

ElizabethanDrama.org

presents

the Annotated Popular Edition of

THE PICTURE

A TRUE HUNGARIAN HISTORY

by Philip Massinger

Performed 1629

First Published 1630

Featuring complete and easy-to-read annotations.

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THE PICTURE
A True Hungarian History
By Philip Massinger

Performed 1629
First Published 1630

A Tragedy-comedie,
As it was often presented with good
allowance, at the Globe, and Blacke
Friers Play-houses, by the Kings
Maiesties Servants.

DRAMATIS PERSONAE.

The Hungarian Court:

Ladislaus, king of Hungary.

Honorio, the queen.

Acanthe, maid of honour.

Sylvia, maid of honour.

Ferdinand, general of the army.

Eubulus, an old counsellor.

Ubaldo, a wild courtier.

Ricardo, a wild courtier.

Bohemian Characters:

Mathias, a knight of Bohemia.

Sophio, wife to Mathias.

Hilario, servant to Sophio.

Corisca, Sophio's woman.

Julio Baptista, a great scholar.

Two Boys, representing *Apollo* and *Pallas*.

Two Posts, or Couriers.

A Guide.

Servants to the queen.

Servants to Mathias.

Maskers, Attendants, Officers, Captains, &c.

SCENE:

Partly in Hungary, and partly in Bohemia.

INTRODUCTION TO THE PLAY

The Picture, by Philip Massinger, is a highly entertaining drama-comedy which explores what happens to people who are unable or unwilling to control their feelings and affections: unchecked suspicion, embarrassingly unrestrained adoration, and even immoderate lust, all will be repaid. *The Picture* is likely the only Elizabethan play to take place in Hungary's ancient royal capital, Alba Regalis, modern Székesfehérvár.

NOTES ON THE TEXT

The text of *The Picture* is adopted from Gifford's edition of our play, cited at #16 below, but with some of the 1630 quarto's original spellings restored.

NOTES ON THE ANNOTATIONS

References in the annotations to Gifford refer to the notes supplied by editor W. Gifford to *The Picture* in his 1840 collection of Massinger's work, cited at #16 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.

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
7. no author listed. *Greek Mythology*. Athens: Techni S.A., 1998.
15. Humphries, Rolfe, trans. Ovid. *Metamorphoses*. Bloomington: Indiana University Press, 1983.
16. Gifford, William. *The Plays of Philip Massinger*. London: William Templeton, 1840.

Settings, Scene Breaks and Stage Directions.

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

The original quarto of *The Picture* was divided into five Acts and multiple scenes, which organization we follow.

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 Frontiers of Bohemia.

*Enter Mathias in armour, Sophia in a riding suit,
Corisca, Hilario, with other Servants.*

1 **Math.** Since we must part, Sophia, to pass further
2 Is not alone impertinent, but dangerous.
3 We are not distant from the Turkish camp
4 Above five leagues, and who knows but some party
5 Of his Timariots, that scour the country,

6 May fall upon us? – be now, as thy name,

7 Truly interpreted, hath ever spoke thee,
8 Wise and discreet; and to thy understanding
9 Marry thy constant patience.

10 **Soph.** You put me, sir,
11 To the utmost trial of it.

12 **Math.** Nay, no melting;
13 Since the necessity that now separates us,
14 We have long since disputed, and the reasons,
15 Forcing me to it, too oft washed in tears.
16 I grant that you, in birth, were far above me,
17 And great men, my superiors, rivals for you;
18 But mutual consent of heart, as hands,
19 Joined by true love, hath made us one, and equal:
20 Nor is it in me mere desire of fame,

21 Or to be cried up by the public voice,
22 For a brave soldier, that puts on my armour:

23 Such airy tumours take not me. You know

24 How narrow our demeans are, and what's more,

25 Having as yet no charge of children on us,

Entering Characters: *Mathias* is a knight and a Bohemian. He is on his way to fight on behalf of the Hungarian king in Hungary's wars against the Turks. *Mathias'* wife *Sophia*, along with the family's servants, has accompanied him on his journey to Hungary, at least so far as it is safe for them to do so. *Corisca* is the couple's female servant, *Hilario* their male one.

= ie. "would not only be immodest of you".

= about three miles.²

= Turkish cavalry.¹⁶ As a historical matter, the Turkish Ottomans had been a threat to Hungary since the 1380's.
= "act like your name, *Sophia*" - which means "wisdom" in Greek.

8-9: *to thy...patience* = ie. "join your understanding to your fortitude."

= test.

= "please, no tears."

= argued about.

22-28: *Mathias* explains the reason he must go to fight in the wars: not for fame or reputation, but for material gain, so he can support *Sophia* as befits her high birth. He is a bit ashamed that he, a poorer man, has not been able to do this to date.

23: in order to be acclaimed by the public.

= as.

= immaterial and worthless concepts, ie. fame and reputation mean nothing to *Mathias*.

airy = describes something that lacks a physical body.

tumours = empty things, things of no value.¹

26: *narrow* = limited.

demeans = alternate spelling for *demesne*, meaning possessions,¹ though *Gifford* suggests "means".

27-28: even without children, they can barely survive,

28	We hardly can subsist.	though Mathias no doubt exaggerates.
30	Soph. In you alone, sir, I have all abundance.	
32	Math. For my mind's content,	
34	In your own language I could answer you.	34: ie. "I feel the same way about you."
36	You have been an obedient wife, a right one; And to my power, though short of <u>your desert</u> ,	= ie. "of being able to treat you as you deserve".
38	I have been ever an indulgent husband. We have long enjoyed the sweets of love, and though Not to <u>satiety</u> , or loathing, yet	39: "not to such a level as to cause jadedness or hatred between us"; satiety generally is used to mean "overindulgence", but as here can suggest weariness with what one has been over-exposed to.
40	We must not live such <u>dotards</u> on our pleasures, As still to hug them, to the certain loss	40-41: We must...hug them = ie. "we must not remain satisfied with what we have". dotards = those who are excessively fond of some- thing.
42	Of profit and <u>preferment</u> . <u>Competent means</u>	= advancement. = sufficient wealth.
44	Maintains a quiet bed; <u>want</u> breeds dissention, Even in good women.	= lack of material goods or wealth.
46	Soph. Have you found in me, sir, Any distaste, or sign of discontent,	
48	For <u>want</u> of what's <u>superfluous</u> ?	= lack. = unnecessary.
50	Math. No, Sophia;	
52	Nor shalt thou ever have cause to repent Thy constant course in goodness, if Heaven bless My honest undertakings. 'Tis for thee	
54	That I turn soldier, and put forth, dearest, Upon this sea of action, as a <u>factor</u> ,	= literally a purchasing agent; Mathias begins a commercial metaphor, describing himself as one heading out to sea with a ship of goods to trade, e.g., for silk, and other luxurious materials not locally manufactured, so as to be able to provide Sophia with the finest clothing possible.
56	To trade for rich materials to adorn Thy noble parts, and <u>shew</u> them in full lustre.	= Massinger's preferred spelling for show .
58	I blush that other ladies, less in beauty And <u>outward form</u> , but in the harmony	= looks.
60	Of the soul's ravishing music, the same <u>age</u> Not to be named with thee, should so out-shine thee	60-61: the same...with thee = ie. "other women who should not be mentioned in the same breath as you". age = era.
62	In jewèls, and variety of wardrobes;	= ie. East and West Indies.
64	While you, to whose sweet innocence <u>both Indies</u> Compared are of no value, <u>wanting these</u> ,	= ie. lacking jewels and rich clothing.
66	Pass <u>unregarded</u> .	= unnoticed or unadmired.
	Soph. If I am so rich, or	
68	In your opiniõn, why should you <u>borrow</u> <u>Additions</u> for me?	67-68: or / In your opinion = "or at least in your opinion so rich" (ie. possessing qualities other than material ones). = the sense is "obtain". = accessories that if added will help indicate Sophia's

<p>70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100 102 104</p>	<p>Math. Why! I should be censured Of ignorance, possessing such a jewel <u>Above all price</u>, if I forbear to give it The best of ornaments: therefore, Sophia, In few words <u>know my pleasure</u>, and obey me, As you have ever done. To your discretion I leave the <u>government of my family</u>,</p> <p>And our poor fortunes; and from <u>these</u> command Obedience to you, as to myself:</p> <p>To the utmost of what's mine, live plentifully; And, <u>ere the remnant of our store</u> be spent, With my good sword I <u>hope</u> I shall reap for you A harvest in such full abundance, as Shall make a merry winter.</p> <p>Soph. Since <u>you</u> are not</p> <p>To be diverted, sir, from what you purpose, All arguments to <u>stay</u> you here are useless: Go when you please, sir. – <u>Eyes</u>, I charge you waste not</p> <p>One drop of sorrow; look you hoard all up Till in my <u>widowed</u> bed I call upon you, But then be sure you fail not. You blest angels, Guardians of human life, I at this instant Forbear t'invoke you: at our parting, 'twere To personate devotiön. – My soul</p> <p>Shall go along with you, and, when you are Circled with death and horror, seek and find you: And then I will not leave a saint <u>unsued to</u> For your protectiön. To tell you what I will do in your absence, would shew poorly; My actions shall speak for me: 'twere to doubt you To beg <u>I may</u> hear from you; where you are You cannot live obscure, nor shall one <u>post</u>,</p> <p>By night or day, pass unexamined by me. If I <u>dwell</u> long upon your lips, consider,</p>	<p>high rank or status.¹</p> <p>= ie. "for my". = "that a value cannot be set on it". = common phrase: "I will give you my instructions". = ie. management of the household.</p> <p>78-79: and from...to myself = ie. "and the servants (<i>these</i>) should obey you just as they would obey me if I was here." You may wish to note that Mathias and Sophia live entirely commensurately with that of an early 17th century English household: the husband has absolute authority over all matters, the wife entirely passive, unless he grants her any such power.</p> <p>= "before what is left of our wealth". 82-84: Mathias now uses a farming metaphor to describe his expectation (<i>hope</i>) to bring material wealth back to Sophia from the war.</p> <p>= note that Sophia, as the wife, has been addressing her husband with the formal and respectful <i>you</i>, to acknowledge her lower status. She would likely be particularly careful to use <i>you</i> in front of other people, such as the servants, though when they are alone she might switch to <i>thee</i> in moments of intimacy. Mathias, as the more privileged member of the pair, can address Sophia as he chooses: <i>you</i> might suggest a more formal speech, <i>thee</i> a more intimate one, but he would be perfectly correct to use the familiar <i>thee</i> to his wife in front of the servants.</p> <p>= keep. = Sophia, in what is called an <i>apostrophe</i>, addresses her own eyes. = the sense is "empty", and need not suggest Mathias is in some way dead to her.</p> <p>94-95: Forbear...devotion = ie. Sophia will not appeal to the angels to protect Mathias; to do so at this moment would have the appearance of mocking true worship.</p> <p>= unentreated, ie. unprayed to.</p> <p>= "that I may". 103: You...obscure = Mathias' fame will be such that it is not possible that news of him and his exploits will not spread far and wide. <i>post</i> = messenger.</p> <p>= ie. linger.</p>
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106			
108		[Kisses him.]	107: the couple exchange a lengthy parting kiss.
110	After this feast, the <u>griping</u> fast that follows, And it will be excusable; pray turn from me. All that <u>I can</u> , is spoken.		= gripping or squeezing feeling of starvation (from a lack of Mathias' affection). = ie. "I can say".
112			
114		[Exit Sophia.]	
116	Math. Follow your mistress. Forbear your wishes for me; let me find them, At my return, in your prompt will to serve her.		115-7: Mathias addresses the servants, asking them to obey Sophia as they would obey him.
118			
120	Hil. For my part, sir, I will grow lean with <u>study</u> To make her merry.		= effort: the speaker is Hilario, Mathias' male servant. His metaphor of <i>growing lean</i> is a bit of foreshadowing.
122	Coris. Though you are my lord, Yet being her gentlewoman, by my place		122-6: the speaker is Corisca, the couple's female attendant.
124	I may take my leave; your hand, or, if you please To have me fight so high, I'll not be coy, But <u>stand a-tip-toe</u> for't.		124-6: <i>your hand...for't</i> = Corisca is bold; she asks for Mathias' hand to kiss, or, if Mathias will indulge her, his lips instead. Such a kiss on the lips was customary in this era in England, even between strangers, for example, who have just been introduced. The expression <i>stand (on) tip-toes</i> can be traced back at least to Geoffrey Chaucer in the 14th century. ¹
126			
128	Math. O, farewell, girl!		
130		[Kisses her.]	
132	Hil. A kiss well begged, Corisca.		132: Hilario compliments Corisca on her success in getting a kiss from the handsome Mathias.
134	Coris. 'Twas my fee; Love, how <u>he melts</u> ! I cannot blame my lady's Unwillingness to part with such marmalade lips. There will be scrambling for them in the camp;		= Corisca observes tears on Mathias' face.
136			137: the reference is to female camp followers, which attended most armies in earlier times, providing any and all services to the soldiers. Corisca suggests they will be very attentive to her attractive master.
138	And were it not for my <u>honesty</u> , I could wish now I were his <u>leaguer laundress</u> ; I would find Soap of mine own, enough to wash his linen, Or I would strain hard for't.		= chastity; Corisca is no doubt disingenuous. =a euphemistic expression for a camp whore, ¹ though she may also more specifically mean that she would gladly serve as Mathias' personal laundress. Her next line suggests she would do anything to have that job! <i>leaguer</i> = army camp.
140			
142	Hil. How the <u>mammet twitters</u> ! – Come, come; my lady <u>stays</u> for us.		= doll, or maybe pixie. ¹ = chatters (like a bird). = is waiting.
144			
146	Coris. Would I had been Her ladyship the last night!		146-7: Corisca is shameless: she wishes she had been in Sophia's place in Mathias' bed on his last night in Bohemia!
148			
150	Hil. No more of that, wench.		
152		[Exeunt Hilario, Corisca, and the rest.]	

154	Math. I am strangely troubled: yet why I should nourish A fury here, and with imagined food, Having no real grounds on which to raise	153f: Mathias immediately begins to irrationally question his wife's fidelity during his absence.
156	A building of suspicion she was ever Or can be <u>false</u> hereafter? I <u>in this</u>	= unfaithful. = ie. "in asking this question".
158	But foolishly enquire the knowledge of A future sorrow, which, if I find out,	159-160: if I find out...purchase = a common dramatic motif of the era: a cuckold (a husband whose wife has cheated on him) is better off if he is ignorant of his wife's affairs.
160	My present ignorance were a cheap purchase,	
162	Though with my loss of being. I have already Dealt with a friend of mine, a general scholar,	161-6: I have...follows = it turns out Mathias has been worried for a while now about Sophia's ability or willingness to remain faithful to him in his absence!
164	One deeply read in nature's hidden secrets, And, though with much unwillingness, have <u>won</u> him	= convinced.
166	To do as much as <u>art</u> can, to <u>resolve me</u> <u>My fate that follows</u> . – To my wish, he's come.	= magic or sorcery. = "inform me of". = ie. "whether I can expect Sophia to cheat on me while I am away."
168	<i>Enter Baptista.</i>	Entering Character: Julio Baptista is a scholar; scholars in this era were considered competent to perform magic and engage in general sorcery.
170	Julio Baptista, now I may <u>affirm</u> Your promise and performance walk together;	= the sense is, "confirm whether or not".
172	And therefore, without circumstance, to the point: Instruct me what I am.	171: "whether what you promise and what you do are the same".
174		172-3: "so, without speaking of trivial matters, get to the point: tell me if I am a cuckold or not."
176	Bapt. I could wish you had <u>Made trial of my love</u> some other way.	= "tested my friendship or loyalty to you".
178	Math. Nay, this is from the purpose.	178: ie. "stick to the point."
180	Bapt. If you can <u>Proportion</u> your desire to any <u>mean</u> ,	180-1: "if you can moderate your feelings". proportion = to shape or adjust. mean = a point or level of moderation. ¹
182	I do pronounce you happy; I have found, By certain <u>rules of art</u> , your matchless wife	= "applications of magic".
184	Is to this present hour from all pollution Free and untainted.	
186		
188	Math. Good.	
190	Bapt. In reason, therefore, You should fix here, and make no further search Of what may fall hereafter.	189-191: "It is only rational that you should be satisfied with this knowledge, and pursue the issue no further."
192		
194	Math. O, Baptista, 'Tis not in me to master so my passions;	194: "I cannot control my feelings"; such a failure to keep a tight rein on one's emotions was considered undesirable: such a character flaw usually led to bad results.
196	I must know further, or you have made good But half your promise. While <u>my love stood by</u> ,	= ie. "I remained close by to her".

	Holding her upright, and my presence was	197-8: <i>my presence...upon her</i> = ie. "my very presence kept her faithful to me".
198	A watch upon her, her <u>desires</u> being <u>met</u> too	= affection. = matched.
200	With equal ardour from me, what one proof Could she give of her constancy, being untempted?	199-200: <i>what one...untempted</i> = "since Sophia has never been in a position to be able to cheat on me, how can I know for sure of her faithfulness?"
202	But when I am absent, and my coming back Uncertain, and those <u>wanton heats</u> in women	= lusty passions; Mathias' stereotype of women as unable to control their lecherous feelings was a common one of the era's male characters, as well as its authors.
204	Not to be <u>quenched by lawful means</u> , and she The absolute <u>disposer of herself</u> ,	= ie. "satisfied by their lawful husbands". = ie. "controller of her own actions."
206	Without control or curb; nay, more, invited By opportunity, and all strong temptations, If then she hold out –	
208	Bapt. As, no doubt, she will.	
210	Math. Those doubts must be made certainties, Baptista,	
212	By your assurance; or your boasted <u>art</u> Deserves no admiration. How you trifle,	= skill in magic.
214	And play with my affliction! I am on The rack, till you <u>confirm</u> me.	214-5: <i>on / the rack</i> = metaphorically tortured. = assure.
216	Bapt. Sure, Mathias,	
218	I am no god, nor can I dive into <u>Her</u> hidden thoughts, or know what her intents are;	217-9: Baptista acknowledges there are limitations to what his magic can accomplish. = ie. Sophia's.
220	That is denied to art, and kept concealed <u>Even</u> from the <u>devils</u> themselves: they can but guess,	221: disyllable words with a medial 'v' such as <i>even</i> and <i>devil</i> were often pronounced in one syllable, with the 'v' essentially omitted: <i>e'en, de'il</i> .
222	Out of long observation, what is likely; But positively to fortell <u>that</u> shall be,	= ie. what.
224	You may conclude impossible. All I can, I will do for you; when you are distant from her	
226	<u>A thousand leagues</u> , as if you then were with her,	= Mathias had told Sophia in the opening speech of the scene that the Turks were only a few miles away, but Baptista's assessment is more accurate: the Magyars' battles with the Turks generally took place along Hungary's southern border, the area around Belgrade in modern Serbia.
228	You shall know truly when she is solicited, And how far <u>wrought on</u> .	= worked on.
230	Math. I desire no more.	
232	Bapt. Take, then, this little <u>model</u> of Sophia, With more than human skill <u>limned</u> to the life;	= portrait. = painted.
234		
236	[Gives him a picture.]	
238	Each line and <u>lineament</u> of it, in the drawing So punctually observed, that, had it motion, In so much 'twere herself.	= feature.
240	Math. It is indeed	239: "it would be like Sophia herself in person."

242 An admirable piece; but if it have not
 244 Some hidden virtue that I cannot guess at,
 In what can it advantage me?

246 **Bapt.** I'll instruct you:
 Carry it still about you, and as oft
 248 As you desire to know how she's affected,
 With curious eyes peruse it: while it keeps
 250 The figure it now has, entire and perfit,
 She is not only innocent in fact,
 252 But unattempted; but if once it vary
 From the true form, and what's now white and red

254 Incline to yellow, rest most confident
 She's with all violence courted, but unconquered;
 256 But if it turn all black, 'tis an assurance
 The fort, by composition or surprise,
 258 Is forced, or with her free consent surrendered.

260 **Math.** How much you have engaged me for this favour,
 The service of my whole life shall make good.

262 **Bapt.** We will not part so, I'll along with you,

264 And it is needful: with the rising sun
The armies meet; yet, ere the fight begin,

266 In spite of opposition, I will place you
 In the head of the Hungarian general's troop,
 268 And near his person.

270 **Math.** As my better angel,
 You shall direct and guide me.

272 **Bapt.** As we ride
 274 I'll tell you more.

276 **Math.** In all things I'll obey you.

278 [Exeunt.]

ACT I, SCENE II.

Alba Regalis, Hungary.
A State-room in the Palace.

= ie. "what she is thinking (with respect to sex and love)".
 = careful.²
 = common alternative spelling for "perfect".

= ie. no man has yet even tried to seduce her.
 = **white** and **red** were commonly paired to link the attractive paleness of a woman's skin to either its accompanying rosy hue or her lips.

= **yellow**, the colour of jealousy, is appropriate here.
 255-8: a common dramatic metaphor of an army trying to break into a defended fort representing a man attempting to conquer a woman's resistance.

= common 17th century grammatical construction: in the presence of a verb of intent (here *will*), the verb of action (*go*) is omitted.
 = necessary.

265: **the armies meet** = the Hungarian and Turkish armies will meet in battle this day; Baptista can only know this by means of his sorcery.
ere = before.

= perhaps from Hungarian generals, who would oppose an outsider being given a place of honour.
 = commanding general's army.

The Scene: *Alba Regalis* was the ancient capital of royal Hungary, today's Székesfehérvár.

Enter Ubaldo and Ricardo.

Entering Characters: *Ubaldo* and *Ricardo* are nobles, and members of the Hungarian king's court.

1 **Ric.** When came the post?

= messenger.

2
3 **Ubald.** The last night.

4
5 **Ric.** From the camp?

= ie. the camp of the Hungarian army.

6
7 **Ubald.** Yes, as 'tis said, and the letter writ and signed
8 By the general, Ferdinand.

= **Ferdinand** is the commanding general of the army.
We may note the lack of Hungarian names amongst the Hungarian characters.

10 **Ric.** Nay, then, sans question,
11 It is of moment.

= without.
= ie. of great importance.

12 **Ubald.** It concerns the lives
13 Of two great armies.

= ie. the defending Hungarian and invading Turkish armies.

14
15 **Ric.** Was it cheerfully
16 Received by the king?

16-17: ie. "did the king react well to the letter?"

17
18 **Ubald.** Yes; for being assured
19 The armies were in view of one another,
20 Having proclaimed a public fast and prayer
21 For the good success, he dispatched a gentleman
22 Of his privy chamber to the general,
23 With absolute authority from him
24 To try the fortune of a day.

= ie. the king.

= test the army's fortune: the king sent a message to Ferdinand giving him permission to engage the Turks in battle.

25
26
27 **Ric.** No doubt then
28 The general will come on, and fight it bravely.
29 Heaven prosper him! This military art
30 I grant to be the noblest of professions;
31 And yet, I thank my stars for't, I was never
32 Inclined to learn it; since this bubble honour
33 (Which is, indeed, the nothing soldiers fight for),
34 With the loss of limbs or life, is, in my judgment,
35 Too dear a purchase.

= Ricardo describes **honour** as too meaningless and abstract a concept to be pursued.

= expensive.

36
37 **Ubald.** Give me our court-warfare:
38 The danger is not great in the encounter
39 Of a fair mistress.

= humorous: Ubaldo and Ricardo prefer to fight for the attention of women at the court.

40 **Ric.** Fair and sound together

41-43: **Fair and...found out** = it is hard to find a woman who is both beautiful (**fair**) and healthy (**sound**); ever-present (and ever joked about) venereal disease is always on the mind of these two experienced courtiers.

41
42 Do very well, Ubaldo; but such are,
43 With difficulty to be found out; and when they know

43-44: **when they...too high** = ie. "when women who are healthy and beautiful realize how much they are desired, they become too expensive to pursue."

44 Their value, prized too high. By thy own report,
45 Thou wast at twelve a gamester, and since that,

= ie. "you once told me".
= chaser of women.

46	Studied all kinds of females, from the <u>night-trader</u>	= prostitute.
	I' the street, with certain <u>danger to thy pocket</u> ,	= ie. from being cheated or robbed.
48	To the <u>great lady</u> in her <u>cabinet</u> ;	= high-ranking or noble lady. = bedroom.
	That spent upon thee more in <u>cullises</u> ,	= strong broth given to the sick, but suggesting treatment for impotency; this speech gives the first indication of the slightly less-than-friendly rivalry between the two courtiers for the attention of the ladies and bragging rights over who has more success.
50	To strengthen thy <u>weak back</u> , than would maintain	= euphemism for impotency or general inability to satisfy a woman.
	Twelve <u>Flanders mares</u> , and as many <u>running</u> horses:	= proverbially powerful horses. = racing.
52	Besides apothecaries and <u>chirurgeons'</u> bills,	52: Ricardo suggests that Ubaldo frequently requires treatment for various sexually transmitted diseases.
54	Paid upon all occasions, and those frequent.	<i>chirurgeons'</i> = surgeons'; <i>chirurgion</i> was more commonly used than <i>surgeon</i> in the 17th century, but was also pronounced as a two-syllable word.
56	Ubald. You talk, Ricardo, as if yet you were A novice in those mysteries.	
58	Ric. By no means; My doctor can assure the contrary:	58-62: Ricardo admits his own battles with VD; but to these men, venereal infections actually seem to be status symbols which speak to their success with women!
60	I lose no time. I have felt the pain and pleasure,	= Ricardo puns on <i>gamester</i> , which could mean a gambler as well as a pursuer of women.
62	As he that is a <u>gamester</u> , and plays often, Must sometimes be a loser.	= why.
64	Ubald. <u>Wherefore</u> , then, Do you envy me?	= lack (of sex).
66	Ric. It grows not from my <u>want</u> ,	= ie. the one more likely to have success with the ladies.
68	Nor thy abundance; but being, as I am, <u>The likelier man</u> , and of much more experience,	70: <i>My good...curses</i> = "my good looks are my curse." 70-71: <i>there's no...summoned</i> = women are unable to keep from throwing themselves at Ricardo before he even calls for them.
70	<u>My good parts are my curses</u> : there's no beauty,	71-72: <i>nature...maidenheads</i> = nature has assigned (<i>signed</i>) Ricardo the monopoly to service women, perhaps hyperbolically referring specifically to virgins.
72	But yields ere it be summoned; and, as nature Had <u>signed</u> me the monopoly of maidenheads,	73: Ricardo continues his commercial metaphor: he has first pick or right of refusal of all women. = Ricardo is disingenuous: overabundance of sex leaves him full or exhausted (<i>to cloy</i> = to satiate or weary). ¹
	There's none can buy till I have made my market.	= the <i>phoenix</i> was used as a metaphor for the perfect or most excellent example (here, of a woman) of the age.
74	<u>Satiety cloy</u> me; as I live, I would part with	67-77: Ricardo Answers Ubaldo's Question: Why does Ricardo envy Ubaldo? because Ubaldo is not forced to suffer as must Ricardo from the various problems described by Ricardo in his speech from the effects of being a successful lover!
76	Half my estate, nay, travel o'er the world, To find that only <u>phoenix</u> in my search, That could hold out against me.	
78		

80 **Ubald.** Be not rapt so;
You may spare that labour. As she is a woman,
What think you of the queen?

82 **Ric.** I dare not aim at
84 The petticoat royal, that is still excepted:
Yet, were she not my king's, being the abstract
86 Of all that's rare, or to be wished in woman,
To write her in my catalogue, having enjoyed her,
88 I would venture my neck to a halter – but we talk of
Impossibilities: as she hath a beauty
90 Would make old Nestor young; such majesty
Draws forth a sword of terror to defend it,
92 As would fright Paris, though the queen of love
Vowed her best furtherance to him.

94 **Ubald.** Have you observed
96 The gravity of her language, mixed with sweetness?

98 **Ric.** Then at what distance she reserves herself
When the king himself makes his approaches to her.

100 **Ubald.** As she were still a virgin, and his life
102 But one continued wooing.

104 **Ric.** She well knows
Her worth, and values it.

106 **Ubald.** And so far the king is
108 Indulgent to her humours, that he forbears
The duty of a husband, but when she calls for't.

112 **Ric.** All his imaginatiöns and thoughts
Are buried in her; the loud noise of war
Cannot awake him.

114 **Ubald.** At this very instant,
116 When both his life and crown are at the stake,
He only studies her content, and when
118 She's pleased to shew herself, music and masques
Are with all care and cost provided for her.

120 **Ric.** This night she promised to appear.

= epitome.
= excellent.

= ie. risk hanging (**halter** = noose).

= the famous elderly Greek general of the Trojan War.

92-93: "as would frighten **Paris**, even if Venus (**the queen of love**) were to assist him;" Ricardo alludes to the famous myth of the Judgment of Paris: the Trojan prince Paris had selected Venus as the most beautiful goddess out of a field of three, and she had rewarded him by helping him to capture Helen, the most beautiful woman in the world, to be his paramour.

furtherance = assistance.¹

95ff: Ubaldo and Ricardo prepare the audience for the appearance of the king and queen: while the queen's public behavior is properly modest, the king too openly adores her, to the point where it is an embarrassment to all.

= as if.

108: **humours** = moods.

108-9: **he forbears...for't** = the king only sleeps with the queen when she invites him to; this goes against everything that is expected of an omnipotent king, who should take his wife whenever he wants to! Note the implication that Ladislaus and Honoria keep separate bedrooms.

115-119: the king is so wrapped up in pleasing his wife, he doesn't even seem interested in the war against the Turks, which threatens his very crown.

= courtly staged shows, featuring music and dancing, and often gods and allegorical characters.

= ie. make an appearance in court.

124	Ubold. You may Believe it by the diligence of the king, As if he were her <u>harbinger</u> .	= herald. ²
126		
128	[Enter <i>Ladislaus, Eubulus,</i> and <i>Attendants with perfumes.</i>]	Entering Characters: finally, <i>King Ladislaus</i> appears. <i>Eubulus</i> is his elderly but wise advisor.
130	Ladis. These rooms Are not perfumed, as we directed.	130-1: in the days before regular bathing, fresh scents were regularly introduced into rooms to cover up the staleness of the air.
132		
134	Eubu. Not, sir! I know not what you would have; I am sure the <u>smoke</u> Cost treble the price of the whole week's provision Spent in your majesty's kitchens.	= perhaps from incense.
136		
138	Ladis. How I scorn Thy <u>gross comparison</u> ! When my Honoria, The amazement of the present time, and envy Of all succeeding ages, does <u>descend</u> To sanctify a place, and in her presence Makes it a temple to me, can I be Too <u>curious</u> , much less <u>prodigal</u> , to receive her? But that the splendour of her beams of beauty Hath struck thee blind –	138-9: How I scorn...comparison = the king disdains the coarse and unworthy comparison between the amounts of money necessarily spent to please the queen and the cost of running the king's household! = descend here is used to refer to the appearance on earth of a divine being. ¹ The metaphor continues with sanctify and temple . = fastidious. = liberal in spending.
140		
142		
144		
146		
148	Eubu. As <u>dotage</u> hath done you.	= infatuation; Eubulus represents a common character type, the elderly and wise (and in this case caustic) counselor who will gladly risk his life in giving his sovereign the advice he does not want to hear.
150	Ladis. Dotage? O blasphemy! is it in me To serve her to her merit? Is she not The daughter of a king?	150-1: is it...merit = "do I have the ability to treat her as she deserves?" The implied answer is, "no". 152: like Ladislaus himself, Queen Honoria is the offspring of royalty.
152		
154	Eubu. And you the son Of ours, I take it; by what privilege else Do you reign over us? for my part, I know not Where the disparity lies.	156-7: I know not...lies = ie. since both the king and queen are of equally royal blood, there is no need for Ladislaus to treat her as if she is better than he is.
156		
158		
160	Ladis. Her birth, old man, (Old in the kingdom's service, which protects thee), Is the <u>least grace</u> in her: and though her beauties Might make the <u>Thunderer</u> a rival for her, They are but superficial ornaments,	160: Ladislaus excuses Eubulus' unwanted advice in light of his lengthy service to the state. = least important virtue. = common appellation for Jupiter, the king of the gods, whom Ladislaus describes as a potential suitor to Honoria. Hungary had been a Christian nation since the reign of King Stephen in the 11th century, so the pagan allusions by the Hungarians are anachronistic. Massinger's characters will use both pagan and Christian imagery throughout the play.

164	And faintly speak her: from her heavenly mind, Were all antiquity and <u>fiction</u> lost,	= ie. do little to add to her already great worth. = myths of the past.
166	Our modern poets could not, in their <u>fancy</u> ,	= imagination.
	<u>But fashion a Minerva</u> far transcending	= "help but portray or create from her an image equal to that of <i>Minerva</i> ", the Roman goddess of arts and wisdom.
168	The imagined one whom <u>Homer</u> only dreamt of. But then add this, she's mine, mine, Eubulus!	= the 8th century B.C. author, of course, of the <i>Iliad</i> and <i>Odyssey</i> .
170	And though she knows one glance from her fair eyes Must make all gazers her <u>idolaters</u> ,	= worshipers.
172	She is so sparing of <u>their</u> influence, That, to <u>shun superstition</u> in others,	= ie. her eyes'. = prevent idolatry.
174	She <u>shoots her powerful beams</u> only at me. And can I, then, whom she desires to hold	= ie. "looks", a common metaphor.
176	Her kingly captive <u>above</u> all the world, Whose nations and empires, if she pleased,	= ie. more than.
178	She might command as slaves, but gladly pay The humble tribute of my love and service,	
180	Nay, if I said of adoration, to her, I did not err?	
182	Eubu. Well, since you <u>hug your fetters</u> ,	= "embrace your (metaphoric) chains".
184	In <u>Love's</u> name wear them! You are a king, and that <u>Concludes you</u> wise, your will, a powerful reason:	= ie. Cupid's. = "requires a conclusion that you are"; Eubulus is sly with his irony.
186	Which we, that are foolish subjects, must not <u>argue</u> .	= argue with.
188	And what in a <u>mean</u> man I should call folly, Is in your majesty remarkable wisdom: But for me, <u>I subscribe</u> .	= base. = "I'll go along with you".
190	Ladis. Do, and look up,	191-2: Eubulus' sarcasm is lost on Ladislaus.
192	Upon this wonder.	
194	<i>Loud music.</i>	
196	<i>Enter Honoria in <u>state</u> under a Canopy; her <u>train</u> borne up by Sylvia and Acanthe.</i>	Entering Characters: <i>Honoria</i> is the queen; <i>Sylvia</i> and <i>Acanthe</i> are her servants, or maids of honour; they hold up the queen's <i>train</i> , the back of her lengthy robe or skirt. Honoria's <i>state</i> refers to her entrance with full pomp and splendour. ¹
198	Ric. Wonder! It is more, sir.	
200	Ubal. A rapture, an astonishment.	
202	Ric. What think you, sir?	
204	Eubu. <u>As the king thinks</u> ; that is the surest <u>guard</u>	= ie. "I think whatever the king thinks". = protection.
206	We courtiers ever lie at. Was <u>prince</u> ever So drowned in dotage? Without <u>spectacles</u>	= ie. any king. = ie. eye-glasses.
208	I can see a handsome woman, and she is so: But yet to admiration look not on her. Heaven, how he fawns! and, <u>as it</u> were his duty,	= ie. as if it.
210	With what assurèd gravity she receives it! <u>Her hand again!</u> O she at length vouchsafes	211: <i>her hand again!</i> = the king repeatedly kisses the queen's hand.

212 Her lip, and as he had sucked nectar from it,
 214 How he's exalted! Women in their natures
 216 Affect command; but this humility
 In a husband and a king marks her the way
 To absolute tyranny.

[The king seats her on his throne.]

So! Juno's placed

In Jove's tribunal: and, like Mercury,
 (Forgetting his own greatness), he attends
 For her employments. She prepares to speak;

What oracles shall we hear now?

Hon. That you please, sir,

With such assurances of love and favour,
 To grace your handmaid, but in being yours, sir,
 A matchless queen, and one that knows herself so,
 Binds me in retribution to deserve
 The grace conferred upon me.

Ladis. You transcend
 In all things excellent: and it is my glory,
 Your worth weighed truly, to depose myself
 From absolute command, surrendering up
 My will and faculties to your disposal:
 And here I vow, not for a day or year,
 But my whole life, which I wish long to serve you,
 That whatsoever I in justice may
 Exact from these my subjects, you from me
 May boldly challenge: and when you require it,
 In sign of my subjection, as your vassal,
 Thus I will pay my homage.

Hon. O forbear, sir!
 Let not my lips envy my robe; on them
 Print your allegiance often: I desire
 No other fealty.

Ladis. Gracious sovereign!
 Boundless in bounty!

Eubu. Is not here fine fooling!
 He's, questionless, bewitched. Would I were gelt,

211-2: *vouchsafes / her lip* = ie. allows her lips to receive a kiss from him.

= ie. as if. = the drink of the gods.

= desire or love power or authority.

= shows.

218: this is actually a shocking move by the king: the king's own throne, as the absolute symbol of his authority, is inviolable!

= "Juno is"; *Juno* is the wife of Jupiter and queen of the gods.

221: *Jove's = Jove* is an alternate name for Jupiter, the king of the gods.

tribunal = throne.¹

221-3: *like Mercury...employments* = the king is behaving as if he were a servant of the queen's.

Mercury = the messenger god, who served Jupiter.

224: the line is sarcastic: *oracles* = divine pronouncements.

226f: Honoria is appropriately modest as she addresses the king.

228-9: *in being yours...queen* = "I am without peer only in that I have you for a husband".

= value reckoned accurately.

240-2: *That whatsoever...challenge* = whatever obedience Ladislaus as king can demand from his subjects, so Honoria can demand as a right (*challenge*) from him.

244: here Ladislaus demeans himself by kissing Honoria's robe.

= ie. her lips.

= a feudal term, meaning allegiance.²

252: "without limit in generosity".

= without question.

255-6: *Would I...disenchant him* = "I would even

256 So that would disenchant him! though I forfeit

My life for't, I must speak. – By your good leave, sir –

258 I have no suit to you, nor can you grant one,

Having no power: you are like me, a subject,
260 Her more than serene majesty being present.
And I must tell you, 'tis ill manners in you,
262 Having deposed yourself, to keep your hat on,

And not stand bare, as we do, being no king,
264 But a fellow-subject with us. – Gentlemen ushers,
It does belong to your place, see it reformed;
266 He has given away his crown, and cannot challenge
The privilege of his bonnet.

268 **Ladis.** Do not tempt me.

270 **Eubu.** Tempt you! in what? in following your example?
272 If you are angry, question me hereafter,
As Ladislaus should do Eubulus,
274 On equal terms. You were of late my sovereign,
But weary of it, I now bend my knee
276 To her divinity, and desire a boon
From her more than magnificence.

278 **Hon.** Take it freely. –
280 Nay, be not moved; for our mirth's sake let us hear him.

282 **Eubu.** 'Tis but to ask a question: Have you ne'er read
The story of Semiramis and Ninus?
284

Hon. Not as I remember.

286 **Eubu.** I will then instruct you,
288 And 'tis to the purpose: this Ninus was a king,

And such an impotent loving king as this was,
290 But now he's none; this Ninus (pray you observe me)
Doted on this Semiramis, a smith's wife
292 (I must confess, there the comparison holds not,
You are a king's daughter, yet, under your correction,
294 Like her, a woman); this Assyrian monarch,
Of whom this is a pattern, to express
296 His love and service, seated her, as you are,
In his regal throne, and bound by oath his nobles,
298 Forgetting all allegiance to himself,
One day to be her subjects, and to put

allow myself to be castrated (*gelt*) if it would remove this spell that seems to hold the king."

256-7: *though I ...life for't* = "though I risk execution for speaking my mind so boldly".

= gracious permission.

258: "I present you with no petition, nor have you (any longer) the authority to grant me any favours;" Eubulus sarcastically speaks to the king as if he really has given up his power to the queen!

= an epithet for a sovereign, like "royal".¹

= the custom in England in these times required men to remove their hats in the presence of their superiors.

= Eubulus instructs the court attendants to force the king to remove his crown!

= *bonnet* could refer to any cap, or a woman's headdress specifically.¹

= favour.

= "don't be angry", spoken to Ladislaus.

= ie. the story is *apropos*, or has a moral applicable to this situation.

= ie. "as this one here (meaning Ladislaus) was".

= not. = please.

= ie. "Ladislaus is analogous to".

= while Eubulus' telling of this mythical story is mostly accurate, Semiramis actually was given five days to rule in her own name, not just one.³

300	In execution <u>whatever</u> she	= whatever commands.
	Pleased to impose upon them: – pray you command him	
302	To minister the like to us, and then	
	You shall hear what followed.	
304		
	Ladis. Well, sir, to your story.	
306		
	Eubu. <u>You have no warrant</u> , stand by; let me know	= Eubulus is saucy, telling Ladislaus he has no right to
308	Your pleasure, goddess.	tell him to do anything.
310		
	Hon. Let this nod assure you.	
312		
	Eubu. Goddess-like, indeed! as I live, a <u>pretty idol!</u>	= excellent image of divinity. ¹
314	<u>She</u> knowing her power, wisely made use of it;	= ie. Semiramis.
316	And fearing his <u>inconstancy</u> , and repentance	= fickleness, ie. Ninus might change his mind.
318	Of what he had granted (as, in reason, madam,	
320	You may do his), that he might never have	
	Power to recall his grant, or question her	
322	For her short government, instantly gave order	
	To have his head struck off.	
324		
	Ladis. Is't possible?	321: Ladislaus can't believe Eubulus has the nerve to tell
326		this story.
	Eubu. The story says so, and <u>commends</u> her wisdom	= applauds or approves.
328	For making use of her authority.	
330	And it is worth your imitation, madam:	
332	He loves subjection, and you are no queen,	
334	Unless you make him feel the weight of it.	
	You are more than all the world to him, and that	
	He may be so to you, and not seek change	329-330: and not seek...are sated = "and to ensure that
336		Ladislaus does not exchange you for another when he
		grows tired of you".
338		sated = satiated.
340	When his delights are <u>sated</u> , <u>mew him up</u>	330: mew him up = "enclose him".
342	In some <u>close</u> prison (if you let him live,	= secluded.
344	Which is <u>no policy</u>), and there diet him	= ie. not a wise policy.
346	As you think fit, to feed your appetite;	
348	Since there ends his ambition.	323-334: though risky, even unconscionably bold, Eubulus
		is actually performing the single most important service of
		any royal counselor: helping the sovereign - which in this
		case is now the queen - to keep her throne safe from any
		potential usurpers.
350		
	Ubold. Devilish counsel!	
352		
	Ric. The king's <u>amazed</u> .	= stunned.
354		
	Ubold. The queen appears, too, full	340-1: full / of deep imaginations : the queen appears
356	Of deep imaginations; Eubulus	deep in thought - as if she were seriously considering
358	Hath put both to it.	what Eubulus has recommended to her.
360		
	Ric. Now she seems resolved:	
362	I long to know the <u>issue</u> .	= result (of this dramatic moment).
364		
	[<i>Honorica descends from the throne.</i>]	
366		

Hon. Give me leave,
 350 Dear sir, to reprehend you for appearing
 Perplexed with what this old man, out of envy
 352 Of your unequal graces, showered upon me,
 Hath, in his fabulous story, saucily
 354 Applied to me. Sir, that you only nourish
 One doubt Honoria dares abuse the power
 356 With which she is invested by your favour;
 Or that she ever can make use of it
 358 To the injury of you, the great bestower,
Takes from your judgment. It was your delight
 360 To seek to me with more obsequiousness
 Than I desired: and stood it with my duty
 362 Not to receive what you were pleased to offer?
 I do but act the part you put upon me,
 364 And though you make me personate a queen,
 And you my subject, when the play, your pleasure,
 366 Is at a period, I am what I was
 Before I entered, still your humble wife,
 368 And you my royal sovereign.
 370 **Ric.** Admirable!
 372 **Hon.** I have heard of captains taken more with dangers

 Than the rewards; and if, in your approaches
 374 To those delights which are your own, and freely,
 To heighten your desire, you make the passage
 376 Narrow and difficult, shall I prescribe you,
 Or blame your fondness? or can that swell me
 378 Beyond my just proportion?
 380 **Ubal.** Above wonder!
 382 **Ladis.** Heaven make me thankful for such goodness.
 384 **Hon.** Now, sir,
 The state I took to satisfy your pleasure,
 386 I change to this humility; and the oath
 You made to me of homage, I thus cancel,
 388 And seat you in your own.
 390 [Leads the king to the throne.]
 392 **Ladis.** I am transported
 Beyond myself.
 394 **Hon.** And now, to your wise lordship:
 396 Am I proved a Semiramis? or hath
 My Ninus, as maliciously you made him,

= permission.
 = Honoria directs this entire speech to Ladislaus.

 = ie. superior. = the clause refers to the king's *graces*
 which he has showered on Honoria.
 = ie. "if you even".

 = "then my estimation of your ability to judge things must
 be reduced."

 = ie. "did I have any choice, given my duty to you".

 = such theatrical metaphors within a real play are always
 delightful.
 = play, portray. = here Honoria uses the word *queen* in
 its sense of an independent ruler of a realm.¹

 = an end.

 372-8: like a soldier who revels more in the dangers of battle
 than the rewards of victory, Ladislaus seems to get more
 pleasure from sex with Honoria by only engaging in it when
 she invites him to, even though he has every right to her
 body whenever he wants it. Who is she to question his
 choice in the matter?

 = instruct.¹
 = foolishness. = ie. give her a sense of greater importance.
 = proper proportion or degree.

 = chair of state, ie. the throne.

 = Honoria now addresses Eubulus.

398 Cause to repent the excess of favour to me,
Which you call dotage?

400 *Ladis.* Answer, wretch!

402 *Eubu.* I dare, sir,
404 And say, however the event may plead
In your defence, you had a guilty cause;

406 Nor was it wisdom in you, I repeat it,
To teach a lady, humble in herself,
408 With the ridiculous dotage of a lover,
To be ambitious.

410 *Hon.* Eubulus, I am so;
412 Tis rooted in me; you mistake my temper.
I do profess myself to be the most
414 Ambitious of my sex, but not to hold
Command over my lord; such a proud torrent
416 Would sink me in my wishes: not that I
Am ignorant how much I can deserve,
418 And may with justice challenge.

420 *Eubu.* [*Aside*] This I looked for;
After this seeming humble ebb, I knew
422 A gushing tide would follow.

424 *Hon.* By my birth,
And liberal gifts of nature, as of fortune,
426 From you, as things beneath me, I expect
What's due to majesty, in which I am
428 A sharer with your sovereign.

430 *Eubu.* Good again!

432 *Hon.* And as I am most eminent in place,
In all my actions I would appear so.

434 *Ladis.* You need not fear a rival.

436 *Hon.* I hope not;
438 And till I find one, I disdain to know
What envy is.

440 *Ladis.* You are above it, madam.

442 *Hon.* For beauty without art, discourse, and free
444 From affectation, with what graces else
Can in the wife and daughter of a king
446 Be wished, I dare prefer myself, as –

448 *Eubu.* I

404-5: *however the event...cause* = "however the outcome of this little episode worked out the right way for you, which will allow you to claim that you did nothing wrong, you were guilty of malfeasance." Note the brief legal metaphor with *plead*, *defense* and *guilty*.

= ie. ambitious.

415-6: *such...wishes* = note the brief drowning metaphor with *torrent* and *sink*.

= demand as a right.

420-2: Eubulus speaks for the audience's benefit: he knew Honoria could not keep up her pretense of complete humility for very long; note also Eubulus' use of *ebb* and *gushing tide* to continue the river- or sea-related metaphor begun by Honoria at lines 415-6.

424-8: As a queen, Honoria expects to be treated with as much obeisance and obedience as any sovereign.

= ie. "you people who are inferior to me"; Honoria's true personality is emerging, and it isn't pretty!

= Eubulus is pleased that he judged Honoria correctly.

437-9: more foreshadowing.

= ie. natural beauty.

448-453: once again, Eubulus must speak his mind, and

	Blush for you, lady. Trumpet your own praises!		advises the queen on the lack of wisdom she is showing by openly expounding on the unlimited power she can wield. A wise sovereign doesn't feel the need to point this out to his or her subjects.
450	This spoken by the people had been heard		450-1: <i>This spoken...to you</i> = "If the subjects of the realm, on the other hand, had spoken this way about you, it would renown to your credit."
	With honour to you. Does the court <u>afford</u>		451-3: <i>Does the court...flatterer</i> = Eubulus is really risking crossing the line here! <i>afford</i> = provide.
452	No oil-tongued parasite, that you are forced		= overt.
	To be your own <u>gross</u> flatterer?		= "shut up".
454	<i>Ladis.</i> <u>Be dumb,</u>		= <i>spirit</i> is pronounced as a one-syllable word here for purposes of meter.
456	Thou <u>spirit</u> of contradiction!		458-9: Honoria is trying to save face: with this metaphor, she claims to be unaffected by the harmless chatter of the old man Eubulus. <i>contemn</i> = scorn.
458	<i>Hon.</i> The wolf		= ie. from off-stage.
	But barks against the moon, and I <u>contemn</u> it.		463: "oh, is it time for the entertainment you promised?"
460		[A horn sounded <u>within</u> .]	
462			
	The masque you promised?		
464	<i>Ladis.</i> Let them enter.		= messenger.
466		<i>Enter a Post.</i>	
468		How!	
470	<i>Eubu.</i> Here's one, I fear, <u>unlooked for</u> .		= ie. the messenger was unexpected.
472	<i>Ladis.</i> From the camp?		
474	<i>Post.</i> The general, victorious in your fortune,		
476	Kisses your hand in this, sir.		
478		[Delivers a letter.]	
480	<i>Ladis.</i> That great <u>Power</u> ,		= ie. God or Jupiter.
	Who at his pleasure does dispose of <u>battailes</u> ,		= battles.
482	Be ever praised for't! Read, sweet, and partake it:		
	The Turk is vanquished, and with little loss		
484	Upon our part, in which our joy is doubled.		
486	<i>Eubu.</i> But let it not exalt you; bear it, sir,		486-7: Eubulus reminds the king to be modest even in victory; he should give thanks to the gods who brought his army success.
	With moderation, and pay what you owe for't.		
488			
490	<i>Ladis.</i> I understand thee, Eubulus. – I'll not now		489-490: <i>I'll not now... particulars</i> = to the courier: "I won't inquire about the details of the battle right now."
	Enquire particulars. –		
492		[Exit Post.]	

494 – Our delights deferred,
With reverence to the temples; there we'll tender
496 Our souls' devotiöns to His dread might,
Who edged our swords, and taught us how to fight.

498

[*Exeunt.*]

END OF ACT I.

494: "we will postpone the show for the moment".

= awesome.

496-7: the scene ends, as is common in the era's drama, with a rhyming couplet.

= here is as good a place as any to consider if there is any resemblance between Massinger's *King Ladislaus* and any of the five *Ladislauses* and two *Vladislauses* who ruled Hungary. As a historical matter, the only one of these monarchs whose government was forced to fight off Turks at its southern border was *Vladislaus I*, who lived from 1424 to 1444, and who had been originally the King of Poland, ruling there as Vladislaus III. When the Hungarian king Albert died in 1439, leaving only infant children behind, the Hungarians recruited the already famously martial king of Poland to take on the role of sovereign of the Magyars. During his brief reign, the great Hungarian nobleman John Hunyadi led the Magyars to some of their most famous victories over the Turks on Hungary's southern frontier.

As a matter of personality, our Ladislaus perhaps more likely resembles the weak Hungarian king *Vladislaus II*, who while serving as the King of Bohemia was recruited by the nobles of Hungary, who were looking for a king they could dominate, to become their nation's sovereign in 1490. Known as "King all right", because he said "yes" to everything, Vladislaus II was, in the words of the *Encyclopedia Britannica* (1911), "from first to last, a puppet of the oligarchs."¹⁷ Luckily for Hungary, Vladislaus II never had to deal with the Turks.

ACT II.

SCENE I.

Bohemia.

A Room in Mathias' House.

Enter Hilario and Corisca.

1 **Hil.** You like my speech?

2

3 **Coris.** Yes, if you give it action
4 In the delivery.

6 **Hil.** If! I pity you.
I have played the fool before; this is not the first time,
8 Nor shall be, I hope, the last.

10 **Coris.** Nay, I think so too.

12 **Hil.** And if I put her not out of her dumps with laughter,
I'll make her howl for anger.

14

15 **Coris.** Not too much
16 Of that, good fellow Hilario: our sad lady
Hath drank too often of that bitter cup;

18 A pleasant one must restore her. With what patience
Would she endure to hear of the death of my lord;
20 That, merely out of doubt he may miscarry,
Afflicts herself thus?

22

23 **Hil.** Umph! 'tis a question

24 A widow only can resolve. There be some
That in their husbands' sicknesses have wept
26 Their pottle of tears a day; but being once certain
At midnight he was dead, have in the morning
28 Dried up their handkerchiefs, and thought no more on't.

30 **Coris.** Tush, she is none of that race; if her sorrow
Be not true and perfit, I, against my sex,
32 Will take my oath woman ne'er wept in earnest.
She has made herself a prisoner to her chamber,
34 Dark as a dungeon, in which no beam

1ff: Hilario is planning something to help lift Sophia's spirits.

= the appropriate gestures of one giving a performance.

10: the bait offered by Hilario in lines 7-8 was too easy to
require a more explicit response from Corisca.

= "raise her out of her depression".

= ie. of the cup of anger: Sophia apparently has been quite
irritable since Mathias went away.

18-21: *With what...herself thus* = "how would she react
if she were to learn that Mathias had died, if she is
already suffering this much only from worrying about
it?"

= the original quarto has "*Um!*" here; I have adopted
Gifford's emendation.

24-28: *There be some...no more on't* = a common motif
or stereotype was of the widow who only briefly mourns
the death of her husband before quickly running out to find
a new man. Most London widows, as a matter of fact, did
get remarried within a year of their husbands' deaths
(Taylor, p. 25),¹⁸ but the reality of Renaissance English life
requires that we sympathize with these women more than
censure them. Mortality rates in the city were high, and
death an almost daily part of existence. A woman, bereft of
many basic legal rights, and limited in economic
opportunity, usually had no choice if she wanted to survive
but to remarry if she could, unless she inherited a fair
amount of money from her husband.

pottle (line 26) = half-gallon drinking vessel.²

= perfect. = ie. "turning against my own gender".

= "swear that no woman ever".

= bedroom.

36	Of comfort enters. She admits no visits; Eats little, and her nightly music is Of sighs and groans, tuned to such harmony	
38	Of <u>feeling</u> grief, that I, against my nature, Am made <u>one of the consort</u> . This hour only	= intense. ¹ = ie. one of the company (<i>consort</i>) that contributes to the sounds of <i>grief</i> . 39-41: <i>This hour...observes</i> = ie. once each day Sophia comes out of her room.
40	She takes the air, a custom every day She solemnly observes, with <u>greedy</u> hopes,	= the sense is "eager for". ¹³
42	From some that pass by, to receive assurance Of the success and safety of her lord.	
44	Now, if that your <u>device</u> will take –	= scheme.
46	Hil. <u>Ne'er fear it:</u>	= "don't worry about it!"
48	I am <u>provided cap-à-pe</u> , and have My <u>properties</u> in readiness.	= costumed appropriately from head to toe (ie. <i>cap-à-pié</i>). = stage props.
50	Soph. [<i>within</i>] Bring my veil, there.	= from off-stage.
52	Coris. Be gone, I hear her coming.	
54	Hil. If I do not Appear, and, what's more, appear <u>perfit</u> , <u>hiss me</u> .	= perfect. = the traditional response of an unsatisfied audience.
56		[<i>Exit Hilario.</i>]
58		<i>Enter Sophia.</i>
60	Soph. I was flattered once, <u>I</u> was a star, but now	= "that I".
62	Turned a <u>prodigious meteor</u> , and, like one, Hang in the air between my hopes and fears; And every hour, the little stuff burnt out That yields a <u>waning</u> light to dying comfort, I do expect my fall, and certain ruin. In wretched things more wretched is delay; And Hope, a parasite to me, being <u>unmasked</u> , Appears more horrid than Despair, and my Distraction worse than madness. Even my prayers, When with most zeal sent upward, are pulled down With strong imaginary doubts and fears, And in their sudden <u>precipice</u> o'erwhelm me. Dreams and fantastic visions <u>walk the round</u> About my widowed bed, and every slumber's Broken with loud alarms: can these be then But sad <u>presages</u> , girl?	62-66: in this extended simile, Sophia compares herself to a dying comet (<i>meteor</i>). <i>prodigious</i> = an evil omen, which is what comets were believed to be. = decreasing. 67: waiting for bad news is harder than actually receiving it. = ie. undisguised.
78	Coris. You make them so, And <u>antedate</u> a loss <u>shall</u> ne'er fall on you.	= "falling (about me)". = keep a watch. ¹⁶
80	Such pure affectiön, such mutual love,	= premonitions. = anticipate. ¹ = which shall.
		81-94: a lovely speech: should such a perfect marriage as exists between Mathias and Sophia produce no children, then no succeeding couple, looking back on their story,

82 A bed, and undefiled on either part,
 A house without contention, in two bodies
 84 One will and soul, like to the rod of concord,
 Kissing each other, cannot be short-lived,
 86 Or end in barrenness. – If all these, dear madam,
 (Sweet in your sadness,) should produce no fruit,
 88 Or leave the age no models of yourselves,
 To witness to posterity what you were;
 90 Succeeding times, frighted with the example,
 But hearing of your story, would instruct
 92 Their fairest issue to meet sensually,
 Like other creatures, and forbear to raise
 94 True Love, or Hymen, altars.
 96 **Soph.** O Corisca,
 I know thy reasons are like to thy wishes;
 98 And they are built upon a weak foundation,
 To raise me comfort. Ten long days are past,
 100 Ten long days, my Corisca, since my lord
 Embarked himself upon a sea of danger,
 102 In his dear care of me. And if his life
 Had not been shipwrecked on the rock of war,
 104 His tenderness of me (knowing how much
 I languish for his absence) had provided
 106 Some trusty friend, from whom I might receive
 Assurance of his safety.
 108
Coris. Ill news, madam,
 110 Are swallow-winged, but what's good walks on crutches:
 With patiënce expect it, and, ere long,
 112 No doubt you shall hear from him.
 114
 [A sowgelder's horn without.]
 116 **Soph.** Ha! What's that?
 118 **Coris.** [Aside]
The fool has got a sowgelder's horn. – A post,
 120 As I take it, madam.
 122 **Soph.** It makes this way still;
 Nearer and nearer.
 124
Coris. From the camp, I hope.
 126
Enter a Post, with a horn;
 128 *followed by Hilario, in antic armour,*
with long white hair and beard.
 130

will ever bother to get married either, but instead procreate like animals.
 = unpolluted by cheating.¹
 = a metaphor for amity or agreement, an antithesis to the Bible's *rod of correction* of Proverbs 22:15.
 87-88: **should produce...yourselves** = ie. result in no children.
 90: "those who follow us in the future, frightened by your example".
 = best or most beautiful offspring.¹
 93-94: **forbear...altars** = not get married.
 = the god of marriage.
 = in conformity with.
 101-3: Sophia uses a sailing metaphor to describe Mathias' journey to take part in the war.
 = grieve. = would have.
 109-110: bad news travels fast, but good news spreads slowly: if there were any bad news, Sophia would have received it already. Note the treatment of **news** as a plural word.
 114: **sowgelder's horn** = a sowgelder was one who spayed sows. A gelder might have a horn he would blow to announce his arrival.⁴
without = ie. is heard from outside.
 119: **The fool** = ie. Hilario.
post = messenger.
 127: Hilario has enlisted someone to precede him and announce his arrival from the Hungarian army's camp.
 = comic.

132 *Soph.* The messenger appears, and in strange armour,
Heaven! if it be thy will –

134 *Hil.* It is no boot
To strive; our horses tired, let's walk on foot:
136 And that the castle, which is very near us,
To give us entertainment, may soon hear us,
138 Blow lustily, my lad, and drawing nigh-a,
Ask for a lady which is cleped Sophia.

140 *Coris.* He names you, madam.

142 *Hil.* For to her I bring,
144 Thus clad in arms, news of a pretty thing,
By name Mathias.

[Exit Post.]

148 *Soph.* From my lord? O sir,
150 I am Sophia, that Mathias' wife.
So may Mars favour you in all your battailes,
152 As you with speed unload me of the burthen
I labour under, till I am confirmed
154 Both where and how you left him!

156 *Hil.* If thou art,
As I believe, the pigsney of his heart,
158 Know he's in health, and what's more, full of glee;
And so much I was willed to say to thee.

160 *Soph.* Have you no letters from him?

162 *Hil.* No more words.
164 In the camp we use no pens, but write with swords;
Yet, as I am enjoined, by word of mouth
166 I will proclaim his deeds from north to south;
But tremble not, while I relate the wonder,
168 Though my eyes like lightning shine, and my voice
thunder.

170 *Soph.* This is some counterfeit braggart.

172 *Coris.* Hear him, madam.

174 *Hil.* The rear marched first, which followed by the van,
And winged with the battalia, no man

176 Durst stay to shift a shirt, or louse himself;

178 Yet, ere the armies joined, that hopeful elf,
Thy dear, thy dainty duckling, bold Mathias,
Advanced, and stared like Hercules or Golias.

131: a convention of the era's drama allowed for all
disguises to be impenetrable to other characters, even
if obvious to the audience.

134ff: Hilario, playing a burlesque messenger, will speak
in rhymed couplets, employing mock heroic and some-
what antiquated language.

boot (line 134) = use.

= named; **clepe** had already long been an archaic word
by the 17th century.

= the god of war. = battles.
= burden.

= sweetheart.¹
= joy.¹

= instructed.

170: Sophia wasn't fooled for long, though Hilario's intent
was not to trick her, but entertain her.

= the troops in the front. Hilario's absurd and sometimes
self-contradictory description of the battle is quite funny.
= the main body of the army, which would not be on the
wings!¹

176: **Durst stay** = ie. dared delay even a moment.
shift = change.

louse = remove his lice, ie. delouse.
= before. = promising.¹

= Goliath. Note again the mixed pagan and Christian
imagery; note also that Hilario, in comparing Mathias

180 A hundred thousand Turks, it is no vaunt,
Assailed him; every one a Termagaunt:

182 But what did he, then! with his keen-edge spear

He cut and carbonated them: here and there
184 Lay legs and arms; and, as 'tis said truly
Of Bevis, some he quartered all in three.
186

Soph. This is ridiculous.

188 **Hil.** I must take breath;
190 Then, like a nightingale, I'll sing his death.

192 **Soph.** His death!

194 **Hil.** [*Aside to Corisca*] I am out.

196 **Coris.** Recover, dunder-head.

198 **Hil.** How he escaped, I should have sung, not died;
For, though a knight, when I said so, I lied.
200 Weary he was, and scarce could stand upright,
And looking round for some courageous knight
202 To rescue him, as one perplexed in woe,
He called to me, "Help, help, Hilario!
204 My valiant servant, help!"

206 **Coris.** He has spoiled all.

208 **Soph.** Are you the man of arms, then? I'll make bold

To take off your martial beard, you had fool's hair
210 Enough without it. Slave! how durst thou make
Thy sport of what concerns me more than life,
212 In such an antic fashion? Am I grown
Contemptible to those I feed? – you, minion,
214 Had a hand in it too, as it appears;
Your petticoat serves for bases to this warrior.
216

Coris. We did it for your mirth.

218 **Hil.** For myself, I hope,
220 I have spoke like a soldier.

222 **Soph.** Hence, you rascal!

to these giants of the past, had just referred to Mathias as an *elf*!

= exaggeration or boast.

= the name of a violent but imaginary Islamic god who appeared in the old morality plays.¹⁹

= sharp-edged spear; the image, of course, is deliberately ridiculous, as spears are pointed at the ends, and thrust or thrown, not slashed with.

= slashed.¹

185: **Bevis** = legendary Saxon knight, and the subject of several medieval epic poems.

quartered = cut into four pieces, as in "drawn and quartered". The humour of the line is obvious.

194: Hilario has lost his train of thought.

= blockhead, or the like.

= ie. a knight is bound by his honour to always tell the truth.

208-230: note how Sophia switches back and forth between **you** and **thou** in addressing her servants. The effect is subtle: she uses **you** primarily when she is speaking with mock formality and irony (to Hilario) or with formal distance (to Corisca), and **thee** when she is really laying into them.

= grotesque.

= spoken to Corisca.

215: Sophia notices that Hilario is wearing a long skirt (**petticoat**)² of Corisca's; such a rich skirt, when worn ornamentally by a knight over his armor, was referred to in the plural as **bases**.¹

= "get out".

224	I never but with reverence name my lord, And can I hear it by thy tongue profaned, And not <u>correct</u> thy folly? but you are	= punish.
226	Transformed and turned <u>knight-errant</u> ; take your course, And wander where you please; for here I vow	= a wandering knight who searches for adventure.
228	By my lord's life, (an oath I will not break, Till his return, or certainty of his safety,	
230	My doors are shut against thee.	
232	[Exit <i>Sophia</i> .]	
234	Coris. You have made A fine piece of work on't! How do you like the <u>quality</u> ?	= profession (of being an actor).
236	You had a foolish itch to be an actor, And may stroll where you please.	237: acting troops wandered the English countryside, putting on performances wherever they could.
238		
240	Hil. Will you buy my share?	= humorous reference to the corporate status of many London acting companies. In 1594, Shakespeare, for example, became a share-holder, and hence a part-owner, of the Lord Chamberlain's Company. Sophia has just kicked Hilario out of the house, and the servant realizes he has no money for food.
242	Coris. No, certainly; I fear I have already Too much of mine own: I'll only, as a <u>damsel</u> ,	= Corisca playfully uses this archaic term for a maiden in addressing Hilario in his role as an old-fashioned errant knight.
	(<u>As the books say</u> .) thus far help to disarm you;	= Gifford notes here a reference to books of knight- errantry, very popular at the time.
244	And so, dear <u>Don Quixote</u> , taking my leave, I leave you to your fortune.	= the famous mock knight-errant, whose humorous story was told in two very famous early 17th century books written by the Spaniard Miguel de Cervantes.
246		
248	[Exit <i>Corisca</i> .]	
250	Hil. Have I sweat My brains out for this quaint and <u>rare invention</u> ,	= excellent idea.
252	And am I thus rewarded? I could turn Tragedian and roar now, but that I fear	
254	"'Twould <u>get me too great a stomach</u> , having no meat To <u>pacify colon</u> : what will become of me?	= ie. "make me very hungry". = ie. "satisfy my hunger".
256	I cannot beg in armour, and steal I dare not: My end must be to stand in a corn field, And fright away the crows, for bread and cheese;	
258	Or find some hollow tree in the highway, And there, until my lord return, <u>sell switches</u> :	= the idea of a homeless or poor man selling tree shoots (<i>switches</i>) along the roadside to earn a penny appears also in <i>The Scornful Lady</i> by Beaumont and Fletcher.
260	No more Hilario, but <u>Dolorio</u> now,	= Hilario humorously suggests he must give up his own name, which is derived from <i>hilarity</i> , to one derived from <i>dolorous</i> , meaning doleful.
262	I'll weep my eyes out, and be <u>blind</u> of purpose To move compassion; and so I vanish.	261-2: an interesting idea: Hilario will deliberately <i>blind</i> himself by literally <i>weeping his eyes out</i> , for the

ACT II, SCENE II.

*Alba Regalis, Hungary.
An Ante-room in the Palace.*

Enter Eubulus, Ubaldo, Ricardo, and others.

1 **Eubu.** Are the gentlemen sent before, as it was ordered
2 By the king's direction, to entertain
3 The general?

4 **Ric.** Long since; they by this have met him,
5 And given him the bienvenu.

6 **Eubu.** I hope I need not
7 Instruct you in your parts.

8 **Ubald.** How! us, my lord!
9 Fear not; we know our distances and degrees
10 To the very inch where we are to salute him.

11 **Ric.** The state were miserable, if the court had none
12 Of her own breed, familiar with all garbs
13 Gracious in England, Italy, Spain, or France;

14 With form and punctuality to receive
15 Stranger ambassadors: for the general,

16 He's a mere native, and it matters not
17 Which way we do accost him.

18 **Ubald.** 'Tis great pity
19 That such as sit at the helm provide no better
20 For the training up of the gentry. In my judgment

21 An academy erected, with large pensions

purpose of eliciting pity, and thus charity, from passersby.

Entering Characters: *Eubulus*, we remember, is the Hungarian king's old and wise counselor; *Ubaldo* and *Ricardo* are younger and lewder courtiers.

1-3: Eubulus asks if any members of the court had been sent out to meet Ferdinand, the victorious general of the Hungarian army, as he makes his way home.

= by this time.

= welcome.¹

8-9: a theatrical metaphor: "I hope I do not have to remind you how to behave in front of the general."

11ff: in this dialogue, Ubaldo and Ricardo express their satisfaction that they are completely familiar with proper court etiquette. The courtiers offer a laundry list of terms related to court behavior: they claim full knowledge of the differing ranks of members of societies (*degrees*) and appropriate level of familiarity or aloofness employed during intercourse between persons of differing ranks (*distances*).¹ The pretentious manners, as well as loose morals, of the courts of James I and Charles I were regularly satirized by early 17th century writers.

= "would be a poor one".

16-17: *familiar...France* = the writers of the 17th century frequently mocked the manners (*garbs*) of the continent that were so willingly imported by the fashion-conscious English.

= attention to proper ceremony.¹

= foreign.

20-21: "since Ferdinand is a Hungarian, and thus one of our own citizens, we can treat him with less punctiliousness than we would a foreign guest."
accost = approach.

23-29: Ubaldo bemoans the fact that the class of well-born citizens sitting right below the nobility (the *gentry*) are not taught fashionable court behavior as the nobility themselves are. He suggests the building of a school to teach such manners!

26-29: Ubaldo would like substantial salaries or payments

	To such as in a <u>table</u> could set down	<i>(pensions)</i> be made to those who could write a comprehensive manual describing the court manners of all nations! <i>table</i> = notebook, or in rows and columns. ¹
28	The congees, cringes, postures, methods, phrase, Proper to every nation –	28: <i>congees</i> = bows. <i>cringes</i> = exaggerated or servile bows. ¹ <i>postures</i> = affected poses. ⁴ <i>methods</i> = procedure. <i>phrase</i> = correct diplomatic language.
30	Ric. O, it <u>were</u>	= "would be": Ricardo seconds the idea.
32	An admirable piece of work!	
34	Ubald. And yet rich fools Throw away their charity on hospitals	
36	For beggars and lame soldiers, and ne'er study The due regard to <u>compliment and courtship</u> ,	= courteous behaviour and proper court manners. ¹
38	Matters of more import, and are indeed The glories of a monarchy.	
40	Eubu. These, no doubt, Are <u>state points</u> , gallants, I confess; but, sure,	= ie. business of the state.
42	Our court needs no aids this way, since it is A school of nothing else. There are some of you	= a numismatic metaphor for the minds of those who seem to find no other employment except to come up with new fashionable rules of behavior in the court.
44	Whom I forbear to name, whose <u>coining heads</u>	<i>coining</i> = minting.
46	Are the mints of all new fashions, that have done More hurt to the kingdom by <u>superfluous bravery</u> ,	= extravagantly fine clothing. ²
48	Which the foolish gentry imitate, than a war, Or a long famine; all the treasure, by	
50	This foul excess, is got into the merchant, Embroiderer, silkman, jeweller, tailor's hand,	
52	And the third part of the land too, the nobility Engrossing <u>titles</u> only.	52-53: the nobility value fine clothing so much that they sell off their land to be able to keep up with fashion, and thus find themselves collecting <i>titles</i> , but not wealth.
54	Ric. My lord, you are bitter.	
56		
	[A trumpet.]	
	<i>Enter a Servant.</i>	
	Serv. The general is <u>alighted</u> , and now entered.	= arrived, or dismounted from his horse.
	Ric. Were he ten generals, I am prepared, And know what I will do.	
	Eubu. Pray you, what, Ricardo?	
	Ric. I'll fight at <u>compliment</u> with him.	68ff: Ricardo, joined by Ubaldo, actually intend to make a sport of outdoing the general in courtly flattery (<i>compliment</i>). ¹
	Ubald. I'll charge home too.	

72	Eubu. And that's a <u>desperate</u> service; if you come off well.	72: Eubulus is ironic: the term <i>desperate</i> was usually used to describe a last-gasp charge in battle.
74	<i>Enter Ferdinand, Mathias, Baptista, and two Captains.</i>	= military commanders.
76	Ferd. Captain, command the officers to keep	
77	The <u>soldier</u> , as he marched, in rank and file,	= ie. the soldiers; the singular term <i>soldier</i> was frequently
78	Till they hear further from me.	used to refer to the soldiers of the army generally. The Hungarian army, having returned from the war, is parked outside the palace.
80	[<i>Exeunt Captains.</i>]	
82	Eubu. Here's one speaks	
83	In another key; this is no <u>canting language</u>	= ie. slang lingo of the court; Eubulus is impressed with
84	Taught in your academy.	Ferdinand's plain speaking.
86	Ferd. Nay, I will present you	86-87: Ferdinand addresses Mathias.
87	To the king myself.	
88	Math. A grace beyond my merit.	
90	Ferd. You undervalue what I cannot set	
91	Too high a price on.	
94	Eubu. With a friend's true heart,	
95	I <u>gratulate</u> your return.	= salute. ²
96	Ferd. Next to the favour	
97	Of the great king, I am <u>happy</u> in your friendship.	= blessed or fortunate.
100	Ubald. <u>By courtship</u> , coarse on both sides!	= an oath, such as "By God"; <i>courtship</i> refers to proper court etiquette. Ubaldo is shocked by the absence of skilfully-wielded flowery and affected language of compliment in the conversation so far.
102	Ferd. Pray you, receive	
103	<u>This stranger</u> to your knowledge; on my credit,	= "this foreigner", ie. Mathias.
104	At all parts he deserves it.	
106	Eubu. Your report	
107	Is a strong assurance to me. Sir, most welcome.	
108	Math. This said by you, the reverence of your age	
109	Commands me to believe it.	
112	Ric. This was pretty;	112: "that was a little better."
113	<u>But second me now</u> . – I cannot <u>stoop</u> too low	113: <i>But second me now</i> = Ricardo is ready to jump in, and asks Ubaldo to support or join him.
114	To do your excellence that due observance	With <i>I cannot stoop...</i> , Ricardo addresses Ferdinand. Note that dashes are often used to indicate a change of addressee.
115	Your fortune claims.	<i>stoop</i> = bow. ¹
116	Eubu. He ne'er thinks <u>on</u> his virtue!	= of, about.
118	Ric. For being, as you are, the soul of soldiers,	
120	And bulwark of <u>Bellona</u> –	= the Roman goddess of war. Note Ricardo's affected use of alliteration in these lines and at 125-6.

122	Ubald. The protection Both of the court and king –	
124	Ric. And the sole <u>minion</u>	= favourite ¹
126	Of mighty <u>Mars</u> –	= the Roman god of war.
128	Ubald. One that with justice may Increase the number of <u>the worthies</u> –	= Ubaldo refers to the <i>Nine Worthies</i> , a collection of nine heroes from the past whose lives were worthy of admiration; they included (a) 3 pagans: Hector of Troy, Alexander the Great and Julius Caesar; (b) 3 Jews: Joshua, David and Judas Maccabeus; and (c) 3 Christians: King Arthur, Charlemagne, and Godfrey of Boullion, a leader of the First Crusade, and first sovereign of the Kingdom of Jerusalem.
130	Eubu. Hoyday!	131: "Holy smokes!" Even Eubulus is stunned by the ability of the courtiers to shovel it on. Gifford prints the alternate form <i>heyday</i> here.
132	Ric. It being impossible in my arms to <u>circle</u>	= wrap or embrace.
134	Such giant worth –	
136	Ubald. At distance we presume To kiss your honoured gauntlet.	
138	Eubu. What reply now	
140	Can he make to this <u>foppery</u> ?	139-140: Eubulus wonders, perhaps with doubt, whether Ferdinand will be able to hold his own against the courtiers' verbal assault. <i>foppery</i> = foolishness. ²
142	Ferd. You have said, Gallants, so much, and hitherto done so little,	
144	That, till I learn to speak, and you to do, I must take time to thank you.	142-5: Ferdinand responds magnificently! Note the not-too-subtle insult.
146	Eubu. As I live,	
148	Answered as I could wish. How the fops gape now!	
150	Ric. This was harsh and scurvy.	
152	Ubald. We will be revenged When he comes to court the ladies, and laugh at him.	152-3: Ubaldo expects Ferdinand will embarrass himself with the ladies with his inability to speak in a more courtly manner.
154	Eubu. Nay, do your offices, gentlemen, and conduct	
156	The general to the <u>presence</u> .	= short for "presence chamber", the room in which a monarch receives visitors. ¹
158	Ric. Keep your order.	
160	Ubald. Make way for the general.	
162	[<i>Exeunt all but Eubulus.</i>]	
164	Eubu. What wise man, That, with judicious eyes, looks on a soldier,	164f: Eubulus, ever sagacious, recognizes the capricious nature of the <i>fortune</i> which attends the lives of soldiers (<i>swinge</i> = influence): while celebrated and courted in
166	But must confess that fortune's <u>swinge</u> is more	

<p>O'er that profession, than all kinds else</p> <p>168 Of life pursued by man? They, in a state, 170 Are <u>but as chirurgēons</u> to wounded men, 172 E'en desperate in their hopes: while pain and anguish 174 Make them blaspheme, and call in vain for death: 176 Their wives and children kiss the chirurgēon's knees, 178 Promise him mountains, if his saving hand 180 Restore the tortured wretch to former strength. 182 But when grim death, by <u>Æsculapius' art</u>, 184 Is frighted from the house, and health appears 186 In <u>sanguine</u> colours on the sick man's face,</p> <p>178 All is forgot; and, asking his reward, 180 He's paid with curses, often receives wounds 182 From him whose wounds he cured: <u>so soldiers</u>, 184 Though of more worth and use, meet the same fate, 186 As it is too apparent. I have observed, 188 When horrid Mars, the touch of whose rough hand 190 With palsies shakes a kingdom, hath put on 192 His <u>dreadful</u> helmet, and with terror fills 194 The place where he, like an unwelcome guest, 196 <u>Resolves to revel</u>, how the lords of her, like 198 The tradesman, merchant, and <u>litigious pleader</u>, 200 And such-like <u>scarabs</u>, bred in <u>the dung of peace</u>,</p> <p>190 In hope of their protection, humbly offer 192 Their daughters to <u>their</u> beds, heirs to their service, 194 And wash with tears their sweat, their dust, their scars: 196 But when those clouds of war, that <u>menaced</u> 198 A bloody <u>deluge</u> to the affrighted state, 200 Are, by their breath, dispersed, and <u>over-blown</u>, 202 And famine, blood, and death, <u>Bellona's pages</u>, 204 Whipt from the quiet continent to <u>Thrace</u>;</p> <p>198 Soldiers, that, like the foolish <u>hedge-sparrow</u>, 200 To their <u>own ruin</u>, hatch this <u>cuckoo</u> peace,</p> <p>200 Are straight thought <u>burthensome</u>; since want of means,</p>	<p>times of danger, soldiers are ignored, even despised, as soon as peace returns.</p> <p>= "like surgeons"; <i>chirurgēons</i> here is presumably pronounced <i>CHUR-ge-ons</i>).</p> <p>= <i>Æsculapius</i> was the popular Greek god of medical healing. His <i>art</i> refers to medical skill in general.</p> <p>= a term of art from medieval physiology: <i>sanguine</i> was used to describe the predominance of blood over the other humours, or fluids, which were thought to make up the body (the others being phlegm, yellow bile and black bile); a <i>sanguine</i> complexion indicated health and robustness.</p> <p>= ie. "so it is with soldiers".</p> <p>182: in the original 1630 quarto, a mysterious and brief line, <i>In one hue</i>, mistakenly appears between our lines 182 and 183.</p> <p>= dread-causing.</p> <p>= <i>Mars</i> decides to enjoy himself, a metaphor for his bringing war into a peaceful land. = ie. advocate or lawyer.¹ = dung beetles. = this is one of the great all-time metaphors, and a favourite phrase of Massinger's.</p> <p>= soldiers'.</p> <p>= threatened.</p> <p>= <i>deluge</i> continues the storm metaphor begun with <i>clouds</i>.</p> <p>= dispelled, blown away;¹ a term often applied to a storm. = the attendants of the goddess of war.</p> <p>= a region of eastern Greece, held by the Turks since the 14th century. As Gifford points out, the mention of Thrace is not meant to signify a geographic location different from Europe, but rather to create an image of a region infested with war-loving tribes, as opposed to a peaceful Europe.¹⁶</p> <p>198-9: the <i>cuckoo</i> famously lays its eggs in the nest of the <i>hedge-sparrow</i>, who will raise the cuckoo's chicks as its own. The victorious soldier unwittingly brings his <i>own ruin</i> by bringing peace to his homeland.</p> <p>200-1: ie. in times of peace, the common soldier lacks</p>
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<p>Growing from want of action, breeds contempt:</p>	<p>means to support himself, and is considered a burden (<i>burthensome</i>) on society.</p>
<p>202 And that, the worst of ills, falls to their lot, 204 Their service, with the danger, soon forgot.</p>	<p>202-3: the end of Eubulus' long speech is signaled by its concluding rhyming couplet.</p>
<p style="text-align: right;">206 <i>Enter a Servant.</i></p>	
<p>206 Serv. The queen, my lord, hath made choice of this room, 208 To see the masque.</p>	
<p>210 Eubu. I'll be a looker on: 212 My dancing days are past.</p>	<p>210-1: members of the court or household often took part in the entertainment.</p>
<p style="text-align: right;">214 <i>Loud music.</i> 214 <i>Enter Ubaldo, Ricardo, Ferdinand, Honoria,</i> 216 <i>Mathias, Sylvia, Acanthe, Baptista, Captains, and</i> <i>others. As they pass, a Song in praise of war.</i></p>	<p>Entering Characters: <i>Sylvia</i> and <i>Acanthe</i>, we remember, are maids-of-honour to Queen Honoria; such were typically unmarried noble-women.¹ To serve the queen was considered a great honour.</p>
<p>218 Ladis. This courtesy 220 To a stranger, my Honoria, keeps fair rank 220 With all your rarities. – After your <u>travail</u>,</p>	<p>218-220: Ladislaus is pleased with Honoria's gracious treatment of Ferdinand. = work or travels - the two meanings of <i>travail</i> were not always clearly distinguished. The king is now addressing Ferdinand.</p>
<p>222 Look on our court delights; but first, from your 222 <u>Relation</u>, with erected ears, I'll hear 224 The music of your war, which must be sweet, 224 Ending in victory.</p>	<p>= ie. relating (the story of the battle).</p>
<p>226 Ferd. Not to trouble 228 Your majesties with description of a battle 228 Too full of horror <u>for the place</u>, and to 230 Avoid particulars, which should I deliver, 230 I must <u>trench longer on</u> your patience than 232 My manners will give way to; – in a word, sir, 232 It was well fought on both sides, and almost 234 With equal fortune, it continuing doubtful 234 Upon whose tents <u>plumed Victory</u> would take</p>	<p>= ie. to be described in detail in front of the ladies. = infringe further on.¹ = common reference to personified <i>Victory</i>, wearing a <i>plumed</i> helmet.</p>
<p>236 Her glorious stand. Impatient of delay, 236 <u>With the flower of our prime gentlemen</u>, I charged 236 Their main <u>battalia</u>, and with <u>their assistance</u></p>	<p>= ie. with the leading nobles of the realm in his support. 237: <i>battalia</i> = body of the army. <i>their assistance</i> = ie. the assistance of the <i>prime gentlemen</i>.</p>
<p>238 Brake in; but, when I was almost assured 240 That they were routed, by a stratagem 240 Of the subtle Turk, who opening his <u>gross body</u>, 242 And rallying up his troops on either side, 242 I found myself so far engaged, for I 244 Must not conceal my errors, that I knew not 244 Which way with honour to come off.</p>	<p>= main or large part of the army.¹</p>
	<p>240-4: <i>who opening...come off</i> = Ferdinand describes a battle tactic used often in the ancient world: the center of the Turkish forces gave way, to be pursued by the Hungarians. The Turks on the flanks then surrounded and attacked the pursuing troops. Such a maneuver was most famously used</p>

246	Eubu. I like A general that tells his faults, and is not 248 Ambitious to <u>engross</u> unto himself All honour, as some have, in which, with justice, 250 They could not claim a share.	by Hannibal to destroy an entire Roman army at the Battle of Cannae in 216 B.C. = appropriate.
252	Ferd. Being thus hemmed in, Their <u>scimitars</u> raged among us; and, my horse	= short, curved, pointed swords with a single edge, typically assigned to characters of Turkish or Middle Eastern origin. ¹
254	Killed under me, I every minute looked for <u>An honourable end</u> , and that was all	= ie. to go down fighting.
256	My hope could fashion to me: <u>circled</u> thus With death and horror, as one sent from Heaven,	= encircled, ie. surrounded.
258	This man of men, with some <u>choice horse</u> , that followed His brave example, did pursue the <u>tract</u>	= ie. excellent supporting cavalry. = track.
260	His sword cut for them, and, but that I see him Already blush to hear what he, being present,	
262	I know would wish unspoken, I should say, sir, By what he did, we boldly may believe	
264	All that is writ of <u>Hector</u> .	= the greatest soldier of the Trojans.
266	Math. General, Pray spare these <u>strange</u> hyperboles.	= extreme. ⁵
268	Eubu. Do not blush	
270	To hear a truth; here are a <u>pair of monsieurs</u> ,	= Eubulus indicates Ricardo and Ubaldo.
272	Had they been in your place, would have run away, And ne'er changed <u>countenance</u> .	= bearing or appearance. ¹
274	Ubald. We have your good word still.	274: "we trust we still have your favour."
276	Eubu. And shall, while you deserve it.	
278	Ladis. Silence; on.	
280	Ferd. He, as I said, like dreadful lightning thrown From Jupiter's shield, dispersed the armèd <u>gyre</u>	= circle ¹ (of Turkish troops); the root is the same one that appears in <i>gyrate</i> .
282	With which I was <u>environed</u> ; horse and man Shrunk under his strong arm: more, with his looks	= surrounded.
284	Frighted, the valiant fled, with which encouraged, My soldiers, (like young eaglets preying under	
286	The wings of their fierce <u>dam</u> ,) as if from him They took both spirit and fire, bravely came on.	= mother.
288	By him I was remounted, and inspired With treble courage; and such as fled before	
290	Boldly <u>made head</u> again; and, to confirm them, It suddenly was apparent, that the fortune	= advanced. ¹
292	Of the day was ours; each soldier and commander Performed his part; but this was the great wheel	
294	By which the lesser moved; and all rewards	293-4: but this...moved = a fabulous metaphor of inter- locking wheels, in which the turn of the largest wheel (Mathias) causes many smaller wheels (the mass of the common soldiers) to turn with it.

And signs of honour, as the civic garland,
296 The mural wreath, the enemy's prime horse,
With the general's sword, and armour, (the old honours
298 With which the Romans crowned their several leaders,)
To him alone are proper.

300 **Ladis.** And they shall
302 Deservedly fall on him. Sit; 'tis our pleasure.

304 **Ferd.** Which I must serve, not argue.

306 **Hon.** You are a stranger,
But, in your service for the king, a native,
308 And, though a free queen, I am bound in duty
To cherish virtue wheresoe'er I find it:
310 This place is yours.

312 **Math.** It were presumption in me
To sit so near you.

314 **Hon.** Not having our warrant.

316 [Music within.]
318

Ladis. Let the masquers enter: by the preparation,
320 'Tis a French brawl, an apish imitation
Of what you really perform in battaile:

322 And Pallas, bound up in a little volume,

Apollo, with his lute, attending on her,

324 Serve for the induction.

326 *Enter two boys, dressed as Apollo with his lute
and Pallas: a Dance; after which a Song by Pallas,
328 in praise of the victorious soldiers.*

330 *Though we contemplate to express
The glory of your happiness,
332 That, by your powerful arm, have been
So true a victor, that no sin
334 Could ever taint you with a blame
To lessen your deserved fame.*

336 *Or, though we contend to set
338 Your worth in the full height, or get
Celestial singers, crowned with bays,*

340 *With flourishes to dress your praise:
You know your conquest; but your story
342 Lives in your triumphant glory.*

= a wreath given as a mark of honour in ancient Rome to a
person who has saved the life of another in battle.¹
= wreath of honour.¹ = best.

= various.

= foreigner (spoken to Mathias).

310: Honoria offers Ferdinand the seat of honour next to
the king and queen.

315: "only if you did it without my permission"

= performers of the masque, entertainers.

= a type of dance.¹

= battle.

322: **Pallas** = alternate name for Athena (the Roman
Minerva), the goddess of wisdom and art.

a little volume = perhaps a cute reference to the
small size of the actor who would play Pallas. Note the
book metaphor, with **bound**.

323: **Apollo** was the god of music. He was usually imagined
to be playing a **lute**, a type of early guitar.

= introduction.

330-342: note that the song is comprised entirely of
rhyming couplets.

= ie. wreaths of laurel leaves, the traditional symbol of
victory.

= adorn.

The Song: John Mason, an early editor of Massinger's

344 **Ladis.** Our thanks to all.
To the banquet that's prepared to entertain them:

[*Exeunt Masquers, Apollo, and Pallas.*]

348 What would my best Honoria?

350 **Hon.** May it please
352 My king, that I, who, by his suffrage, ever
Have had power to command, may now entreat
354 An honour from him.

356 **Ladis.** Why should you desire
What is your own? whate'er it be, you are
358 The mistress of it.

360 **Hon.** I am happy in
Your grant: my suit, sir, is, that your commanders,
362 Especially this stranger, may, as I
In my discretion shall think good, receive
364 What's due to their deserts.

366 **Ladis.** What you determine
Shall know no alteration.

368 **Eubu.** The soldier
370 Is like to have good usage, when he depends
Upon her pleasure! Are all the men so bad,
372 That, to give satisfaction, we must have
A woman treasurer? Heaven help all!

374 **Hon.** [*To Mathias*] With you, sir,
376 I will begin, and, as in my esteem
You are most eminent, expect to have
378 What's fit for me to give, and you to take.
The favour in the quick dispatch being double, –

380 Go fetch my casket, and with speed.

[*Exit Acanthe.*]

384 **Eubu.** The kingdom
Is very bare of money, when rewards
386 Issue from the queen's jewel-house. Give him gold
And store, no question the gentleman wants it. –
388 Good madam, what shall he do with a hoop ring,
And a spark of diamond in it, though you take it,

Re-enter Acanthe with a Casket.

392 For the greater honour, from your majesty's finger?
394 'Twill not increase the value. He must purchase

work, wrote of his songs: "there are none to be found in (his) plays that has any merit, and few that are even intelligible." (quoted by Gifford, p. 263).¹⁶

= *banquet* usually referred to an extensive course of dessert. Performers were customarily fed as partial payment for their entertainment.

= permission; Honoria asks Ladislaus for a favour.

= request.

= foreigner.

= treatment. Eubulus, ever the traditionalist, is being ironic: "are there no men present who are capable of rewarding Mathias appropriately?"

Eubulus' speech is likely an aside.

379: "the honour I am bestowing on you is doubled by the fact that I am not waiting any longer to reward you for your service to the state."

= case in which ladies kept their jewelry.

384-7: a likely aside: "Mathias doesn't want jewelry; give him gold and other things that he would find useful."

= suggests household or military furnishings.¹ = lacks.

394-8: *He must purchase...for him* = Eubulus explains

396	Rich suits, the gay caparisons of courtship, Revel and feast, which, the war ended, is A soldier's glory; and 'tis fit that way		
398	Your bounty should provide for him.		
400	Hon. You are rude, And by your narrow thoughts proportion mine.		
402	What I will do now shall be worth the envy Of Cleopatra. Open it; see here		401: "because your thinking is so narrow, you assume I think in the same way."
404		[<i>Honoria descends from <u>the state</u>.</i>]	= ie. her throne.
406			= jeweler's.
408	The <u>lapidary's</u> idol! Gold is trash, And a poor <u>salary</u> , fit for <u>grooms</u> ; wear these As studded stars in your armour, and make the sun		= ie. form of payment. = servants.
410	Look dim with jealousy of a greater light Than his beams gild the day with: when it is Exposed to view, call it Honoria's gift, The queen Honoria's gift, <u>that</u> loves a soldier;		= "from she who".
412	And, to give ornament and lustre to him, Parts freely with her own! Yet, not to take From the magnificence of the king, I will Dispense his bounty too, but as a page To wait on mine; for other <u>tosses</u> , take A hundred thousand crowns: – your hand, dear sir, –		415-6: not to take...king = ie. "since I don't want to deny the king his share of the right to reward you"
420		[<i>Takes off the king's <u>signet</u>.</i>]	= the OED suggests <i>tosses</i> means "payments" (OED, def. 8), ¹ but admits it is speculating; Gifford wonders if <i>tosses</i> refers to "trash to throw away." ¹⁶
422	And this shall be thy warrant.		= a ring with a seal, usually granting authority of some kind to its possessor.
424	Eubu. I perceive		425-8: Eubulus realizes he has underestimated Honoria: he is pleased she is so generous in rewarding Mathias!
426	I was cheated in this woman: now she is In the giving vein to soldiers, let her be proud, And the king dote, so she go on, I care not.		426-8: now she...I care not = now that Honoria is displaying the right attitude towards Mathias, Eubulus doesn't even care anymore about her arrogance or the king's idolatrous behavior towards her.
430	Hon. This done, our pleasure is, that all <u>arrearages</u> Be paid unto the <u>captains</u> , and their troops; With a large <u>donative</u> , to increase their zeal For the service of the kingdom.		= back-pay. = army commanders. = in addition to their regular pay, Honoria orders a bonus (<i>donative</i>) be paid to the troops.
432			
434	Eubu. Better still:		
436	Let men of arms be <u>used</u> thus, if they do not Charge desperately upon the cannon's mouth, Though the devil roared, and fight like dragons, hang me! Now they may drink <u>sack</u> : but <u>small beer</u> , with a passport To beg with as they travel, and no money, Turns their red blood to buttermilk.		= treated.
438			439: sack = a popular, and presumably expensive, white wine.
440			439-441: but small beer...buttermilk = if a soldier expects to be poorly rewarded for his service, as signified by being given a weak drink and a royal license (<i>passport</i>) granting him permission to beg, he will quickly lose his willingness to fight.
442			<i>small beer</i> = weak or inferior beer.

444 **Hon.** Are you pleased, sir,
With what I have done?

446 **Ladis.** Yes, and thus confirm it,
With this addition of mine own: You have, sir,
448 From our loved queen received some recompense
For your life hazarded in the late action;
450 And, that we may follow her great example
In cherishing valour, without limit ask
452 What you from us can wish.

454 **Math.** If it be true,
Dread sir, as 'tis affirmed, that every soil,

456 Where he is well, is to a valiant man
His natural country, reason may assure me
458 I should fix here, where blessings beyond hope,
From you, the spring, like rivers, flow unto me.
460 If wealth were my ambition, by the queen
I am made rich already, to the amazement
462 Of all that see, or shall hereafter read
The story of her bounty; if to spend
464 The remnant of my life in deeds of arms,
No region is more fertile of good knights,
466 From whom my knowledge that way may be bettered,
Than this your warlike Hungary; if favour,
468 Or grace in court could take me, by your grant,
Far, far, beyond my merit, I may make
470 In yours a free election; but, alas! sir,
I am not mine own, but by my destiny

472 (Which I cannot resist) forced to prefer
My country's smoke, before the glorious fire
474 With which your bounties warm me. All I ask, sir,
Though I cannot be ignorant it must relish
476 Of foul ingratitude, is your gracious license
For my departure.

478 **Ladis.** Whither?

480 **Math.** To my own home, sir,
482 My own poor home; which will, at my return,
Grow rich by your magnificence. I am here
484 But a body without a soul; and, till I find it
In the embraces of my constant wife,
486 And, to set off that constancy, in her beauty
And matchless excellencies without a rival,
488 I am but half myself.

490 **Hon.** And is she then
So chaste and fair as you infer?

492 **Math.** O, madam,
494 Though it must argue weakness in a rich man,

= a term of address to the king; sovereigns are often described as **dreadful**, meaning awe- or reverence-inspiring.¹

= "a man is happy or fortunate".¹

= ie. remain in Hungary, at the court.

= ie. "what I deserve".

= ie. "a choice to remain in your court (or country)."

= common phrase for "I am not in complete or sole control of my situation."

= ie. Bohemia's.

474-7: **All I ask...departure** = Mathias is risking offending the king and queen by asking permission to go home; they would reasonably expect him to remain in Hungary to ornament their court for a while, as they have rewarded him so handsomely

479: "to where?"

= **constant** is used throughout the play to mean "faithful".

= show to advantage or enhance.¹

494-7: a common motif: extolling the beauty of a woman

496 To shew his gold before an armèd thief,
 And I, in praising of my wife, but feed
 The fire of lust in others to attempt her;
 498 Such is my full-sailed confidence in her virtue,
 Though in my absence she were now besieged

500 By a strong army of lascivious wooers,
 And every one more expert in his art,

502 Than those that tempted chaste Penelope;

Though they raised batteries by prodigal gifts,

504 By amorous letters, vows made for her service,
 With all the engines wanton appetite
 506 Could mount to shake the fortress of her honour,
 Here, here is my assurance she holds out,
 508

[Kisses the picture.]

510 And is impregnable.

512 **Hon.** What's that?

514 **Math.** Her fair figure.

516 **Ladis.** As I live, an excellent face!

518 **Hon.** You have seen a better.

520 **Ladis.** I ever except yours: – nay, frown not, sweetest,
 522 The Cyprian queen, compared to you, in my
 Opinion, is a negro. As you ordered,

524 I'll see the soldiers paid; and, in my absence,
Pray use your powerful arguments, to stay
 526 This gentleman in our service.

528 **Hon.** I will do
 My part.

530 **Ladis.** On to the camp.

532

[Exeunt Ladislaus, Ferdinand, Eubulus,
 534 *Baptista, Captains and others.*]

536 **Hon.** [Aside] I am full of thoughts,

may cause the men within earshot to get ideas.

= ie. attempt to seduce.

499-507: Massinger returns to the common metaphor of a woman's resistance being compared to a fortress which must be besieged to be overcome.

= ie. the art of seduction.

= **Penelope** was the husband of Odysseus, the king of Ithaca who was away from home for twenty years, having initially departed to fight in the Trojan War. Penelope was pursued by, and had to fend off, over one-hundred suitors who wanted to marry her, they naturally assuming Odysseus was dead.

503-7: gifts, love-letters and promises are the means of bombardment (**batteries**)¹ to conquer the fortress that represents a woman's resistance.

= instruments of war. = lustful desires.

= portrait.

= Honoria shows her jealousy.

= ie. Venus, the goddess of love, said to be born at the island of Cyprus.

= a constant in the era's drama was the notion that fair skin was considered more attractive than was darker or swarthier skin.

525-6: "please (**pray**) try to convince Mathias to remain in Hungary in our court."

stay = keep.

531: Ladislaus appropriately goes to present himself to the army.

Remaining Characters: Honoria, Mathias, Ricardo and Ubaldo remain on stage.

538 And something there is here I must give form to,
Though yet an embryon: – You, signiors,
540 Have no business with the soldier, as I take it,
You are for other warfare; quit the place,
But be within call.

542 **Ric.** Employment, on my life, boy!

544 **Ubald.** If it lie in our road, we are made for ever.

[*Exeunt Ubaldo and Ricardo.*]

548 **Hon.** You may perceive the king is no way tainted
550 With the disease of jealousy, since he leaves me
Thus private with you.

552 **Math.** It were in him, madam,
554 A sin unpardonable to distrust such pureness,
Though I were an Adonis.

556 **Hon.** I presume
558 He neither does nor dares: and yet the story
Delivered of you by the general,
560 With your heroic courage, which sinks deeply

Into a knowing woman's heart, besides
562 Your promising presence, might beget some scruple
In a meaner man; but more of this hereafter.
564 I'll take another theme now, and conjure you
By the honours you have won, and by the love
566 Sacred to your dear wife, to answer truly
To what I shall demand.

568 **Math.** You need not use
570 Charms to this purpose, madam.

572 **Hon.** Tell me, then,
Being yourself assured 'tis not in man
574 To sully with one spot th' immaculate whiteness

Of your wife's honour, if you have not, since
576 The Gordian of your love was tied by marriage,

= ie. an embryo of an idea. = addressing Ricardo and Ubaldo.

= "but remain close by"; Honoria is cooking up an assignment for the courtiers, which they hope will involve their favourite activity - the seduction of women.

543: the OED suggests that the use of **boy** as an interjection is of American origin, and dates back to only 1894; however, the OED must be way off, since even if Massinger somehow did not intend **boy** to be employed so, his editor Gifford (who was English), whose punctuation I have adopted, clearly did, and he published his version of this play in 1813!

= **Adonis** was a beautiful man, beloved by Venus.

558-563: **the story....meaner man** = "the stories told of your heroic actions, along with your obvious commanding presence, which are enough to seduce the heart of any perceptive woman, might cause a lesser man than the king to hesitate to leave me alone with you."

= hesitancy.

= baser.

= entreat.

= magic spells or incantations.²

574: **spot** = the quarto has **sport** printed here, properly emended to **spot** by Gifford.

whiteness = **white** was the symbol of innocence and purity.

= reference to the **Gordian knot**: Gordius, the king of Phrygia, had tied a knot so complex no one could unravel it. An oracle had predicted that the person who could undo the knot would become the king of all of Asia. When Alexander the Great visited the city in 333 B.C., he became impatient in trying to untie the knot by conventional methods, and so he

578 Played false with her?
580 **Math.** By the hopes of mercy, never.

582 **Hon.** It may be, not frequenting the converse
584 Of handsome ladies, you were never tempted,
586 And so your faith's untried yet.

588 **Math.** Surely, madam,
590 I am no woman-hater; I have been

592 Received to the society of the best
594 And fairest of our climate, and have met with
596 No common entertainment, yet ne'er felt
600 The least heat that way.

602 **Hon.** Strange! and do you think still,
604 The earth can show no beauty that can drench
606 In Lethe all remembrance of the favour
608 You now bear to your own?

610 **Math.** Nature must find out
612 Some other mould to fashion a new creature
614 Fairer than her Pandora, ere I prove
616 Guilty, or in my wishes or my thoughts,
618 To my Sophia.

620 **Hon.** Sir, consider better;
622 Not one in our whole sex?

624 **Math.** I am constant to
626 My resolution.

628 **Hon.** But dare you stand
630 The opposition, and bind yourself
632 By oath for the performance?

634 **Math.** My faith else
636 Had but a weak foundation.

638 **Hon.** I take hold
640 Upon your promise, and enjoin your stay
642 For one month here.

644 **Math.** [*Aside*] I am caught!

took out his sword and cut it in two, thus solving the puzzle. The Gordian knot thus represents something almost impossible to break asunder.⁶

577: Honoria asks if Mathias ever cheated on Sophia.

581-2: *not frequenting...Ladies* = "never having had the opportunity to talk with other attractive women".
= untested.

= *The Woman Hater* was the title of a 1607 play by Francis Beaumont and John Fletcher.

= ie. Bohemia.

= ordinary.

= passion or lust.

= dip, bathe.

= legendary river of Hades, in which one lost his or her entire memory if one drank from it.

= *Pandora*, the first woman in the world, was originally a statue made by the smith-god Hephaestus (called Vulcan by the Romans); she was so beautiful that Zeus (Jupiter) gave her life. Other gods gave her gifts, such as beauty, intelligence and grace. Unfortunately, she also received the gift of deceit from Hermes (Mercury) and insatiable curiosity from Zeus' wife Hera (Juno), which led to her opening the famous box she wasn't supposed to open - which allowed all the evils and afflictions of the world to be released. Mathias' choice of heroine to which to compare Sophia is an ominous one.⁷

609-611: "do you think you can withstand a truly tempting lady, and are you willing to promise to make a test of it?" Honoria is setting a trap for Mathias.

= ie. "command you to remain" (though *stay* is a noun).

620: "Rats! She tricked me!"

622	Hon. And if I do not Produce a lady, in that time, that shall	
624	Make you confess your error, I submit Myself to any penalty you shall please	
626	To impose upon me: in the <u>mean space</u> , write To your chaste wife, acquaint her with your fortune:	= mean time.
628	The jewèls that were mine you may send to her, For better confirmation; I'll provide you	
630	<u>Of</u> trusty messengers: but how far distant is she?	= with.
632	Math. A day's hard riding.	
634	Hon. There is no <u>retiring</u> ; I'll bind you to your word.	= "going back (on your word)."
636		
638	Math. Well, since there is No way to shun it, I will <u>stand the hazard</u> ,	= risk it.
640	And instantly make ready my <u>dispatch</u> ; Till then, I'll leave your majesty.	= letter (to Sophia).
642		
	[Exit Mathias.]	
644	Hon. How I burst With envy, that there lives, besides myself,	
646	One <u>fair</u> and loyal woman! 'twas the <u>end</u> Of my ambition to be recorded	= beautiful. = goal.
648	The only wonder of the age, and shall I Give way to a competitor? Nay, more,	
650	To add to my affliction, the assurances That I placed in my beauty have deceived me:	650-1: <i>the assurances...deceived me</i> = "I am forced to question my belief in my own irresistibility."
652	I thought one amorous glance of mine could bring All hearts to my subjection; but this <u>stranger</u> ,	= foreigner.
654	Unmoved as rocks, <u>contemns</u> me. But I cannot <u>Sit down so with</u> mine honour: I will gain	= scorns. = ie. "accept this affront to".
656	A double victory, by working him To my desire, and taint her in her honour,	656-7: <i>by working...honour</i> = not only will Sophia work to break down Mathias' resistance, but she will arrange for Sophia to be tempted to cheat on him too.
658	<u>Or lose myself</u> : I have read that sometime poison Is useful. – To <u>supplant</u> her, I'll employ,	= "or I am lost." = bring down, cause the downfall of. ¹
660	With any cost, Ubaldo and Ricardo, Two noted <u>courtiers</u> , of <u>approved cunning</u>	= wooers of women. = proven skill.
662	In all the <u>windings</u> of lust's labyrinth; And in corrupting him, I will <u>outgo</u>	= twists and turns. = out-do.
664	Nero's <u>Poppæa</u> : if he shut his ears Against my <u>Siren notes</u> , I'll boldly swear	= <i>Poppea</i> was the emperor Nero's notoriously cruel wife. = the <i>Sirens</i> were mythological sea creatures whose irresistible singing lured sailors to their deaths. In Book XII of the <i>Odyssey</i> , Odysseus (in Latin <i>Ulysses</i>) actually had his sailors stop their ears with wax (hence the use of <i>shut his ears</i> in line 664), so they would not hear the <i>Sirens'</i> song, but had himself lashed to a mast without stopping his ears, so that he could listen to their music without throwing away his life.
666	Ulysses lives again; or that I have found	

A frozen cynic, cold in spite of all

= Honoria means one who resists emotional responses to events.

Gifford wonders if Honoria means *stoic* instead of *cynic* - both were Greek philosophical movements.¹⁶ While both schools embraced virtue, the cynics were anti-materialistic and anti-social, neither of which describes Mathias, while the stoics accepted and lived within the norms of society.

668 Allurements; one whom beauty cannot move,
Nor softest blandishments entice to love.

670

668-9: Act II ends with a rhyming couplet; *move* and *love* would have rhymed in the 17th century, when *love* probably sounded much like it does today, and *move* likely sounded much like *love*.⁸ A very helpful online resource is www.paulmeier.com/OP.pdf, which provides both textual explanations and audio sound-bites of Elizabethan language. We should note that Paul Meier's work is based much on the previous efforts of David and Ben Crystal in this area.

[Exit Honoria.]

END OF ACT II.

ACT III.

SCENE I.

Bohemia.

A Space near the Entrance to Mathias' House.

Enter Hilario, with a pitcher of water, and a wallet.

1 **Hil.** Thin, thin provision! I am dieted
2 Like one set to watch hawks; and, to keep me waking,

4 My croaking guts make a perpetual larum.
Here I stand sentinel; and, though I fright
Beggars from my lady's gate, in hope to have
6 A greater share, I find my commons mend not.

8 I looked this morning in my glass, the river,
And there appeared a fish called a poor John,

Cut with a lenten face, in my own likeness;

10 And it seemed to speak, and say, Good-morrow, cousin!
No man comes this way but has a fling at me:
12 A chirurgeon passing by, asked at what rate
I would sell myself; I answered, For what use?
14 To make, said he, a living anatomy,
And set thee up in our hall, for thou art transparent
16 Without dissection; and, indeed, he had reason,
For I am scoured with this poor purge to nothing.

18 They say that hunger dwells in the camp; but till
My lord returns, or certain tidings of him,
20 He will not part with me: – but sorrow's dry,
And I must drink howsoever.

Enter Ubaldo, Ricardo, and a Guide.

24 **Guide.** That's her castle,
26 Upon my certain knowledge.

28 **Ubald.** Our horses held out
30 To my desire. I am afire to be at it.

Ric. Take the jades for thy reward: before I part hence,

32 I hope to be better carried. Give me the cabinet:
So; leave us now.

= bag.²

= ie. "very little food!" = fed.

2: **watch hawks** = one method used to tame hawks was to not let them sleep.

watch = keep another awake.¹

waking = awake.¹

= raise a continuous alarm or warning.¹

= frighten (away).

= ie. of the household's food. = "my rations are not improving".

= mirror.

= a dried fish, usually hake;¹⁶ Hilario means himself.

9: **Cut...face** = thinned out as if he had been fasting during Lent.

in my own likeness = the image in the water seemed to resemble him.

= "makes a joke at my expense".

= surgeon, pronounced with two syllables.

= a living skeleton.

17: **I am scoured** = ie. the contents of his digestive tract have been cleansed out, as by a flush of water.

purge = laxative.

= definitive or reliable news that Mathias is safe.

= ie. personified Hunger. = ie. thirsty.

28-29: Ricardo and Ubaldo drove their horses hard to get to Sophia's as quickly as possible!

= Ricardo offers their horses to their guide as payment for his services; **jade** is a term for a worthless, broken-down horse.

32: **better carried** = suggestive, meaning he hopes he will have a "ride" superior to the one he had on his horse.

34 **Guide.** Good fortune to you, gallants!

36

38 [Exit Guide.]

38 **Ubald.** Being joint agents, in a design of trust too,
40 For the service of the queen, and our own pleasure,
42 Let us proceed with judgment.

44 **Ric.** If I take not
44 This fort at the first assault, make me an eunuch,
46 So I may have precedence.

48 **Ubald.** On no terms.
48 We are both to play one prize; he that works best
50 In the searching of this mine, shall carry it,
50 Without contention.

52 **Ric.** Make you your approaches
54 As I directed.

56 **Ubald.** I need no instruction;
56 I work not on your anvil. I'll give fire

58 With mine own linstock; if the powder be dank,
58 The devil rend the touch-hole! Who have we here?
60 What skeleton's this?

62 **Ric.** A ghost! or the image of famine!
62 Where dost thou dwell?

64 **Hil.** Dwell, sir! my dwelling is
66 In the highway: that goodly house was once
66 My habitation, but I am banished,
68 And cannot be called home till news arrive
68 Of the good knight Mathias.

70 **Ric.** If that will
72 Restore thee, thou art safe.

74 **Ubald.** We come from him,
74 With presents to his lady.

76 **Hil.** But are you sure
78 He is in health?

Ric. Never so well: conduct us

Give me the cabinet = "lead me to her bedroom!"

= carefully, with a plan.

43-45: "let me have first crack at seducing Sophia, and if I don't succeed, you can castrate me."

= ie. for the same.

= contemporary literature occasionally expressed the idea of **searching** for a **mine** of gold or silver.

= argument.

56-58: **I'll give fire...touch-hole** = Ubaldo uses a rather silly, and vaguely dirty, metaphor of firing a cannon to describe his intended assault on "fortress" Sophia: the reference to his **own linstock** is a suggestive one, a **linstock** being a stick with a fire on it used to light the fuse.

= wet or moist (so it cannot be lit).

= the sense is "to hell with it!"

rend = destroy.

touch-hole = the hole in a firearm through which the powder was lit; but **touch-hole** was also a slang word used to refer to a woman's privates;¹ the highly suggestive nature of the line is obvious, regardless.

= note that Hilario addresses the courtiers with the proper and formal **you**. Ubaldo and Ricardo, speaking to an obvious commoner, address Hilario, as would be expected, with **thou**, signaling their superior social status.

80 To the lady.

82 **Hil.** Though a poor snake, I will leap
 Out of my skin for joy. Break, pitcher, break!
 84 And wallet, late my cupboard, I bequeath thee
 To the next beggar; thou, red herring, swim
 86 To the Red Sea again: methinks I am already
Knuckle deep in the fleshpots; and, though waking, dream
 88 Of wine and plenty!

90 **Ric.** What's the mystery
 Of this strange passiõn?

92 **Hil.** My belly, gentlemen,
 94 Will not give me leave to tell you; when I have brought
 you
 To my lady's presence, I am disenchanted:

96 There you shall know all. Follow; if I outstrip you,
 Know I run for my belly.

98 **Ubald.** A mad fellow.

100 [Exeunt.]

ACT III, SCENE II.

A Room in Mathias' House.

Enter Sophia and Corisca.

1 **Soph.** Do not again delude me.
 2

3 **Coris.** If I do,
 4 Send me a-grazing with my fellow, Hilario.
 I stood, as you commanded, in the turret,
 6 Observing all that passed by; and even now,
 I did discern a pair of cavaliers,
 8 For such their outside spoke them, with their guide,
 Dismounting from their horses; they said something
 10 To our hungry sentinel, that made him caper
 And frisk i' the air for joy: and, to confirm this,
 12 See, madam, they're in view.

14 *Enter Hilario, Ubaldo, and Ricardo.*

16 **Hil.** News from my lord!
 Tidings of joy! these are no counterfeits,
 18 But knights indeed. Dear madam, sign my pardon,
 That I may feed again, and pick up my crumbs;
 20 I have had a long fast of it.

22 **Soph.** Eat, I forgive thee.

24 **Hil.** O comfortable words! *Eat, I forgive thee!*

= "and my little bag, which has served until now as the holder of my provisions"

= Hilario pictures himself attacking the pots of boiling meat (*fleshpots*).¹

90-91: Ricardo asks Hilario to explain the reason for this unusual display of emotion (*passion*).

= ie. the spell of hunger, which keeps Hilario from telling his story, will be removed.

= outrun.

4: Corisca offers an amusing image of Hilario feeding on grass to stay alive.

= their clothing signaled their rank.

= dance or leap about with joy.

= the quarto prints *frish'ith* here; the emendation is from Gifford.

= imposters.

26	And if in this I do not soon obey you, And ram in to the purpose, <u>billet</u> me again In the highway. <u>Butler</u> and cook, be ready,	= assign housing or quarters to. ¹ = the butler formerly referred to the servant in charge of the wine-cellar. ¹
28	For I enter like a tyrant.	
30	[Exit Hilario.]	
32	Ubald. Since mine eyes Were never happy in so sweet an object,	
34	Without <u>inquiry</u> , I presume you are	= the quarto prints eniury here; the emendation is from Gifford.
36	The lady of the house, and so <u>salute you</u> .	= though not in the stage directions, Ubaldo likely kisses Sophia on the lips, as was the custom in England when strangers met.
38	Ric. This letter, with these jewèls, from your lord, <u>Warrant my boldness</u> , madam.	= "give me authority to also be so bold as to kiss you".
40	[Delivers a letter and a <u>casket</u> .]	= box or case containing Sophia's gifts.
42	Ubald. In being a servant To such rare beauty, you must needs deserve	42ff: the courtiers now address Corisca, then kiss her on the lips.
44	This courtesy from a stranger.	
46	[Salutes Corisca.]	= kisses.
48	Ric. You are <u>still</u> <u>Beforehand with</u> me. – Pretty one, I <u>descend</u>	= always. = ahead of. = likely meant literally, in that Ricardo must bend down to kiss the shorter Corisca.
50	To take the height of your lip; and, if I miss	
52	In the altitude, hereafter, if you please, I will make use of my <u>Jacob's staff</u> .	= an astronomical instrument used to determine the altitude of the sun.
54	[Salutes Corisca.]	
56	Coris. These gentlemen Have certainly had good breeding, as it appears	
58	By their neat kissing, they hit me so pat on the lips, At the first sight.	
60	[In the interim, Sophia reads the letter, and <u>opens</u> the casket.]	= the quarto prints gend here.
62		
64	Soph. Heaven, in thy mercy, make me Thy thankful handmaid for this boundless blessing,	
66	In thy goodness showered upon me!	
68	Ubald. I do not like This <u>simple</u> devotion in her; it is seldom	68-70: Ubaldo is concerned: he is not used to seeing his mistresses pray! simple =genuine or unaffected. ¹
70	Practised among my mistresses.	
72	Ric. Or mine. Would they kneel to I know not who, for the possession	73-75: Ricardo is amazed that Sophia is thanking some unknown entity for her gifts ahead of those who actually delivered them to her!
74	Of such inestimable wealth, before They thanked the bringers of it? the poor lady	
76	<u>Does want instruction</u> , but I'll be her tutor, And read her another lesson.	= ie. has not been taught proper manners; note the dense teaching metaphor in 76-77.
78		

80 **Soph.** If I have
 Shown want of manners, gentlemen, in my slowness
 To pay the thanks I owe you for your travail,
 82 To do my lord and me, howe'er unworthy
 Of such a benefit, this noble favour,
 84 Impute it, in your clemency, to the excess
 Of joy that overwhelmed me.
 86

Ric. She speaks well.
 88

Ubald. Polite and courtly.
 90

Soph. And howe'er it may
 92 Increase the offence, to trouble you with more
 Demands touching my lord, before I have
 94 Invited you to taste such as the coarseness
 Of my poor house can offer; pray you connive
 96 On my weak tenderness, though I entreat
 To learn from you something he hath, it may be,
 98 In his letter left unmentioned.

100 **Ric.** I can only
 Give you assurance that he is in health,
 102 Graced by the king and queen.

104 **Ubald.** And in the court
 With admiration looked on.
 106

Ric. You must therefore
 108 Put off these widow's garments, and appear
 Like to yourself.
 110

Ubald. And entertain all pleasures
 112 Your fortune marks out for you.

114 **Ric.** There are other
 Particular privacies, which on occasion
 116 I will deliver to you.

118 **Soph.** You oblige me
 To your service ever.
 120

Ric. Good! "your service"; mark that.
 122

Soph. In the mean time, by your good acceptance make
 124 My rustic entertainment relish of
 The curiousness of the court.
 126

Ubald. Your looks, sweet madam,
 128 Cannot but make each dish a feast.

130 **Soph.** It shall be
 Such, in the freedom of my will to please you.
 132 I'll shew you the way; this is too great an honour,

= lack.
 = efforts.

= husband.

95-96: **pray you...tenderness** = "please (**pray you**) shut your eyes to (**connive on**) my bad manners, and consider it as a weakness stemming from my sensitivity or feminine regard for my husband (**tenderness**)."¹

= Sophia has been dressing down, or even dressing in black, since Mathias went away.

= the plural word **privacies** meant a private message.¹

121: Ricardo is likely both pleased by Sophia's ability to speak in courtly phrases, and reading some double-entendre into her remark.

= **meantime** seems to have been written primarily as two words until the late 19th century.
 = provide a taste of.
 = exquisiteness.²

134

From such brave guests, to me so mean an hostess.

= excellent. = humble.

[*Exeunt.*]

ACT III, SCENE III.

*Alba Regalis, Hungary.
An Outer-room in the Palace.*

Enter Acanthe, and four or five Servants in vizards.

Entering Characters: *Acanthe*, we remember, is Queen Honoria's servant; she is putting into effect one of the queen's schemes.

vizards = masks.

1 **Acan.** You know your charge; give it action, and expect
2 Rewards beyond your hopes.

= instruction or duty.

4 **1st Serv.** If we but eye them,
They are ours, I warrant you.

= "see them", referring to Mathias and Baptista.

6 **2nd Serv.** May we not ask why
8 We are put upon this?

7-8: "can we ask why we are doing this?"

10 **Acan.** Let that stop your mouth;

[*Gives them money.*]

14 And learn more manners, groom. 'Tis upon the hour
16 In which they use to walk here: when you have them
18 In your power, with violence carry them to the place
Where I appointed; there I will expect you:
Be bold and careful.

= servant.

= ie. usually.

[*Exit Acanthe.*]

Enter Mathias and Baptista.

24 **1st Serv.** These are they.

26 **2nd Serv.** Are you sure?

28 **1st Serv.** Am I sure I am myself?

30 **2nd Serv.** Cease on him strongly; if he have but means
To draw his sword, 'tis ten to one we smart for't:
32 Take all advantages.

30: *Cease* = alternative form of *seize*.

strongly = bravely or forcefully,¹ and quickly, before Mathias has a chance to draw his sword on his abductors.

34 **Math.** I cannot guess
What her intents are; but her carriage was
36 As I but now related.

34-60: the servants, hidden, wait for their chance to attack.
= behavior or bearing.¹

38 **Bapt.** Your assurance
In the constancy of your lady is the armour
40 That must defend you. Where's the picture?

= faithfulness.

42 **Math.** Here,

44	And no way altered.	
46	Bapt. If she be not <u>perfit</u> , There is no truth in <u>art</u> .	= perfect. = magic.
48	Math. <u>By this</u> , I hope, She hath received my letters.	= ie. by this time.
50		
52	Bapt. Without question: These courtiers are <u>rank riders</u> , when they are To visit a handsome lady.	= meaning they will drive their horses rapidly or even reck- lessly, if their target is a woman. But rank has an added meaning of "lusty".
54		
56	Math. <u>Lend me your ear</u> . One piece of her entertainment will require Your dearest privacy.	= though most famously spoken by Marc Antony in Shakespeare's <i>Julius Caesar</i> , the phrase lend an ear goes back to the 15th century. ¹ Mathias and Baptista stop walking so Mathias can whisper something to his companion.
58		
60	Ist Serv. Now they stand fair; Upon them.	59-60: with Mathias and Baptista finally standing still, the servants have their chance!
62		
64		
66	Math. Villains!	
68	Ist Serv. Stop their mouths. We come not To <u>try</u> your valours; kill him if he offer To ope his mouth. – We have you: 'tis in vain To make resistance. Mount them and away.	= test.
70		
	[<i>Exeunt with Mathias and Baptista.</i>]	
	ACT III, SCENE IV.	
	<i>A Gallery in the same.</i>	= hallway or corridor.
	<i>Enter Servants with lights, Ladislaus, Ferdinand, and Eubulus.</i>	
1	Ladis. 'Tis late. Go to your rest; but do not envy	1-2: Ladislaus is immature and coarse: he tells his guests to not be jealous of the fact that he will be sleeping with the beautiful queen.
2	The happiness I draw near to.	
4	Eubu. If you enjoy it	
6	The moderate way, the sport yields, I confess, A pretty titillation; but too much of't Will bring you on your knees. In my younger days	= ie. chaser of women. ¹
8	I was myself a <u>gamester</u> ; and I found By sad experience, there is no such <u>soaker</u>	9-14: Eubulus cynically expounds on how women drain the life out of men. soaker (line 9) = one who exhausts another. ¹
10	As a young spongy wife; she keeps a thousand	
12	Horse-leeches in her box, and the thieves will suck out Both <u>blood and marrow</u> ! I feel a kind of cramp	= in addition to its literal meaning, blood also refers to lusty passion; marrow is a metaphor for vitality ¹
14	In my joints, when I think on't: but it may be queens, And such a queen as yours is, has the art –	

16	Ferd.	You take leave	16-17: to Eubulus: "you speak too boldly to the king."
		To talk, my lord.	
18	Ladis.	He may, since he can do nothing.	19: ouch! Ladislaus suggests the elderly Eubulus is impotent!
20	Eubu.	If you spend this way too much of your royal stock,	21-22: line 21 is a humorous reference to Ladislaus' too frequently expending his seed, if you will. Eubulus' point is, if Ladislaus continues on the path he is on, he may find himself suffering from the same condition which he suggests affects Eubulus.
22		Ere long we may be pewfellows.	<i>To spend one's stock</i> = a common expression for using up all of one's capital.
24	Ladis.	The door shut! –	24-25: Ladislaus tries and fails to open the door to Honoria's bedroom, so he instructs his attending servant to knock.
		Knock gently; harder. So here comes her woman.	
26		Take off my <u>gown</u> .	= a loose garment for the upper body. ⁴ Ladislaus is already starting to undress in anticipation.
28		<i>Enter Acanthe.</i>	
30	Acan.	My lord, the queen by me	
		This night desires your pardon.	
32	Ladis.	How, Acanthe!	
34		<u>I come by her appointment</u> ; 'twas her grant;	= "but she told me to come visit her this evening!"
		The motion was her own.	
36	Acan.	It may be, sir;	
38		But by her doctors she is since advised,	
		For her health's sake, to forbear,	
40	Eubu.	I do not like	
42		This <u>physical</u> lechery, the old downright way	= <i>physical</i> meant medical or therapeutic; ¹ Eubulus is saying that sex is better for one's health than being treated by a doctor.
		Is worth a thousand on't.	
44	Ladis.	Prithee, Acanthe,	
46		<u>Mediate</u> for me.	= the quarto prints <i>meditate</i> here, emended by Gifford.
48		<i>[Offering her a ring.]</i>	
50	Eubu.	O the fiends of hell!	
		Would any man bribe his servant, to make way	
52		To his own wife? if this be <u>the court state</u> ,	= ie. how things are in the court.
		Shame fall on such as use it!	
54	Acan.	By this jewel,	55-57: Acanthe hesitates to take the ring.
56		This night I dare not move her, but to-morrow	
		I will watch <u>all occasions</u> .	= ie. for an opportunity.
58	Ladis.	Take this,	
60		To be mindful of me.	59-60: Acanthe now accepts the ring.
62		<i>[Exit Acanthe.]</i>	

64	Eubu. <u>'Slight</u> , I thought a king	= "God's light", an oath. In 1606 Parliament passed a statute banning the jesting use of God's name on stage, so such implied blasphemies became the norm.
	Might have ta'en up any woman at the king's price.	
66	And must he buy his own, at a <u>dearer rate</u>	= greater cost.
	Than a stranger in a brothel?	
68		
	Ladis. What is that	
70	You mutter, sir?	
72	Eubu. No treason to your honour:	
	I'll speak it out, though it anger you; if you pay for	73-77: <i>if you pay...grant</i> = Eubulus again risks crossing the line: if the king has to pay like a customer at a brothel for a woman's service, doesn't that make the queen a whore?
74	Your lawful pleasure in some kind, great sir,	
	What do you make the <u>queen</u> ? cannot you <u>clicket</u>	75: <i>queen</i> = <i>queen</i> was homophonous with <i>quean</i> , which meant "whore".
76	Without a fee, or when she has a suit	<i>clicket</i> = copulate, originally applied to foxes. ¹
	For you to grant?	
78		
	[<i>Ladislaus draws his sword.</i>]	
80		
	Ferd. O hold, sir!	
82		
	Ladis. Off with his head!	
84		
	Eubu. Do, when you please; you but blow out a <u>taper</u>	= candle.
86	That would light your understanding, and, in care of't,	= the cavity in the candlestick in which a candle was inserted. ¹ Eubulus is suggesting that he has been worn-out in trying to enlighten Ladislaus for all these years.
	Is burnt down to the <u>socket</u> . Be as you are, sir,	
88	An absolute monarch: it did show more king-like	88-91: <i>it did show...lusts</i> = the emperors of Rome (<i>Caesars</i>) acted the way sovereigns are supposed to behave, by taking women whenever they wanted them.
	In those libidinous <u>Caesars</u> , that compelled	
90	Matrons and virgins of all ranks to bow	
	Unto their ravenous lusts; and did admit	
92	Of more excuse than I can urge for you,	= this interesting use of <i>slave</i> as a verb to mean "enslave" was common in the 17th century. ¹
	That <u>slave</u> yourself to the imperious humour	
94	Of a proud beauty.	
96	Ladis. Out of my sight!	
98	Eubu. I will, sir,	
	Give way to your furious passion; but when reason	
100	Hath got the better of it, I much hope	
	The <u>counsaile</u> that offends now will deserve	= counsel.
102	Your royal thanks. Tranquillity of mind	
	Stay with you, sir! – [<i>Aside</i>] I do begin to <u>doubt</u>	= suspect.
104	There's something more in the queen's strangeness than	
	Is yet disclosed; and I will find it out,	
106	Or lose myself in the search.	
108	[<i>Exit.</i>]	
110	Ferd. Sure he is honest,	110-3: Ferdinand defends the ancient counselor from the king's wrath.
	And from your infancy hath truly served you:	
112	Let that plead for him; and impute this harshness	

114	To the <u>frowardness</u> of his age.	= perversity or unmanageability.
116	Ladis. I am much troubled, And do begin to stagger. Ferdinand, good night!	
118	To-morrow visit us. <u>Back to our own lodgings.</u> [<i>Exeunt.</i>]	= the king no doubt speaks this line with great dejection.
<u>ACT III, SCENE V.</u>		
<i>Another Room in the same.</i>		
<i>Enter Acanthe and the <u>vizarded</u> Servants, with Mathias and Baptista blindfolded.</i>		
1	Acan. You have done <u>bravely</u> . Lock <u>this</u> in that room,	= excellently. = this one, ie. Baptista.
2	There let him ruminate; I'll <u>anon</u> unhood him:	= shortly.
4	[<i>They carry off Baptista.</i>]	
6	The other must stay here. As soon as I Have <u>quit the place</u> , give him the liberty	= ie. left the room.
8	And use of his eyes; that done, disperse yourselves As <u>privately</u> as you can: but, on your lives,	= secretly, ie. quickly and quietly, without being seen.
10	No word of what hath passed.	
12	[<i>Exit Acanthe.</i>]	
14	I Serv. If I do, sell My tongue to a <u>tripe-wife</u> . – Come, unbind his arms: –	= female who prepares tripe for cooking. ⁴
16	You are now at your own disposure; and however We <u>used</u> you roughly, I hope you will find here	= treated.
18	Such entertainment as will give you cause To thank us for the service: and so I leave you.	
20	[<i>Exeunt Servants.</i>]	
22	Math. If I am in prison, 'tis a <u>neat</u> one.	= elegant. ²
24	<u>What Oedipus can resolve this riddle?</u> Ha!	= allusion to the famous myth of the riddle of the Sphinx: this monster sat at the edge of the ancient city of Thebes, devouring any passerby who could not answer his riddle: <i>What living creature has four legs first, then two legs, then three, and is weaker the more legs it has?</i> Oedipus , the son of the former king of Thebes, answered successfully: it is <i>man</i> to whom the Sphinx refers, man who crawls as a baby, walks on two legs when he is older, and with a cane walks with three "legs" when he is elderly. ⁷
26	I never gave just cause to any man Basely to plot against my life: – but what is Become of <u>my true friend</u> ? for him I suffer	= "my loyal friend", ie. Baptista.
28	More than myself.	
30	Acan. [<i>within</i>] Remove that idle fear; He's safe as you are.	= offstage.

32	Math. Whosoe'er thou art,	
34	For him I thank thee. I cannot imagine	
36	Where I should be: though I have read the tales	= stories.
38	Of errant-knighthood, stuffed with <u>the relations</u>	
	Of magical enchantments; yet I am not	
40	So <u>sottishly</u> credulous to believe the devil	= stupidly. ²
	Hath that way power.	
42		[<i>Music above.</i>]
44	Ha! Music!	
46	[<i>Singing from above, a song of pleasure.</i>]	47-59: note the rhyme scheme of the song's stanzas, <i>ababcc</i> , a pattern known as <i>English sestet</i> , a form popularized by Shakespeare through his sonnets. ²⁰
48	<i>The blushing rose, and purple flower,</i>	
50	<i>Let grow too long, are soonest <u>blasted</u>;</i>	= withered.
52	<i>Dainty fruits, though sweet, will sour,</i>	
54	<i>And rot in ripeness, left untasted.</i>	
56	<i>Yet here is one more sweet than these:</i>	
58	<i>The more you taste the more she'll please.</i>	
60	<i>Beauty that's enclosed with ice,</i>	
62	<i>Is a shadow chaste as rare;</i>	
64	<i>Then how much those sweets entice,</i>	
66	<i>That have issue full as fair!</i>	
	<i>Earth cannot yield, from all her powers,</i>	
	<i>One equal for dame Venus' bowers.</i>	
68	Math. A song too! certainly, be it he or she	
70	That <u>owes</u> this voice, it hath not been acquainted	= <i>owes</i> was frequently used, as here, to mean "owns".
72	With much affliction. Whosoe'er you are	
74	That do inhabit here, if you have bodies,	
76	And are not mere <u>aërial</u> forms, appear,	= ethereal.
		67: as always in the era's theatre, a character's disguise was impenetrable to the other characters.
78	And make me know your <u>end</u> with me. Most strange!	= purpose.
	What have I <u>conjured</u> up? sure, if this be	= note Mathias' constant references to magic. As the possessor of the enchanted picture of Sophia, he is most susceptible to superstition.
80	A spirit, it is no damned one. What a shape's here!	= wife of Jupiter and queen of the gods.
82	Then, with what majesty it moves! If <u>Juno</u>	
84	Were now to keep her state among the gods,	
86	And Hercules to be made again her guest,	
88	She could not put on a more glorious <u>habit</u> ,	= outfit.
90	Though her handmaid, <u>Iris</u> , lent her various colours,	= <i>Iris</i> was Juno's messenger, though she was more well-known in her role as goddess of rainbows - hence the reference to <i>her various colours</i> .
92	Or old <u>Oceanus</u> <u>ravished</u> from the deep	77-78: <i>or old...in it</i> = "of if the great god of the river <i>Oceanus</i> (which was believed by the ancients to surround the whole world) had plundered (ravished)
94	All jewèls shipwrecked in it. – As you have	

all the jewels lost in all the shipwrecks in all the seas,
and given them to her."

81: **For mortal...gaze on** = it was believed by the ancients
that to look directly at a god would lead to one's in-
stant destruction.

perfit = perfect.

= abduction.

= agents.

= reference to all the heavenly bodies in the sky.

= granted.

= exceptional features.²

= it would be. = ie. existing in any other person.

= the drink of the gods.

= the food of the gods.

109-113: Mathias is playing this properly: in thanks for
Honorias generosity, he, Mathias, a nobody, has as
his only ambition the desire to risk his life for her in
some way.

thing (line 109) = person.

115-130: Honorias takes Mathias at his word: she desires
him to risk his life by daring him to be intimate with
her - the king's wife!

= ie. "by risking your own life."

= tolerate. = desire.

= those who trespass on.

= more valuable.

= ie. hope or expectation of joy in the future or in the
hereafter.

= disgrace (by committing adultery).

130: ie. raise a question as to the legitimacy of the king'

80 Thus far made known yourself, if that your face
Have not too much divinity about it
82 For mortal eyes to gaze on, perfit what
You have begun, with wonder and amazement
To my astonished senses.

[Honorias pulls off her mask.]

86 How! the queen!

[Kneels.]

90 **Hon.** Rise, sir, and hear my reasons, in defence
92 Of the rape (for so you may conceive) which I,
By my instruments, made upon you. You, perhaps,
94 May think what you have suffered for my lust
Is a common practice with me; but I call
96 Those ever-shining lamps, and their great Maker,
As witnesses of my innocence: I ne'er looked on
98 A man but your best self, on whom I ever
(Except the king) vouchsafed an eye of favour.

100 **Math.** The king, indeed, and only such a king,
102 Deserves your rarities, madam; and, but he,
Twere giant-like ambition in any,
104 In his wishes only, to presume to taste
The nectar of your kisses; or to feed
106 His appetite with that ambrosia, due
And proper to a prince; and, what binds more,
108 A lawful husband. For myself, great queen,
I am a thing obscure, disfavoured of
110 All merit that can raise me higher than,
In my most humble thankfulness for your bounty,
112 To hazard my life for you; and, that way,
I am most ambitious.

114 **Hon.** I desire no more
116 Than what you promise. If you dare expose
Your life, as you profess, to do me service,
118 How can it be better employed than in
Preserving mine? which only you can do,
120 And must do, with the danger of your own;
A desperate danger too! If private men
122 Can brook no rivals in what they affect,
But to the death pursue such as invade
124 What law makes their inheritance; the king,
To whom you know I am dearer than his crown,
126 His health, his eyes, his after hopes, with all
His present blessings, must fall on that man,
128 Like dreadful lightning, that is won by prayers,
Threats, or rewards, to stain his bed, or make
130 His hoped-for issue doubtful.

132 **Math.** If you aim
At what I more than fear you do, the reasons
134 Which you deliver, should, in judgment, rather
Deter me, than invite a grant, with my
136 Assurèd ruin.

138 **Hon.** True; if that you were
Of a cold temper, one whom doubt, or fear,
140 In the most horrid forms they could put on,
Might teach to be ingrateful. Your denial
142 To me, that have deserved so much, is more,
If it can have addition.

144 **Math.** I know not
146 What your commands are.

148 **Hon.** Have you fought so well
Among armed men, yet cannot guess what lists
150 You are to enter, when you are in private
With a willing lady: one, that, to enjoy
152 Your company this night, denied the king
Access to what's his own? If you will press me
154 To speak in plainer language –

156 **Math.** Pray you, forbear;
I would I did not understand too much!
158 Already, by your words, I am instructed
To credit that, which, not confirmed by you,
160 Had bred suspicion in me of untruth,

Though an angel had affirmed it. But suppose
162 That, cloyed with happiness, which is ever built
On virtuous chastity, in the wantonness
164 Of appetite, you desire to make trial
Of the false delights proposed by vicious lust;

166 Among ten thousand, every way more able
And apter to be wrought on, such as owe you
168 Obedience, being your subjects, why should you
Make choice of me, a stranger?

170 **Hon.** Though yet reason
172 Was ne'er admitted in the court of love,

I'll yield you one unanswerable. As I urged,
174 In our last private conference, you have
A pretty promising presence; but there are
176 Many, in limbs and feature, who may take,
That way, the right-hand file of you: besides,

future children, should the queen sleep with another man.

= worth more.

= tournament grounds.

= ie. "if it had not come from your own mouth"

= ie. would have.

161-5: **But suppose...vicious lust** = "but suppose you really do want to test (*make trial*) whether you can be made happier by experiencing the deceptive delights which may be gained by acting on your lust, when you are clearly satiated (*cloyed*) with the joy that comes from living a sin-free life?"

wantonness = lasciviousness, looseness.

appetite = sexual craving.

166-9: "with so many more willing men from your own country available to you, why do you choose me?"

wrought on = worked on.

stranger = foreigner.

171-2: a common conceit: rationality has no place in the affairs of the heart.

= "I'll give you one reason you cannot deny."

= attractive;² note the impressive alliteration in this clause.

= ie. precedence;¹ in ancient armies, to be positioned on the right side of the battle-line was to be in the position of honour.

Honorio is admitting that there are better-looking men than Mathias. In fact, her whole speech is intended to remove any suspicion from Mathias' mind that he is anything special!

188-9: "if what I believe to be my best features are unable to persuade you".

= excellent.
= either. = reduce (its luster).

205-211: Honorio's reasoning is arguably self-contradictory: while Mathias' faithfulness is an ethereal character trait, without tangible value, as well as long *out of fashion*, she still wants to take it from him.

207-8: *long since...country* = a comment on the loose morals of court life.
given o'er = given up.

= either.

= contradictions; Mathias recognizes the lack of logic in Honorio's position.

218: "what would you risk to get it if you think it is so valuable?"

= reputation.

178 Your May of youth is past, and the blood spent
180 By wounds, though bravely taken, renders you
182 Disabled for love's service: and that valour
184 Set off with better fortune, which, it may be,
186 Swells you above your bounds, is not the hook
188 That hath caught me, good sir. I need no champion,
190 With his sword, to guard my honour or my beauty;
192 In both I can defend myself, and live
194 My own protection.

188 **Math.** If these advocates,
190 The best that can plead for me, have no power,
192 What can you find in me else, that may tempt you,
194 With irrecoverable loss unto yourself,
196 To be a gainer from me?

194 **Hon.** You have, sir,
196 A jewèl of such matchless worth and lustre,
198 As does disdain comparison, and darkens
200 All that is rare in other men; and that
202 I must or win or lessen.

200 **Math.** You heap more
202 Amazement on me: What am I possessed of
204 That you can covet? make me understand it,
206 If it have a name.

204 **Hon.** Yes, an imagined one;

206 But is, in substance, nothing; being a garment
208 Worn out of fashion, and long since given o'er
210 By the court and country: 'tis your loyalty

210 And constancy to your wife; 'tis that I dote on,
212 And does deserve my envy: and that jewel,
214 Or by fair play or foul, I must win from you.

212 **Math.** These are mere contraries. If you love me, madam,
214 For my constancy, why seek you to destroy it?
216 In my keeping it, preserve me worth your favour.
218 Or, if it be a jewèl of that value,
220 As you with laboured rhetoric would persuade me,
222 What can you stake against it?

220 **Hon.** A queen's fame,
222 And equal honour.

222 **Math.** So, whoever wins,
224 Both shall be losers.

226	Hon. That is that I aim at: Yet <u>on the die I lay</u> my youth, my beauty,	= "on the roll of this die do I bet"; the quarto prints <i>by</i> , emended by Gifford to <i>die</i> , since <i>lay</i> means "bet".
228	This <u>moist palm</u> , this soft lip, and those delights <u>Darkness</u> should only judge of.	= common expression suggestive of passion. = ie. allusion to the lights being out during love-making.
230		
232	[Kisses him.]	
234	Do you find them Infectious in the <u>trial</u> , that you start, As frightened with their touch?	233-5: Honoria's lines here suggest Mathias has recoiled after perhaps initially accepting Honoria's kiss. = testing; but perhaps also a legal metaphor with <i>judge</i> .
236		
238	Math. Is it in man To resist such strong temptations?	
240	Hon. [Aside] He begins To waver.	
242		
244	Math. Madam, as you are gracious, Grant this short night's deliberation to me; And, with the rising sun, from me you shall Receive full satisfaction.	243: "give me the night to think this over."
246		
248	Hon. Though <u>extremes</u> Hate all delay, I will deny you nothing;	= ie. strong emotions or passions.
250	This key will bring you to <u>your friend</u> ; you are safe both;	= ie. Baptista.
252	And all things useful that could be prepared For one I love and honour, wait upon you.	
254	Take <u>counsaile</u> of your pillow, such a fortune As with affection's swiftest wings flies to you, Will not be often <u>tendered</u> .	= counsel. = offered.
256		
258	[Exit Honoria.]	
260	Math. How my <u>blood</u> Rebels! I now could call her back – and yet There's something <u>stays me</u> : if the king had <u>tendered</u> Such favours to my wife, 'tis to be doubted	= <i>blood</i> often referred to sexual passion. = "that prevents me from doing so". = offered. 262-3: ' <i>tis to be...refused</i> = "I suspect (<i>doubt</i>) they would not have been refused".
262		
264	They had not been refused: but, being a man, I should not yield first, or prove an example For her defence of frailty. <u>By this</u> , <u>sans</u> question, She's tempted too; and here I may examine	263-5: <i>being a man...frailty</i> = "as a man, I should not yield to temptation before my wife does; I should be an example for her, should she claim she is too weak to hold out against a man's attempts to seduce her." = by this time. = without.
266		
268	[Looks on the picture.]	
270	How she holds out. She's still the same, the same Pure crystal rock of chastity. Perish all	
272	Allurements that may alter me! The snow Of her sweet coldness hath extinguished quite	
274	The fire that but even now began to flame: And I by her confirmed, – rewards nor titles,	

276	Nor certain death from the refusèd queen, Shall shake my faith; since I resolve to be	
278	Loyal to <u>her</u> , as she is true to me.	= Sophia.
280		
	[Exit Mathias.]	
	<u>ACT III, SCENE VI.</u>	
	<i>Bohemia.</i>	
	<i>A Gallery in Mathias' House.</i>	
	<i>Enter Ubaldo and Ricardo.</i>	
1	Ubald. <u>What we spake on the volley</u> begins to work;	1: What we spake = ie. "the lines we spoke to Sophia". on the volley = "at random" or "without consideration". ^{9,16}
2	We have laid a good foundation.	2: ie. in preparing Sophia for seduction.
4	Ric. Build it up,	4: Ricardo picks up on Ubaldo's construction metaphor, before returning to the military metaphor.
6	Or else 'tis nothing: you have by lot the honour Of the first assault; but, <u>as it is conditioned</u> ,	5-6: you have...assault = chosen by lot, Ubaldo will get the first shot at Sophia. as it is conditioned = ie. "as we agreed".
8	<u>Observe the time proportioned</u> : I'll not part with My share in the achievement: when I whistle, Or <u>hem</u> , fall off.	= "don't exceed your agreed-to time limit". = "clear my throat". ¹
10		
	<i>Enter Sophia.</i>	
12	Ubald. She comes. Stand by, I'll watch	
14	My opportunity.	
16		16: the courtiers hide; a convention of the stage was that characters could hide without being discovered, even if their hiding places were transparent to the audience.
	[They walk aside.]	
18	Soph. I find myself	18f: Sophia speaks to herself, effectively a soliloquy.
20	Strangely distracted with the various stories, Now well, now ill, then <u>doubtfully</u> , by my guests	= ie. filling her with doubt or suspicion.
22	<u>Delivered of my lord</u> : and, like poor beggars That in their dreams find treasure, by reflection	= "told about my husband".
24	Of a wounded fancy, make it questionable Whether they sleep or not; yet, tickled with	
26	Such a fantastic hope of happiness, Wish they may never wake. In some such measure, Incredulous of what I see and touch,	
28	As <u>'twere</u> a fading apparition, I Am still perplexed, and troubled; and when most	= "if it were".
30	Confirmed 'tis true, a curious jealousy	30-33: a curious jealousy...steals into me = Sophia is beginning to get strange notions regarding just what exactly Mathias has done to deserve such rich gifts.
32	To be assured, by what means, and from whom, Such a mass of wealth was first deserved, then gotten,	

Cunningly steals into me. I have practised,
 34 For my certain resolution, with these courtiers.
 Promising private conference to either,
 36 And, at this hour: if in search of the truth,
 I hear, or say, more than becomes my virtue,
 38 Forgive me, my Mathias.

40 **Ubold.** Now I make in. –
 42 [Comes forward.]

44 Madam, as you commanded, I attend
 Your pleasure.
 46 **Soph.** I must thank you for the favour.
 48 **Ubold.** I am no ghostly father; yet, if you have
 50 Some scruples touching your lord you would be
 resolved of,
 I am prepared.
 52 **Soph.** But will you take your oath,
 54 To answer truly?

56 **Ubold.** On the hem of your smock, if you please,
 A vow I dare not break, it being a book
 58 I would gladly swear on.

60 **Soph.** To spare, sir, that trouble,
 I'll take your word, which, in a gentleman,
 62 Should be of equal value. Is my lord, then,
 In such grace with the queen?
 64 **Ubold.** You should best know,
 66 By what you have found from him, whether he can
 Deserve a grace or no.
 68 **Soph.** What grace do you mean?

33-35: *I have practiced...to either* = Sophia has been leading Ricardo and Ubaldo on in the hopes of getting them, in return, to share any more information they may have about Mathias' behavior at the court; she has even promised to meet each of them individually.

= meeting or conversation.

36-38: *if in search...my Mathias* = Sophia asks for forgiveness ahead of time should she say something inappropriately forward or suggestive to the courtiers in her course of flattering them into giving her more information.

18-38: **Sophia's monologue:** scholar Frank Kermode, in his book *Shakespeare's Language*, writes about the interesting shift in styles of monologues from earlier in the golden age of English drama (the late 16th century) to the later years of the period (the early 17th century): specifically, early monologues tended to be formal rhetorical exercises, full of declamation and imagery, all used to make very clear and static points; later on, monologues became more subtle, giving a character an opportunity to work out his or her thoughts and feelings, to the point where the character may express uncertainty or even self-contradiction regarding his or her shifting emotions. Sophia's speech here is an excellent example of this latter sort of speech. See Kermode, pp. 7-17.¹⁰

= spiritual (*ghostly*) man of religion.

50-51: "any doubts or questions regarding Mathias you would like for me to address, I will gladly do so."

56-58: Ubaldo swears on Sophia's underwear (*smock*) that he will tell the truth; his comparing her undies to a Bible (*book*) demonstrates Ubaldo's lack of conscience.

= favour.

70	Ubald. That special grace, if you will have it, he	
72	Laboured so hard for between a pair of sheets,	
74	Upon your wedding night, when your ladyship	
	Lost you know what.	
76	Soph. <u>Fie!</u> be more modest,	= "shame on you!"
	Or I must leave you.	
78	Ubald. I would tell a truth	
80	As <u>cleanly</u> as I could, and yet the subject	= artfully or completely. ¹
	Makes me <u>run out</u> a little.	= ie. run off at the mouth. ¹
82	Soph. You would put, now,	
84	A foolish jealousy in my head, my lord	
	Hath gotten a new mistress.	
86	Ubald. One! a hundred;	
88	<u>But under seal I speak it:</u> I presume	= "I am forced by my promise to tell you this"; obviously Ubaldo is disingenuous here; he gladly undermines Mathias' position at home. The phrase <i>under seal</i> suggests a covenant attested to with a wax seal.
	Upon your silence, it being for your <u>profit</u> .	= benefit.
90	They talk of <u>Hercules' fifty in a night</u> ,	= the story is told in the ancient collection of myths known as <i>The Library</i> : Thespius, the king of Thespieae (naturally), wanted all of his 50 daughters to be impregnated by Hercules. The king entertained Hercules for 50 days, and each night sent a different daughter to his bed (to his credit, Hercules thought he was getting the same girl every night). Needless to say, they were all impregnated by the mighty hero, and each eventually gave birth to a son. ¹¹ In some other versions of the story, Hercules was given each of the girls in succession in one night. The sons of Hercules went on to found Sardinia.
	Tw'as well; but yet <u>to yours he was a piddler</u> :	= "compared to your husband, Hercules was an amateur <i>(piddler)</i> ." ¹
92	Such a soldier and a courtier never came	
	To Alba Regalis; the ladies run mad for him,	
94	And there is such contentiön among them,	
	Who shall <u>engross</u> him wholly, that the like	= monopolize. ¹
96	Was never heard of.	
98	Soph. Are they <u>handsome</u> women?	= attractive.
100	Ubald. Fie! no; coarse <u>mammets</u> : and what's worse,	= dolls or puppets. ¹
	they are old too,	
	<u>Some fifty, some threescore</u> , and they pay dear for't,	= ie. 50 or 60 years old.
102	Believing that he carries a <u>powder in his breeches</u>	= ie. a medicine comprised of <i>powder</i> . = highly rude!
	Will make them young again; and these <u>suck shrewdly</u> .	= the sense is that the older ladies suck or draw out with great intensity the medicinal nourishment from Mathias. ¹
104		
	[Ricardo whistles]	105: Ricardo signals that it is his turn.
106		
108	Ric. [<i>Aside to Ubaldo</i>] Sir, I must fetch you off.	

110	Ubaldo. I could tell you wonders Of the cures he has done, but a business of import	
112	Calls me away; but, that dispatched, I will	
114	Be with you presently.	
116		[Steps aside.]
118	Soph. There is something more In this than <u>bare</u> suspicion.	115: ie. Ubaldo, pretending he has left the room, moves back to the hiding place, outside of Sophia's vision. = mere. ²
120	Ric. [Comes forward] <u>Save you</u> , lady; <u>Now you look like yourself!</u> I have not looked on	= common greeting, short for "God save you." = ie. Sophia is dressed in some of the fine clothes Mathias has sent her; see line 152 below. = woman of high rank. ¹
122	A lady more complete, yet have seen a <u>madam</u>	= "that's how things were"; the quarto prints <i>sate</i> for <i>sat</i> .
124	Wear a garment of this fashion, of the same stuff too, One just of your dimensions: <u>sat the wind there</u> , boy!	
126	Soph. What lady, sir?	
128	Ric. Nay, nothing; and methinks	
130	I should know this ruby: very good! 'tis the same. This chain of orient pearl, and this diamond too, Have been worn before; but much good may they do you!	129-130: Ricardo is of course letting Sophia know that he has seen her clothes and jewelry on other women at the Hungarian court.
132	<u>Strength to the gentleman's back!</u> he toiled hard for them Before he got them.	= colloquialism: "I wish Mathias the endurance to continue to sexually gratify his women;" the phrase <i>strong back</i> was used to suggest sexual prowess.
134	Soph. Why, how were they gotten?	
136	Ric. Not in the field with his sword, upon my life;	
138	He may thank his <u>close stiletto</u> . –	= concealed dagger: highly suggestive!
140		[Ubaldo <u>hems</u> .]
142	– [Aside] Plague upon it!	
144	Run the minutes so fast? – Pray you, excuse my manners; I left a letter in my chamber window,	
146	Which I would not have seen on any terms; <u>fie on it</u> , Forgetful as I am! but I'll straight attend you.	= exclamation of disgust.
148		[Steps aside.]
150	Soph. This is strange. His letters said these jewèls were Presented him by the queen, as a reward	
152	For his good service, and the <u>trunks of clothes</u> That followed them this last night, with haste <u>made up</u> By his <u>direction</u> .	= Mathias has sent to Sophia the fine clothing he had promised her, which he either received as gifts or purchased with his new-found wealth. = packed. = instruction.
156	Ubaldo. [Comes forward] I was telling you Of wonders, madam.	
158	Soph. If you are so skilful,	
160	Without premeditation answer me;	

162	Know you this gown, and these rich jewèls?	
164	Ubald. Heaven, How things will come out! But that I should offend you, And wrong my more than noble friend your husband,	
166	(For we are sworn brothers,) in the <u>discovery</u> Of his nearest secrets, I could –	= revelation.
168	Soph. By the hope of favour	169-170: oh my! Sophia is clearly offering herself to him
170	That you have from me, out with it.	if he tells all he knows!
172	Ubald. 'Tis a potent spell	
174	I cannot resist; why, I will tell you, madam, And to how many <u>several</u> women you are	= various or individual.
176	Beholding for your <u>bravery</u> . This was	= fine clothes.
178	The wedding gown of Paulina, a rich strumpet, Worn but a day, when she married old Gonzaga, And left off <u>trading</u> .	= ie. prostituting herself.
180	Soph. O my heart!	
182	Ubald. This chain	
184	Of pearl was a great widow's, that invited Your lord to a masque, and the weather proving foul,	
186	He lodged in her house all night, and merry they were; But how he came by it, I know not.	
188	Soph. Perjured man!	188: "you are a liar!" - but does she mean Ubaldo or Mathias?
190	Ubald. This ring was Julietta's, a fine <u>piece</u> ,	= <i>piece</i> may at first seem to refer to the ring, but the next line demonstrates Ubaldo used <i>piece</i> to mean Julietta!
192	But very good <u>at the sport</u> : this diamond Was madam Acanthe's, given him for a song <u>Pricked in a private arbour</u> , as she said,	= obvious euphemism for sex. = Acanthe gave Mathias the diamond for a song he wrote out (<i>pricked</i>) in a private garden or bower (<i>arbour</i>). ¹ The double entendre of <i>prick</i> is unmistakable.
194	When the queen asked for't; and she <u>hard</u> him sing too, And <u>danced to his hornpipe</u> , or there are liars abroad.	= heard. = a <i>hornpipe</i> was both (1) a clarinet-shaped instrument, making the line highly suggestive, and (2) a lively dance.
196	There are other <u>toys</u> about you the same way purchased;	= trifles, baubles (ironic).
198	But, <u>paralleled with</u> these, not worth <u>the relation</u> .	= ie. of no greater value than. ¹ = relating or describing.
200	You are happy in a husband, never man Made better use of his strength: would you have him waste His body away for nothing? if he holds out,	
202	There's not an embroidered <u>petticoat</u> in the court, But shall be at your service.	= meaning both a skirt and a woman's underwear.
204	Soph. I commend him, It is a thriving trade; but pray you leave me A little to myself.	
208	Ubald. You may command Your servant, madam. –	

210		
212		
214	She's <u>stung unto the quick</u> , lad.	= emotionally wounded; <i>the quick</i> referred to any sensitive part of the flesh. ¹
216	Ric. I did my part; if this potion work not, hang me! Let her sleep as well as she can to-night, tomorrow We'll mount new batteries.	217: ie. "we will load the cannon for a fresh assault."
218	Ubald.	
220	And till then leave her.	
222	[<i>Exeunt Ubaldo and Ricardo.</i>]	
224	Soph. You Powers, that take into your care the guard Of innocence, aid me! for I am a creature So forfeited to despair, hope cannot fancy A ransom to redeem me. I begin To waver in my faith, and make it doubtful, Whether the saints, that were canónized for Their holiness of life, sinned not in secret; Since my Mathias is fallen from his virtue In such an open fashion. Could it be, else, That such a husband, so devoted to me, So vowed to temperance, for lascivious hire Should prostitute himself to common harlots! Old and deformed too! Was't for this he left me, And on a feigned pretence, for want of means To give me ornament? – or to bring home Diseases to me? Suppose <u>these</u> are false, And lustful goats; if he were true and right, Why <u>stays</u> he so long from me, being made rich, And that the only reason why he left me? No, he is lost; and shall I wear the spoils And <u>salaries</u> of lust! they cleave unto me	= ie. referring to Ricardo and Ubaldo; Sophia considers the question of their reliability. = ie. "does he stay away". = wages or rewards; ¹ Sophia refers to the dress she is wearing, the one supposedly given to Mathias by the former prostitute.
244	Like <u>Nessus' poisoned shirt</u> : no, in my rage	= <i>Nessus</i> was a centaur, one of the well-known half-horse half-humans of myth. One day, Hercules and his wife Deianeira were looking to cross the river Euenus, for which Nessus was serving as ferryman. After first carrying Hercules over to the other side, Nessus returned to bring Deianeira over. Mid-stream he tried to rape her; Hercules stopped Nessus by shooting him with a poisoned arrow. Nessus, in revenge, told Deianeira that should she ever fear losing Hercules to another woman, she should touch or smear him with a magic potion made out of his currently dripping blood. Some time later, having successfully fought in a war in which he captured a daughter of a king and made her his concubine, Hercules sent for some new clothes from Deianeira. She, jealous, dipped his tunic into the blood of Nessus she had been secretly holding on to, and sent it along for Hercules to wear. The blood was poisonous, however, and when Hercules put on the tunic, it burned him fiercely, tearing away his flesh as he tried to remove it. In unbearable pain, Hercules climbed the nearby Mt. Oete, where he

246 I'll tear them off, and from my body wash
The venom with my tears. Have I no spleen,
Nor anger of a woman? shall he build
248 Upon my ruins, and I, unrevenged,
Deplore his falsehood? no; with the same trash
250 For which he had dishonoured me, I'll purchase
A just revenge: I am not yet so much
252 In debt to years, nor so mis-shaped, that all
Should fly from my embraces: Chastity,
254 Thou only art a name, and I renounce thee!
I am now a servant to voluptuousness.
256 Wantons of all degrees and fashions, welcome!
You shall be entertained; and, if I stray,
258 Let him condemn himself, that led the way.

260

[*Exit.*]

END OF ACT III.

convinced a friend of his to burn him to death in a funeral
pyre as the only way to end his suffering.⁷

= spirit or temper.¹

= contemptuous term for the gifts Sophia has received.

= ie. old.

= ie. lewd men.

257-8: Act III closes with a rhyming couplet.

ACT IV.

SCENE I.

*Alba Regalis, Hungary.
A Room in the Palace.*

Enter Mathias and Baptista.

1 **Bapt.** We are in a desperate strait; there's no evasion,
2 Nor hope left to come off, but by your yielding
3 To the necessity; you must feign a grant
4 To her violent passion, or –

6 **Math.** What, my Baptista?

8 **Bapt.** We are but dead else.

10 **Math.** Were the sword now heaved up,
11 And my neck upon the block, I would not buy
12 An hour's reprieve with the loss of faith and virtue,
13 To be made immortal here. Art thou a scholar,
14 Nay, almost without parallel, and yet fear
15 To die, which is inevitable! You may urge
16 The many years that, by the course of nature,
17 We may travel in this tedious pilgrimage,
18 And hold it as a blessing; as it is,
19 When innocence is our guide: yet know, Baptista,
20 Our virtues are preferred before our years,
21 By the great Judge: to die untainted in
22 Our fame and reputation is the greatest;
23 And to lose that, can we desire to live?
24 Or shall I, for a momentary pleasure,
25 Which soon comes to a period, to all times
26 Have breach of faith and perjury remembered
27 In a still-living epitaph? no, Baptista,
28 Since my Sophia will go to her grave
29 Unspotted in her faith, I'll follow her
30 With equal loyalty: –

32 [Takes out the picture.]

34 But look on this,
35 Your own great work, your masterpiece, and then,
36 She being still the same, teach me to alter! –
37 Ha! sure I do not sleep! or, if I dream,
38 This is a terrible vision! I will clear
39 My eyesight; perhaps melancholy makes me
40 See that which is not.

42 **Bapt.** It is too apparent.
43 I grieve to look upon't: besides the yellow,
44 That does assure she's tempted, there are lines
45 Of a dark colour, that disperse themselves
46 O'er every miniature of her face, and those

1-4: Baptista suggests Mathias must at least pretend to give in to Honoria's advances, if they are to escape from their imprisonment.

= "if the (executioner's) sword was now lifted up".

= "remind me of", or "bring to my attention".

= ie. life.

= ie. "considered more important than our ages".

= ie. "if we".

= an end.

= "instruct me to do differently".

= line or feature.¹

Confirm –

48 *Math.* She is turned whore!

50

52 *Bapt.* I must not say so.
Yet, as a friend to truth, if you will have me
Interpret it, in her consent and wishes
54 She's false, but not in fact yet.

56 *Math.* Fact, Baptista!
Make not yourself a pander to her looseness,
58 In labouring to palliate what a visor

60 Of impudence cannot cover. Did e'er woman
In her will decline from chastity, but found means
To give her hot lust fuël? It is more

62 Impossible in nature for gross bodies,
Descending of themselves, to hang in the air;
64 Or with my single arm to underprop
A falling tower; nay, in its violent course
66 To stop the lightning, than to stay a woman

Hurried by two furies, lust and falsehood,

68 In her full career to wickedness!

70 *Bapt.* Pray you, temper
The violence of your passion.

72 *Math.* In extremes
74 Of this condition, can it be in man
To use a moderation? I am thrown
76 From a steep rock headlong into a gulf
Of misery, and find myself past hope,
78 In the same moment that I apprehend
That I am falling: and this, the figure of
80 My idol, few hours since, while she continued
In her perfection, that was late a mirror,
82 In which I saw miraculous shapes of duty,
Staid manners with all excellency a husband
84 Could wish in a chaste wife, is on the sudden
Turned to a magical glass, and does present
86 Nothing but horns and horror.

88 *Bapt.* You may yet,

= "while Sophia is unfaithful in her mind, she has not yet acted on her impulses."

= pimp.

58-59: *In labouring...cover* = Baptista should not try to make excuses to cover over or mitigate (*palliate*)¹ the sin that Sophia's mask (*visor*) of shamelessness (*impudence*) cannot cover.

59-61: *Did e'er woman...fuel?* = the sense is, "has any woman who in her desires deviated (*declined*) from chastity ever failed to act to satisfy her lust?"; *will* was used to mean "sexual desire" as well as in its usual senses related to "determination".

= heavy.²

= falling.

= ie. "it is easier to stop". = stop or prevent.

67: *hurried* = driven forward.

furies = the *Furies* were mythological creatures 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. Hence the term *fury* was used to describe any force that harries or worries a person.

= course.²

= moderate; the quarto prints *tempter* here.

= picture.

= ie. just a few hours ago.

= ie. appearance or figure of reverence or proper attitude.^{1,2}

= dignified.

= mirror.

= *horns* were said to grow on the foreheads of cuckolded men.

90 And 'tis the best foundation, build up comfort
On your own goodness.

92 **Math.** No, that hath undone me;
For now I hold my temperance a sin
94 Worse than excess, and what was vice, a virtue.
Have I refused a queen, and such a queen,
96 Whose ravishing beauties at the first sight had tempted
A hermit from his beads, and changed his prayers
98 To amorous sonnets, to preserve my faith

Inviolatè to thee, with the hazard of

100 My death with torture, since she could inflict
No less for my contempt; and have I met

102 Such a return from thee! I will not curse thee,
Nor, for thy falsehood, rail against the sex;
104 Tis poor, and common: I'll only, with wise men,
Whisper unto myself, howe'er they seem,
106 Nor present, nor past times, nor the age to come,
Hath heretofore, can now, or ever shall,
108 Produce one constant woman.

110 **Bapt.** This is more
Than the satirists wrote against them.

112

Math. There's no language
114 That can express the poison of these aspics,
These weeping crocodiles, and all too little
116 That hath been said against them. But I'll mould
My thoughts into another form; and, if
118 She can outlive the report of what I have done,
This hand, when next she comes within my reach,
120 Shall be her executioner.

122 *Enter Honoria and Acanthe.*

124 **Bapt.** The queen, sir.

126 **Hon.** Wait our command at distance: –

128 *[Exit Acanthe.]*

130 – Sir, you too have
Free liberty to depart.

132

Bapt. I know my manners,
134 And thank you for the favour.

136 *[Exit Baptista.]*

138 **Hon.** Have you taken
Good rest in your new lodgings? I expect now

= "been my ruin".

= would have.

= prayer beads, ie. prayers.

= love poems.

99: **thee** = Mathias is addressing the absent Sophia, in a figure of speech known as an *apostrophe*.

hazard = risk.

100-1: **she could...contempt** = Mathias expects the queen to extract fatal revenge on him (**death with torture**) for the insult of refusing her.

= as wise men do.

= faithful.

= a reference probably to the famous and misogynistic *Satire VI*, written by the Roman poet Juvenal, in which he skewered what he perceived to be the decline of women's morals.¹²

= aspics.

= allusion to the insincere tears shed by the croc as it eats its victims.

= Sophia.

140 Your resolute answer; but advise maturely,
 Before I hear it.

142

144 **Math.** Let my actions, madam,
 For no words can dilate my joy, in all
 You can command, with cheerfulness to serve you,
 146 Assure your highness; and, in sign of my
 Submission and contrition for my error,
 148 My lips, that but the last night shunned the touch
 Of yours as poison, taught humility now,
 150 Thus on your foot, and that too great an honour
 For such an undeserver, seal my duty.
 152 A cloudy mist of ignorance, equal to
Cimmerian darkness, would not let me see, then,
 154 What now, with adoration and wonder,
 With reverence I look up to: but those fogs
 156 Dispersed and scattered by the powerful beams
 With which yourself, the sun of all perfection,
 158 Vouchsafe to cure my blindness; like a suppliant,
As low as I can kneel, I humbly beg
 160 What you once pleased to tender.

162 **Hon.** [*Aside*] This is more
 Than I could hope! – What find you so attractive
 164 Upon my face, in so short time to make
 This sudden metamorphosis? pray you, rise;
 166 I, for your late neglect, thus sign your pardon.

168 [Kisses him.]

170 Ay, now you kiss like a lover, and not as brothers
 Coldly salute their sisters.

172

174 **Math.** I am turned
 All spirit and fire.

176 **Hon.** Yet, to give some allay
 To this hot fervour, 'twere good to remember
 178 The king, whose eyes and ears are everywhere;
 With the danger too that follows, this discovered.

180

182 **Math.** Danger! a bugbear, madam; let me ride once
 Like Phaeton in the chariot of your favour,
 And I contemn Jove's thunder: though the king,

184 In our embraces stood a looker on,
 His hangman, and with studied cruelty, ready
 186 To drag me from your arms, it should not fright me
 From the enjoying that a single life is

= describe or expand upon.¹

= which he now kisses.

= the land of the people known as the *Cimmerians* was proverbial for its darkness.

= condescend.

= since ancient times, the traditional pose taken by a supplicant was to kneel and clasp the knees or legs of the one he or she was seeking a favour from.

= ie. bug-word, a word intended to cause fear.¹

182-3: *Like Phaeton...thunder = Phaeton* was the son of Helios, the sun god. As an adolescent, Phaeton begged his father to let him drive for one day the *chariot* that pulled the sun across the sky. After much begging, Helios reluctantly acquiesced, but warned his son to be careful. Phaeton could not control the horses, and would have crashed onto the earth, had not Jupiter (ie. Jove) killed him first with a thunderbolt.⁷

contemn = scorn.

= early form of *onlooker*, though both were used in the 17th century.¹

= that which.

188 Too poor a price for. O, that now all vigour
Of my youth were re-collected for an hour,
190 That my desire might meet with yours, and draw
The envy of all men, in the encounter,
192 Upon my head! I should – but we lose time;
Be gracious, mighty queen.

194 **Hon.** Pause yet a little:
196 The bounties of the king, and, what weighs more,
Your boasted constancy to your matchless wife,
198 Should not so soon be shaken.

200 **Math.** The whole fabric,
When I but look on you, is in a moment
202 O'rtured and ruined; and, as rivers lose
Their names when they are swallowed by the ocean,
204 In you alone all faculties of my soul
Are wholly taken up; my wife and king,
206 At the best, as things forgotten.

208 **Hon.** [*Aside*] Can this be?
I have gained my end now.

210 **Math.** Wherefore stay you, madam?

212 **Hon.** In my consideration what a nothing
214 Man's constancy is.

216 **Math.** Your beauties make it so
In me, sweet lady.

218 **Hon.** And it is my glory:
220 I could be coy now, as you were, but I
Am of a gentler temper; howsoever,
222 And in a just return of what I have suffered
In your disdain, with the same measure grant me
224 Equal deliberation: I ere long
Will visit you again; and when I next
226 Appear, as conquered by it, slave-like wait
On my triumphant beauty.

[*Exit Honoria.*]

230 **Math.** What a change
232 Is here beyond my fear! but by thy falsehood,
Sophia, not her beauty, is't denied me
234 To sin but in my wishes? what a frown,
In scorn, at her departure, she threw on me!
236 I am both ways lost; storms of contempt and scorn
Are ready to break on me, and all hope
238 Of shelter doubtful: I can neither be
Disloyal, nor yet honest; I stand guilty
240 On either part; at the worst, Death will end all;
And he must be my judge to right my wrong,
242 Since I have loved too much, and lived too long.

= there may be a double-entendre here, as **head** could refer to the end of a man's member, though Mathias is not in the habit of speaking so vulgarly.

= ie. "the rewards the king has bestowed on you"

202-6: **as rivers...forgotten** = a nice metaphor of a river losing its identity when it enters a larger one. It seems that thoughts of the king and Sophia, as well as of his own identity, are all lost to Mathias when Honoria appears before him.

= goal.

= "why do you hesitate".

= of how worthless.

= fidelity.

222-4: now Honoria asks, as Mathias did the night before, for time to think things over before committing herself.

= an imperative: when she sees him next, she will expect him to behave in the most fawning and obsequious manner he can manage, like a **slave**.

= chaste.

240-2: **Death...too long** = Mathias considers suicide.

ACT IV, SCENE II.*Bohemia.**A Room in Mathias' House.**Enter Sophia, with a book and a note.*

= ie. piece of paper.

1 **Soph.** Nor custom, nor example, nor vast numbers
2 Of such as do offend, make less the sin.

1-4: **Nor custom...exacted** = no matter (1) how traditional adultery is, (2) what examples of adulterers from history might serve to mollify its effects, and (3) how common it is, all sin is punished in the end.

4 For each particular crime a strict account
Will be exacted; and that comfort which
The damned pretend, fellows in misery,
6 Takes nothing from their torments: every one

4-6: **that comfort...torments** = adulterers may expect to feel better when they are able to share their torments in hell with others, but the truth is, such company does not really allay their suffering.

8 Must suffer in himself the measure of
His wickedness. If so, as I must grant,
It being unrefutable in reason,
10 Howe'er my lord offend, it is no warrant
For me to walk in his forbidden paths:

10-11: just because Mathias has cheated on her does not make it acceptable for her to do the same. It is a common motif in Elizabethan drama for the women to be considered more highly susceptible to sins of the flesh than are men, but in reality to be more virtuous.

warrant = authorization or sanction.

12 What penance then can expiate my guilt,
For my consent (transported then with passion)
14 To wantonness? the wounds I give my fame
Cannot recover his; and, though I have fed
16 These courtiers with promises and hopes,
I am yet in fact untainted, and I trust

= ie. when she was desperate to information about Mathias.

14-15: **the wounds...recover his** = "harming my own reputation cannot recover that of Mathias."

18 My sorrow for it, with my purity,
And love to goodness for itself, made powerful,
20 Though all they have alleged prove true or false,
Will be such exorcisms as shall command
22 This fury, jealousy, from me. What I have
Determined touching them, I am resolved
24 To put in execution. – Within, there!

17-22: **I trust...from me** = in the last scene (Act IV.i.67), Mathias imagined Sophia as being harried by the furies of **lust and falsehood**, but Sophia sees her actions as being fueled by the fury of **jealousy**; and, in this perhaps Catholic metaphor, expects her own virtuous feelings of repentance or regret (**sorrow**), her innocence in fact (**purity**) and her love of virtue itself to **exorcise** the fury from her.

= no matter whether all the tales.

= ie. regarding Ricardo and Ubaldo.

= her soliloquy done, Sophia calls for her servants.

26 *Enter Hilario, Corisca, with other Servants.*

28 Where are my noble guests?

30 **Hil.** The elder, madam,
Is drinking by himself to your ladyship's health,
32 In muskadine and eggs; and, for a rasher

= the foods mentioned in this paragraph were all considered aphrodisiacs in the early 17th century; **muskadine** is a type

34 To draw his liquor down, he hath got a pie
Of marrowbones, potatoes, and eringos,
36 With many such ingredients; and, 'tis said,
He hath sent his man in post to the next town

For a pound of ambergris, and half a peck

38 Of fishes called cantharides.

40 **Coris.** The younger
Prunes up himself, as if this night he were
42 To act a bridegroom's part; but to what purpose,
I am ignorance itself.

44 **Soph.** Continue so.

[Gives the servants the note.]

48 Let those lodgings be prepared as this directs you:
50 And fail not in a circumstance, as you
Respect my favour.

52 **1st Serv.** We have our instructions.

54 **2nd Serv.** And punctually will follow them.

[Exeunt Servants.]

Enter Ubaldo.

60 **Hil.** Here comes, madam,
62 The lord Ubaldo.

64 **Ubald.** [To Corisca] Pretty one, there's gold
To buy thee a new gown;

66 [To Hilario] and there's for thee;
Grow fat, and fit for service. – I am now,
68 As I should be, at the height, and able to
Beget a giant. O my better angel!

70 In this you shew your wisdom, when you pay
The letcher in his own coin; shall you sit puling,
72 Like a patient grizzle, and be laughed at? no:
This is a fair revenge. Shall we to't?

74 **Soph.** To what, sir?

76 **Ubald.** The sport you promised.

78 **Soph.** Could it be done with safety?

of wine, and frequently appears in the literature to be taken
with eggs.

rasher = food taken to stimulate thirst.¹

= sweet potatoes. = the roots of the sea-holly.¹³

= ie. his man-servant.

37: **ambergris** = a toxic secretion of the intestines of the
sperm whale, once used in food preparation.⁴ It may be
found floating on the ocean surface.¹⁴

peck = a quarter of a bushel, or about two dry
gallons.¹

= actually a species of beetle known as the Spanish fly.⁴

= no doubt Corisca is a bit disingenuous here.

= any detail.

= ie. "favourable treatment of you".

= it was customary for household guests to tip the servants
for any good deeds performed on their behalves.

= quite suggestive!

= father.

= whining.

= one who sulks.¹

= ie. "without anyone seeing us?"

82	Ubald. I warrant you; I am sound as a bell, a tough Old blade, and <u>steel to the back</u> , as you shall find me In the trial on your anvil.	= "I guarantee it". = another reference to the "strong back" which signifies sexual prowess.
84		
86	Soph. So; but how, sir, Shall I satisfy your friend, to whom, by promise, I am equally engaged?	
88		
90	Ubald. I must confess, The more the merrier; but, of all men living, Take heed of him; you may safer run upon The mouth of a cannon when it is <u>unlading</u> , And come off colder.	= firing. ¹ The sexual image of a cannon firing is unmistakable!
94		
96	Soph. How! is he not <u>wholesome</u> ?	= healthy.
98	Ubald. Wholesome! I'll tell you, for your good: he is A <u>spittle</u> of diseases, and, indeed, More loathsome and infectiöus; the <u>tub</u> is	= variation on <i>hospital</i> , though the suggestion is of a hospital for those specifically with venereal disease. = those suffering from VD took hot baths to cure themselves.
100	His weekly bath: he hath not <u>drank this seven years</u> , Before he came to your house, <u>but</u> compositions	= ie. "drank anything in the last seven years". = except for.
102	Of <u>sassafras and guiacum</u> ; and dry <u>mutton</u>	102: <i>sassafras and guiacum</i> = trees whose bark and resin respectively were used medicinally. ¹ <i>mutton</i> = commonly used to refer to a prostitute or women's genitalia.
104	His daily portion; name what <u>scratch</u> soever Can be got by women, and the surgeons will <u>resolve</u> you, At this time or at that Ricardo had it.	= disease, but specifically a certain disease of horses. ¹ = assure.
106		
108	Soph. Bless me from him!	
110	Ubald. 'Tis a good prayer, lady, It being a degree unto the pox	110-1: <i>It being...mention him</i> = humorous hyperbole: "you might catch VD just by saying Ricardo's name." = perhaps a symptom of VD, and its painful burning.
112	Only to mention him: if my <u>tongue burn</u> not, hang me, When I but name Ricardo.	
114	Soph. Sir, this caution Must be rewarded.	
116		
118	Ubald. [Aside] I hope I have <u>marred his market</u> , – But when?	= ie. "ruined Ricardo's chances"; Ubaldo revives the commercial metaphor used by Ricardo back at Act I.ii.71-72 of his having a monopoly on women, and his right to <i>make his market</i> .
120	Soph. Why, <u>presently</u> ; follow my <u>woman</u> , She knows where to conduct you, and will serve	= right away. = servant.
122	To-night for a page. Let the <u>waistcoat</u> I appointed, With the cambric shirt perfumed, and the rich cap,	= a short coat. ¹
124	Be brought into his chamber.	
126	Ubald. Excellent lady!	

	And a <u>caudle</u> too in the morning.	= a warm, sweet gruel served to the old and infirm, likely meant by Ubaldo to serve as a sexual restorative after what he expects to be an exhausting night of entertainment.
128	Coris. I will <u>fit</u> you.	= supply, but with an extra sense of "giving you what is appropriate", ie. "what you deserve".
130		
	[<i>Exeunt Ubaldo and Corisca.</i>]	
132		
	<i>Enter Ricardo.</i>	
134		
	Soph. So hot on the scent! Here comes the other beagle.	
136		
	Ric. [<i>To Hilario</i>]	
138	Take purse and all.	
140	Hil. If this company would come often,	140-1: Hilario is pleased by the gifts of money the courtiers have given him.
	I should make a pretty <u>term</u> on't.	141: a term was a period of time, usually a quarter of a year, related to the four terms of the legal calendar, or the end of the four periods of the year at which time wages, rents, etc. were due; ¹ the sense of the line seems to be the equivalent of the modern financial summary, "I would have a good year", ie. make a fair amount of money.
142		
144	Soph. For your sake	
	I have put him off; he only begged a kiss,	
	I gave it, and so parted.	
146		
	Ric. I hope better:	
148	He did not touch your lips?	
150	Soph. Yes, I assure you.	
	There was no danger in it?	
152		
	Ric. No! eat presently	
154	These <u>lozenges</u> of forty crowns an ounce,	= Ricardo offers Sophia medicated tablets (lozenges) which he claims to be ridiculously expensive.
	Or you are <u>undone</u> .	= ruined.
156		
	Soph. What is the virtue of them?	
158		
	Ric. They are preservatives against stinking breath,	159-160: other symptoms of VD.
160	Rising from rotten lungs.	
162	Soph. If so, your <u>carriage</u>	= carrying
	Of such dear antidotes, in my opinion,	= ie. "your lungs": Sophia is teasing.
164	May render <u>yours</u> suspected.	
166	Ric. Fie! no; I use them	
	When I talk with him, I should be poisoned else,	
168	But <u>I'll be free with you</u> : he was once a creature,	= "I will tell you all".
	It may be, of God's making, but long since	
170	He is turned to a druggist's shop; the spring and fall	
	Hold all the year with him; that he lives, he owes	
		171-2: that he lives...nature = the fact that he is still alive at all is due more to the efficacy of medicine (art) than to his body's own ability to keep itself healthy (nature). The two terms art (generally referring to human creations) and nature (generally alluding to anything occurring naturally)

172 To art, not nature; she has given him o'er.

174 He moves like the fairy king, on screws and wheels,
 Made by his doctor's recipes, and yet still
 They are out of joint, and every day repairing.

176 He has a regiment of whores he keeps
 At his own charge in a lazar-house; but the best is,
 178 There's not a nose among them. He's acquainted

With the green water, and the spitting pill's

180 Familiar to him: in a frosty morning
 You may thrust him in a pottle-pot; his bones

182 Rattle in his skin, like beans tossed in a bladder.

184 If he but hear a coach, the fomentation,
 The friction with fumigation, cannot save him
 From the chine-evil. In a word, he is

186 Not one disease, but all; yet, being my friend,
 I will forbear his character, for I would not
 188 Wrong him in your opiniön.

190 **Soph.** The best is,
 The virtues you bestow on him, to me
 192 Are mysteries I know not; but, however,
 I am at your service. – Sirrah, let it be your care
 194 To unclothe the gentleman, and with speed; delay
 Takes from delight.

196 **Ric.** Good! there's my hat, sword, cloak:
 198 A vengeance on these buttons! off with my doublet,

I dare shew my skin; in the touch you will like it better. –

were frequently opposed in the era's literature.

172: *she...o'er* = personified *Nature* has given up on Ricardo.

173-5: Ricardo mocks Ubaldo's being barely able to move around, due to the effects of disease.

The reference to the *fairy king* may be an allusion to the fanciful poem *Nymphidia* written by Michael Drayton and published in 1627, a delightful tale of fairy-land; the miniature fairy king and queen own a tiny chariot, which is described as being comprised of a "snail's fine shell" and "*wheels* composed of crickets' bones"

screws (line 173) = mechanical devices for lifting heavy objects.¹

177: *charge* = expense.

lazar-house = home for those with leprosy, hence *not a nose among them*; but *lazar-house* also could refer more generally to a home for those with any nasty disease, such as syphilis, one of whose symptoms was the disintegration of cartilage, causing the nose to collapse.

179: *green water* = a green liquid medicine, used to treat VD.¹

spitting pill = medicine used to induce the production of saliva.¹

= half-gallon tankard. = the harmful effects of VD on one's *bones* were frequently alluded to.

= dried *beans in a bladder* would make an effective *rattle*.

183-5: *If he but...chine-evil* = Ubaldo is so prone to illness that simply hearing a coach go by will cause him to develop symptoms of *chine-evil* (a disease of horses), from which no remedy can save him.

fomentation = application of warm medicine on a sponge or warm liquid in a bag to the body for healing purposes.¹⁴

friction = massage.¹

fumigation = exposure to fumes created by spreading medicinal leaves on hot coals.¹⁴

187-8: *I would not...opinion* = of course not!

= common form of address to a servant; here Sophia is speaking to Hilario.

198: *A vengeance...buttons!* = in his excitement, Ricardo is having trouble disrobing.

doublet = close-fitting garment for the upper-body.

200	Prithee <u>cut my codpiece-points</u> , and, for this service, When I leave them off, they are thine.	= Ricardo is wearing a <i>cod-piece</i> , the infamous appendage attached to the front of a man's hose to "enhance" his appearance; his cod-piece is attached to his hose by means of <i>points</i> , or tagged laces.
202		Ricardo continues to have difficulty undressing, and asks Hilario to simply <i>cut</i> the laces of the points. Ricardo promises to give Hilario the points when he (Ricardo) is done with them in return for his (Hilario's) help.
204	Hil. I'll take your word, sir.	
206	Ric. Dear lady, stay not long.	
208	Soph. I may come too soon, sir.	
210	Ric. No, no; I am ready now.	209: as Ubaldo did earlier in the scene, Ricardo suggests he is sexually "ready" to perform.
212	Hil. This is the way, sir.	
214	[<i>Exeunt Hilario and Ricardo.</i>]	
216	Soph. I was much to blame to credit their reports Touching my lord, that so traduce each other, And with such virulent malice, though I presume They are bad enough: but I have <u>studied</u> for them A way for their recovery.	215-6: "the fact that Ricardo and Ubaldo are so willing to slander (<i>traduce</i>) each other proves I should never have believed the stories they told me about Mathias". = "worked hard to find".
222	[<i>A noise of clapping a door;</i> <i>Ubaldo appears above, in his shirt.</i>]	= knocking. ¹ = Ubaldo appears out on the "balcony" at the back of the stage, signifying he is in a room on an upper floor or in the tower of Sophia's castle. ¹⁶
224	Ubald. What dost thou mean, wench? Why dost thou shut the door upon me? Ha! My clothes are ta'en away too! shall I starve here? Is this my lodging? I am sure the lady talked of A rich cap, a perfumed shirt, and a waistcoat; But here is nothing but a little fresh straw, A <u>petticoat</u> for a <u>coverlet</u> , and that torn too, And an old woman's <u>biggin</u> for a night-cap.	= skirt. = blanket. = linen cap. ¹³
234	[<i>Re-enter Corisca below.</i>]	
236	' <u>Slight</u> , 'tis a prison, or a pigsty. Ha! The windows grated with iron! I cannot force them, And if I leap down here, I break my neck; I am betrayed. Rogues! Villains! let me out; I am a lord, and that's no <u>common</u> title, And shall I be <u>used</u> thus?	= God's light, an oath. = ordinary. = treated.
242	Soph. Let him rave, <u>he's fast</u> ; I'll <u>parley</u> with him at leisure.	= "he is secured", ie. "he cannot escape". = speak.
246	[<i>Ricardo entering with a great noise above, as fallen.</i>]	
248	Ric. <u>Zounds!</u> have you trapdoors?	= "God's wounds", another oath; written as <i>Zoones</i> in the quarto.

<p>250 <i>Soph.</i> The other bird's i' the cage too, let him flutter.</p> <p>252 <i>Ric.</i> Whither am I fallen? into hell!</p> <p>254 <i>Ubaldo.</i> Who makes that noise, there? Help me, if thou art a friend.</p> <p>256 <i>Ric.</i> A friend! I am where I cannot help myself; let me see thy face.</p> <p>258 <i>Ubaldo.</i> How, Ricardo! Prithee, throw me 260 Thy cloak, if thou canst, to cover me; I am almost Frozen to death.</p> <p>262 <i>Ric.</i> My cloak! I have no <u>breeches</u>; 264 I am in my shirt, as thou art; and here's nothing For myself but a <u>clown's cast suit</u>.</p> <p>266 <i>Ubaldo.</i> We are both <u>undone</u>. 268 Prithee, <u>roar a little</u> – Madam!</p> <p>270 <i>Re-enter Hilario below, in Ricardo's suit.</i></p> <p>272 <i>Ric.</i> Lady of the house!</p> <p>274 <i>Ubaldo.</i> <u>Grooms</u> of the chamber!</p> <p>276 <i>Ric.</i> Gentlewomen! Milkmaids!</p> <p>278 <i>Ubaldo.</i> Shall we be murdered?</p> <p>280 <i>Soph.</i> No, but soundly punished, <u>To your deserts</u>.</p> <p>282 <i>Ric.</i> You are not in earnest, madam?</p> <p>284 <i>Soph.</i> Judge as you find, and feel it; and now hear 286 What I irrevocably <u>purpose</u> to you. Being received as guests into my house, 288 And with all it afforded entertained, You have forgot all <u>hospitable duties</u>; 290 And, with the defamation of my lord, <u>Wrought</u> on my woman weakness, in revenge 292 Of his injuries, as you fashioned them to me, To yield my honour to your lawless lust.</p> <p>294 <i>Hil.</i> <u>Mark</u> that, poor fellows.</p> <p>296 <i>Soph.</i> And <u>so far</u> you have 298 Transgressed against the dignity of men, Who should, bound to it by virtue, still defend 300 Chaste ladies' honours, that it was your trade To make them infamous: but you are caught 302 In your own <u>toils</u>, like lustful beasts, and therefore Hope not to find the usage of men from me: 304 Such mercy you have forfeited, and shall suffer Like the most slavish women.</p>	<p>253: the balcony may have a partition in it, to indicate two separate compartments or rooms; Ricardo and Ubaldo can hear and speak to, but cannot see, each other.</p> <p>= hose or pants.</p> <p>= peasant's discarded outfit.</p> <p>= ruined.</p> <p>= "let's make some noise".</p> <p>= servants.</p> <p>= "as you deserve".</p> <p>= intend for.</p> <p>= ie. behavior appropriate for guests in another's home.</p> <p>= worked.</p> <p>= note.</p> <p>= to the extent that.</p> <p>298: ie. failed to behave as is appropriate for men of honour.</p> <p>= snares.</p> <p>303: "don't expect to be treated as men by me".</p>
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306	Ubald.	How will you <u>use</u> us?	= treat.
308			= lustful.
310	Soph.	Ease, and excess in feeding, made you <u>wanton</u> . A <u>pleurisy</u> of ill blood you must <u>let out</u> ,	= excess. = the <i>letting of blood</i> was the most common treatment for illness.
		By labour, and spare diet that way got too,	311-2: <i>By labour...hunger</i> = to cure themselves, the courtiers will have to work and go on a severe diet. If they refuse to work, they will get no food.
312		Or perish for hunger. – <u>Reach him up that distaff</u>	= Sophia instructs Hilario to hand the <i>distaff</i> (a spindle for weaving) ² up to Ubaldo on the floor above them.
314		With the flax upon it; – though no <u>Omphale</u> , Nor you a second Hercules, as I take it,	313-4: <i>though no...Hercules</i> = <i>Hercules</i> , attacked with a severe illness, was told by the Delphic oracle that his health would be restored if he sold himself as a slave and worked for three years for wages; Hercules subsequently was purchased by <i>Omphale</i> , the queen of Lydia; it was written by later Roman authors that he frequently did women's work while dressed in women's clothes, while Omphale wore the lion-skin normally associated with Hercules. ³
316		As you spin well at my command, and please me, Your wages, in the coarsest bread and water, Shall be proportionable.	
318	Ubald.	I will starve first.	
320	Soph.	That's as you please.	
322	Ric.	What will become of me now?	
324	Soph.	You shall have gentler work; I have oft observed You were proud to shew the fineness of your hands, And softness of your fingers; you should <u>reel</u> well What he spins, if you give your mind to it, as I'll force you. – Deliver him his materials. – Now you know Your penance, fall to work; hunger will teach you: And so, as slaves to your lust, not me, I leave you.	= wind thread or yarn.
326			
328			
330			
332		[<i>Exeunt Sophia and Corisca.</i>]	
334	Ubald.	I shall spin a fine thread out now!	
336	Ric.	I cannot look On these devices, but they put me in mind Of <u>rope-makers</u> .	= ie. those who make ropes for hanging.
338			
340	Hil.	Fellow, think of thy task. Forget such <u>vanities</u> ; my <u>livery</u> there, Will serve thee to work in.	= trivial notions. ² = servant's outfit; Hilario has given his own livery to Ricardo, even as he has appropriated the latter's fine clothing for himself.
342			
344	Ric.	Let me have my clothes yet; I was bountiful to thee.	346: Ricardo reminds Hilario of the generous amounts of money he has given him.
346			
348	Hil.	They are past your wearing,	

350 And mine by promise, as all these can witness.
You have no holidays coming, nor will I work
352 While these and this lasts; and so when you please
You may shut up your shop windows.

354 [Exit Hilario.]

356 **Ubald.** I am faint,
And must lie down.

358 **Ric.** I am hungry too, and cold.
360 O cursèd women!

362 **Ubald.** This comes of our whoring.
But let us rest as well as we can to-night,
364 But not o'ersleep ourselves, lest we fast tomorrow.

366 [Exeunt.]

ACT IV, SCENE III.

*Alba Regalis, Hungary.
A Room in the Palace.*

*Enter Ladislaus, Honoria, Eubulus, Ferdinand,
Acanthe, and Attendants.*

1 **Hon.** Now you know all, sir, with the motives why
2 I forced him to my lodging.

4 **Ladis.** I desire
No more such trials, lady.

6 **Hon.** I presume, sir,
8 You do not doubt my chastity.

10 **Ladis.** I would not;
But these are strange inducements.

12 **Eubu.** By no means, sir.

14 Why, though he were with violence seized upon,
And still detained, the man, sir, being no soldier,
16 Nor used to charge his pike when the breach is open,
There was no danger in't! You must conceive, sir,
18 Being religious, she chose him for a chaplain,
To read old homilies to her in the dark;
20 She's bound to it by her canons.

22 **Ladis.** Still tormented
With thy impertinence!

24 **Hon.** By yourself, dear sir,
26 I was ambitious only to o'erthrow

= we remember that Ricardo had promised his points to Hilario in line 201 above, but the servant has decided to appropriate Ricardo's entire suit!

366: the original stage direction is "they dr[a]w the curtains."

1-2: Honoria has explained her scheme to Ladislaus.

= grounds or reasons¹ (for conducting such an experiment).

13-20: Eubulus is doubtful of Honoria's story, and expresses his suspicions quite sarcastically.

= Eubulus is describing Mathias.

16: an obviously suggestive metaphor for taking advantage of a willing woman.

= ie. church laws or rules.

= ie. "I am always".

28 His boasted constancy in his consent;
 But for fact I contemn him: I was never
 Unchaste in thought; I laboured to give proof
 30 What power dwells in this beauty you admire so;
 And when you see how soon it hath transformed him,
 32 And with what superstition he adores it,
 Determine as you please.
 34 **Ladis.** I will look on
 36 This pageant, but –
 38 **Hon.** When you have seen and heard, sir,
 The passages which I myself discovered,
 40 And could have kept concealed, had I meant basely,
 Judge as you please.
 42 **Ladis.** Well, I'll observe the issue.
 44 **Eubu.** How had you ta'en this, general, in your wife?
 46 **Ferd.** As a strange curiosity; but queens
 48 Are privileged above subjects, and 'tis fit, sir.
 50 [Exeunt.]

ACT IV, SCENE IV.

Another Room in the same.

Enter Mathias and Baptista.

1 **Bapt.** You are much altered, sir, since the last night,
 2 When the queen left you, and look cheerfully,
 Your dulness quite blown over.
 4 **Math.** I have seen a vision
 6 This morning makes it good; and never was
 In such security as at this instant,
 8 Fall what can fall: and when the queen appears,
 Whose shortest absence now is tedious to me,
 10 Observe the encounter.
 12 *Enter Honoria: Ladislaus, Eubulus, Ferdinand,*
and Acanthe, with others, appear above.
 14 **Bapt.** She already is
 16 Entered the lists.
 18 **Math.** And I prepared to meet her.

= faithfulness. = union, marriage.
 = as a matter of fact. = disdain.

31-33: Honoria's plan now becomes clear: she wants
 Ladislaus to be a witness to what she expects will be
 a sorry scene of shameless groveling when she next
 meets Mathias.

39: "events which I myself revealed to you".
 = ie. "actually had disgraceful or dishonourable intentions".

= outcome; but Ladislaus is obviously uncomfortable with
 the whole set-up.

45: Eubulus asks Ferdinand how he would react if his wife
 had behaved in this fashion.

47-48: *queens...subjects* = basically, queens are *privileged*
 to do what they please.

= ie. Mathias looks cheerful now.
 = lethargy.² = passed away, like storm clouds.¹

5-6: *I have...good* = Mathias refers to the picture of
 Sophia, which has returned to its original and normal
 color. Gifford notes the extreme beauty of this scene.
 = "I never before".

= ie. "no matter what happens"; the expression was a
 favourite of Massinger's, appearing in at least five of
 his plays.

= Honoria enters the stage, while the other listed characters
 appear on the balcony, from which they can secretly
 observe Honoria's anticipated encounter with Mathias.

= phrase used to describe a knight entering the tournament
 grounds.

20	Bapt. I know my duty.	20: ie. which is to remove himself!
22	[<i>Going.</i>]	
24	Hon. Not so, you may stay now, As a witness of our contract.	
26		
28	Bapt. I obey In all things, madam.	28: after this line, there may be a pause, as Honoria stands before Mathias expectantly, waiting for him to fall to his knees again in <i>adoration</i> .
30	Hon. Where's that reverence, Or rather <u>superstitious</u> adoration, Which, captive-like to my triumphant beauty You paid last night? No humble knee, nor sign Of vassal duty! sure this is the foot To whose <u>proud cover</u> , and then happy in it, Your lips were glued; and that the neck then offered, To witness your subjection, to be trod on: Your certain loss of life in the king's anger Was then too <u>mean</u> a price to buy my favour; And that <u>false glow-worm fire of constancy</u> To your wife, extinguished by a greater light Shot from <u>our</u> eyes – and that, it may be, (being Too glorious to be looked on,) hath deprived you Of speech and motion: but I will take off A little from the splendour, and descend From my own height, and in your lowness hear you Plead as a suppliant.	= a word used to describe excessive adulation. ² = ie. its shoe. = small. = the suggested image is of a <i>fire of faithfulness</i> that is only an illusion, or so small as to be worthless. = "my", ie. the royal "we".
48	Math. I do remember I once saw such a woman.	
52	Hon. How!	52: "What the..."
54	Math. And then She did appear a most magnificent queen, And what's more, virtuous, though somewhat darkened With pride, and self-opinion.	
58		
60	Eubu. Call you this courtship?	
62	Math. And she was happy in a royal husband, Whom envy could not <u>tax</u> unless it were For his too much indulgence to her <u>humours</u> .	= censure. ¹ = moods or whims.
64		
66	Eubu. Pray you, sir, observe that touch, 'tis to the purpose; I like the play the better for't.	= Eubulus is pleased by the way Mathias is talking to the queen. Eubulus, we remember, is not a fan of Honoria's self-indulgent character.
68	Math. And she lived Worthy her birth and fortune: you retain yet Some part of her angelical form; but when Envy to the beauty of <u>another woman</u> , Inferior to hers, one that she never Had seen, but in her picture, had dispersed	= ie. Sophia.

74	Infection through her veins, and loyalty, Which a great queen, as she was, should have nourished,	74-75: <i>loyalty...nourished</i> = as a great queen, Honoria should have been inspired by and admired Mathias' fidelity to his wife.
76	Grew odious to her –	
78	Hon. I am thunderstruck.	
80	Math. And lust in all the <u>bravery</u> it could borrow	= fine clothing.
82	From majesty, howe'er disguised, had ta'en	
84	Sure footing in the kingdom of her heart, The throne of chastity once, how, in a moment,	= note the fine alliteration in this line.
86	All that was gracious, great, and glorious in her, And won upon all hearts, like seeming shadows <u>Wanting</u> true substance, vanished!	= lacking.
88	Hon. How his reasons Work on my soul!	= Honoria begins to feel genuinely ashamed of her behaviour. Such transformational scenes are common in Massinger's work.
90	Math. Retire into yourself;	91: the literal sense is "withdraw into yourself", perhaps a plea for introspection.
92	Your own strengths, madam, strongly manned with virtue, And <u>be but as you were</u> , and there's no office	= "become the person you used to be".
94	So base, beneath the slavery that men Impose on beasts, but I will gladly bow to.	
96	But as you play and <u>juggle with a stranger</u> , Varying your shapes like <u>Thetis</u> , though the beauties	= deceive a foreigner. = a sea nymph with the power to change her shape into any other form at will. <i>Thetis</i> married the human Peleus and became the mother of Achilles. ³
98	Of all that are by poets' raptures sainted Were now in you united, you should pass	
100	Pitied by me, perhaps, but not <u>regarded</u> .	= esteemed or admired. ²
102	Eubu. If this <u>take not</u> , I am cheated.	= "fails to have an effect on her conscience".
104	Math. To slip once	104-5: a variation of the common trope expressed more familiarly as "to err is human".
106	Is <u>incident</u> , and excused by human frailty; But to fall <u>ever</u> , damnable. We were both	= normal. ² = continuously.
108	Guilty, I grant, in <u>tendering</u> our affection; But, as I hope you will do, I repented.	= offering.
110	When we are grown up to ripeness, our life is Like to this [<u>magic</u>] picture. While we run	= the word <i>magic</i> was added by Gifford, as the original word here seems to have been lost from the quarto.
112	A constant race in goodness, it retains <u>The just proportion</u> ; but the journey being	= ie. its proper balance.
114	Tedious, and sweet temptation in the way, That may in some degree divert us from	
116	The road that we put forth in, ere we end Our pilgrimage, it may, like this, turn yellow, Or be with blackness clouded: but when we	
118	Find we have gone astray, and labour to Return unto our <u>never-failing guide</u> ,	118-122: <i>labour...purenness</i> = if we work to return to the path of righteous living, being led by <i>virtue</i> (our <i>never-failing guide</i>), then genuine <i>contrition</i> will restore our lives (metaphorically a <i>road</i> or path) to its original unstained state.
120	<u>Virtue</u> , <u>contrition</u> , with unfeignèd tears, The spots of vice washed off, will soon restore it	
122	To the first pureness.	
124	Hon. I am disenchantèd:	124: the spell or illusion is removed: Honoria sees the truth.

126	Mercy, O mercy, heavens!	
128		[<i>Kneels.</i>]
130	Ladis. I am <u>ravished</u> With what I have seen and heard.	= transported with high emotion.
132	Ferd. Let us descend, And hear the rest below.	
136	Eubu. This hath fallen out Beyond my expectation.	
138		[<i>They descend.</i>] 138: they exit the balcony.
140	Hon. How have I wandered Out of the track of piety! and misled By overweening pride, and flattery Of fawning sycophants, (the <u>bane</u> of greatness, Could never meet till now a <u>passenger</u> , That in his charity would set me right, Or <u>stay</u> me in my <u>precipice</u> to ruin. How <u>ill</u> have I returned your goodness to me! The horror, in my thought of't, turns me marble: But if it may be yet prevented –	= destroyer. ¹ = traveler. ² = stop or save. = great fall. = ie. illy.
150		
152	<i>Re-enter Ladislaus, Eubulus, Ferdinand, Acanthe, and others, below.</i>	
154	O sir, What can I do to shew my sorrow, or With what <u>brow</u> ask your pardon?	= countenance; Honoria kneels to Ladislaus.
158	Ladis. Pray you, rise.	158ff: Honoria remains kneeling.
160	Hon. Never, till you forgive me, and receive Unto your love and favour a changed woman: My state and pride turned to humility, henceforth Shall wait on your commands, and my obedience Steered only by your will.	160-4: it was a notable strength of Massinger's to write beautiful speeches and scenes of contrition such as this.
166	Ladis. And that will prove A second and a better marriage to me. All is forgotten.	
170	Hon. Sir, I must not rise yet, Till, with a free confession of a crime Unknown to you yet, and a <u>following suit</u> , Which thus I beg, be granted.	= then a request right after the confession.
174	Ladis. I <u>melt</u> with you: 'Tis pardoned, and confirmed thus.	= yield to compassion, or shed tears. ¹
178		[<i>Raises her.</i>]
180	Hon. Know then, sir, In malice to this good knight's wife, I practised	

182	Ubaldo and Ricardo to corrupt her.	
184	Bapt. [<i>Aside</i>] <u>Thence</u> grew the change of the picture.	= from there.
186	Hon. And how far	
188	They have prevailed, I am ignorant: now, if you, sir,	
190	For the honour of this good man, may be entreated <u>To travaile thither</u> , it being but a day's journey, To fetch them off –	= "to travel to there".
192	Ladis. We will <u>put on</u> to-night.	= hasten to go. ¹
194	Bapt. I, if you please, your harbinger.	195: Baptista asks permission to ride ahead to announce their arrival to Sophia's.
196	Ladis. I thank you. –	
198	Let me embrace <u>you</u> in my arms; your service	= the king is now addressing Mathias.
200	Done on the Turk, compared with this, weighs nothing.	
202	Math. I am still your humble creature.	
204	Ladis. My true friend.	
206	Ferd. And so you are bound to hold him.	
208	Eubu. Such a plant	
210	Imported to your kingdom, and here grafted, Would yield more fruit than all the <u>idle weeds</u> That suck up your rain of favour.	= Eubulus refers to the usual parasites, and perhaps to Ricardo and Ubaldo in particular, who attach themselves to a sovereign's court.
212	Ladis. In my <u>will</u>	= desire (to do right).
214	I'll not be <u>wanting</u> . Prepare for our journey.	= lacking.
216	In act be my Honoria now, not name, And to all aftertimes preserve thy <u>fame</u> .	= reputation.
	[<i>Exeunt.</i>]	
	END OF ACT IV.	

ACT V.

SCENE I.

Bohemia.

A Hall in Mathias' House.

Enter Sophia, Corisca, and Hilario.

1 **Soph.** Are they then so humble?

2

3 **Hil.** Hunger and hard labour
4 Have tamed them, madam; at the first they bellowed
5 Like stags ta'en in a toil, and would not work
6 For sullenness; but when they found, without it
7 There was no eating, and that to starve to death
8 Was much against their stomach; by degrees,
9 Against their wills, they fell to it.

= taken. = snare or trap.

10 **Coris.** And now feed on
11 The little pittance you allow, with gladness.

12 **Hil.** I do remember that they stopped their noses
13 At the sight of beef and mutton, as coarse feeding
14 For their fine palates; but now, their work being ended,
15 They leap at a barley crust, and hold cheese-parings,
16 With a spoonful of palled wine poured in their water,
17 For festival-exceedings.

= ie. held their noses, out of snobbery.

18

19 **Coris.** When I examine
20 My spinster's work, he trembles like a prentice,
21 And takes a box on the ear, when I spy faults
22 And botches in his labour, as a favour
23 From a curst mistress.

= consider. = thin slices of the rind of a cheese.¹
= stale.¹

= "to be like extra rations given at a festival." The term
applies specifically to the extra commons served to the
students at college festivals.¹

24

25 **Hil.** The other, too, reels well
26 For his time; and if your ladyship would please
27 To see them for your sport, since they want airing,
28 It would do well, in my judgment; you shall hear
29 Such a hungry dialogue from them!

= ie. Ubaldo's. = ie. an apprentice.

= flaws, imperfections.¹ = as if it were.

= ill-tempered.¹

30

31 **Soph.** But suppose,
32 When they are out of prison, they should grow
33 Rebellious?

= need.

34

35 **Hil.** Never fear't; I'll undertake
36 To lead them out by the nose with a coarse thread
37 Of the one's spinning, and make the other reel after,
38 And without grumbling; and when you are weary of
39 Their company, as easily return them.

40

41 **Coris.** Dear madam, it will help to drive away
42 Your melancholy.

43

46	Soph. Well, on this assurance, I am content; bring them hither.	
48		
50	Hil. I will do it In stately <u>equipage</u> .	= ie. attire. Hilario is proud of his new clothes!
52		
		[Exit Hilario.]
54	Soph. They have confessed, then, They were set on by the queen, to taint me in 56 My loyalty to my lord?	
58	Coris. 'Twas the main cause, That brought them hither.	
60		
62	Soph. I am glad I know it; And as I have begun, before I end I'll at the <u>height</u> revenge it; let us step aside, 64 They come: the <u>object's</u> so ridiculous, In spite of my sad thoughts, I cannot but 66 Lend a forced smile to grace it.	= to the greatest extent possible. = sight is. = Sophia will observe the ensuing scene between the courtiers and her servants without herself being visible to them.
68		
		<i>Re-enter Hilario, with Ubaldo spinning, and Ricardo reeling.</i>
70		
72	Hil. Come away: Work as you go, and lose no time, 'tis precious; You'll find it in your <u>commons</u> .	= meals or rations.
74		
76	Ric. Commons, call you it! The word is proper; I have grazed so long Upon your commons, I am almost starved here.	75-77: Ricardo is bitter.
78		
80	Hil. Work harder, and they shall be bettered.	
82	Ubald. Bettered! Worse they cannot be: would I might lie Like a <u>dog under her table</u> , and serve for a footstool, 84 So I might have my belly full of <u>that</u> Her <u>Iceland cur</u> refuses!	= ie. waiting for scraps. = ie. those scraps which. = a small working dog of the spitz family. ¹
86		
88	Hil. How do you like Your airing? is it not a favour?	
90	Ric. Yes; Just such a one as you use to a <u>brace</u> of greyhounds, 92 When they are led out of their kennels to <u>scumber</u> ; But our case is ten times harder, we have nothing 94 In our bellies to be vented: if you will be An honest <u>yeoman-fewterer</u> , feed us first,	= pair. = relieve themselves of feces. ¹ = a favourite phrase of Massinger's, meaning an attendant who acts as the dog keeper or who holds the dogs on their leashes during a hunt. ⁹ = ie. like a dog that will need to relieve itself.
96	And <u>walk us after</u> .	
98	Hil. Yeoman-fewterer! Such another word to <u>your governor</u> , and you go	= ie. Sophia, as one who governs or manages.

100	Supperless to bed for't.	
102	Ubald. Nay, even as you please;	
104	The comfortable names of breakfasts, dinners, <u>Collations</u> , supper, beverage, are words	= basically snacks. ¹
106	Worn out of our remembrance.	
108	Ric. O for the steam Of meat in a cook's shop!	
110	Ubald. I am so <u>dry</u>	= ie. dehydrated.
112	I have not spittle enough to wet my fingers When I draw my flax from my distaff.	
114	Ric. Nor I strength	
116	To raise my hand to the top of my reeler . Oh! I have <u>the cramp</u> all over me.	= ie. cramps.
118	Hil. What do you think	
120	Were best to <u>apply to it</u> ? A <u>cramp-stone</u> , as I take it, Were very useful.	= ie. as a cure or palliative. = "a stone used as a charm against a cramp" (OED). ¹
122	Ric. Oh! no more of <u>stones</u> , We have been <u>used</u> too long like hawks already.	122-3: during training, hawks were attracted to a lure with specific foods which would cause constipation, due to hardening of the feces (<i>stones</i>). Then, the keeper would induce vomiting (as Ubaldo alludes to in the next speech at 124-5) in the bird to cleanse its system. ¹⁶ <i>used</i> = treated.
124	Ubald. We are not so <u>high in our flesh</u> now to <u>need</u> <u>casting</u> ,	125: <i>high in our flesh</i> = a phrase from falconry, which seems to mean "full with food", though in the 17th century it picked up another sense, describing one who was overly sexually active. <i>need</i> = require. <i>casting</i> = vomiting. ¹
126	We will come to an empty fist.	126: a reference to a hawk returning to its perch on the wrist of its keeper; Ubaldo is suggesting they are so tame, they don't even need food to lure them back to their keeper.
128	Hil. Nay, that you shall not.	128: ie. fly to an empty fist.
130	So ho, birds! –	129: the call of the falconer at feeding time. ¹⁶
132	[<i>Holds up a piece of bread.</i>]	
134	– How the <u>eyasses</u> scratch and scramble!	= young hawks taken from the nest for training. ¹⁶
136	Take heed of <u>a surfeit</u> , do not <u>cast your gorges</u> ;	134: <i>a surfeit</i> = ie. overdoing it. <i>cast your gorges</i> = "vomit the contents of your sto- machs;" more vocabulary from falconry. ¹
138	This is <u>more than I have commission for</u> ; be thankful.	= "more than my instructions permit me to give you".
138	Soph. Were all that study the abuse of women Used thus, the city would not swarm with cuckolds,	137-8: <i>Were all...used thus</i> = "If every man who took advantage of women was treated this way"; the OED cites <i>abuse</i> here to mean "rape" or "sexually mistreat" (OED def. 6a). ¹

140	Nor so many tradesmen <u>break</u> .	= go bankrupt.
142	Coris. Pray you, appear now, And mark the alteration.	
144	[<i>Sophia comes forward.</i>]	
146	Hil. To your work, My lady is in presence; shew your duties: 148 Exceeding well.	
150	Soph. How do your scholars profit?	
152	Hil. Hold up your heads <u>demurely</u> . <u>Prettily</u> , For young beginners.	= in a subdued manner. ² = very well, not bad.
154	Coris. And will do well in time, 156 If they be kept in awe.	
158	Ric. In awe! I am sure I <u>quake like an aspen leaf</u> .	= a common literary simile.
160	U bald. No mercy, lady?	
162	Ric. Nor intermission?	
164	Soph. Let me see your work: 166 Fie upon't, what a thread's here! a poor cobbler's wife Would <u>make a finer</u> to sew a <u>clown's rent startup</u> ;	= ie. would do a better job. = peasant's torn shoes. <i>startups</i> = high shoes worn by country folk, some- times worn on stage by rural characters for comic effect. ¹
168	And here you <u>reel</u> as you were drunk.	= Sophia puns on <i>reel</i> , referring both to Ricardo's <i>reeling</i> of the thread, and <i>reeling</i> , or staggering, as a drunk person might do.
170	Ric. I am sure It is not with wine.	
172	Soph. O, take heed of wine; 174 Cold water is far better for your healths, Of which I am very <u>tender</u> : you had foul bodies, 176 And must continue in this <u>physical</u> diet, Till the cause of your disease be ta'en away, 178 For fear of a relapse; and that is dangerous: Yet I hope already that you are in some 180 Degree recovered, and that way to <u>resolve</u> me, Answer me truly; nay, what I propound 182 Concerns both; <u>nearer</u> : what would you now give, If your means were in your hands, to lie all night 184 With a fresh and handsome lady?	= solicitous (of their health). = healthful or beneficial. ¹
186	U bald. How! a lady? O, I am past it; hunger with her <u>razor</u>	= assure. = "come nearer".
188	Hath made me <u>an eunuch</u> .	= ie. accompanying sharp pains, but perhaps also suggest- ing an instrument used to castrate a man, with <i>eunuch</i> in the next line. = ie. a man without interest in sex or ability to perform sexually.

190	Ric.	For a <u>mess</u> of porridge, Well <u>sopped</u> with a bunch of radish and a carrot, 192 I would sell my barony; but for women, oh! No more of women; not a <u>doit for a doxy</u> , 194 After this hungry voyage.	= serving. = ie. soaked. = a doit was a small Dutch coin, worth half a farthing; ¹ doxy is cant for a mistress or prostitute: ¹ hence, "I wouldn't spend the smallest amount for a woman."
196	Soph.	These are truly Good symptoms; let them not venture too much in the air, 198 Till they are weaker.	198: Sophia, with good humour, suggests the courtiers may still have too much strength to trust them with any freedom. ¹⁶
200	Ric.	This is tyranny.	
202	Ubold.	Scorn upon scorn.	
204	Soph.	You were so in your malicióus intents to me, 206 208 <i>Enter a Servant.</i> 210 And therefore 'tis but justice – What's the business? 212 Serv. My lord's great friend, signior Baptista, madam, Is newly <u>lighted</u> from his horse, with certain Assurance of <u>my lord's arrival</u> . 214 216 Soph. How? And stand I trifling here? <u>Hence</u> with the mongrels To their several kennels; there let them howl in private; 218 I'll be no further troubled. 220 <i>[Exeunt Sophia and Servant.]</i> 222 Ubold. O that ever I saw this fury! 224 226 Ric. Or looked on a woman But as a <u>prodigy</u> in nature. 228 Hil. Silence; No more of this. 230 232 Coris. Methinks you have no cause To repent your being here. 234 Hil. Have you not learnt, When your <u>states</u> are spent, your <u>several</u> trades to live by, 236 And never charge the hospital? 238 Coris. Work but <u>tightly</u> , And we will not use a <u>dish-clout</u> in the house, 240 <u>But</u> of your spinning. 242 Ubold. O, I would this hemp Were turned to a <u>halter</u> ! 244 Hil. Will you <u>march</u> ?	= dismounted. = ie. Mathias' impending arrival. = ie. out. 226: ie. "as anything but as a monster or freak of nature (prodigy)." = estate, wealth. = individual. = vigorously or properly. ¹ = dish-cloth. = except for those. = noose. = get going.

246	Ric.	A soft one,	
248	Good <u>general</u> , I beseech you.		= Ricardo picks up on Hilario's use of <i>march</i> in line 245.
250	Ubald.	I can hardly	
	Draw my legs after me.		
252	Hil.	For a <u>crouch</u> , you may use	= crutch, an alternate spelling.
254	Your distaff; a good wit makes use of all things.		
256		[<i>Exeunt.</i>]	
 <u>ACT V, SCENE II.</u>			
<i>A Room in the same.</i>			
 <i>Enter Sophia and Baptista.</i>			
1	Soph.	Was he <u>jealous</u> of me?	= suspicious.
2			
	Bapt.	There's no <u>perfit</u> love	= perfect.
4	Without some touch of't, madam.		
6	Soph.	And my picture,	
	Made by your devilish art, a spy upon		
8	My actiöns! I ne'er sat to be drawn,		
	Nor had you, sir, <u>commission</u> for't.		= authorization, permission.
10			
	Bapt.	Excuse me;	
12	At his earnest suit I did it.		
14	Soph.	Very good: –	
	Was I grown so cheap in his opinion of me?		
16			
	Bapt.	The prosperous <u>events</u> that crown his fortunes	= results.
18	May <u>qualify</u> the offence.		= temper, moderate.
20	Soph.	<u>Good</u> , the <u>events</u> : –	20: "oh, right, the outcomes (<i>events</i>)": Sophia is sarcastic. Good = the quarto prints an incomprehensible Rood here, emended by Gifford.
	The sanctuary fools and madmen fly to,		
22	When their rash and desperate undertakings thrive well:		21-22: Sophia is critical of those who fall back on happy outcomes to justify or excuse ill-conceived means to achieve those results.
	But good and wise men are directed by		
24	Grave counsels, and with such deliberation		
	Proceed in their affairs, that <u>chance</u> has nothing		= luck or good fortune.
26	To do with them: howsoe'er, take the pains, sir,		
	To meet the honour (in the king and queen's		
28	Approaches to my house) that <u>breaks</u> upon me;		= descends.
	I will expect them with my best of care.		
30			
	Bapt.	To entertain such royal guests –	
32	Soph.	I know it;	

34	Leave that to me, sir.	
36		[Exit Baptista.]
38	What should move the queen,	
40	So given to ease and pleasure, as <u>fame speaks her</u> , <u>To such</u> a journey! or <u>work on</u> my lord	= "her reputation proclaims her to be". = to make such. = manipulate or work on.
42	To <u>doubt my loyalty</u> , nay, more, to take, For the resolution of his fears, a course That is by holy writ denied a Christian?	= "suspect my faithfulness". 42-43: <i>a course...Christian</i> = ie. dabbling in magic, which Christians are admonished to avoid.
44	'Twas impious in him, and perhaps the welcome He hopes in my embraces, may deceive	
46		[Trumpets sounded.]
48	His expectatiön. The trumpets speak	
50	The king's arrival: – <u>help a woman's wit now</u> , To make him know his fault, and my just anger!	= an invocation to Providence to assist her to teach Mathias to understand his misbehavior.
52		[Exit Sophia.]
 <u>ACT V, SCENE III.</u>		
<i>A Hall in the Same.</i>		
 <i><u>A Flourish.</u> Enter Ladislaus, Ferdinand, Eubulus, Mathias, Baptista, Honoria, and Acanthe, with Attendants.</i>		
1	Eubu. Your majesty must be weary.	
2		
4	Hon. No, my lord, A willing mind makes a hard journey easy.	
6	Math. Not <u>Jove</u> , attended on by <u>Hermes</u> , was	= the quarto prints "Loud musicke" here, but Gifford properly emends it to <i>A Flourish</i> , a fanfare of horns used to announce the arrival of persons of distinction. ¹ = alternate name for Jupiter. = the messenger god. Note how Massinger here uses the messenger god's Greek name <i>Hermes</i> - perhaps for purposes of meter - rather than his Roman name <i>Mercury</i> , as he typically does with his gods; our dramatists were not overly concerned with consistency in such matters.
8	More welcome to the cottage of Philemon And his poor Baucis, than your gracious self, Your matchless queen, and all your royal train,	7-8: <i>Philemon and Baucis</i> = an allusion to one of the gentlest of ancient myths: Jupiter and Mercury, disguised as mortals, went searching for good people, but the doors of a thousand houses were shut in their faces; the impover- ished elderly couple Philemon and Baucus, however, invited the gods in and served them as much as their means permitted. In return for their kindness, Jupiter granted the couple any wish; they asked to be made priests of Jupiter and to die together. After drowning all their neighbors, Jupiter turned their home into a temple, and when the couple died, turned them into intertwining oak and linden trees (Humphries, 200-4). ¹⁵
10	Are to your servant and his wife.	Note that Mathias is implicitly comparing the king and

12	Ladis. Where is she?	queen to the gods, and his own home to that of Baucis and Philemon.
14	Hon. I long to see her as <u>my now-loved rival</u> .	= Honoria means she herself now loves, rather than scorns, Sophia.
16	Eubu. And I to have a <u>smack</u> at her; 'tis a <u>cordial</u>	16-18: the elderly Eubulus looks forward to receiving a kiss from Sophia. It was customary in England in this era for strangers to exchange a kiss on the lips upon being introduced.
18	To an old man, better than <u>sack</u> and a <u>toast</u> Before he goes to supper.	smack = kiss. cordial = restorative. sack = a white wine. toast = commonly used as a sop in one's drink.
20	Math. Ha! is my house turned	
22	<u>To a wilderness</u> ? Nor wife nor servants ready,	= Mathias wonders at the absence of anyone to greet the arriving party.
24	With all rites due to majesty, to receive	= Mathias addresses Baptista.
26	Such unexpected blessings! – <u>You assured me</u>	
28	Of better preparatiön; hath not	
30	The excess of joy transported her beyond	
32	Her understanding?	
34	Bapt. I now parted from her,	
36	And gave her your directions.	
38	Math. How shall I beg	
40	Your majesties' patience! sure my family's drunk,	
42	Or by some witch, in envy of my glory,	
44	A dead sleep thrown upon them.	
46	<i>Enter Hilario and Servants.</i>	
48	Serv. Sir.	
50	Math. But that	
52	The sacred presence of the king forbids it,	
54	My sword should make a massacre among you.	
56	Where is your mistress?	
58	Hil. First, you are welcome home, sir:	
60	Then know, she says she's sick, sir. –	
62	[<i>Aside</i>] There's no notice	= fine clothes.
64	Taken of my <u>bravery</u> !	
66	Math. Sick at such a time!	
68	It cannot be: though she were on her death-bed,	
70	And her spirit e'en now departed, here stand <u>they</u>	= "those who" (meaning the king and queen).
72	Could call it back again, and in this honour,	
74	Give her a second being. Bring me to her;	
76	I know not what to urge, or how to redeem	
78	This mortgage of her manners.	
80	[<i>Exeunt Mathias, Hilario, and Servants.</i>]	
82	Eubu. There's no climate	
84	On the world, I think, where one <u>jade</u> 's trick or other	= broken-down horse; Eubulus wistfully regrets that

62	Reigns not in women.	women are always up to a bit of manipulation or another.
64	Ferd. You were ever bitter Against <u>the sex</u> .	= ie. women.
66	Ladis. This is very strange.	
68	Hon. <u>Mean women</u>	= ie. women of lower status.
70	Have their faults, as well as queens.	
72	Ladis. O, she appears now.	
74	<i>Re-enter Mathias with Sophia; Hilario following.</i>	
76	Math. The injury that you conceive I have done you	
78	<u>Dispute hereafter</u> , and in your <u>perverseness</u>	= "we can argue about later". = irrationality, contrariness. ¹
80	Wrong not yourself and me.	79: ie. "just because you are upset, don't do anything to embarrass both of us, or harm both of our reputations in the eyes of the king and the queen."
82	Soph. I am past my childhood, And need no tutor.	
84	Math. This is the great king, To whom I am <u>engaged</u> till death for all	= indebted.
86	I stand possessed of.	
88	Soph. My humble roof is proud, sir, To be the canopy of so much greatness	
90	Set off with goodness.	
92	Ladis. My own praises flying In such pure air as your sweet breath, fair lady,	
94	Cannot but please me.	
96	Math. This is the queen of queens, In her magnificence to me.	
98	Soph. In my duty	
100	I kiss her highness' robe.	
102	Hon. You stoop too low To her whose lips would meet with yours.	102-3: Honoria indicates that she is meeting Sophia as a complete equal.
104		
106		
108	Soph. Howe'er It may appear preposterous in women So to encounter, 'tis your pleasure, madam, And not my proud ambition. –	107-9: Sophia comments on the apparent oddness of two women kissing on the lips.
110	[Aside to Mathias] Do you hear, sir?	
112	Without a magical picture, <u>in the touch</u>	= ie. "in touching the queen's lips with mine".
114	I find your print of <u>close and wanton</u> kisses On the queen's lips.	= secret and lewd.
116	Math. Upon your life be silent: And now <u>salute</u> these lords.	= greet.

118 **Soph.** Since you will have me,
 120 You shall see I am experienced at the game,
 And can play it tightly.

122 [To Ferdinand] You are a brave man, sir,
 And do deserve a free and hearty welcome:
 124 Be this the prologue to it.

126 [Kisses him.]

128 **Eubu.** An old man's turn
 Is ever last in kissing. – I have lips too,
 130 However cold ones, madam.

132 **Soph.** I will warm them
 With the fire of mine.

134 [Kisses him.]

136 **Eubu.** And so she has! I thank you,
 138 I shall sleep the better all night for't.

140 **Math.** [Aside to Sophia] You express
 The boldness of a wanton courtezan,
 142 And not a matron's modesty; take up,
 Or you are disgraced for ever.

144 **Soph.** How? with kissing
 146 Feelingly, as you taught me? would you have me
 Turn my cheek to them, as proud ladies use
 148 To their inferiors, as if they intended
 Some business should be whispered in their ear,
 150 And not a salutation? what I do,
 I will do freely; now I am in the humour,
 152 I'll fly at all: are there any more?

154 **Math.** Forbear,
 Or you will raise my anger to a height
 156 That will descend in fury.

158 **Soph.** Why? you know
 How to resolve yourself what my intents are,
 160 By the help of Mephostophilus, and your picture:

Pray you, look upon't again. I humbly thank
 162 The queen's great care of me while you were absent.
 She knew how tedious 'twas for a young wife,
 164 And being for that time a kind of widow,

119-121: now Sophia is being really saucy: she suggests that she too can be willing and generous in spreading around her favours!

tightly = properly or vigorously.¹

= loose whore.
 = "control yourself".

= satisfy, dispel doubts about.

= a demon who, in a German legend, made a deal with the scholar Faust, in which Faust, in return for his soul, was given a sorcerer's magic powers for a number of years. **Mephostophilus** entered English literature in *The Tragical History of Doctor Faustus*, a popular play written by Christopher Marlowe around 1590. The name became associated with one who tempts another to pursue a self-destructive course of action.¹ Here, of course, Sophia is referring to Baptista.

166 To pass away her melancholy hours
Without good company, and in charity, therefore,
168 Provided for me: out of her own store,
She culled the lords Ubaldo and Ricardo,
170 Two principal courtiers for ladies' service,
To do me all good offices; and as such
Employed by her, I hope I have received
172 And entertained them; nor shall they depart
Without the effect arising from the cause
174 That brought them hither.

176 **Math.** Thou dost belie thyself:
I know that in my absence thou wert honest,
178 However now turned monster.

180 **Soph.** The truth is,
We did not deal, like you, in speculations
182 On cheating pictures; we knew shadows were
No substances, and actual performance
184 The best assurance. I will bring them hither,
To make good in this presence so much for me.
186 Some minutes space I beg your majesties' pardon. –
You are moved now: champ upon this bit a little,
188 Anon you shall have another. – Wait me, Hilario.

190 [Exeunt Sophia and Hilario.]

192 **Ladis.** How now? turned statue, sir!

194 **Math.** Fly, and fly quickly,
From this cursed habitation, or this Gorgon

196 Will make you all as I am. In her tongue
Millions of adders hiss, and every hair
198 Upon her wicked head a snake more dreadful
Than that Tisiphone threw on Athamas,

200 Which in his madness forced him to dismember
His proper issue. O that ever I
202 Reposed my trust in magic, or believed
Impossibilities! or that charms had power
204 To sink and search into the bottomless hell
Of a false woman's heart!

206 **Eubu.** These are the fruits

= "supplied me," ie. "made arrangements for me."
= selected.

= probably intended to be suggestive: Sophia no doubt
is hoping to even further Mathias' horror.

= ie. Mathias knows Sophia is not being truthful.
= chaste.

= ie. moved to anger.
= in a moment. = attend.

= the **Gorgons** were three sisters, the most well-known of
whom was Medusa. They were famous for their hair of
snakes, and anyone who looked at them directly was
turned to stone.

= **Athamas** was the husband of Ino, the daughter of Cadmus,
the founder and king of Thebes. The couple were devoted to
worshiping Bacchus, to the point where it caused Juno to
become furious with jealousy. She ordered one of the Furies,
Tisiphone, to punish them by driving them mad. Tisiphone,
wearing a "dress of serpents", proceeded to cause Athamas
and Ino to go insane by throwing snakes, whose poison
worked on their minds but not their bodies, upon them. Now
mad, Athamas smashed their son against a wall, and Ino
threw herself into the sea, while Juno laughed at the whole
scene. Ovid told the tale in Book 4 of *Metamorphoses*
(Humphries, pp. 94-99).¹⁵

= ie. his own offspring.

208	Of marriage! an <u>old bachelor</u> as I am, And, what's more, will continue so, is not troubled	= ie. confirmed bachelor. ¹
210	With these fine <u>fagaries</u> .	= "whims", a commonly-used corruption of <i>vagaries</i> .
212	Ferd. Till <u>you are resolved</u> , sir, Forsake not hope.	= ie. learn for sure what has happened.
214		
216	Bapt. Upon my life, this is Dissimulation.	215-6: <i>this is / Dissimulation</i> = ie. "I believe she is only pretending (to have engaged amorously with Ricardo and Ubaldo)."
218	Ladis. And it suits not with Your fortitude and wisdom to be thus	
220	<u>Transported with your passion</u> .	= "carried away by your emotions."
222	Hon. You were once Deceived in me, sir, as I was in you;	
224	Yet the deceit pleased both.	
226	Math. She hath confessed all; What further proof should I ask?	226-7: Mathias implies that Sophia is not in fact lying; no one would confess to evil they have not actually committed.
228		
230	Hon. Yet remember The distance that is interposed between A woman's tongue and her heart; and you must grant, You build upon no certainties.	
232		
234	<i>Re-enter Sophia, Corisca, and Hilario, with Ubaldo and Ricardo in rags, spinning and reeling, as before.</i>	
236		
238	Eubu. What have we here?	
240	Soph. You must come on, and shew yourselves.	
242	Ubald. The king!	
244	Ric. And queen too! <u>would</u> I were as far under the earth As I am above it!	= "I wish".
246		
248	Ubald. Some <u>poet</u> will, From this relation, or in verse or prose, Or both together blended, render us Ridiculous to all ages.	247-250: Gifford notes the delightfulness of these sorts of self-references by our dramatists (all of whom were <i>poets</i>) to their anticipated future fame.
250		
252	Ladis. I remember This face, when it was in a better plight: Are not you Ricardo?	
254		
256	Hon. And this thing, I take it, Was once Ubaldo.	
258		
260	Ubald. I am now I know not what.	
262	Ric. We thank your majesty for employing us To this <u>subtle Circe</u> .	= cunning, deceiving. = <i>Circe</i> was the witch who in the <i>Odyssey</i> turned Odysseus' sailors into swine.
264	Eubu. How, my lord! turned spinster!	

266 Do you work by the day, or by the great?

268 **Ferd.** Is your theorbo
 268 Turned to a distaff, signior? and your voice,
 With which you chanted, Room for a lusty gallant!
 270 Tuned to the note of Lachrymae?

272 **Eubu.** Prithee tell me,
 For I know thou'rt free, how oft, and to the purpose,
 274 You've been merry with this lady.

276 **Ric.** Never, never.

278 **Ladis.** Howsoever, you should say so for your credit,
 Being the only court-bull.
 280

Ubald. O, that ever
 282 I saw this kicking heifer!

284 **Soph.** You see, madam,
 How I have cured your servants, and what favours
 286 They with their rampant valour have won from me.
 You may, as they are physic'd, I presume,
 288 Trust a fair virgin with them; they have learned
 Their several trades to live by, and paid nothing
 290 But cold and hunger for them: and may now
Set up for themselves, for here I give them over. –
 292 And now to you, sir; why do you not again
 Peruse your picture, and take the advice
 294 Of your learnèd consort? these are the men, or none,
 That made you, as the Italian says, a becco.
 296

Math. I know not which way to entreat your pardon,
 298 Nor am I worthy of it. My Sophia,
 My best Sophia; here before the king,
 300 The queen, these lords, and all the lookers on,
 I do renounce my error, and embrace you,
 302 As the great example to all aftertimes,
 For such as would die chaste and noble wives,
 304 With reverence to imitate.

306 **Soph.** Not so, sir;
 I yet hold off. However I have purged
 308 My doubted innocence, the foul aspersions,
 In your unmanly doubts, cast on my honour,
 310 Cannot so soon be washed off.

312 **Eubu.** Shall we have
 More jiggobobs yet?
 314

Soph. When you went to the wars,

= a commercial phrase: by the bulk or in quantity.¹

= a large lute-like musical instrument.¹

= ie. "Make room..."

= title of a popular musical work by the lutanist John Dowland; *lachrymae* is Latin for "tears."

= ie. "speak to the point".

278-9: Ladislaus uses some interesting psychology: as the famous stud of the court, Ricardo would actually *enhance* his reputation if he admitted to a dalliance with Sophia!

= ie. sexual favours, of course spoken ironically.

= medically treated or cured.

= beautiful.

= individual trades, ie. spinning and reeling.

= set up shop. = "let them go" or "turn them over".¹

292f: Sophia now addresses Mathias.

= partner or companion,¹ ie. Baptista.

= the OED defines *becco* as a cuckold,¹ but Gifford suggests a *becco* is more of a wittol, or a man who knowingly accepts his "disgrace".¹⁶

= future times.

= suspected.

= stuff going on.¹

Eubulus could play this line in a number of ways: he could speak in a nervous or concerned manner, or as one who is thoroughly enjoying the scene, and is tickled to see it continuing.

316 I set no spy upon you, to observe
 318 Which way you wandered, though our sex by nature
 318 Is subject to suspiciõns and fears;
 My confidence in your loyalty freed me from them.
 320 But, to deal as you did, 'gainst your religion,
 With this enchanter, to survey my actions,
 322 Was more than woman's weakness; therefore know,
 And 'tis my boon unto the king, I do
 324 Desire a separation from your bed;
 For I will spend the remnant of my life
 326 In prayer and meditation.

328 **Math.** O take pity
 Upon my weak condition, or I am
 330 More wretched in your innocence, than if
 I had found you guilty. Have you shown a jewel
 332 Out of the cabinet of your rich mind,
 To lock it up again? – She turns away.
 334 Will none speak for me? shame and sin hath robbed me
 Of the use of my tongue.

336 **Ladis.** Since you have conquered, madam,
 338 You wrong the glory of your victory,
 If you use it not with mercy.

340 **Ferd.** Any penance
 342 You please to impose upon him, I dare warrant
 He will gladly suffer.

344 **Eubu.** Have I lived to see
 346 But one good woman, and shall we for a trifle,
 Have her turn nun? I will first pull down the cloister.
 348 To the old sport again, with a good luck to you!
 'Tis not alone enough that you are good,
 350 We must have some of the breed of you: will you destroy
 The kind and race of goodness? I am converted,

352 And ask your pardon, madam, for my ill opinion
 Against the sex; and shew me but two such more,
 354 I'll marry yet, and love them.

356 **Hon.** She that yet
 Ne'er knew what 'twas to bend but to the king,
 358 Thus begs remission for him.

360 **Soph.** O, dear madam,
 Wrong not your greatness so.

362 **Omnnes.** We are all suitors.

364 **Ubold.** I do deserve to be hard among the rest.

= as a Christian, Mathias is forbidden from engaging in or making use of magic.

= showed a weakness in Mathias that is worse than a woman's.

= request or petition.

325-6: Sophia actually intends to join a convent!

350-1: **We must...goodness** = a common poetic concern was that good people have a duty to produce children, almost as if they were mementos of their parents. The first of Shakespeare's sonnets were largely concerned with encouraging the young man to whom the sonnets were addressed to procreate.

= ie. "two more such examples of women as yourself".

= heard.

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Ric. And we have suffered for it.

Soph. I perceive
There's no resistance: but, suppose I pardon
What's past, who can secure me he'll be free
From jealousy hereafter?

Math. I will be
My own security: go, ride, where you please;
Feast, revel, banquet, and make choice with whom,
I'll set no watch upon you; and, for proof of it,
This cursèd picture I surrender up
To a consuming fire.

Bapt. As I abjure
The practice of my art.

Soph. Upon these terms
I am reconciled; and for these that have paid
The price of their folly, I desire your mercy.

= ie. Ricardo and Ubaldo.

Ladis. At your request they have it.

Ubald. Hang all trades now!

Ric. I will find a new one, and that is, to live honest.

= chastely.

Hil. These are my fees.

Ubald. Pray you, take them, with a mischief!

Ladis. So, all ends in peace now.
And, to all married men, be this a caution,
Which they should duly tender as their life,
Neither to dote too much, nor doubt a wife.

= suspect.

[*Exeunt Omnes.*]

FINIS

MASSINGER'S INVENTED WORDS

Like all writers of the era, Philip Massinger made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and expressions from *The Picture* that research suggests may have been first used, or used in a certain way, by Massinger in this play.

the expression **and what's more**

chine-evil

court-bull

court-warfare

cramp-stone

the expression **a doit for a doxy**

dunderhead

errant knighthood

exceedings (meaning extra rations)

festival-exceedings

the expression **is not here fine fooling?**

keen-edge (an adjective; as opposed to the already common *keen-edged*)

leaguer laundress

miniature (as a noun meaning line or feature)

night-trader

the adjective **now-loved**

oil-tongued

the expression **on the volley** (a variation of *at the volley*)

rod of concord

spitting pill

tumour (meaning a thing of no value;

from the OED, too many to check)

twitter (verb, meaning to chatter like a bird)

the expression **wonder of *the* age** (though *wonder of his/this/our age* etc. appear earlier)

NOTES ON THE ANNOTATIONS

The footnotes correspond as follows:

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