.

16	To me's <u>Cimmerian darkness</u> .	= "to me is like". = the land of a people known as the <i>Cimmerians</i> was proverbial for its darkness.
18	Mac. <u>Strange affection!</u>	= unnatural passion.
20	Cupid once more hath <u>changed</u> his shafts with Death, And kills, instead of giving life.	19: changed = exchanged. 19-20: Cupid, the god of love, usually shoots an arrow at an individual to cause that person to fall in love; here, however, his arrow brings death, albeit indirectly, as the expected deaths of Dorothea and Antonius have come about as a side effect of Antoninus' falling in love with Dorothea. Gifford identifies this allusion as derived from a verse by the Dutch poet Janus Secundus (1511-1536), whose <i>Elegies</i> include the brief tale of <i>Death</i> and <i>Love</i> (Cupid) each shooting and together killing a young man with their respective arrows; the two allegorical characters, in retrieving their missiles, each accidentally picks up the arrow of the other, and havoc ensues (<i>Elegies, Book II, Elegie 6</i>). ³
22	Anton. Nay, weep not; Though tears of friendship be a <u>sovereign balm</u> ,	= effective healing ointment. ¹
24	On me they're <u>cast away</u> . It is decreed	= ie. wasted.
26	That I must die with her; our <u>clew of life</u> Was spun together.	= thread of life, as spun by the Fates (see the note at Act III.iii.35); the earliest meaning of the word clew , or clue , is thread, or a ball of thread or yarn. ¹
28	Mac. Yet, sir, 'tis my wonder, That you, who, hearing only what she suffers, Partake of all her tortures, yet will be, To add to our calamity, an eyewitness Of her last tragic scene, which must pierce deeper, And make the wound more desperate.	
34	Anton. Oh, Macrinus!	
36	<u>'Twould linger out</u> my torments else, not kill me, <u>Which is the end I aim at</u> : being to die too,	= ie. "it would only serve to prolong". = ie. Antoninus hopes to die alongside Dorothea.
38	What instrument more glorious can I wish for, Than what is made sharp by my constant love And true affection? It may be, the duty And loyal service with which I pursued her, And sealed it with my death, will be remembered Among her blessed actions: and what honour Can I desire beyond it?	
46	<i>Enter a Guard, bringing in Dorothea, a <u>Headsmen</u> before her;</i>	= ie. executioner (who does his job by beheading).
48	<i>followed by Theophilus, Sapritius, and Harpax.</i>	
50	See, she comes; How sweet her innocence appears! more <u>like</u> To Heaven itself than any sacrifice That can be offered to it. By my hopes Of joys hereafter, the sight makes me doubtful In my belief; nor can I think our gods Are good, or to be served, that take delight In <u>offerings of this kind</u> : that, to maintain Their power, deface the master-piece of nature,	= similar. 54-55: the sight...belief = ie. Antoninus questions his own belief in the Roman gods. = the Romans, like the Greeks before them, regularly sacrificed animals to their gods.

60	Which they themselves come short of. She ascends, And every step raises her nearer Heaven. –	
62	<u>What god soe'er thou art</u> , that must enjoy her, Receive in her a boundless happiness!	= though done with some uncertainty, Antoninus for the first time addresses the Christian God.
64	<i>Sap.</i> You are to blame to let him <u>come abroad</u> .	= go out, ie. leave his sickbed.
66	<i>Mac.</i> It was his will; And we were left to serve him, not command him.	
68	<i>Anton.</i> Good sir, be not offended; nor deny My last of pleasures in this happy object, That I shall e'er be blest with.	
72	<i>Theo.</i> Now, proud <u>contemner</u> Of us, and of our gods, tremble to think It is not in the Power thou serv'st to save thee. Not all the riches of the sea, increased By violent shipwrecks, nor the unsearched mines (<u>Mammon's</u> unknown <u>exchequer</u>), shall <u>redeem</u> thee;	= scorner (addressing Dorothea). 75: Theophilus accuses Dorothea's god of being powerless to help her, just as she previously did the Roman gods. 78: <i>Mammon</i> = personified wealth. ¹ <i>exchequer</i> = basically the Royal Treasury, charged with collecting and administering revenue. ¹ <i>redeem</i> = ie. pay a sufficient ransom to save her life. ¹
80	And, therefore, having first with horror weighed What 'tis to die, and to die young; to part with All pleasures and delights; lastly, to go Where all <u>antipathies</u> to comfort dwell, Furies behind, about thee, and before thee; And, to add to affliction, the remembrance Of the <u>Elysian</u> joys thou might'st have tasted,	= those things contrary to. ¹ 83: completely surrounded by the Furies.
86	Hadst thou not turned apostata to those gods That so reward their servants; let despair Prevent the hangman's sword, and on this scaffold Make thy first entrance into hell.	= Theophilus alludes for the second time in the play to <i>Elysium</i> , the joyous part of Hades reserved for the blessed; hence suggesting perfect happiness. ¹
90	<i>Anton.</i> She smiles, Unmoved, <u>by Mars</u> ! as if she were assured Death, looking on her <u>constancy</u> , would forget The use of his inevitable hand.	= anticipate. ⁴
96	<i>Theo.</i> Derided too! <u>dispatch</u> , I say.	= an oath invoking the Roman god of war; this would be appropriate for the soldier Antoninus. = steadfastness.
98	<i>Dor.</i> <u>Thou</u> fool!	= "get on with it"
100	<u>That gloriest</u> in having power to ravish <u>A trifle</u> from me I am weary of. What is this life to me? not worth a thought; Or, <u>if it be esteemed</u> , 'tis that I lose it To win a better: even thy malice serves To me but as a ladder to mount up To such a height of happiness, where I shall Look down with scorn on thee, and on the world; Where, circled with true pleasures, placed above	= Dorothea now uses the contemptuous and insulting <i>thee</i> to address the Roman officer. = who glories. = ie. her life. = ie. "if my life is to be admired for anything".

108 The reach of death or time, 'twill be my glory
 To think at what an easy price I bought it.
 110 There's a perpetual spring, perpetual youth:
 No joint-benumbing cold, nor scorching heat,
 112 Famine, nor age, have any being there.
 Forget, for shame, your Tempe; bury in

114 Oblivion your feigned Hesperian orchards: –
 The golden fruit, kept by the watchful dragon,
 116 Which did require Hercules to get it,

Compared with what grows in all plenty there,
 118 Deserves not to be named. The Power I serve
 Laughs at your happy Araby, or the
 120 Elysian shades; for He hath made His bowers
 Better in deed, than you can fancy yours.

122 *Anton.* O, take me thither with you!

124 *Dor.* Trace my steps,
 126 And be assured you shall.

128 *Sap.* With my own hands
 I'll rather stop that little breath is left thee,
 130 And rob thy killing fever.

132 *Theo.* By no means:
 Let him go with her: do, seduced young man,
 134 And wait upon thy saint in death; do, do:
 And, when you come to that imagined place,
 136 That place of all delights – pray you, observe me, –
 And meet those cursèd things I once called daughters,
 138 Whom I have sent as harbingers before you:
 If there be any truth in your religion,
 140 In thankfulness to me, that with care hasten
 Your journey thither, pray you send me some
 142 Small pittance of that curious fruit you boast of.

= there exists, there is.

113-121: Dorothea names several attractive locations which suffer in comparison to the sublime beauty she expects to find in Heaven.

Tempe = a proverbially beautiful river valley in Thessaly, Greece; when Xerxes invaded their land in 480 B.C., the Greeks initially planned to meet the Persians in the defile of the valley, but finding it undefendable, retreated to Thermopylae.⁵

114-116: *Hercules'* 11th Labour was to bring back several golden apples from an orchard protected by three or four nymphs known as the *Hesperides* and a 100-headed *dragon* called Ladon; unable to find the orchard (which was located at the northern end of the world), Hercules took on the task of holding up the heavens on his shoulders from Atlas, while Atlas (who hated his job) went to procure some of the *golden fruit*. Atlas was going to leave Hercules to carry his load forever, but Hercules tricked Atlas into taking the heavens back onto his own shoulders by asking Atlas to take the weight for only a moment to allow Hercules to put on some padding; Hercules of course left Atlas at this point, and returned the golden apples to Eurystheus, the king who was in charge of giving Hercules his impossible tasks.²⁶

require = this is the reading of the original quartos, but the editors add *a* or *your* after *require*; *require*, however, could be trisyllabic: *re-QUI-er*.

= ie. Arab person.

120: *Elysian shades* = those souls that live in *Elysium*, the joyful part of Hades.

bowers = dwelling, ie. Heaven.

= "I would"; Sapritius would rather kill Antoninus than let him fawningly follow Dorothea up the steps of the gallows.

= "listen closely".

= see lines 115-8, in which Dorothea brags about the

fruit that grows in Heaven; Theophilus is of course speaking sarcastically.

144 **Anton.** Grant that I may go with her, and I will.

146 **Sap.** Wilt thou in thy last minute damn thyself?

148 **Theo.** The gates to hell are open.

150 **Dor.** Know, thou tyrant,
Thou agent for the devil, thy great master,
152 Though thou art most unworthy to taste of it,
I can, and will.

154
156 *Enter Angelo, in the Angel's habit.*

= ie. dressed as an angel, perhaps wearing a long, wide-sleeved flowing garment - and of course wings.

Harp. Oh! mountains fall upon me,
158 Or hide me in the bottom of the deep,
Where light may never find me!

160 **Theo.** What's the matter?

161: only Dorothea can see Angelo.

162 **Sap.** This is prodigious, and confirms her witchcraft.

= ominous, a prodigy;⁴ Sapritius is concerned that the normally stoic Harpax has lost his composure.

164 **Theo.** Harpax, my Harpax, speak!

166 **Harp.** I dare not stay:

167-171: it is possible that Harpax can also see Angelo; or he may be sufficiently experienced in these matters to simply recognize the latter is present based on Dorothea's countenance.

168 Should I but hear her once more, I were lost.
Some whirlwind snatch me from this cursèd place,
170 To which compared (and with what now I suffer,) Hell's torments are sweet slumbers!

= would be.

172
174 *[Exit Harpax.]*

Sap. Follow him.

176 **Theo.** He is distracted, and I must not lose him. –
178 Thy charms upon my servant, cursèd witch,
Give thee a short reprieve. Let her not die
180 Till my return.

177-180: Theophilus is so dependent on Harpax that he momentarily halts the execution to find out first what has happened to his Secretary.

182 *[Exeunt Sapritius and Theophilus.]*

184 **Anton.** She minds him not: what object
Is her eye fixed on?

= Antoninus notices that Dorothea, distracted by some vision, appears not to have heard Theophilus.

186 **Mac.** I see nothing.

188 **Anton.** Mark her.

= "watch her closely."

190 **Dor.** Thou glorious minister of the Power I serve!
192 (For thou art more than mortal,) is't for me,
Poor sinner, thou art pleased awhile to leave
194 Thy heavenly habitation, and vouchsafest,

= Dorothea has always used **thou** to address Angelo as a signal of her intimate affection for him.

196	Though glorified, to take my servant's <u>habit</u> ? – For, put off thy divinity, so looked My lovely Angelo.	= outfit; Dorothea recognizes that Angelo is actually an angel of Heaven, and she is astonished and grateful that he condescended (<i>vouchsafest</i>) to play her servant.
198		
200	Ang. Know, <u>I am the same</u> ; And still the servant to your piety. Your zealous prayers and pious deeds first won me (But 'twas by His command to whom you sent them) To guide your steps. I <u>tried</u> your charity, When in a beggar's shape you took me up, And clothed my naked limbs, and after fed, 206 <u>As you believed</u> , my famished mouth. <u>Learn all</u> , By your example, to look on the poor 208 With gentle eyes! for in such habits, often, Angels desire an alms. I never left you, 210 Nor will I now; for I am sent to carry Your pure and innocent soul to joys eternal, 212 Your martyrdom once suffered: and before it, Ask any thing from me, and rest assured, 214 You shall obtain it. 216 Dor. I am largely paid For all my torments. Since I find such grace, 218 Grant that the love of <u>this young man</u> to me, In which he languisheth to death, may be 220 Changed to the love of Heaven. 222 Ang. I will perform it: And in that instant when the sword sets free 224 Your happy soul, his shall have liberty. Is there <u>ought</u> else? 226 Dor. For proof that I forgive 228 My persecutor, who in scorn desired To taste of that most sacred fruit I go to, 230 After my death, as sent from me, be pleased To give him of it. 232 Ang. Willingly, dear mistress. 234 Mac. I am amazed. 236 Anton. I feel a holy fire, 238 That yields a <u>comfortable</u> heat within me; I am quite altered from the thing I was. 240 See! I can stand, and go alone; thus kneel To heavenly Dorothea, touch her hand 242 With a religious kiss. 244 [Kneels.] 246 <i>Re-enter Sapritius and Theophilus.</i> 248 Sap. <u>He</u> is well now,	= "I am he". = tested. 206: <i>As you believed</i> = ie. "as you believed I was hungry". <i>Learn all</i> = "all people should profit (by your example)". 208-9: <i>for in such...an alms</i> = "Be not forgetful to enter- tain strangers: for thereby some have entertained angels unawares" (<i>Hebrews 13:2, King James version</i>). = ie. Antoninus. = anything. = reassuring; ² up to this point, Antoninus had been feeling a painful, burning fever. = ie. Harpax.

250	But will not be drawn back.	
252	Theo. It matters not, We can discharge this work without his help. But see your son.	
254	Sap. Villain!	
256	Anton. Sir, I beseech you, Being so near our ends, <u>divorce us not</u> .	= ie. "don't separate me from Dorothea".
260	Theo. I'll quickly make a separation of them: Hast thou <u>ought</u> else to say?	= anything.
262	Dor. Nothing, but to blame Thy tardiness in sending me to rest; My peace is made with Heaven, to which my soul Begins to take her flight: <u>strike, O! strike quickly</u> ; And, though you are unmoved to see my death, Hereafter, when my story shall be read, As they were present now, the hearers shall Say this of Dorothea, with wet eyes, "She lived a <u>virgin</u> , and a virgin dies."	263-4: "why are you taking so long to send me to where I desire to go?" = the executioner will be chopping her head off. 268-271: a common dramatic motif was to imagine one's tale being told as a moral lesson by future generations. = chaste or unspoiled maiden
272		
274	[<i>Her head is struck off.</i>]	= such dramatic and gory moments were always enjoyed by 16th and 17th century audiences.
276	Anton. O, take my soul along, to wait on thine!	
278	Mac. Your son sinks too.	
280		279: Antoninus dies.
282	Sap. Already dead!	
284	Theo. Die all <u>That are</u> , or favour this accursèd sect: I triumph in their ends, and will raise up A hill of their dead carcasses, <u>to o'erlook</u> The <u>Pyrenean hills</u> , but I'll root out These superstitious fools, and leave the world No name of Christian.	= "who either are members of". = ie. "that will be higher than". = ie. the Pyrenees mountains.
290		
292	[<i>Loud music: Exit Angelo, having first laid his hand upon the mouths of Antoninus and Dorothea.</i>]	
294	Sap. Ha! heavenly music!	
296	Mac. 'Tis in the air.	
298	Theo. Illusions of the devil, Wrought by some witch of her religion, That <u>fain would</u> make her death a miracle: It frights not me. Because he is your son, Let him have burial; but let her body Be cast forth with contempt in some highway,	= would like to.

306 | And be to vultures and to dogs a prey.

| [*Exeunt.*]

| END OF ACT IV.

ACT V.

SCENE I.

The study of Theophilus.

Entere Theophilus in his Study: books about him.

- 1 **Theo.** Is't holiday, O Caesar, that thy servant,
2 (Thy provost, to see execution done
On these base Christians in Caesarea,) Should now want work? Sleep these idolaters,
4 That none are stirring? – As a curious painter,
6 When he has made some admirable piece,
Stands off, and with a searching eye examines
8 Each colour, how 'tis sweetened; and then hugs
Himself for his rare workmanship – so here,
10 Will I my drolleries, and bloody landscapes,
Long past wrapped up, unfold, to make me merry
12 With shadows, now I want the substances,

My muster-book of hell-hounds. Were the Christians,
14 Whose names stand here, alive and armed, not Rome
Could move upon her hinges. What I've done,
16 Or shall hereafter, is not out of hate

To poor tormented wretches; no, I'm carried
18 With violence of zeal, and streams of service
I owe our Roman gods.
20 [Reads.] *Great Britain*, – what?

22 *A thousand wives, with, brats sucking their breasts,*
Had hot irons pinch them off, and thrown to swine;
24 *And then their fleshy back-parts, hewed with hatchets,*
Were minced, and baked in pies to feed the starvèd
Christians.
26

The scene begins with a monologue by our play's official Christian persecutor, *The Virgin Martyr's* lengthiest speech.

1-5: *Is't holiday...stirring* = Theophilus wonders where all the Christians are, that he is having difficulty finding any to torture.

= lack. = worshippers of idols, ie. Christians.

= "just like a fastidious or highly-skilled painter".²

= excellent.

10-12: continuing to compare himself to a painter of great works, Theophilus worries that he will have to live on memories (*shadows*) of his tortures, since there seem to be no possibilities for actual ones (*substances*) left for him to enjoy.

drolleries = comic entertainments, referring to Theophilus' tortures, of course meant ironically.

want = lack.

13: *muster-book* = a register in which a census is recorded.¹
hell-hounds = fiends, dogs of hell;¹ Theophilus has no more names of Christians to add to his list of victims.

= doth Theophilus protest too much? Or, as Gifford suggests, is he speaking the genuine truth? Gifford believes that Theophilus expresses his lack of visceral hate for the Christians to distinguish himself (for the audience's understanding) from Sapritius, whose dislike for the Christians is real and deep-rooted.³

= passion born from religious duty.

20f: Theophilus is reading a treatise on the British barbarians; *Britannia* was of course a province of the Roman Empire - during the time of Dioclesian, one of his Caesars, Constantius Chlorus, was fighting locals there. Needless to say, the name *Great Britain* is an anachronism.

22f: Gifford suggests the gruesome descriptions of torture of British barbarians and Christians were derived from ancient sources, and were likely written by Dekker.

28	Ha! – ha! Again, again, – <i>East Anglas</i> , – oh! <i>East Angles</i> :	28: Theophilus originally misreads the name of the tribe or region. There is a bit of anachronism here, as tribes such as the Angles and Saxons did not arrive in Britain until the fifth century, after the Romans had abandoned the island.
30	<i><u>Bandogs</u>, kept three days hungry, <u>worried</u></i>	30-32: Theophilus' treatise describes starved, vicious dogs (<i>bandogs</i>) being released to attack and tear apart (<i>worry</i>) Britons who had been fattened and confined in smallish quarters (<i>stied</i>) ¹ like pigs.
32	<i>A thousand British rascals, <u>stied</u> up fat</i>	
34	<i>Of purpose, <u>strippèd</u> naked, and disarmed.</i>	
36	I could outstare a year of suns and moons, To sit at these sweet <u>bull-baitings</u> , so I	= as in bear-baiting, hungry dogs could be released to brawl with a tied-up bull, a familiar entertainment in 16th and 17th century London.
38	Could thereby <u>but one Christian win</u> to fall In adoration to my Jupiter.	= Theophilus seems to be admitting that he has yet to convert one Christian back to the Roman beliefs.
40	<i>– Twelve hundred Eyes bored with <u>augers</u> out – Oh! eleven thousand</i>	= an <i>auger</i> was a carpenter's tool used to <i>bore</i> holes in wood. ¹
42	<i>Torn by wild beasts: two hundred rammèd in the earth</i>	= full of food, that is.
44	<i>To the armpits, and <u>full platters</u> round about them, But far enough <u>for reaching</u>:</i>	= ie. so that the victims could not reach the food; <i>for</i> here means "to prevent".
46	<i>Eat, dogs, ha! ha! ha!</i>	
48	<i>[He rises.]</i>	
50	Tush, all these tortures are but <u>fillipings</u> , Fleabittings; I, before <u>the Destinies</u>	= flicks with a finger. ¹ 50-53: <i>I...all these</i> = "just once more, before I die, I wish I could practice great violence on one more great Christian." <i>the Destinies</i> = the Fates, the three goddesses that measure out the length of each person's life.
52	<i><u>My bottom did wind up</u>, would <u>flesh</u> myself</i>	56: <i>My bottom did wind up</i> = a metaphor involving a core (<i>bottom</i>) ¹ on which thread or yarn could be wound (hence <i>did wind up</i>) to represent Theophilus' life being brought to its end; this is a particularly interesting image, as the Fates (or <i>Destinies</i>) are usually imagined to end a person's life by cutting the thread of life. <i>flesh</i> = gratify one's lust for violence. ¹
54	Once more upon someone remarkable Above all these. This <u>Christian slut</u> was well,	= ie. Dorothea.
56	<i><u>Consort.</u> Enter Angelo with a basket filled with fruit and flowers.</i>	= musicians prepare to play. ³
58	A <u>pretty</u> one; but let such horror follow	= excellent.
60	The next I feed with torments, that when Rome Shall hear it, her foundation <u>at the sound</u>	= perhaps referring to the <i>sound</i> of the victim screaming.
62	May feel an earthquake. – <u>How now?</u>	= "What's going on?"

64		[<i>Music.</i>]	
66	Ang.	Are you amazed, sir?	
		So great a Roman spirit – and doth <u>it</u> tremble!	= ie. "he", meaning Theophilus.
68	Theo.	How cam'st thou in? to whom thy business?	
70	Ang.	To you;	
72		I had a mistress, late sent hence by you	
		Upon a bloody errand; you entreated,	
74		That, when she came into that blessed garden	
		Whither she knew she went, and where, now happy,	
76		She feeds upon all joy, she would send to you	
		<u>Some of that garden fruit</u> and flowers; which here,	= Angelo unexpectedly fulfills Dorothea's promise to deliver some of Heaven's fruit to Theophilus (see Act IV.iii.139-142).
78		To have her promise <u>saved</u> , are brought by me.	= maintained, ¹ ie. not left unfulfilled.
80	Theo.	Cannot I see this garden?	
82	Ang.	Yes, if the Master	
		Will give you entrance.	
84			
		[<i>He vanishes.</i>]	85: Angelo's appearance and disappearance give the director an opportunity to provide entertaining special effects for the audience; as a messenger from Heaven, Angelo might be lowered onto and raised from the stage by a crane.
86	Theo.	'Tis a <u>tempting fruit</u> ,	= perhaps a sly reference to the story of Adam and Eve.
88		And <u>the most bright-cheeked child</u> I ever viewed;	= angels generally were considered to be beautiful, if somewhat androgynous, beings (Metford, p.26). ¹⁴
		Sweet smelling, goodly fruit. What flowers are these?	
90		In Dioclesian's gardens; the most beauteous,	
		Compared with these, are weeds: is it not February,	
92		The <u>second day she died</u> ? frost, ice, and snow	= ie. two days after Dorothea died.
		Hang on the beard of winter: where's the sun	
94		That gilds this summer? pretty, sweet boy, say,	
		In what country shall a man find this garden? –	
96		My delicate boy, – gone! vanished! within there,	
		Julianus and Geta! –	
98			
		<i>Enter Julianus and Geta.</i>	Entering characters: <i>Julianus</i> and <i>Geta</i> are Theophilus' domestic servants.
100	Both.	My lord.	
102	Theo.	Are my gates shut?	
104	Geta.	And guarded.	
106	Theo.	Saw you not	
108		A boy?	
110	Jul.	Where?	
112	Theo.	Here he entered; a young lad;	
		A thousand blessings danced upon his eyes;	
114		A <u>smoothfaced</u> , glorious thing, that brought this basket.	= ie. without facial hair.

116	Geta. No, sir!	
118	Theo. Away – but be in reach, if my voice calls you.	
120	[<i>Exeunt Julianus and Geta.</i>]	
122	No! – vanished, and not seen! – be thou a spirit, Sent from that witch to mock me, I am sure	
124	<u>This is essential</u> , and, howe'er it grows, Will taste it.	= ie. the fruit is real or tangible ¹ (unlike the spirit Angelo).
126		
128	[<i>Eats of the fruit.</i>]	
128	Harp. [<i>within.</i>] Ha, ha, ha, ha!	= ie. off-stage.
130		
132	Theo. So good! I'll have some more, sure.	
132	Harp. Ha, ha, ha, ha! great <u>liquorish</u> fool!	= describing one who enjoys delicious food. ¹
134	Theo. <u>What</u> art thou?	= who; Theophilus hears, but can neither see nor identify Harpax.
136	Harp. A fisherman.	137-141: Harpax clearly is mocking the famous exchange of the New Testament in which Jesus invites Andrew and Simon to become "fishers of men".
138		
140	Theo. What dost thou catch?	
140	Harp. Souls, souls; <u>a fish called souls</u> .	= Harpax puns on "soles".
142	Theo. Geta!	
144		
146	<i>Enter Geta.</i>	
146	Geta. My lord.	
148	Harp. [<i>Within.</i>] Ha, ha, ha, ha!	
150		
152	Theo. What insolent slave is this, dares laugh at me? Or what is't the dog <u>grins</u> at so?	= ie. bares its teeth in a snarl. ²
154	Geta. I neither know, my lord, at what, nor whom; for there is none without but my fellow Julianus, and he is making <u>a garland for Jupiter</u> .	= ie. a wreath to place on the bust of Jupiter.
156		
158	Theo. Jupiter! all within me is not well; And yet not sick.	
160		
162	Harp. [<i>Laughing louder, within.</i>] Ha, ha, ha, ha!	
162	Theo. What's thy name, slave?	
164		
166	Harp. [<i>At one end.</i>] Go look.	
166	Geta. Tis Harpax' voice.	
168		
170	Theo. Harpax! go, drag the <u>caitiff</u> to my foot, That I may stamp upon him.	= villain or wretch. ¹

172	Harp. [<i>At the other end.</i>] Fool, thou liest!	= Harpax's voice suddenly seems to come from a different direction.
174	Geta. He's yonder, now, my lord.	
176	Theo. Watch thou that end, Whilst I make good this.	
178		
180	Harp. [<i>In the middle.</i>] Ha, ha, ha, ha ha!	
182	Theo. He is at <u>barley-break</u> , and the last couple Are now in <u>hell</u> . Search for him.	= barley-break was a commonly referred-to game of what is basically "tag" played by three couples; while holding hands, the couple in the middle tries to catch the other couples. This middle position was referred to as hell ; here, Harpax is the game's prey.
184		
186		
188	All this ground, <u>methink</u> , is bloody, And paved with thousands of those Christians' eyes Whom I have tortured; and they stare upon me.	= the editors all change this to methinks , but methink was very common in the era.
190	What was <u>this apparition</u> ? sure it had A shape angelical. Mine eyes, though dazzled And daunted at first sight, tell me it wore A pair of glorious wings; yes, they were wings; And hence he flew: – 'tis vanished! Jupiter, For all my sacrifices done to him, Never once gave me smile. – How can stone smile, Or wooden image laugh?	= ie. Angelo.
192		
194		
196		
198		
200		
202	Ha! I remember Such music gave a welcome to my ear, When the fair youth came to me: – 'tis in the air, Or from some better place; a Power divine, Though my dark ignorance on my soul does shine, And makes me see a conscience all stained o'er, Nay, drowned and damned forever in Christian gore.	
204		
206		
208		
210	Harp. [<i>Within.</i>] Ha, ha, ha!	
212	Theo. Again! – What dainty relish on my tongue This fruit hath left! some angel hath me fed; If so <u>toothful</u> , I will be <u>banqueted</u> .	= tasty. = feasted. ¹
214		
216		
218		
220	Harp. <u>Hold!</u>	217: Entering Character: Harpax appears in his true satanic guise.
222	Theo. Not for Caesar.	= "Stop!"
224	Harp. But for me <u>thou</u> shalt.	222: "I wouldn't stop if the emperor himself ordered me to." = Harpax has previously always used the respectful you when addressing Theophilus; but now, in revealing his true nature, Harpax switches to thee , signifying his assumption of the superior position in the relationship.

226	Theo. Thou art no twin to him that last was here. Ye Powers, whom my soul bids me reverence, guard me!	
228	<u>What</u> art thou?	= who.
230	Harp. I am thy master.	
232	Theo. Mine!	
234	Harp. And thou my everlasting slave; that Harpax, Who hand in hand hath led thee to thy hell,	
236	Am I.	
238	Theo. Avaunt!	238: "Begone!"
240	Harp. I will not; <u>cast</u> thou down That basket with the things in't, and <u>fetch up</u>	= throw. = vomit; ¹ Harpax uses <i>fetch up</i> as a linguistic contrast to <i>cast down</i> .
242	What thou hast swallowed, and then take a drink, Which I shall give thee, and I'm gone.	
244	Theo. My fruit?	
246	Does this offend thee? see!	
248	[<i>Eats again.</i>]	
250	Harp. <u>Spet</u> it to the earth, And tread upon it, or I'll <u>piecemeal tear</u> thee.	= alternate spelling of <i>spit</i> . = dismember, or tear into small pieces. ¹
252	Theo. Art thou with this affrighted? see, here's more.	= the combination of Angelo's appearance and Theophilus' eating of the fruit has given the latter a level of moral courage Dorothea would have been pleased to see.
254	[<i>Pulls out a handful of flowers.</i>]	
256	Harp. Fling them away. I'll take thee else, and hang thee In a <u>contorted</u> chain of icicles,	= twisted. ¹
258	In the <u>frigid zone</u> : <u>down with them</u> !	= the north or south pole. ¹ = ie. "put down the flowers!"
260	Theo. <u>At the bottom</u>	= ie. of the basket.
262	One thing I found not yet. See!	
264	[<i>Holds up a cross of flowers.</i>]	
266	Harp. Oh! I am tortured.	
268	Theo. Can this do't? hence, <u>thou fiend infernal</u> , <u>hence</u> !	268: <i>thou fiend infernal</i> = Theophilus seems to have recognized Harpax's true provenance. <i>hence!</i> = begone!
270	Harp. Clasp Jupiter's image, and away with that.	
272	Theo. At thee I'll fling that Jupiter; for methinks, I serve a better master: he now <u>checks</u> me	= rebukes. ¹
274	For murdering my two daughters, <u>put on</u> by thee – By thy damned rhetoric did I hunt the life	= instigated. ³
276	Of Dorothea, the holy virgin-martyr. She is not angry with <u>the axe</u> , nor me,	= ie. the one that beheaded Dorothea.
278	But sends these presents to me; and I'll travel O'er worlds to find, and from her white hand	
280	Beg a forgiveness.	

282	Harp. No; I'll bind thee here.	
284	Theo. I serve a strength above thine; <u>this small weapon</u> , Methinks, is armour hard enough.	= ie. the cross of flowers; Gifford notes the Catholic nature of the religious imagery and language of the play.
286	Harp. Keep from me.	
288	[Sinks a little.]	
290	Theo. <u>Art posting to thy centre?</u> down, hell-hound! down!	= "are you hurrying back to where you came from (centre)?" Centre could also refer to the center of the earth. ¹
292	Me hast thou lost. That arm, which hurls thee hence,	
294	[Harpax disappears.]	294: stage direction added by Gifford.
296	Save me, and set me up, the strong defence In the fair Christian's quarrel!	
298	<i>Enter Angelo.</i>	
300	Ang. Fix thy foot there,	
302	Nor be thou shaken with a Caesar's voice,	
304	Though thousand deaths were in it; and I then	304-5: Angelo describes how Theophilus will be forgiven for his sins.
306	Will bring thee to a river, that shall wash	
308	Thy bloody hands clean and more white than snow; And to that garden where these blest things grow, And to that martyred virgin, who hath sent That heavenly <u>token</u> to thee: spread this <u>brave</u> wing,	308: token = evidence or proof (of the existence of Heaven, or that everything she said was true). brave = excellent.
310	And serve, <u>then</u> Caesar, a far greater king.	= ie. than, meaning "instead of".
312	[Exit Angelo.]	
314	Theo. It is, it is, some angel. Vanished again!	
316	Oh, come back, ravishing boy! bright messenger!	
318	Thou hast, by these mine eyes fixed on thy beauty,	
320	Illumined all my soul. Now look I back	
322	On my black tyrannies, which, as they did	
	<u>Outdare the bloodiest</u> , thou, blest spirit, that lead'st me,	= dared to be more bloody than those who were the bloodiest.
	Teach me what I must to do, and, to do well,	
	That my last act the best may parallel.	
	[Exit.]	
	ACT V, SCENE II.	
	<i>Dioclesian's Palace.</i>	
	<i>Enter Dioclesian, Maximinus, the Kings of Epire, Pontus, and Macedon, meeting Artemia; Attendants.</i>	Scene II: Gifford commends the beauty of Massinger's poetry in this scene, asserting it to be "unsurpassed in the English language." ³ Entering Characters: Dioclesian is the emperor of Rome, and Maximinus , his co-emperor. Artemia is Dioclesian's daughter, who, we remember, had instigated our entire story

1 **Artem.** Glory and conquest still attend upon
2 Triumphant Caesar!

4 **Diocl.** Let thy wish, fair daughter,
Be equally divided; and hereafter
6 Learn thou to know and reverence Maximinus,
Whose power, with mine united, makes one Caesar.

8
10 **Max.** But that I fear 'twould be held flattery,
The bonds considered in which we stand tied,
As love and empire, I should say, till now
12 I ne'er had seen a lady I thought worthy
To be my mistress.

14 **Artem.** Sir, you shew yourself
16 Both courtier and soldier; but take heed,
Take heed, my lord, though my dull-pointed beauty,
18 Stained by a harsh refusal in my servant

20 Cannot dart forth such beams as may inflame you,
You may encounter such a powerful one,
That with a pleasing heat will thaw your heart,

22 Though bound in ribs of ice. Love still is Love,

24 His bow and arrows are the same: great Julius,
That to his successors left the name of Caesar,
Whom war could never tame, that with dry eyes

26 Beheld the large plains of Pharsalia covered

With the dead carcasses of senators

28 And citizens of Rome; when the world knew
No other lord but him, struck deep in years too,
30 (And men gray-haired forget the lusts of youth,)

32 After all this, meeting fair Cleopatra,
A suppliant too, the magic of her eye,
Even in his pride of conquest, took him captive:

when she lamentably chose Antoninus for a husband.

The three listed kings originally appeared as rebel-captives of Dioclesian, but he had freed them as a token of his magnanimity.

7: Maximinus, as discussed earlier at Act I.i.611-2, is a composite of Dioclesian's co-Augustus, Maximian, and the Caesar Galerius Maximianus.

This is as good a place as any to mention that the real Diocletian did have a daughter, but her name was Valeria, not Artemia; in real life, she married the Caesar Galerius.⁵

= considered.

= lover or wooer, suggesting one skilled in words or flattery.
= the opposite of "well-pointed" (ie. sharp-pointed).¹

18: Artemia is still not able to get over the sting of her rejection by Antoninus; **servant** technically means "lover", but the sense here is more like "beloved".

20-22: Artemia expresses her worry that Maximinus, like Antoninus, might fall in love with another woman, even as he is married to her.

22-23: **Love is...the same** = Artemia recognizes that Cupid's character never changes, and that whom he causes to fall in love with whom is completely arbitrary; in other words, she understands that people have no control over whom they fall or not fall in love with.

= ie. Julius Caesar.

= ie. without crying.

= **Pharsalus** in Greece was the location of Caesar's smashing victory over Pompey in the great Roman Civil War (A.D. 48).⁵

= many of the senators of Rome had fought on the side of Pompey.

= Caesar would have been 54 years old in 48 B.C. when he first met Cleopatra; she would have been about 20 at the time. The couple had a son, Caesarion.⁵

32-33: Caesar came to Egypt with his army after the Battle of Pharsalus to find Cleopatra in a power struggle with

34	Nor are you more secure.	her brother; she appealed to Caesar for help (hence she was a <i>suppliant</i>), and quickly won his heart.
36	Max. Were you deformed, (But, by the gods, you are most <u>excellent</u>),	= ie. attractive.
38	Your gravity and discretion would o'ercome me; And I should be more proud <u>in being prisoner</u>	= Maximinus picks up on Artemia's image of one who falls in love as being held <i>captive</i> by the target of his affection.
40	To your fair virtues, than of all the honours, Wealth, title, empire, that my sword hath purchased.	
42	Diocl. This meets my wishes. Welcome it, Artemia, With outstretched arms, and study to forget That Antoninus ever was: thy fate Reserved thee for this better choice; embrace it.	
48	K. of Epire. This happy match brings new <u>nerves</u> to give strength To our continued <u>league</u> .	48-49: Gifford reassigns this speech to Maximinus. <i>nerves</i> = sinew. ² = alliance.
50	Diocl. <u>Hymen</u> himself Will bless this marriage, which we'll solemnize In the presence of these kings.	= the god of marriage.
54	K. of Pontus. <u>Who rest</u> most happy, To be eye-witnesses of a match that brings Peace to the empire.	= ie. "we kings, who remain".
58	Diocl. We much thank your loves; But where's Sapritius, our governor, And our most zealous provost, good Theophilus? If ever prince were blest in a true servant, Or could the gods be debtors to a man, Both they and we stand far engaged to cherish His piety and service.	
60	Artem. Sir, the governor <u>Brooks sadly</u> his son's loss, although he turned Apostata in death; but bold Theophilus, Who, for the same cause, in my presence <u>sealed</u> His holy anger on his daughters' hearts, Having with tortures first tried to convert her, Dragged the bewitching Christian to the scaffold, And saw her lose her head.	= ie. is mourning (<i>brooks</i> = tolerates). = imposed or bound. ¹
76	Diocl. He is all worthy: And from his own mouth I would gladly hear The manner how she suffered.	
80	Artem. 'Twill be delivered With such contempt and scorn (I know his nature,) That rather 'twill beget your highness' laughter Than the least pity.	
84	Diocl. To that end I would hear it.	
86	<i>Enter Theophilus, Sapritius, and Macrinus.</i>	
88		

90	<i>Artem.</i> He comes; with him the governor.	
92	<i>Diocl.</i> O, Sapritius, I <u>am</u> to chide you for your <u>tenderness</u> ; But yet, remembering that you are a father, 94 I will forget it. – Good Theophilus, I'll speak with you <u>anon</u> –	= ie. ought. = ie. over-sensitivity to his son's death.
96	[<i>To Sapritius</i>] Nearer, your ear.	= shortly.
98	<i>Theo.</i> [<i>Aside to Macrinus</i>] By Antoninus' soul, I do <u>conjure</u> you, And though not for religion, for his friendship, 102 Without demanding what's the cause that moves me, Receive <u>my signet</u> ; – by the power of this, 104 Go to my prisons, and release all Christians That are in fetters there by my command.	97: Dioclesian speaks quietly to the governor.
106	<i>Mac.</i> But what shall follow?	= entreat.
108	<i>Theo.</i> Haste then to the port; 110 You there shall find two <u>tall</u> ships ready rigged, In which embark the poor distressed souls, 112 And bear them from the reach of tyranny. Enquire not whither you are bound; the Deity 114 That they adore will give you prosperous winds, And make your voyage such, and largely pay for 116 Your hazard, and your <u>travail</u> . Leave me here; There is a scene that I must act alone: 118 Haste, good Macrinus; and the great God guide you!	102: "don't ask me to explain why I am telling you this". = a ring which will signify Macrinus' authority to act on behalf of Theophilus.
120	<i>Mac.</i> I'll undertak't, there's something prompts me to it; 'Tis to save innocent blood, a saint-like act; 122 And to be merciful has never been By <u>moral</u> men themselves esteemed a sin.	= stout. ⁴
124	[<i>Exit Macrinus.</i>]	= often used, as here, to mean both "travel" and "work". 117: our dramatists frequently employed such delightful theatrical self-references as this.
126	<i>Diocl.</i> You <u>know your charge</u> ?	= the first quarto prints <i>moral</i> ; the subsequent editions, <i>mortal</i> . ³
128	<i>Sap.</i> And will with care observe it.	= ie. "understand your instructions"; there does not seem to be a point to Dioclesian's side-conversation with Sapritius, other than to give Theophilus a chance to instruct Macrinus to save the Christians, without being observed.
130	<i>Diocl.</i> For I profess he is not Caesar's friend That sheds a tear for any torture that A Christian suffers. – Welcome, my best servant, 134 My careful, <u>zealous provost</u> ! thou hast toiled To satisfy my will, though <u>in extremes</u> : 136 I love thee for't; thou art firm rock, no <u>changeling</u> . <u>Prithee deliver</u> , and for my sake do it, 138 Without excess of bitterness or scoffs, Before my brother and these kings, how took 140 The Christiän her death?	= ie. Theophilus. = ie. under extreme circumstances. = waverer. ¹ = "I pray thee", ie. please. = speak or tell. ⁴
142	<i>Theo.</i> And such a presence,	

144	Though every private head in this large room Were circled round with an imperial crown, Her story will deserve, it is so full	143-4: "even if every person in this room were a king or queen".
146	Of excellence and wonder.	
148	Diocl. Ha! how is this?	148: Dioclesian notices something is amiss in Theophilus' tone.
150	Theo. O! <u>mark it</u> , therefore, and with that attention, As you would hear an <u>embassy</u> from Heaven	= ie. "listen closely". = the message of an ambassador. ¹
152	By a winged legate; for the truth delivered, Both how, and what, this blessèd virgin suffered,	
154	And Dorothea but hereafter named, You will rise up with reverence, and no more,	
156	As things unworthy of your thoughts, remember What the <u>canónized Spartan ladies</u> were,	= perhaps a reference to the exceptional status women held in ancient Sparta; unlike women in the rest of Greece, Spartan women received a public education, could inherit and control property, and were respected when they voiced their opinions in public. ¹⁹
158	Which <u>lying Greece</u> so boasts of. Your own matrons,	= the Greeks were frequently described in the era's literature as lying , an indirect allusion to the Greek spy Synon, who in the <i>Odyssey</i> told the Trojans that the giant wooden horse outside their gates was a peace offering.
160	Your Roman dames, whose <u>figures</u> you yet keep As holy relics, in <u>her</u> history	= images or statues. ¹ = ie. Dorothea's.
162	Will find a second <u>urn</u> : <u>Gracchus'</u> <u>Cornelia</u> , <u>Paulina</u> , that in death desired to follow	161: urn = grave; Theophilus' point is that Dorothea is worthy of the same adoration as the most celebrated Roman women from history.
164	Her husband <u>Seneca</u> , nor <u>Brutus'</u> <u>Portia</u> , That swallowed burning <u>coals</u> to overtake him,	161-4: Theophilus catalogues several famous virtuous Roman women: (1) Cornelia was the mother of the notorious Roman reformers of the 2nd century B.C., the Gracchii brothers. Cornelia herself was famous for her devotion to her family and sons, becoming the symbol of the idealized Roman matron. ⁵ (2) When the great Stoic statesman and poet Seneca fell in favour from the emperor Nero, he was charged with taking part in a conspiracy against his master, and forced to commit suicide; his wife Paulina tried to kill herself by slitting her wrists, but was saved from death by soldiers sent by Nero to bandage her. ⁵ (3) Portia was the wife of Marcus Junius Brutus , one of Caesar's assassins; Brutus went on to fight in the civil wars against Octavian and Antony, who finally defeated Brutus and the republican forces at Philippi (A.D. 42). Rather than fall prisoner, Brutus fell on his sword. With her husband dead, Portia too committed suicide, reportedly by swallowing red-hot coals . ⁵
166	Though all their <u>several worths</u> were given <u>to one</u> , With this is to be mentioned.	= individual merits. = ie. to one person.
168	Max. Is he mad?	

170	Diocl. Why, they did die, Theophilus, and boldly: <u>This</u> did no more.	= she (ie. Dorothea).
172		
174	Theo. They, out of desperation, Or for vain glory of an <u>after-name</u> , Parted with life: <u>this</u> had not mutinous sons, As the rash Gracchi were; nor was this saint A doting mother, as Cornelia was.	= great reputation after death. = she (ie. Dorothea).
176		
178	<u>This</u> lost no <u>husband</u> , in whose overthrow Her wealth and honour sunk; no fear of want Did make her <u>being</u> tedious; but, aiming At an immortal crown, and in His cause Who only can bestow it; who sent down Legions of ministering angels to bear up Her <u>spotless</u> soul to Heaven; who entertained it With choice celestial music, equal to The <u>motion of the spheres</u> ; she, uncompelled,	= she (ie. Dorothea). = referring to Seneca. = life, existence. = free from sin. = even though it had been known for a century that the sun was the center of the universe, English drama continued to adhere to the Ptolemaic conception of the universe, in which each planet revolved around the earth in its own <i>sphere</i> ; the spheres were further believed to create harmonious <i>music</i> (hence <i>celestial music</i> in line 185).
180		
182		
184		
186		
	<u>Changed</u> this life for a better. My lord Sapritius, You were present at her death; did you e'er hear <u>Such ravishing sounds</u> ?	= exchanged. = Theophilus refers to the music they all heard at Dorothea's execution: see Act IV.iii.291ff.
188		
190		
192	Sap. Yet you said then 'twas witchcraft, And devilish illusions.	
194		
196	Theo. I then heard it With sinful ears, and belched out blasphemous words Against His Deity, which then I knew not, Nor did believe in him.	
198		
200	Diocl. Why, dost thou now? Or dar'st thou, in our hearing –	
202		
204	Theo. Were my voice As loud as is <u>His thunder</u> , to be heard Through all the world, all potentates on earth Ready to burst with rage, should they but hear it; Though hell, to aid their malice, lent her furies, Yet I would speak, and speak again, and boldly, I am a Christian, and the Powers you worship, But dreams of fools and madmen.	= note that <i>thunder</i> was normally associated with the Roman's chief god, Jupiter.
206		
208		
210		
212	Max. Lay hands on him.	
214	Diocl. Thou twice a child! for doting age so makes thee, <u>Thou couldst not else</u> , thy pilgrimage of life Being almost past through, in this last moment Destroy whate'er thou hast done good or great – Thy youth did promise much; and, grown a man, Thou <u>mad'st</u> it good, and, with increase of years,	213: the emperor suggests that Theophilus, in his old age and senility, has entered a second childhood. = ie. "there is no other way you would", or "for no other reason could you". = made.
216		
218		

220 Thy actions still bettered: as the sun,
 Thou did'st rise gloriously, kept'st a constant course
 In all thy journey; and now, in the evening,
 222 When thou should'st pass with honour to thy rest,
 Wilt thou fall like a meteor?

224 **Sap.** Yet confess
 226 That thou art mad, and that thy tongue and heart
 Had no agreement.

228 **Max.** Do; no way is left, else,
 230 To save thy life, Theophilus.

232 **Diocl.** But, refuse it,
 Destruction as horrid, and as sudden,
 234 Shall fall upon thee, as if hell stood open,
 And thou wert sinking thither.

236 **Theo.** Hear me, yet;
 238 Hear, for my service past.

240 **Artem.** What will he say?

242 **Theo.** As ever I deserved your favour, hear me,
 And grant one boon ; 'tis not for life I sue for;
 244 Nor is it fit that I, that ne'er knew pity
 To any Christian, being one myself,
 246 Should look for any: no, I rather beg
 The utmost of your cruelty. I stand
 248 Accomptable for thousand Christians' deaths;
 And, were it possible that I could die
 250 A day for every one, then live again
 To be again tormented, 'twere to me
 252 An easy penance , and I should pass through
 A gentle cleansing fire; but, that denied me,
 254 It being beyond the strength of feeble nature,
 My suit is, you would have no pity on me.
 256 In mine own house there are a thousand engines
 Of studied cruelty, which I did prepare
 258 For miserable Christians; let me feel,
 As the Sicilian did his brazen bull ,
 260 The horrid'st you can find; and I will say,
 In death, that you are merciful.

262 **Diocl.** Despair not ;
 264 In this thou shalt prevail. Go fetch them hither:

266 [Exit some of the Guard.]

268 Death shall put on a thousand shapes at once,
 And so appear before thee; racks, and whips! –
 270 Thy flesh, with burning pincers torn, shall feed

219-223: *as the sun...meteor* = note Dioclesian's extended metaphor of Theophilus and his life as a rising and eventually setting sun.

226-7: *thy tongue...agreement* = a neat metaphor for saying and thinking different things.

237-8: "please listen to what I have to say, if for no other reason than out respect for my lifetime of service to Rome."

= favour.

= accountable.

= note the ease with which Theophilus has picked up Christian lingo.

= request.

= instruments or machines (of torture).

= an allusion to the 7th century B.C. Sicilian ruler Phalaris, famous for his cruelty; he is most remembered for a brass (*brazen*) *bull* that was constructed for him as a device of torture: the victims would be placed inside the bull, which would be roasted over a fire; the screams of the occupant would sound like the roar of the bull.¹¹

horrid'st (line 260) = horridest, most horrid.

= "don't worry" (sarcastic).

272	The fire that heats them; and what's <u>wanting to</u> The torture of thy body, I'll supply In punishing thy mind. Fetch all the Christians 274 That are in hold; and here, before his face, Cut them in pieces. 276		
278	Theo. Tis not in thy power: It was the first good deed I ever did. They are removed out of thy reach; howe'er, 280 I was determined for my sins to die, I first took order for their liberty, 282 And still I dare thy worst.		
284	<i>Re-enter Guard with racks and other instruments of torture.</i> 286		
288	Diocl. Bind him, I say; Make every artery and sinew crack: The slave that makes him give the loudest shriek 290 Shall have ten thousand drachmas: wretch! I'll force thee To curse the Power thou worship'st. 292		
294	Theo. Never, never; No breath of mine shall e'er be spent on Him, But what shall speak His majesty or mercy. 296		
298	<i>[They <u>torment</u> him.]</i> I'm honoured in my sufferings. Weak tormentors, 300 More tortures, more: – alas! you are unskilful – For Heaven's sake more; my breast is yet untorn: 302 Here purchase the reward that was propounded. The irons cool, – here are arms yet, and thighs; 304 Spare no part of me.	= torture.	
306	Max. He endures beyond The sufferance of a man. 308		
310	Sap. No sigh nor groan, To witness he hath feeling.		
312	Diocl. Harder, villains! 314		
316	<i>Enter Harpax.</i> Harp. Unless that he <u>blaspheme</u> , he's <u>lost forever</u> . If torments ever could bring forth despair, 318 Let these compel him to it: – Oh me! My ancient enemies again! 320	= ie. curse God. = ie. his soul is lost from Harpax.	
322	<i>[Falls down.]</i> 324		
326	<i>Enter Dorothea in a white robe, a crown upon her head, led in by Angelo; Antoninus, Calista, and Christeta following, all in white, but less glorious;</i>		

<p>328</p> <p>330</p> <p>332</p> <p>334</p> <p>336</p> <p>338</p> <p>340</p> <p>342</p> <p>344</p> <p>346</p> <p>348</p> <p>350</p> <p>352</p> <p>354</p> <p>356</p> <p>358</p> <p>360</p> <p>362</p> <p>364</p> <p>FINIS</p>	<p><i>Angelo holds out a crown to Theophilus.</i></p> <p>Theo. Most glorious vision! – Did e'er so hard a bed yield man a dream So heavenly as this? I am <u>confirmed</u>, Confirmed, you blessèd spirits, and make haste To take that crown of immortality You offer to me. Death, till this blest minute, I never <u>thought thee slow-paced</u>; nor would I Hasten thee now, for any pain I suffer, But that thou keep'st me from a glorious wreath, Which through this stormy way I would creep to, And, humbly kneeling, with humility wear it. Oh! now I feel thee: – blessèd spirits! I come; And, witness for me all these wounds and scars, I die a soldier in the Christian wars.</p> <p>[<i>Dies.</i>]</p> <p>Sap. I have seen thousands tortured, but ne'er yet A <u>constancy</u> like this.</p> <p>Harp. I am twice damned.</p> <p>Ang. Haste to thy place appointed, cursèd fiend! In spite of hell, this soldier's not thy prey; 'Tis I have won, thou that hast lost the day.</p> <p>[<i>Harpax sinks with thunder and lightning.</i>]</p> <p>[<i>Exit with Dorothea, &c.</i>]</p> <p>Diocl. I think the centre of the earth be cracked, – Yet I stand still unmoved, and will go on: The persecution that is here begun, Through all the world with violence shall run.</p> <p>[<i>Flourish. Exeunt.</i>]</p>	<p>= strengthened (in his faith).</p> <p>= "considered you (ie. Death) to be too <i>slow</i> to arrive"</p> <p>= steadfastness.</p> <p>Postscript 1: Dioclesian, along with his co-Augustus, retired from public life in A.D. 305, to be replaced as co-Augusti by the Caesars, Galerius Maximianus and Constantius Chlorus. The persecution of Christians, having failed in all of its goals, was formally ended in 311.</p> <p>Chlorus' son Constantine was proclaimed emperor by his troops in 306 upon the death of his father, and after a long war, became <i>de facto</i> emperor of, well, the entire empire. After establishing a new Roman capital at Byzantium, Constantine officially legalized Christianity with the Edict of Milan of 313 A.D.</p> <p>Postscript 2: Dorothea is an actual saint, whose feast day is February 5. According to Catholic lore, she was a native of Caesarea. Having refused to give up her faith during the Dioclesian persecutions, she was sentenced to die. On her way to execution, Dorothea was taunted by Theophilus, the governor's secretary, who asked her to send him a basket of</p>
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fruit from the garden of her Heaven. When at the moment of her death an angel appeared to him bearing three apples and three roses, even though it was the middle of winter, he instantly converted, and he himself was martyred (Metford, p.100).¹⁴

The Authors' Invented Words

Like all of the writers of the era, Philip Massinger and Thomas Dekker made up words when they 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 and phrases from *The Virgin Martyr* that research suggests were either first used, or were first used with a given meaning, in our play.

The lists are separated based on assumed authorship; see the note at the beginning of the play.

Philip Massinger's New Words

the expression **dare one's worst**.

dull-pointed

joint-benumbing

outrival

Thomas Decker's New Words

armada/armado (first time applied to a group of people;
suggested by OED but unconfirmed)

bug (meaning bed-bugs specifically; suggested by OED but unconfirmed)

carebruns (malapropism for cerebrum)

caroched

chitface (variation of older chitty-face)

clyster-pipe (used as a contemptuous term for a doctor;
assigned to Dekker based on assumption he wrote Act IV.i,
in which this term appears)

commoner (meaning a common lawyer, first use here
suggested by OED, but unconfirmed)

conster (meaning to understand one's meaning)
the expression **to cry whoop**

deep-scarleted

demi-dandiprat

drabbing chamber

the expression "one's **eyes shoot daggers** at another"
(assigned to Dekker based on assumption he wrote Act IV.i,
in which this term appears)

the expression **to feed colon**

gilt-winged

gingle-boy

horrider

I-am-an-as

I-am-an-o

incorporate (meaning to copulate)

the expression **not for a hill of (something)**

out-bowl

poor-minded

she-thrasher

snotty nose (as an adjective)

state-wheel (not in OED, but it would be, if Shakespeare had written it)

still-negligent

toothful (meaning pleasant tasting)

Thomas Dekker's Recycled Words

Every dramatist of England's golden age had his own collection of signature words and phrases that would appear in more than one of his plays; Christopher Marlowe, for example, loved the word *emperry*, and Massinger was addicted to the expression *fall what can fall*.

When a play was thought to be composed by more than one author, the appearance of these oft-turned-to words can help identify which playwright was responsible for a particular scene.

It has long been believed that Thomas Dekker was the author of the scenes involving Hircius and Spungius. There are several pieces of evidence for this: the scenes involving the two servants possess the following tell-tale characteristics:

- (1) Massinger rarely wrote in prose;
- (2) a relative absence of verse lines split over multiple speakers in these scenes, a technique which Massinger used unremittingly;
- (3) a higher density of new words in these scenes; and finally,
- (4) the presence of a large number of words which appeared in previous plays of Dekker's; here is a list of a number of such words:

awry
commodity (meaning prostitute)
low-minded
mustard token
ragamuffin
scrubbing (as an adjective)
snotty nose
splayfoot
tatterdemalion
(shoemaker's) wax
yeoman (as an adjective)

Authorship of Act IV.i

There are two key pieces of evidence which point to Dekker being largely, or even fully, responsible for having written Act IV.i.

(1) an analysis of the density of words with either a *-tion* ending, of which Massinger was fond, or words in which the *tion*, *tian*, or *sion* ending was pronounced as two syllables (a metrical device which Massinger was very fond of using), e.g. *per-sua-si-on* instead of *per-sua-sion* (such an extra syllable is indicated by an umlaut appearing over the o or a, ie. *tiön* or *iän*).

We have calculated the combined density of these words appearing in each scene using the following formula:

$$density = [100(\# \text{ of appearances})] / (\# \text{ lines in the scene})$$

The result: those scenes unanimously assigned to Massinger result in a density of greater than 2.0, those credited to Dekker, less than 2.0 (except for the very short Act II.ii).

And Act IV.i? the density of these words is only 0.59.

(2) There are a number of recycled Dekker words which appear in the Act IV.i. The words in question are as follows:

Aesculapian (line 3)
quacksalving (line 79)
shuffling (as a noun, line 133)
cross-caper (line 202)

NOTES on the ANNOTATIONS

The footnotes in the annotations correspond as follows:

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