

ElizabethanDrama.org
presents
the Annotated Popular Edition of

A NEW WAY TO PAY OLD DEBTS
by Philip Massinger
Before 1633

Featuring complete and easy-to-read annotations.

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A NEW WAY TO PAY OLD DEBTS

By Philip Massinger

Before 1633

Dramatis Persons:

Lord Lovell.

Tom Allworth, a Young Gentleman, Page to Lord Lovell.

Sir Giles Overreach, a Cruel Extortioner.

Margaret, Daughter of Sir Overreach.

Marrall, a Term-Driver; a Creature of Sir Giles Overreach.

Frank Wellborn, a Prodigal.

Greedy, a Hungry Justice Of Peace.

Lady Allworth, a rich Widow.

Order, Steward.

Amble, Usher.

Furnace, Cook.

Watchall, Porter.

Willdo, a Parson.

Tapwell, an Alehouse Keeper.

Froth, Wife of Tapwell.

Chambermaid.

Waiting Woman.

Creditors, Servants, &c.

SCENE: The Country near Nottingham.

INTRODUCTION TO THE PLAY

A New Way to Pay Old Debts has proven to be Philip Massinger's most popular and enduring play. This comedy's reputation is due thanks to the presence of one of the era's more acclaimed villains outside the Shakespeare canon, the avaricious and occasionally vulgar Sir Giles Overreach. With just the right balance of drama and humour, *A New Way to Pay Old Debts* deserves to be read and enjoyed by any lover of Elizabethan drama.

NOTES ON THE TEXT

The text of *A New Way to Pay Old Debts* is adapted from *Philip Massinger*, Volume I, edited by Arthur Symons, cited at #3 below.

NOTES ON THE ANNOTATIONS

Mention of Symons, Stronach, Deighton, Gifford and Sherman in the annotations refer to the notes provided by each of these editors respectively in their editions of this play, each cited fully below.

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

1. Oxford English Dictionary (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002
3. Symons, Arthur. *Philip Massinger, Vol. I*. London: T. Fisher Unwin, 1887-1889.
4. Stronach, George, ed. *A New Way To Pay Old Debts*. London: J.M. Dent and Co., 1904.
5. Deighton, K., ed. *Massinger's A New Way to Pay Old Debts*. London: G. Bell and Sons, Ltd., 1924.
6. Gifford, William. *The Plays of Philip Massinger*. London: William Templeton, 1840.
9. Sherman, Lucius A. *Philip Massinger*. New York: American Book Co., 1912.
19. *The Encyclopedia Britannica*. 11th edition. New York: 1911.

ACT I.

SCENE I.

Before Tapwell's House.

*Enter Wellborn in tattered apparel,
Tapwell, and Froth.*

1 **Well.** No bouse? nor no tobacco?

2

4 **Tap.** Not a suck, sir;
Nor the remainder of a single can
Left by a drunken porter, all night palled too.

6 **Froth.** Not the dropping of the tap for your morning's draught, sir:

8 'Tis verity, I assure you.

10 **Well.** Verity, you brache!
The devil turned precisian! Rogue, what am I?

12

14 **Tap.** Troth, durst I trust you with a looking-glass,
To let you see your trim shape, you would quit me,
And take the name yourself,

16 **Well.** How, dog!

18 **Tap.** Even so, sir.
And I must tell you, if you but advance
Your Plymouth cloak, you shall be soon instructed
22 There dwells, and within call, if it please your worship,
A potent monarch called the constable,

24 That does command a citadel called the stocks;
Whose guards are certain files of rusty billmen

26 Such as with great dexterity will hale
Your tattered, lousy –

Entering Characters: *Frank Wellborn* is a formerly wealthy gentleman who has squandered away all his money doing the usual things young gallants do, including sporting, drinking and whoring.

Tapwell and *Froth* are husband and wife tavern-keepers. The play opens with Tapwell refusing service to the indigent Wellborn.

1: *bouse* = drink, an old cant term, and precursor to today's *booze*.⁴

nor no = double negatives were common and acceptable in earlier English.

In typical Massinger fashion, as the play and scene opens, we find ourselves joining a conversation in progress.

3: "not even a small drink (*suck*), sir."¹

4: ie. "nor what is left in a metal cup (*can*)²⁸ of ale".

= "which has gone stale (*palled*) after sitting out all night."

7: *Not the dropping of* = "nor the incidental drops of ale which fall from".

morning's draught = in the old days, a morning drink of ale was common.⁵

= "it is a fact",⁵ ie. "we are not kidding".

= bitch-hound. This is the first of several dog-related epithets Wellborn will direct toward the publicans.

= "the devil himself has turned Puritan!"⁶ = "do you know who I am?"

13-15: "in truth (*troth*), if I dare give you a mirror in which you could see your own fine appearance (*trim shape*, ironic), you would clear me (*quit me*) of the name of *rogue*, and apply it to yourself."

= raise, as about to use.

= slang for "staff" or "cudgel".^{3,4} = soon learn, ie. find out.

= common phrase of deference used when one speaks to one's superiors, but here used mockingly.

= powerful; in 23-25, Tapwell compares the local peace officer to a king or military commander.

= famous means of punishment consisting of a board with holes cut out in which the victim, while sitting, horizontally places his or her feet up to the ankles.²⁶

= watchmen armed with rusty bills; a *bill* was a distinctive English polearm, comprised of a staff with a blade, several spikes and a hook at one end, and carried by both infantry and watchmen.^{5,7} The adjective *rusty* applies to the bills, not the men.⁴

= drag.

= filthy.

28	Well. Rascal! slave!	
30		
32	Froth. No rage, sir.	
34	Tap. <u>At his own peril</u> : – do not put yourself	= "let him threaten violence at his own risk". The dash is frequently used to indicate a change in addressee.
36	In too much heat, there being no water near	
38	To quench your thirst; and sure, for other liquor,	
	As mighty ale, or beer, they are things, I take it,	36-37: Wellborn should no longer even dream of being served any alcohol in this alehouse.
	You must no more remember; not in a dream, sir.	
	Well. Why, thou unthankful villain, dar'st thou talk thus!	39ff: Wellborn addresses the tavern-keepers with <i>thee</i> to signal his disdain and fury. Tapwell and his wife, you will notice, keep a thin veneer of respect in their speeches by continuing to use the formal <i>you</i> in addressing their guest.
40	Is not thy house, and all thou hast, my gift?	40: this enigmatic line will be explained shortly.
42	Tap. I find it not <u>in chalk</u> ; and Timothy Tapwell	42: ie. "written anywhere." The image is of the customer's bill which a tavern-keeper would keep track of on a slate. = record.
44	Does keep no other <u>register</u> .	
46	Well. Am not I he	= dissolute lifestyle; the Tapwells, says Wellborn, have his extravagant spending to thank for much of what they now own.
	Whose <u>riots</u> fed and clothed thee? wert thou not	
	Born on my father's land, and proud to be	= slave; Wellborn's point is that Tapwell, who formerly was a servant in Wellborn's father's household, was then satisfied to do even the most menial work.
48	A <u>drudge</u> in his house?	
50	Tap. What I was, sir, <u>it skills not</u> ;	= does not matter.
52	What you are, is apparent: now, for a farewell,	
54	Since you talk of father, in my hope it will torment you,	= former. = ie. of high standing or honour.
56	I'll briefly tell your story. Your dead father,	= a title for certain distinguished jurists. ⁸
	My <u>quondam</u> master, was a man <u>of worship</u> ,	56: "and had a good chance (<i>stood fair</i>) to become Keeper of the Rolls (<i>custos rotulorum</i>), the title for the principle justice of a county. ⁸
	Old Sir John Wellborn, justice of peace and <u>quorum</u> ,	= "had authority across the entire county".
	And <u>stood fair</u> to be <u>custos rotulorum</u> ;	
58	<u>Bore the whole sway of the shire</u> , kept a great house,	59: the line describes the income of the Wellborn household, inherited by Frank on his father's death; according to the Bank of England's inflation calculator, the indicated amount comes to over a quarter-million pounds annually in today's money. ²¹
	Relieved the poor, and so forth; but he dying,	60: "formerly known by the respectful title of <i>Master Francis</i> , but now called the wretch (<i>forlorn</i>) Wellborn."
	And the twelve hundred a year coming to you,	= ie. lose control of.
60	Late Master Francis, but now forlorn Wellborn –	64: "only with difficulty".
62	Well. Slave, stop! or I shall <u>lose</u> myself.	65: Froth attempts a feeble pun, taking <i>lose myself</i> to mean "cease to be what I have become", which Wellborn cannot do. ⁵
64	Froth. Very hardly;	
66	You cannot out of your way.	= the number-one wastrel. ⁹
	Tap. But to my story:	
68	You were then a lord of acres, <u>the prime gallant</u> ,	
	And I your under-butler; note the change now:	

70	You had a merry time of't; hawks and hounds, With choice of <u>running</u> horses; mistresses	70-73: <i>hawks...sizes</i> = Tapwell describes the typical hobbies of the young and wealthy. = racing.
72	Of all sorts and all sizes, yet so hot, As their embraces made your lordship melt;	
74	Which your uncle, Sir Giles Overreach, observing, (Resolving not to lose a drop of them,)	
76	On foolish <u>mortgages, statutes, and bonds</u> , For a while supplied your looseness, and then left you.	76-77: Wellborn's uncle, Sir Giles Overreach, supported Wellborn's licentious lifestyle for a time, lending him money, while requiring Wellborn to sign <i>mortgages</i> and <i>statutes</i> (debts secured by one's real property) and <i>bonds</i> (basically IOU's) ¹⁰ over to him; at a strategic moment, Overreach demanded repayment of the loans, and Wellborn, out of cash and unable to pay, forfeited all his property to his uncle.
78		
80	Well. Some <u>curate</u> hath penned this invective, mongrel, And you have studied it.	79-80: Wellborn accuses Tapwell of memorizing a speech which only a literate person like a pastor (<i>curate</i>) could have written.
82	Tap. I have not <u>done</u> yet: Your land gone, and your credit not worth a <u>token</u> ,	= finished. = a privately-issued piece of metal acting as a coin which might be issued by a tradesman for change, worth about a farthing; ⁶ hence, something of little value.
84	You grew <u>the common borrower</u> ; no man ' <u>scaped</u> Your <u>paper-pellets</u> , from the gentleman To the beggars on highways, that sold you <u>switches</u> In your gallantry.	84: <i>the common borrower</i> = "one who would borrow from anyone foolish enough to lend you money" (Deighton, p. 87). ⁵ ' <i>scaped</i> = escaped, ie. could avoid. = ie. IOU's. ⁵
86		86-87: the image of a destitute person trying to make ends meet by selling shoots of trees for use as riding <i>switches</i> on the side of the road appears in several old plays.
88		
90	Well. I shall switch your brains out.	
92	Tap. <u>Where</u> poor Tim Tapwell, with a little <u>stock</u> , Some forty pounds or so, bought a small cottage; Humbled myself to marriage with my Froth here, Gave entertainment –	= whereas. ⁶ = ie. savings.
94		94: "received as lodgers" (Deighton, p. 87). ⁵
96	Well. Yes, to whores and <u>canters</u> , <u>Clubbers</u> by night –	= whining beggars. ⁴ = the OED suggests <i>clubbers</i> are those who belong to a club or gang, ¹ but perhaps preferable is Deighton's interpretation of <i>clubbers</i> as robbers who committed their villainies while armed with clubs. ⁵
98		
100	Tap. True, but they brought in profit, And <u>had a gift</u> to pay for what they called for, And <u>stuck not</u> like <u>your mastership</u> . The poor income	= ie. were in the habit. ⁵ 101: <i>stuck not</i> = were not stingy, ie. did not hesitate to pay. <i>your mastership</i> = mocking title of respect.
102	I gleaned from them hath made me in my parish Thought worthy to be <u>scavenger</u> , and in time	103: Tapwell was thought well enough of to be given a job of street-cleaner, or perhaps overseer of street-cleaners (<i>scavenger</i>). ¹¹
104	I may rise to be <u>overseer of the poor</u> ; Which if I do, <u>on your petition</u> , Wellborn, I may allow you thirteen- <u>pence</u> a quarter. And you shall thank my worship.	= a position first created in 1572; this parish officer was responsible for distributing assistance to the worthy poor and assigning work to those who were able. ¹ = "if you file a petition requesting relief". = pennies; the described rate comes to one penny a week. ⁵
106		

108	Well.	Thus, you <u>dog-bolt</u> ,	= wretch: a term of abuse, frequently appearing in plays of the era. ¹ Note Wellborn's continuing use of canine-related insults.
110	And thus –		
112		[Beats and kicks him.]	
114	Tap. [to his wife]	Cry out for help!	
116	Well.	<u>Stir</u> , and thou diest: –	= move; this line is spoken to Froth.
	Your <u>potent prince</u> ,	the constable, shall not save you.	= Wellborn alludes back to Tapwell's description of the constable as a <i>potent monarch</i> (line 23).
118	Hear me, ungrateful hell-hound!	did not I	= raise money. ⁵
	<u>Make purses</u> for you?	then you licked my boots,	120: <i>holiday cloak</i> = best cloak (literally a cloak worn only on special occasions, such as festivals). ¹
120	And thought your <u>holiday cloak</u>	<u>too coarse</u> to clean them.	<i>too coarse</i> = ie. not good enough. The sense is that no job was too base for Tapwell to gladly do for Wellborn.
	'Twas I that, when I heard thee swear	if ever	121-4: Wellborn further explains his meaning in line 40: he literally gave Tapwell the start-up money to open his ale-house.
122	Thou couldst arrive at forty pounds	thou wouldst	
	Live like an emperor, twas I that gave it		
124	<u>In ready gold</u> .	Deny this, wretch!	= in cash, as opposed to a promise to pay.
126	Tap.	I must, sir;	126-130: Tapwell's answer is smart-alecky, and he comes across as cruelly ungrateful.
	For, <u>from the tavern to the taphouse</u> ,	all,	= from the highest to the lowest sort of inn. ⁵
128	On forfeiture of their licenses,	<u>stand bound</u>	= ie. are obligated, by tradition or as a good business practice.
	Ne'er to remember who their best guests were,		
130	If they grew poor like you.		
132	Well.	They are well rewarded	133: husbands whose wives are unfaithful to them.
	That beggar themselves to make such <u>cuckolds</u>	rich.	= the allusion, a common one, is to a snake which Wellborn has taken into his bosom, but which stung him out of ungratefulness. ⁵
134	Thou viper, <u>thankless viper</u> !	impudent bawd! –	
	But since you are grown forgetful, I will help		
136	Your memory, and <u>tread you into mortar</u> ,		= "stomp you into pieces or a paste"; the reference is to an old method of making mortar, by which men wearing wooden shoes would tread on and crush lumps of lime. ⁵
	Nor leave one bone unbroken.		
138		[Beats him again.]	
140			
	Tap.	Oh!	
142			
	Froth.	Ask mercy.	
144			
		<i>Enter Allworth.</i>	Entering Character: Tom Allworth is a young gentleman who is a retainer of Lord Lovell, whom we have not yet met; which is to say, Allworth has attached himself to the Lord, serving him in return for Lovell's patronage and support.
146			
	Well.	'Twill not be granted.	
148			
	All.	<u>Hold</u> – for my sake, hold. –	= "stop".
150	<u>Deny me, Frank</u> !	they are not worth your anger.	= Wellborn is ignoring Allworth, and continues to beat the barkeep.
152	Well.	For once thou hast redeemed them from this sceptre;	152: Allworth relents: "this time you have saved them from this cudgel."
	But let them vanish, creeping on their knees,		
154	And, if they grumble, I revoke my pardon.		

156	Froth. This comes of your prating, husband; you presumed	156-7: <i>you presumed...wit</i> = "you thought you could prevail
158	On your ambling wit, and must use your glib tongue,	with your smooth talking (<i>amblying wit</i>)".
160	Tap. Patience, Froth;	
162	There's law to cure our bruises.	161: Tapwell expects to be able to sue Wellborn for assault
164	[<i>They crawl off on their hands and knees.</i>]	and receive damages.
166	Well. Sent to your mother?	165: ie. "has your patron, Lord Lovell, sent you to see
168	All. My lady, Frank, my patroness, my all!	your step-mother?" ⁶
170	She's such a mourner for my father's death,	167-171: Allworth is effusive as he describes his affection
172	And, in her love to him, so favours me,	for his step-mother, Lady Allworth, who, though
174	That I cannot <u>pay too much observance</u> to her.	Allworth's natural father has died, still treats him as
176	There are few such stepdames.	kindly and as generously as if he were her own son.
178	Well. 'Tis a noble widow,	= act too dutifully towards.
180	And keeps her reputation pure, and clear	173-8: Wellborn expresses a typical concern of Elizabethan
182	From the least taint of infamy; her life,	drama, that Lady Allworth has honourably refused to
184	With the splendour of her actions, leaves no tongue	sully her good name by scandalously taking on any new
186	To <u>envy or detraction</u> . Prithee tell me,	lovers, even as she is of course now legally free to do so.
188	Has she no suitors?	= malice or slander. ²
190	All. Even the best of the shire, Frank,	181: <i>My lord excepted</i> = Lovell is the only person in the
192	<u>My lord excepted</u> ; such as <u>sue</u> and <u>send</u> ,	county, it seems, who has not attempted to win Lady
194		Allworth's hand.
196		181-2: <i>such as...purpose</i> = "her suitors court her
198		continuously, but to no avail." To <i>sue</i> is to entreat or court,
		to <i>send</i> is to send for.
	And send and sue again, but to no purpose:	183: Lady Allworth will not even meet those who come to
	Their frequent visits have not gained her presence.	court her.
	Yet she's so far from sullenness and pride,	184-6: <i>Yet she's...entertainment</i> = "but she is so much the
	That I dare undertake you shall meet from her	opposite of moody and proud, that I am certain that if
	A liberal entertainment: I can give you	you were to visit her she would give you a generous
	A catalogue of her suitors' names.	welcome."
	Well. <u>Forbear it</u> ,	= ie. "not now".
	While I give you good counsel: I am bound to it.	190-2: As a close friend of Allworth's now-deceased father
	Thy father was my friend, and that affection	(and which friendship automatically passes to young
		Allworth), Wellborn feels obligated to give Tom some
		advice.
	I bore to him, in right descends to thee;	= promising. ²
	Thou art a handsome and a <u>hopeful</u> youth,	194-5: "I would not have the least offense or insult be
	Nor will I have the least affront stick on thee,	attached to you, if there is anything I can do to prevent
	If I with any danger can prevent it.	it."
		197-8: <i>in what...hazard</i> = ie. "how am I at risk?"
	All. I thank your noble care; but, pray you, in what	
	Do I run the hazard?	

200	Well. Art thou not in love? Put it not off with wonder.	201: "don't try to avoid answering me by acting surprised."
202	All. In love, at my years!	203: Allworth suggests he is too young to be thinking about love.
204	Well. You think you <u>walk in clouds</u> , but are transparent.	= ie. "are surrounded by a mist which prevents others from seeing what you are up to."
206	I have heard all, and the choice that you have made, And, with my finger, can point out the north star	207-8: Allworth's folly follows the magnet (<i>loadstone</i> , ie. compass) which points toward the <i>north star</i> , which in turn represents the lady whom Allworth is in love with, and whom Wellborn can readily identify.
208	By which the <u>loadstone</u> of your folly's guided;	
210	And, to confirm this true, what think you of Fair Margaret, the only child and heir Of <u>Cormorant Overreach</u> ? <u>Does it</u> blush and start,	211: <i>Cormorant Overreach</i> = a <i>cormorant</i> is a voracious sea bird, and hence describes an obscenely greedy person; ¹² Wellborn applies the word as a mock-title to Sir Giles Overreach, Margaret's father, and Wellborn's uncle. <i>Does it</i> = ie. "do you". = ie. "blush instead". = lack.
212	To hear her only named? <u>blush</u> at your <u>want</u> Of wit and reason.	
214	All. You are too bitter, sir.	
216	Well. Wounds of this nature are not to be cured With <u>balms</u> , but <u>corrosives</u> . I must be plain:	218: <i>balms</i> = soothing, healing ointments. <i>corrosives</i> = medications that act by eating away at corrupted tissue. ¹
218	Art thou scarce <u>manumised</u> from the <u>porter's lodge</u>	219: <i>manumised</i> = freed. <i>the porter's lodge</i> = the gate of a castle or park, where domestics were usually punished; ¹ Wellborn's point is that Allworth is only just old enough to no longer be subject to corporal punishment; the <i>porter</i> is the gate-keeper.
220	And yet <u>sworn servant</u> to the <u>pantofle</u> ,	220: literally, "and yet you are already a professed follower (<i>sworn servant</i>) of the slipper (<i>pantofle</i>)", ¹ suggesting Allworth carries his lady's slipper, ⁵ ie. Allworth is already acting the part of a courtier or lover. Sherman suggests the reference is to a page who is assigned to literally carry the slippers of his mistress. ⁹
222	And dar'st thou dream of marriage? I fear 'Twill be concluded for impossible	222-5: in short, "I cannot escape the conclusion that there can exist any young man who is not either in love with or loved by a woman"
224	That there is now, or e'er shall be hereafter, A handsome <u>page</u> or <u>player's boy</u> of <u>fourteen</u>	224: <i>page</i> = young male servant. <i>player's boy</i> = servant to an actor. <i>of fourteen</i> = Wellborn seems to be suggesting Allworth is a young teenager; there are a number of such hints in the play that Allworth is so young, including the fact that he is identified as a <i>page</i> , a position reserved for boys, to Lord Lovell. Allworth is seeking already to be married, and though it was unusual for anyone to be married at such a young age at the time, it was legal to do so.

226	But either loves a wench or <u>drabs</u> love him; <u>Court-waiters</u> not exempted.	= strumpets. = pages at court.
228	All. This is madness. Howe'er you have discovered my intents,	
230	You know my aims are <u>lawful</u> ; and if ever The queen of flowers, the glory of the spring,	= honourable: his intention is to marry, and not just seduce, Margaret.
232	The sweetest comfort to our smell, the rose, Sprang from an <u>envious</u> briar, I may infer	= malicious.
234	There's such disparity in their conditions Between the goodness of <u>my soul</u> , the daughter,	= ie. Sir Giles' daughter.
236	And the base <u>churl</u> her father.	230-6: <i>and if ever...father</i> = Allworth's point is that, just as a rose, the best of flowers, can grow from a thorny and even harmful briar, so Margaret, a fine girl, can issue from a father as malignant as Sir Giles; <i>churl</i> = boor.
238	Well. Grant this true, As I believe it, canst <u>thou</u> ever hope	= Wellborn, perhaps of the same generation as Allworth's father, can address the young man with <i>thou</i> without causing offense; Allworth, on the other hand, addresses Wellborn correctly, even despite the latter's downtrodden state, with the respectful <i>you</i> .
240	To enjoy a quiet bed with her whose father Ruined thy state?	
242		240-1: Wellborn points out that Overreach is responsible for Allworth's present poverty, and not just his own; as we will learn later, Sir Giles had long ago ruined Allworth's father, just as he did Wellborn more recently, leaving young Allworth without any significant inheritance of his own.
244	All. And yours too.	
246	Well. I confess it; True; I must tell you as a friend, and freely, That, where impossibilities are apparent,	
248	'Tis indiscretiön to nourish hopes. Canst thou imagine (let not self-love blind thee)	247-8: "that it is reckless to be hopeful for a result which is clearly impossible."
250	That Sir Giles Overreach, that, to make her great In <u>swelling</u> titles, without <u>touch of conscience</u>	249-253: Overreach has been plotting for years to make Margaret an attractive enough catch for a wealthy and powerful man, so that she may enjoy high rank, titles and privilege. So how can Allworth imagine he would let her marry him?
252	Will cut his neighbour's throat, and I hope his own too, Will e'er consent to make her thine? <u>Give o'er</u> ,	= grandiose. ⁹ = any sense of guilt.
254	And think of some course suitable to thy rank, And prosper in it.	= "give up this train of thought".
256		
258	All. You have well advised me. But in the mean time you that are so studious Of my affairs wholly neglect your own:	
260	Remember yourself, and in what plight you are.	260: Allworth is suggesting Wellborn is in no position to be giving him advice.
262	Well. No matter, no matter.	
264	All. Yes, 'tis <u>much material</u> : You know <u>my fortune and my means</u> ; yet something	= ie. "it directly affects you." = ie. which is not extensive.
266	I can spare from myself to help your wants.	

268	Well. How's this?	
270	All. Nay, be not angry; there's eight <u>pieces</u>	= gold coins. Allworth's attempt to help Wellborn out, though heartfelt and born from genuine sympathy, is naïve, and Wellborn does not take the offer well.
	To put you in better fashion.	271: "so you may buy new clothes."
272	Well. Money from thee!	
274	From a boy! a stipendiary! one that lives At the devotion of a stepmother	274-6: a stipendiary...lord = Wellborn points out that any money Allworth has comes in the form of an allowance (<i>stipend</i>) from his step-mother who loves him, and the generosity of his patron Lovell, the latter's payments on which he cannot always depend.
276	And the uncertain favour of a lord! I'll eat my <u>arms</u> first. Howsoe'er <u>blind Fortune</u>	277: <i>arms</i> = I think he means his bodily <i>arms</i> , so as to prevent them from accepting any such handout. <i>blind Fortune</i> = personified <i>Fortune</i> is normally arbitrary (<i>blind</i>) regarding whose luck she raises or lowers, but she seems to have targeted Wellborn with extra misfortune (line 278).
278	Hath spent the utmost of her malice on me –	
280	Though I am <u>vomited</u> out of an alehouse,	= an appropriate word for being tossed out of a tavern.
	And thus <u>accoutred</u> – know not where to eat,	= dressed, ie. poorly.
282	Or drink, or sleep, but underneath <u>this canopy</u> –	= ie. the sky.
	Although I thank thee, I despise thy offer:	
284	And as I in my madness <u>broke my state</u>	= "allowed my estate (ie. myself) to go broke".
	Without the assistance of another's brain,	
286	In my right wits I'll <u>piece it</u> ; at the worst,	= "put it back together again."
	<u>Die</u> thus and be forgotten.	= ie. "I'll die".
288	All. A strange <u>humour</u> !	= mood.
290	[<i>Exeunt.</i>]	
	ACT I, SCENE II.	
	<i>A Room in Lady Allworth's House.</i>	
	<i>Enter Order, Amble, Furnace, and Watchall.</i>	Entering Characters: the named characters are all servants in Lady Allworth's household: Order is the steward, the head domestic who runs the entire household; Amble is the usher, or attendant; Furnace the cook; and Watchall the porter, or door-keeper. ¹²
1	Ord. Set all things right, or, as my name is Order,	
2	And by this staff of office that commands you,	2-3: the steward lists several attributes of his authority; the <i>chain</i> held his keys; the <i>ruff</i> was the uncomfortable-looking frill worn at the time around the fashionable person's neck.
	This <u>chain</u> and double <u>ruff</u> , symbols of power,	
4	Whoever misses in his function,	4: "whoever falls short in his duties".
	For one whole week makes forfeiture of his breakfast,	
6	And privilege in the wine-cellar.	6: ie. he gets no drink!
8	Amb. You are merry,	
	Good master steward.	
10	Furn. Let him; I'll be angry.	11: Furnace, as his name suggests, is usually ill-tempered.
12	Amb. Why, fellow Furnace, 'tis not twelve o'clock yet,	13-14: noon was the normal time for dinner in those days. ¹³

14	Nor dinner taking up; then, 'tis allowed,	14-15: <i>then...choleric</i> = Amble suggests cooks should be ill-tempered only at meal times.
16	Cooks, by their places, may be <u>choleric</u> .	15: cooks, by nature of their exacting duties, are licensed to be short-tempered (<i>choleric</i>).
18	Furn. You think you have spoke wisely, Goodman Amble, My lady's go-before!	18: the usher would precede his master or mistress when he or she makes an entrance; Furnace means this as an insult.
20	Ord. Nay, nay, no wrangling.	
22	Furn. Twit me with the authority of the kitchen! At all hours, and all places, I'll be angry;	23: Furnace responds to Amble's assertion of lines 14-15; he will not be circumscribed regarding when he will be angry! = read as "even when".
24	And thus provoked, <u>when</u> I am at my prayers I will be angry.	
26	Amb. There was no hurt meant.	
28	Furn. I am friends with thee; and yet I will be angry.	
30	Ord. With whom?	
32	Furn. No matter whom: yet, now I think on it, I am angry with <u>my lady</u> .	= ie. Lady Allworth.
34	Watch. Heaven forbid, man!	
36	Ord. What cause has she given thee?	
38	Furn. Cause enough, master steward. I was <u>entertained</u> by her to please her palate, And, till she <u>forsook</u> eating, I performed it. Now, since our master, noble Allworth, died, Though I crack my brains to find out tempting sauces, And raise fortifications in the pastry	= hired. = gave up.
40		45-48: Furnace compares the raised sides of his puff pastry to the walls of a fortress; Sherman notes that the ability to raise pastry artfully was prized by chefs. ⁹
42	Such as might serve for models in the <u>Low Countries</u> ; Which, if they had been practised at <u>Breda</u> , 48 <u>Spinola</u> might have thrown his cap at it, and ne'er took it.	46-48: a very topical allusion to the 10-month long siege by the Spanish of the Dutch city of <i>Breda</i> ; the good people of the Netherlands (<i>Low Countries</i>) had been trying to shake off Spanish rule since 1566, and upon the conclusion of a 12-year truce in 1621, the Spanish began to aggressively recapture lost territory. In August 1624 the great Italian general <i>Ambrogio Spinola</i> (who was serving the Spanish) besieged the well-defended port city of Breda. Despite repeated efforts to relieve the city, including assistance from the English, Breda finally surrendered on 1 July 1625. In the intervening months, the garrison and civilian population suffered incredible hardship, including near-starvation. ⁶
50	Amb. But you had <u>wanted</u> matter there to work on.	50: "but you would have lacked (<i>wanted</i>) ingredients to work with there", a reference to the near-complete absence of food during the siege of Breda; Amble is teasing Furnace.
52	Furn. Matter! with six eggs, and a <u>strike</u> of rye meal, I <u>had kept the town</u> till doomsday, perhaps longer.	= an archaic unit of dry-measure, about a bushel. ¹ = ie. would have supplied the city with food.

54	Ord. But <u>what's this to</u> your <u>pet</u> against my lady?	= "what does this have to do with". = sulking. ¹
56	Furn. What's this? <u>marry</u> this; when I am three parts roasted	= an oath, derived from the Virgin Mary.
58	And the fourth part parboiled, to prepare her viands, She <u>keeps her chamber</u> , dines with a <u>panada</u>	= "stays in her room". = a sweetened but thin porridge containing slices of bread. ³
60	Or <u>water-gruel</u> , my sweat never thought on.	= a thin oatmeal, also sometimes sweetened. ¹
62	Ord. But your art is seen in the dining-room.	
64	Furn. By whom? By such as pretend love to her, but come	65-66: <i>By such...upon her</i> = "only by those who come here on the pretense of loving her, but really only want to enjoy her dinner table."
66	To feed upon her. Yet, of all the <u>harpies</u>	= mythical monsters notorious for their disgustingness; half-bird and half-woman, <i>harpies</i> were known for their propensity to devour food, or foul it, rendering it inedible.
68	That do devour her, I am out of <u>charity</u> With none so much as the thin-gutted squire	= ie. patience.
70	That's stolen into commission.	68-69: Furnace alludes to their frequent guest, the painfully- thin Justice Greedy.
72	Ord. Justice Greedy?	= "who has bribed (or employed other forms of corruption) to get himself appointed Justice of the Peace."
74	Furn. The same, the same: meat's <u>cast away</u> upon him, It never thrives; he <u>holds</u> this paradox, Who eats not well, can ne'er do justice well:	= thrown away, ie. wasted. = manifests or demonstrates.
76	His stomach's as <u>insatiate</u> as the grave, Or strumpets' ravenous appetites.	75: perhaps a variation of Jeremiah 22:15: "did not thy father eat and drink, and do judgment and justice, etc." (<i>King James</i> version).
78		= ie. insatiable or unsatisfiable.
80	[Knocking within.]	77: "or as the sexual desire of whores."
82	Watch. One knocks.	
84	[Exit.]	83: as the porter, Watchall goes to answer the door.
86	Ord. Our late young master!	
88	<i>Re-enter Watchall and Allworth.</i>	
90	Amb. Welcome, sir.	
92	Furn. Your hand; If you have a <u>stomach</u> , a cold <u>bake-meat</u> 's ready.	91: Furnace offers to shake hands. = appetite. = meat-pie or pastry. ¹
94	Ord. His father's picture in little.	94: "he is his father's very image."
96	Furn. We are all <u>your servants</u> .	= ie. "at your service."
98	Amb. In you he lives.	
100	All. <u>At once</u> , my thanks to all; <u>This is yet some comfort</u> . Is my lady stirring?	= in short. = Allworth is glad for this welcome, which makes up a bit for his fallen condition.
102	<i>Enter Lady Allworth,</i>	

104	<i>Waiting Woman, and Chambermaid.</i>	
106	Ord. Her presence answers for us.	
108	L. All. Sort those silks well. I'll <u>take the air</u> alone.	= get some air, ie. take a walk.
110		
112	[<i>Exeunt Waiting Woman and Chambermaid.</i>]	
114	Furn. You air and air; But will you never taste <u>but spoon-meat</u> more? To what use serve I?	= anything except for. = liquid food, such as soups and gruel.
116		
118	L. All. <u>Prithee</u> , be not angry; <u>I shall ere long</u> ; i' the mean time, there is gold To buy thee aprons, and a summer suit.	= please, short for "pray thee". = "I shall begin again to take proper meals before long."
120		
122	Furn. I am appeased, and Furnace now grows cool.	
124	L. All. And, as I gave directions, if this morning I am visited by any, <u>entertain</u> them <u>As heretofore</u> ; but say, in my excuse, I am indisposed.	= ie. feed. ⁵ = "as before."
126		
128	Ord. I shall, madam.	
130	L. All. Do, and leave them. Nay, stay you, Allworth.	
132		
134	[<i>Exeunt Order, Amble, Furnace, and Watchall.</i>]	
136	All. I shall gladly <u>grow</u> here, To wait on your commands.	= remain.
138	L. All. So soon turned courtier!	138: Lady Allworth is impressed that her young stepson has already learned to speak so flatteringly.
140	All. <u>Style</u> not that courtship, madam, which is duty Purchased on your part.	140-1: "don't call (<i>style</i>) the way I act as court behavior; rather, you have earned my obedience and loyalty to you."
142		
144	L. All. Well, you shall <u>o'ercome</u> ; I'll not contend in words. How is it with Your noble master?	= ie. "come out victorious in this argument," ie. Lady Allworth will not argue the point with him. 145: ie. Lord Lovell.
146		
148	All. Ever like himself, No scruple lessened in the full weight of honour. He did command me, pardon my presumption, As his unworthy deputy, to kiss Your ladyship's fair hands.	147-8: as always, Lord Lovell is scrupulously honourable in his behavior.
150		
152	L. All. I am honoured in His favour to me. Does he hold his purpose For the Low Countries?	154-5: <i>Does he...Countries</i> = Lovell is planning to raise a troop of soldiers, and bring them to the continent to lead against the Spanish on behalf of the Dutch.
154		
156	All. Constantly, good madam;	

158	But he will in person first <u>present his service</u> .	158: Lovell will not leave England before he pays a visit (<i>presents his service</i>) to Lady Allworth.
160	L. All. And <u>how approve you of</u> his course? you are yet	= what do you think of".
162	Like virgin parchment, capable of any Inscription, vicious or honourable.	
164	I will not force your will, but leave you free To your own election.	163-4: Lady Allworth means she will let her stepson decide for himself if he wants to accompany Lovell to the wars.
166	All. Any form you please,	
168	I will put on; but, might I make my choice, With humble emulation I would follow The path <u>my lord marks to me</u> .	= ie. "Lord Lovell suggests I should take."
170	L. All. 'Tis well answered,	
172	And I <u>commend</u> your spirit: you had a father,	= praise, approve.
174	Blessed be his memory! that some few hours Before the will of Heaven took him from me,	
176	Who did <u>commend</u> you, by the dearest ties Of perfect love between us, to my <u>charge</u> ;	= entrust. ² = responsibility.
178	And, therefore, what I speak, you are bound to hear With such respect <u>as if he lived in me</u> .	= "as if your father is speaking through me."
180	He was my husband, and howe'er you are not Son of my womb, you may be of my love, Provided you deserve it.	
182	All. I have found you,	
184	Most honoured madam, the best mother to me;	
186	And, with my utmost strengths of care and service, Will labour that you never may repent Your <u>bounties</u> showered upon me.	= generous favours.
188	L. All. I much hope it.	
190	These were your father's words: "If e'er my son Follow the war, tell him it is a school Where all the principles tending to honour Are taught, if truly followed: but for <u>such</u> <u>As repair thither</u> as a place in which They do presume they may with <u>license</u> practise Their lusts and <u>riots</u> , they shall never merit The noble name of soldiers. To <u>dare</u> boldly, In a fair cause, and for their country's safety, To run upon the cannon's mouth <u>undaunted</u> ; To obey their leaders, and shun mutinies; To bear with patience the winter's cold And summer's scorching heat, and not to faint When plenty of provision fails, with hunger; Are the essential parts <u>make up</u> a soldier, Not swearing, dice, or drinking."	= those. = "who go to there (ie. to wars)". = ie. complete freedom. = debaucheries, wild behavior. = the sense is "fight". = without fear.
200		
202		
204		= ie. that make up.
206	All. There's no syllable	
208	You speak, but is to me <u>an oracle</u> ,	= ie. like a divinely-inspired statement of the truth.
210	Which but to doubt <u>were</u> impious.	= would be.
212	L. All. To conclude: Beware ill company, for often men	212f: Lady Allworth warns her stepson from speaking any

214 Are like to those with whom they do converse;
 And, from one man I warn you, and that's Wellborn:
 Not 'cause he's poor, that rather claims your pity;
 216 But that he's in his manners so debauched,
 And hath to vicious courses sold himself.
 218 'Tis true, your father loved him, while he was
 Worthy the loving; but if he had lived
 220 To have seen him as he is, he had cast him off,
 As you must do.
 222
 224 **All.** I shall obey in all things.
 226 **L. All.** Follow me to my chamber, you shall have gold
 To furnish you like my son, and still supplied,
 As I hear from you.
 228
 230 **All.** I am still your creature.
 [Exeunt.]

ACT I, SCENE III.

A Hall in the same.

*Enter Overreach, Greedy, Order, Amble,
 Furnace, Watchall, and Marrall.*

1 **Greedy.** Not to be seen!
 2
 3 **Over.** Still cloistered up! Her reason,
 4 I hope, assures her, though she make herself
Close prisoner ever for her husband's loss,
 6 'Twill not recover him.
 8 **Ord.** Sir, it is her will.
 Which we, that are her servants, ought to serve,
 10 And not dispute: howe'er, you are nobly welcome;
 And, if you please to stay, that you may think so,
 12 There came, not six days since, from Hull, a pipe

further from with Wellborn, not because he is destitute,
 but because young Allworth might be tempted to pick
 up the prodigal's bad habits.

= an immoral or evil course of behavior.

= "of his love."

= would have.

= equip. = ie. further.

= always, ever.

The Scene: ie. still in Lady Allworth's house.

Entering Characters: we finally meet the play's villain, **Sir Giles Overreach**, the ruthless collector of others' property by any means, legal or not; his only possible claim to humanity is his repeated assertion that he does what he does for the benefit of his daughter Margaret, as he cares not for his own reputation.

Marrall is Sir Giles' hired hand, the one who does much of Sir Giles' dirty work.

Greedy, a Justice of the Peace, is, despite his role as Overreach's ally on the bench, the play's comic relief. Dramatist Ben Jonson had years earlier pioneered the conceit of having a character defined by a particular and dominating quirk in his personality; Greedy himself fills such a role, his idiosyncrasy being an insatiable hunger. Greedy can barely speak or think of anything but food, and one must wonder whether a 17th century audience found his single unvarying joke as funny in the fifth act as it might have been in the first.

1ff: the scene begins with the recent arrivals learning that Lady Allworth never visits with her guests.

3-6: "she is still in seclusion! I expect that her sane good judgment tells her, despite the fact that she keeps herself in isolation (*close prisoner*) in her mourning, that her hiding from the world won't bring her husband back."

12: *Hull* = a port city in Yorkshire, about 60 miles north-east of the play's setting in Nottingham.

pipe = cask.²

14	Of rich <u>Canary</u> , which shall spend itself For my lady's honour.	= a sweet wine from the Canary Islands.
16	Greedy. Is it of the <u>right race</u> ?	= ie. the best kind of grape. ⁵
18	Ord. Yes, Master Greedy.	
20	Amb. How his mouth <u>runs o'er</u> !	= salivates.
22	Furn. I'll make it run, and run. <u>Save your good worship</u> !	= ie. "God save your worship", a phrase of good will. Furnace is obviously pleased that Greedy appreciates his cooking.
24	Greedy. Honest Master Cook, thy hand; again: how I love thee! Are the good dishes still in being? speak, boy.	
26		
28	Furn. If you have a mind to feed, there is a <u>chine</u> Of beef, well seasoned.	= joint. ²
30	Greedy. Good!	
32	Furn. A pheasant, larded.	
34	Greedy. That I might now give thanks for't!	
36	Furn. Other <u>kickshaws</u> . Besides, there came last night, from the <u>forest of</u> <u>Sherwood</u> , The fattest stag I ever cooked.	= fancy French dishes. ⁴ = famous forest of Nottinghamshire.
38		
40	Greedy. A stag, man!	
42	Furn. A stag, sir; part of it prepared for dinner, And baked in puff-paste.	
44		
46	Greedy. Puff-paste too! Sir Giles, A ponderous chine of beef! a pheasant larded! And red deer too, Sir Giles, and baked in puff-paste!	
48	All business set aside, let us give thanks <u>here</u> .	= right now. ⁵
50	Furn. How the lean skeleton's rapt!	50: part of the humour surrounding Greedy is that he remains painfully thin, no matter how much he consumes. It is interesting to speculate whether Massinger wrote the part with a particularly scrawny actor in mind.
52	Over. You know we cannot.	52: Overreach reminds Greedy they have no time to eat.
54	Mar. Your worships are to sit on a commission, And if you fail to come, you lose the <u>cause</u> .	54: Marrall reminds the gentlemen that they are scheduled to attend a hearing of a case (<i>cause</i>) to which Sir Giles is a party, and over which Greedy will be presiding. If Overreach fails to appear, he will lose his suit by default.
56		
58	Greedy. Cause me no causes. I'll prove't, for such dinner, We may put off a commission: you shall find it <i>Henrici decimo quarto</i> .	= ie. in an Act passed during the fourteenth year of the reign of Henry VIII. ⁹
60		
62	Over. <u>Fie</u> , Master Greedy! Will you lose me a thousand pounds for a dinner? No more, for shame! we must forget the belly When we think of profit.	= for shame.
64		

66	Greedy. Well, you shall o'er-rule me;	
68	I could e'en cry now. – Do you hear, Master Cook, Send but a <u>corner</u> of that <u>immortal pasty</u> ,	= fragment or piece. = meat-pie which deserves eternal fame. ⁵
70	And I, in thankfulness, will, by your boy, Send you – a <u>brace of three-pences</u> .	= a pair of three-pence, or six pennies; certainly an underwhelming amount, as indicated by Furnace's ironic response. Note the dash, which allows for a dramatic pause before Greedy names his anticlimactic reward.
72	Furn. Will you be so <u>prodigal</u> ?	= extravagant.
74	<i>Enter Wellborn.</i>	
76	Over. Remember me to your lady. – Who have we here?	
78	Well. You know me.	
80	Over. I did once, but now I will not; <u>Thou art no blood of mine</u> . <u>Avaunt</u> , thou beggar!	81: <i>Thou art no blood of mine</i> = Overreach disowns his nephew; but he also means this literally, as Overreach was actually married to the sister of Wellborn's father, and thus not a blood relative. <i>Avaunt</i> = "be gone".
82	If ever thou presume to <u>own me more</u> ,	= claim Overreach as his kinsman.
84	I'll have thee <u>caged</u> and whipped.	= imprisoned. ⁵
86	Greedy. I'll grant the warrant. – <u>Think of pie-corner</u> , Furnace!	85: ie. for Wellborn's arrest. = "don't forget the". = there is small geographic joke here: there was a real <i>Pie-Corner</i> in old London, in the neighbourhood of Smithfield in the ward of Farringdon Without, located in north-west central London. ¹⁵
88	[<i>Exeunt Overreach, Greedy, and Marrall.</i>]	
90	Watch. Will you <u>out</u> , sir?	= leave; Watchall addresses Wellborn.
92	I <u>wonder how</u> you durst creep in.	= "marvel that".
94	Ord. This is rudeness, And saucy impudence.	
96	Amb. Cannot you <u>stay</u> To be served, among your fellows, from <u>the basket</u> ,	= wait. = ie. the left-overs that are given to the servants, distributed to the poor, or sent to the prisons to feed the indigent.
98	But you must <u>press</u> into the hall?	= ie. "unwelcomely force your way".
100	Furn. Prithee, vanish Into some outhouse, though it be the pigstye;	
102	My scullion shall come to thee.	102: one of the menial kitchen servants will bring food to Wellborn; Lady Allworth's hired help is cruel to Wellborn.
104	<i>Enter Allworth.</i>	
106	Well. This is <u>rare</u> : Oh, here's Tom Allworth. Tom!	= excellent; Wellborn is sarcastic.
108	All. We must be strangers:	
110	Nor would I have you seen here for a million.	109-110: Allworth refuses to be seen in Wellborn's company; additionally, the outcast's presence in Lady Allworth's home is scandalous.
112	[<i>Exit.</i>]	

114	Well. Better and better. He <u>contemns</u> me too!	= scorns.
116	<i>Enter Waiting Woman and Chambermaid.</i>	
118	Woman. Foh, what a smell's here! what thing's this?	
120	Cham. A creature	
122	Made out of the privy; let us <u>hence</u> , for love's sake, Or I shall swoon.	= conceived in a latrine. = "get out of here".
124	Woman. I begin to faint already.	
126	<i>[Exeunt Waiting Woman and Chambermaid.]</i>	
128	Watch. Will you know your way?	= "can you find your own way out?"
130	Amb. Or shall we teach it you, By the head and shoulders?	130-1: "or do we have to throw you out?"
132	Well. No; I will not stir;	
134	Do you mark, I will not: let me see the wretch	
136	That dares attempt to force me. Why, you slaves, Created only to <u>make legs, and cringe</u> ;	= "bow and scrape" (Symons, p. 123). ³
138	To carry in a dish, and <u>shift a trencher</u> ;	= serve or remove a platter.
	That have not souls only to hope a blessing	138-9: <i>That have...flagons</i> = "you who have nothing better to hope for in life than a good drink."
	Beyond <u>black-jacks</u> or <u>flagons</u> ; you, that were born	139: <i>black-jacks</i> = leather beer jugs or pitchers covered with tar. ^{3,14}
140	Only to consume meat and drink, and <u>batten</u> <u>Upon reversions</u> ! – <u>who advances</u> ? who	<i>flagons</i> = large drinking containers with a handle and spout. ⁶ = "glut yourselves".
142	<u>Shews</u> me the way?	141: <i>upon reversions</i> = "on leftovers." Wellborn is adapting a legal term (<i>reversion</i>) here.
144	Ord. My lady!	<i>Who advances?</i> = "who dares step up (to challenge me)?"
146	<i>Enter Lady Allworth, Waiting Woman, and Chambermaid.</i>	= ie. shows.
148	Cham. Here's the monster.	
150	Woman. Sweet madam, <u>keep your glove to your nose</u> .	= there was a custom of wearing scented gloves in those days; obviously the Waiting Woman is hoping to save Lady Allworth the trouble of experiencing Wellborn's odour.
152	Cham. Or let me	
154	Fetch some perfumes <u>may be predominant</u> ;	= which can overcome Wellborn's stench. ⁵
156	You wrong yourself else.	
158	Well. Madam, my <u>designs</u>	= plans.
160	L. All. To me!	
162	Well. And though I have met with	
164	But ragged entertainment from your <u>grooms</u> here, I hope from you to receive that noble <u>usage</u>	= servants. = treatment.

166	As may become the true friend of your husband, And then I shall forget <u>these</u> .	= "these others", ie. "how they treated me."
168	L. All. I am amazed	
	To see and hear this rudeness. Darest thou think,	
170	<u>Though sworn</u> , that it can ever find belief,	= ie. "even if someone were to swear that this actually happened".
	That I, who to the best men of this country	
172	Denied my presence since my husband's death,	= exchange.
	Can fall so low as to <u>change</u> words with thee,	= "stay away from".
174	Thou son of infamy! <u>forbear</u> my house,	= a reference to the disparity in the current social standings between Lady Allworth and Wellborn.
	And know and keep <u>the distance that's between us</u> ;	
176	Or, though it be against my gentler temper,	
	I shall <u>take order</u> you no more shall be	= ie. "take steps to make sure".
178	An eyesore to me.	
180	Well. Scorn me not, good lady;	
	But, as in form you are angelical,	
182	Imitate the heavenly natures, and <u>vouchsafe</u>	= grant, deign.
	At the least awhile to hear me. You will grant	
184	The blood that runs in this arm is as noble	
	As that which fills your veins; those costly jewels,	
186	And those rich clothes you wear, <u>your men's observance</u> ,	= "your servants' respectful performance of their duty."
	And women's flattery, are in you no virtues,	
188	Nor these rags, with my poverty, in me vices.	
	You have a <u>fair fame</u> , and, I know, deserve it;	= good reputation.
190	Yet, lady, I must say, in nothing more	
	Than in the pious sorrow you have shewn	
192	For your late noble husband.	181-192: though Lady Allworth is beautiful and wealthy, and is obeyed and flattered by all those who surround her, she really only deserves praise for her proper behavior and show of mourning since her husband died.
194	Ord. How she starts!	
196	Furn. And hardly can keep <u>finger from the eye</u> ,	= ie. from shedding a tear.
	To hear <u>him</u> named.	= ie. her deceased husband.
198		
	L. All. Have you <u>ought</u> else to say?	= anything.
200		
	Well. That husband, madam, was once in his fortune	
202	Almost as low as I; <u>want</u> , debts, and quarrels	= poverty.
	Lay heavy on him: let it not be thought	
204	A boast in me, though I say, I relieved him.	
	'Twas I that <u>gave him fashion</u> ; mine the sword,	= ie. "gave him money to purchase new and up-to-date clothes."
206	That did on all occasions <u>second</u> his;	= support, ie. Wellborn was always there to back up Allworth <i>père</i> in a quarrel.
	I brought him on and off with honour, lady;	
208	And when in all men's judgments he was sunk,	208-9: "and when he was despised by all who knew him, and he had no expectation of rising in anyone's favour ever again".
	And, in his own hopes, not to be buoyed up,	
210	I stepped unto him, took him by the hand,	
	And set him upright.	
212		
	Furn. Are not we base rogues,	
214	That could forget this?	

216	Well. I confess, you made him <u>Master of your estate</u> ; nor could your friends,	216-7: <i>you made...estate</i> = ie. "you married him." = as a legal matter, a husband would take control of his
218	Though he brought no wealth with him, blame you for it;	bride's property upon their marriage.
220	For he had <u>a shape</u> , and <u>to</u> that shape a mind	= good looks. = along with.
222	Made up of all parts, either great or noble; So winning a behaviour, not to be Resisted, madam.	216-222: Lady Allworth seems to have married her attractive husband despite his indigence.
224	L. All. Tis most true, he had.	
226	Well. For his sake, then, in that I was his friend, Do not <u>contemn</u> me.	= scorn.
228		
230	L. All. For <u>what's past</u> excuse me, I will redeem it. – Order, give the gentleman A hundred pounds.	= "what just happened", ie. the rough reception given to Wellborn.
232		
234	Well. No, madam, on no terms: I will nor beg nor borrow sixpence of you, But be supplied elsewhere, or want thus ever.	235: "but instead I'll get money elsewhere, or forever remain broke." = request.
236	Only one <u>suit</u> I make, which you deny not To strangers; and 'tis this.	
238		
240		
242	L. All. Fie! <u>nothing else</u> ?	239: Wellborn has a plan of deception, and he needs Lady Allworth's help to implement it. = "that is all?"
244	Well. Nothing, unless you please to <u>charge</u> your servants To <u>throw away</u> a little respect upon me.	= command. = ie. bestow, toss. There is a sense in the phrase which suggests the show of respect would be of little value to the servants.
246	L. All. What you demand is yours.	
248	Well. I thank you, lady. [<i>Aside</i>] Now what can be wrought out of such a suit	249-250: <i>Now what...supposition</i> = "Now what the outcome will be of my scheme is uncertain."
250	Is yet in supposition: – I have said all; When you please, you may retire.	
252		
254		
256	[<i>To the Servants</i>] Nay, all's forgotten; And, for a lucky omen to my project, Shake hands, and end all quarrels <u>in the cellar</u> .	= ie. with a drink. The cellar was the where the wine was stored.
258		
260	Ord. Agreed, agreed.	
262	Furn. Still merry Master Wellborn.	
	[<i>Exeunt.</i>]	
	END OF ACT I.	

ACT II.

SCENE I.

A Room in Overreach's House.

Enter Overreach and Marrall.

1 **Over.** He's gone, I warrant thee; this commission
crushed him.

2 **Mar.** Your worships have the way on and ne'er miss

4 To squeeze these unthrifts into air: and yet,

The chapfallen justice did his part, returning

6 For your advantage the certificate,
Against his conscience, and his knowledge too,

8 With your good favour, to the utter ruin
Of the poor farmer.

10 **Over.** 'Twas for these good ends
12 I made him a justice: he that bribes his belly,
Is certain to command his soul.

14 **Mar.** I wonder,
16 Still with your license, why, your worship having

The power to put this thin-gut in commission,

18 You are not in't yourself?

20 **Over.** Thou art a fool;
In being out of office I am out of danger;
22 Where, if I were a justice, besides the trouble,

Overreach's Relationship with Greedy: as the play in general, and this scene in particular, progress, we gain further insight into how exactly Sir Giles goes about collecting the property of his neighbours.

We may summarize at this point Overreach's arrangement with Greedy: Overreach has used his influence to secure for Greedy his post as Justice of the Peace in Nottinghamshire (Justices were appointed by the crown on the recommendation of local leading citizens); in return for being well-fed by Sir Giles, and presumably in return as well for his raised status, Greedy rules regularly in Overreach's favour in lawsuits to which Overreach is a party.

1: Overreach refers to his most recent defeated legal opponent. The *commission* is the legal panel on which Greedy sat which tried the case; *gone* = ruined.⁵

3: *Your worships* = "those who are gifted like you", referring to Overreach, to whom Marrall is directing his remarks.⁹
miss = ie. fail.

= the sense is "to crush your spendthrift victims into nothing". Overreach specializes in lending money to the cash-poor, then taking their forfeited property when they fail to make timely repayment.

= literally with his jaw hanging down, meaning "dejected": Marrall describes Greedy as disappointed over having to miss a promising meal.

5-6: *returning...certificate* = Greedy rejected some legal document which was meant to prove the farmer's case.⁹

7: even though Greedy's certainly knew it was the wrong thing to do, and though the law was on the farmer's side.
= a phrase of deference: "if you will permit me to mention".

= results.

= "always with your permission"; Marrall acknowledges he may be stepping over the bounds of propriety by asking his employer to explain why he arranged to have Greedy appointed Justice; wouldn't it have been easier to just take the job himself?

17: *thin-gut* = obvious reference to the ever-lean Greedy.
put in commission = authorize Greedy's appointment to his position.

= whereas.

24	I might <u>or</u> out of wilfulness or error Run myself finely into a <u>premunire</u> ,	= either. 24: Sir Giles simply means he does not want to personally be caught doing something illegal in acting as a Justice; <i>premunire</i> is any act which suggests that Catholic law supersedes the laws or acts of England or its monarch; examples of this offense include (1) refusing to take the oath of supremacy, in which a subject vows to obey the king over the pope, and (2) the administrative body of a church refusing to ratify the king's own appointment of a see's bishop. ¹⁰
26	And so become a prey to the informer. No, I'll have none of't; 'tis enough I keep Greedy at my devotion: so he serve My purposes, let him hang or damn, I care not; Friendship is but a word.	= ie. at his service, ie. Greedy will always act for Sir Giles' benefit.
30	Mar. You are all wisdom.	
32	Over. I <u>would</u> be worldly-wise; for <u>the other wisdom</u> ,	= "prefer to be". = a less temporal wisdom, the opposite of <i>worldly-wise</i> .
34	That does <u>prescribe us</u> a well-governed life, And to do right to others as ourselves, I value not an atom.	= ie. "lay down a set of rules for us to follow regarding".
38	Mar. What course take you, With your good patience, to <u>hedge in</u> the manor	38: "what strategy will you take". = confine or restrict, ie. take over; but <i>hedge in</i> seems to have a specific legal meaning of "guaranteeing another's debt by incorporating a superior security". ¹
40	Of your neighbour, Master Frugal? as 'tis said, He will <u>nor</u> sell, nor borrow, nor exchange; And his land, lying in the midst of your many <u>lordships</u> , Is a foul blemish.	= neither. = ie. properties; a <i>lordship</i> properly is land belonging to a lord. ¹
44	Over. I have thought on't, Marrall, And <u>it shall take</u> . I must have all men sellers, And I the only purchaser.	= "my scheme will work."
48	Mar. 'Tis most fit, sir.	
50	Over. I'll therefore buy some cottage near his manor, Which done, I'll make my men break ope his fences, Ride o'er his standing corn, and in the night Set fire on his barns, or break his cattle's legs: These trespasses draw on suits, and suits expenses, Which I can spare, but will soon beggar him.	55-56: Overreach expects Frugal to sue him for the damages done to his property; his strategy is to simply outlast Frugal in litigation, until Frugal can no longer afford to continue the case; though not strictly illegal, such a strategy does nothing to improve one's impression of Sir Giles.
58	When I have harried him thus two or three year, Though he sue <u>in forma pauperis</u> , in spite	= legal term, Latin for "in the manner of a pauper": in certain cases, an indigent person may be granted permission to bring or continue a lawsuit and not be required to pay any costs involved in the case, including paying a lawyer if one is assigned to him as a consequence of his poverty.
	Of all his thrift and care, he'll <u>grow behindhand</u> .	= fall behind in paying his expenses, forcing him to sell his property (see Overreach's next speech at 63-67). ^{1,5}

60	Mar. The best I ever heard! I could <u>adore</u> you.	= venerate, as a god.
62	Over. Then, with the favour of <u>my man of law</u> ,	= ie. Greedy.
64	I will <u>pretend some title</u> : <u>want</u> will force him	= make a false claim to Frugal's property. = lack of ready money.
	<u>To put it to arbitrement</u> ; then, if he sell	= ask for the case to go to arbitration, a process which cuts short the lawsuit by having an arbitrator (the choice of which both parties must consent to) hear both sides and make a binding and unappealable decision.
66	For half the value, he shall have <u>ready money</u> ,	= cash in hand.
68	And I possess his land.	
70	Mar. Tis above wonder! Wellborn was apt to sell, and needed not These fine arts, sir, to hook him in.	70-71: Marrall tells us that Wellborn readily turned over his property to Sir Giles, allowing Sir Giles to avoid having to go through a drawn-out legal process.
72	Over. Well thought on.	
74	<u>This varlet</u> , Marrall, lives too long, to upbraid me	= ie. Wellborn; <i>varlet</i> = knave.
76	With my <u>close cheat</u> put upon him. Will nor cold Nor hunger kill him?	= secret deception or defrauding.
78	Mar. I know not what to think on't.	
80	I have used all means; and <u>the last night</u> I caused	= ie. last night.
82	His host, the tapster, to turn him out of doors; And have <u>been since with</u> all your friends and tenants,	= ie. "since been to see".
84	And, on the forfeit of your favour, <u>charged</u> them, Though a crust of mouldy bread would keep him from starving,	= directed.
86	Yet they should not relieve him. This is done, sir.	
88	Over. That was something, Marrall, but thou must go further, And <u>suddenly</u> , Marrall.	= immediately.
90	Mar. Where, and when you please, sir.	
92	Over. I would have thee seek him out, and, if thou canst, Persuade him that 'tis better steal than beg; Then, if I prove he has <u>but robbed a henroost</u> ,	= ie. "even robbed something as minor as a chicken coop".
94	Not all the world shall save him from the gallows.	94: Sherman notes that theft and forgery, in addition to murder, were punishable by hanging in England into the 19th century. ⁹
96	Do anything to work him to despair; And 'tis thy masterpiece.	96: "and this will be your best work for me yet."
98	Mar. I will do my best, sir.	
100	Over. I am now on my main work with the Lord Lovell, The gallant-minded, popular Lord Lovell,	= favourite.
102	The <u>minion</u> of the people's love. I hear	= ie. away from his home in the city.
104	<u>He's come into the country</u> , and my aims are To insinuate myself into his knowledge, And then invite him to my house.	104: "to make his acquaintance". 104-5: while Marrall is in charge of getting Wellborn to turn to crime, Overreach wants to focus on getting Lord Lovell to marry his daughter Margaret, as Marrall recognizes.

106	Mar. <u>I have you;</u>	= "I follow you".
108	This points at my young mistress.	
110	Over. She must part with That humble title, and write honourable,	110-2: Margaret will no longer have to be satisfied with being addressed as <i>mistress</i> , since in marrying a nobleman, she will be able to take on the prestigious title of <i>honourable</i> or <i>right honourable</i> . It is hinted later in the play that Lord Lovell is a member of the peerage called a <i>viscount</i> ; <i>right honourable</i> was the form of address used for barons, viscounts, and earls. ¹⁶
112	Right honourable, Marrall, my right honourable daughter, If all I have, or e'er shall get, will do it.	113: ie. "even if it takes all the money I have, or ever hope to have, to accomplish this." = be served by men and women of high birth.
114	I'll have her <u>well attended</u> ; there are ladies Of <u>errant knights decayed</u> and brought so low,	115: <i>errant knights</i> = a phrase from medieval romances, describing those knights who traveled extensively seeking honour and adventure. Used mockingly here. <i>decayed</i> = bankrupt, destitute. = thrown away, second-hand.
116	That for <u>cast</u> clothes and meat will gladly serve her. And 'tis my glory, though I come from the city,	
118	To have their issue whom I have <u>undone</u> , To kneel to <u>mine</u> as bondslaves.	118: "to have the children of those I have ruined (<i>undone</i>)". 119: "to kneel to my offspring, ie. Margaret (<i>mine</i>) as if they were serfs or slaves."
120		
122	Mar. 'Tis fit state, sir.	121: "this would be appropriate for your position." ⁵
124	Over. And therefore, I'll not have a chambermaid That ties her shoes, or any meaner office, But such whose fathers were right worshipful.	124: "to tie Margaret's shoes, or hold even the lowest position in her household". 125: "except for those whose fathers were of high birth."
126	'Tis a rich man's pride! there having ever been More than a feud, a strange antipathy,	126-8: <i>there...gentry</i> = an interesting allusion to hostility between the classes: as one who is presumably nouveau-riche, Overreach admits to his envy of those who were born into the wealthier classes. The <i>gentry</i> was that rank which the non-nobility aspired to, which could be attained by amassing a level of wealth which permitted one to live a life of some ease, with perhaps the granting of a coat-of-arms.
128	Between us and true gentry.	The formal title <i>Sir</i> was usually only granted to knights or baronets (the lowest hereditary rank, one step below baron); ¹ Overreach's exact rank is never made clear, but he may only have assumed the title as a man of local importance.
130	<i>Enter Wellborn.</i>	
132	Mar. See, who's here, sir.	
134	Over. <u>Hence</u> , monster! <u>prodigy</u> !	= "be gone!" = also meaning monster or abnormality.
136	Well. Sir, <u>your wife's nephew</u> ; She and my father tumbled in one belly.	= "no, it's only me."
138		137: Sir Giles is - or was - married to the sister of Wellborn's father, making Sir Giles Wellborn's uncle.
140	Over. Avoid my sight! thy breath's infectious, rogue! I shun thee as a leprosy, or the plague.	
142	Come <u>hither</u> , Marrall – [<i>Aside</i>] this is the time to work him.	= here.

144	Mar. I warrant you, sir.	146: "I assure you, sir", ie. "I'm on it."
146	[Exit Overreach.]	
148	Well. By this light I think he's <u>mad</u> .	= common Elizabethan vow. = crazy, referring to Sir Giles.
150	Mar. Mad! had you ta'en compassion on yourself, You long since had been mad.	151: Wellborn would have been better off going insane than to live in his right mind in the miserable state to which he has sunk.
152	Well. You have ta'en a course,	153-5: Wellborn blames Marrall for helping Sir Giles drive him to his present poverty.
154	Between you and my venerable uncle,	
156	To make me so.	
158	Mar. The more <u>pale-spirited</u> you, That would not be instructed. I swear deeply –	157-8: Marrall accuses Wellborn of cowardice (<i>pale- spirited</i>) for not following his advice to kill himself.
160	Well. By what?	
162	Mar. By my religion.	
164	Well. Thy religion!	
166	The devil's creed: – but what would you have done?	
168	Mar. Had there been but one tree in all the shire, Nor any hope to <u>compass</u> a <u>penny halter</u> ,	168: "and had there not been any chance that I could obtain (<i>compass</i>) even a cheap length of rope (<i>penny halter</i>)". = "spent all my money before I died a natural death".
170	Before, like you, I had <u>outlived my fortunes</u> , A <u>withe</u> <u>had served my turn</u> to hang myself.	170: <i>withe</i> = a flexible tree branch, as of a willow tree. ¹ <i>had served my turn</i> = could have been used.
172	I am <u>zealous in your cause</u> ; pray you hang yourself And <u>presently</u> , as you love your <u>credit</u> .	171: ie. "eager to help you." = immediately. = reputation. Marrall's mock concern is cruel.
174	Well. I thank you.	
176	Mar. Will you <u>stay</u> till you die in a ditch, or lice devour you? –	= wait.
178	Or, if you dare not do the feat yourself, But that you'll put the state to charge and trouble, Is there no <u>purse to be cut</u> , house to be broken, Or market-woman with eggs, that you may murder, And so dispatch the business?	178: ie. "the only drawback being that it would cost the state money and effort to hang you". = in those days a <i>purse</i> of money was suspended by a string and suspended from one's belt, from which it was easily cut and stolen.
182	Well. Here's variety,	181: "and thus get this business (ie. Wellborn's death) done with?"
184	I must confess; but I'll accept of none Of all your gentle offers, I assure you.	
186	Mar. Why, have you hope ever to eat again, Or drink? or be the master of <u>three farthings</u> ? If you like not hanging, drown yourself! take some course For your reputation.	= the three-farthing coin, worth only three-quarters of a penny.
190	Well. 'Twill not do, dear tempter, With all the rhetoric <u>the fiend</u> hath taught you.	= ie. Satan (like Marrall, a <i>tempter</i>).
194	I am as far as thou art from despair;	

196	Nay, I have confidence, which is more than hope, To live, and <u>suddenly</u> , better than ever.	= ie. very soon.
198	Mar. Ha! ha! these castles you build in the air	= either.
200	Will not persuade me <u>or</u> to give or lend A <u>token</u> to you.	= another reference to the pieces of stamped metal used by tradesmen for change in lieu of legal tender; hence, "the least-valued coin".
202	Well. I'll be more kind to thee: Come, thou shalt dine with me.	
204	Mar. With you!	
206	Well. Nay more, dine <u>gratis</u> .	= for free.
208	Mar. Under what hedge, I pray you? or at whose cost?	
210	Are they <u>padders</u> or <u>abram-men</u> that are your <u>consorts</u> ?	210: <i>padders</i> = robbers, highwaymen. ¹ <i>abram-men</i> = those who seek alms by pretending to be mad; short for <i>Abraham-men</i> . <i>consorts</i> = companions.
212	Well. <u>Thou art incredulous</u> ; but thou shalt dine	= "you don't believe me."
214	Not alone at her house, but with a gallant lady; With me, and with a lady.	
216	Mar. Lady! what lady?	
218	With <u>the Lady of the Lake</u> , or queen of fairies?	= famous enchantress who first appeared in English literature in 1485 in Sir Thomas Malory's <i>Morte D'Arthur</i> (<i>The Death of Arthur</i>). ³
220	For I know it must be an enchanted dinner.	
222	Well. With the Lady Allworth, knave.	
224	Mar. Nay, now <u>there's hope</u> Thy brain is cracked.	= ie. "I expect".
226	Well. <u>Mark there</u> , with what respect I am <u>entertained</u> .	= "pay attention to", or "make a note of". = welcomed or treated.
228	Mar. With choice, no doubt, of dog-whips. Why, dost thou ever hope to <u>pass her porter</u> ?	= "get past her door-keeper, ie. without getting whipped?" ⁵
230	Well. 'Tis not <u>far off</u> , go with me; trust thine own eyes.	= "far from here".
232	Mar. <u>Troth</u> , in my <u>hope</u> , or my <u>assurance</u> rather,	= in truth. = expectation. = certainty.
234	To see thee <u>curvet</u> , and mount like <u>a dog in a blanket</u> ,	234: "to see you <i>curvet</i> (ie. leap, like a horse) and rise, ie. jump, like a dog being tossed in a blanket (due to the whipping)"; the phrase <i>tossed like a dog in a blanket</i> was a common one; according to Stronach, tossing a boy or a dog in a blanket was a game in Elizabethan times; ⁴ it is also referred to frequently as a form of humiliating treatment in old literature.
236	If ever thou presume to pass her threshold, I will endure thy company.	
238	Well. Come along then.	
240	[<i>Exeunt.</i>]	
	ACT II, SCENE II. <i>A Room in Lady Allworth's House.</i> <i>Enter Allworth, Waiting Woman, Chambermaid,</i>	

Order, Amble, Furnace, and Watchall.

1	Woman. Could you not command your leisure one hour longer?	1: "Can you not stay just one hour more?" Allworth is taking his leave, and the female domestics are sad to say good-bye to their attractive young master.
2		
4	Cham. Or half an hour?	
6	All. I have told you what my haste is: Besides, <u>being now another's, not mine own</u> ,	= common Elizabethan formula for describing one whose time is at the command of another person's.
8	Howe'er I much desire to enjoy you longer, <u>My duty suffers</u> , if, to please myself, I should neglect my lord.	= ie. "I will fail in my duty (to Lord Lovell)".
10		
12	Woman. Pray you do me the favour To put these few <u>quince</u> -cakes into your pocket; They are of mine own preserving.	= an acidic yellow fruit, used in baking and, as Woman notes, to make preserves. ^{5,19}
14		
16	Cham. And this <u>marmalade</u> ; 'Tis comfortable for your stomach.	= <i>marmalade</i> , a conserve, could be made with any fruit, but if none was specified, then oranges were usually implied.
18	Woman. And, at parting, Excuse me if I beg a farewell from you.	18-19: the Waiting Woman is indirectly asking for a farewell kiss.
20	Cham. You are <u>still</u> before me. – I move the same suit, sir.	21: the Chambermaid directs the first part of her line (with some slight cattiness) to the Waiting Woman, meaning something like, "you always (<i>still</i>) beat me to the punch", before she turns to Allworth, and lets him know she too would like a kiss.
22		
24	[Allworth kisses them <u>severally</u> .]	= individually; a kiss on the lips in this situation was normal in Elizabethan times; in fact, even perfect strangers of the opposite sex would greet each other this way upon an initial introduction, to the bafflement and amusement of Europeans from the continent.
26	Furn. How greedy these <u>chamberers</u> are of a beardless chin! I think the <u>tits</u> will <u>ravish</u> him.	= chambermaids or lady's maids, ¹ but perhaps with an additional sense of <i>chambering</i> , a noun which referred to wanton behavior. ¹⁴ 26: <i>tits</i> = young ladies: the word was used to express the speaker's disapproval of a female's moral looseness. ¹ <i>ravish</i> = corrupt, or even rape. ¹
28	All. My service To both.	28-29: "my respects to both of you"; a polite formula.
30		
32	Woman. Ours waits on you.	31: ie. "our service waits on you." ⁶
34	Cham. And shall do ever.	
36	Ord. You are my lady's <u>charge</u> , be therefore careful That you sustain your <u>parts</u> .	35-36: Order, as steward (and thus the one responsible for the behavior of all the household staff), reminds the ladies that they work for Lady Allworth (<i>charge</i> = responsibility), and should comport themselves accordingly (<i>parts</i> = roles, ie. behavior).
38	Woman. We can <u>bear</u> , I warrant you.	= "conduct ourselves (correctly)".

40	[Exeunt Waiting Woman and Chambermaid.]	
42	Furn. Here, drink it off; the ingredients are <u>cordial</u> , And this the <u>true elixir</u> ; it hath boiled	42f: Furnace offers Allworth a parting drink of his own creation, one filled with ingredients believed to be aphrodisiacs; <i>cordial</i> = restorative. = also known as <i>elixir vitae</i> , a term from alchemy, referring to the preparation which could extend one's life; Furnace claims his mixture is the real one, unlike the pretended ones claimed to be effective by alchemists. ^{1,5} = essence, distillation.
44	Since midnight for you. 'Tis the <u>quintessence</u>	
46	Of five cocks of the game, ten dozen of sparrows, Knuckles of veal, <u>potatoe-roots</u> and marrow, <u>Coral</u> and <u>ambergris</u> : were you two years older,	= <i>potatoes</i> in those days meant sweet potatoes. 47: <i>coral</i> = powdered white or red coral, which was mentioned in numerous early books to be an effective remedy for numerous ailments; but a possible early use <i>coral</i> meaning lobster roe. ^{1,9} <i>ambergris</i> = a toxic secretion of the intestines of the sperm whale, once used in food preparation. It may be found floating on the ocean surface. ¹⁷
48	And I had a wife, or gamesome mistress,	
50	I durst trust you with neither: you need not <u>bait</u>	= "take further nourishment". ¹
52	After this, I warrant you, though your journey's long; You may ride on the strength of this till to-morrow morning.	
54	All. Your courtesies overwhelm me: I much grieve To part from such true friends, and yet find comfort, My attendance on my honourable lord, Whose resolution holds to visit my lady, Will speedily bring me back.	55-57: "since Lord Lovell still plans to visit my stepmother, I expect to be back soon."
58	[Knocking within. Exit Watchall.]	
60	Mar. [within] Dar'st thou <u>venture</u> further?	61-63: this dialogue occurs offstage; Wellborn, we remember, had promised the incredulous Marrall that he would be entertained gracefully by Lady Allworth and her staff; having now arrived at her door, Marrall asks Wellborn if he dares still risk (<i>venture</i>) going ahead.
62		
64	Well. [within] Yes, yes, and knock again.	= ie. "to your places!" The servants, of course, are all in on the scheme.
66	Ord. 'Tis he; <u>disperse</u> !	= well.
68	Amb. Perform it <u>bravely</u> .	
70	Furn. I know my cue, ne'er doubt me.	
72	[Exeunt all but Allworth.]	
74	Re-enter Watchall, ceremoniously introducing Wellborn and Marrall.	
76	Watch. Beast that I was, to make you <u>stay</u> ! most welcome; You were long since expected.	= "wait (so long for me to answer the door)!"
78		
80	Well. Say so much To my friend, I pray you.	

82	Watch.	For your sake, I will, sir.	
84	Mar.	For his sake!	
86	Well.	Mum; this is nothing.	86: "don't act surprised; what you have seen so far is nothing compared to what is to come."
88	Mar.	More than ever I would have believed, though I had found it in my <u>primer</u> .	88-89: "this is already more than I ever could believe, even if I had read it in my primer." The <i>primer</i> was originally a book of prayers, but around the early 17th century came to be used more as a name of an educational book for young children, containing the ABC's as well as prayers. The prayers, however, were on their way out by Massinger's time. ¹
90	All.	When I have given you reasons for my <u>late harshness</u> ,	= "recent mistreatment of you"; spoken to Wellborn.
92		You'll pardon and excuse me; for, believe me,	
94		Though now I <u>part abruptly</u> , in my <u>service</u> I will deserve it.	= "must suddenly depart". = ie. future behavior towards you".
96	Mar.	Service! with a vengeance!	
98	Well.	I am satisfied: farewell, Tom.	
100	All.	All joy stay with you!	
102		[Exit Allworth.]	
104		Re-Enter Amble.	
106	Amb.	<u>You are happily encountered</u> ; I yet never Presented one so welcome a I know	= ie. "I am happy to see you."
108		You will be to my lady.	
110	Mar.	This is some vision, Or, sure, these men are mad, to worship a dunghill;	
112		It cannot be a truth.	
114	Well.	Be still a pagan, An unbelieving infidel; be so, miscreant,	
116		And <u>meditate on</u> "blankets, and on dog-whips!"	= ie. "just remember how you predicted I would be met with".
118		Re-enter Furnace.	
120	Furn.	I am glad you are come: until I know <u>your pleasure</u> I knew not how to serve up my lady's dinner.	= ie. "what you desire in the way of a meal".
122	Mar.	His pleasure! is it possible?	
124	Well.	What's thy <u>will</u> ?	= ie. desire.
126	Furn.	Marry, sir, I have some grouse, and <u>turkey chicken</u> ,	= turkey chicks, ie. young turkeys. ¹
128		Some <u>rails</u> and quails, and my lady <u>willed</u> me ask you,	128: <i>rails</i> = a <i>rail</i> was a small, brown, ground-based game bird, frequently referred to as the subject of meals. <i>willed</i> = desired, wished.
		What kind of sauces best <u>affect</u> your palate, That I may use my utmost skill to please it.	= please.
130	Mar.	[<i>Aside</i>] The devil's entered this cook: sauce for his palate!	
132		<u>That</u> , on my knowledge, for almost <u>this twelvemonth</u> ,	= "he who", ie. Wellborn. = this whole past year.

134	Durst wish but cheese-parings and <u>brown bread</u> on Sundays.	134: "dared only to hope to have fragments of cheese-rinds and brown-bread once a week"; though <i>cheese-parings</i> could mean simply <i>scraps</i> . ¹ <i>brown bread</i> = coarse bread made from unsifted flour. ⁵
136	Well. That way I like them best.	136: during Marrall's aside to the audience, Wellborn has been conferring with Furnace; we rejoin Wellborn here as he finishes his explanation of how he wants his meal prepared. ⁵
138	Furn. It shall be done, sir.	
140	[Exit.]	
142	Well. What think you of "the hedge we shall dine under?" Shall we feed gratis?	
144		
146	Mar. I know not what to think; Pray you make me not <u>mad</u> .	= crazy.
148	<i>Re-enter Order.</i>	
150	Ord. This place becomes you not; Pray you walk, sir, to the dining room.	150 "it is not suitable (ie. good enough) for you to wait out here."
152		
154	Well. I am well here, Till her ladyship <u>quits</u> her chamber.	= ie. leaves, comes out of.
156	Mar. Well here, say you? 'Tis a rare change! but yesterday you thought Yourself well in a barn, <u>wrapped up in peas-straw</u> .	= covered by dried stalks of the pea-plant (to keep warm). ⁵
158		
160	<i>Re-enter Waiting Woman and Chambermaid.</i>	
162	Woman. O! sir, you are wished for.	
164	Cham. My lady dreamt, sir, of you.	
166	Woman. And the first command she gave, after she rose, Was (her <u>devotions</u> done) to <u>give her notice</u>	= prayers. = "let her know".
168	When you approached here.	
170	Cham. Which is done, on my virtue.	
172	Mar. I shall be converted; I begin to grow Into a new belief, <u>which saints nor angels</u>	172-4: see lines 114-5, in which Wellborn calls Marrall a <i>pagan</i> and <i>unbelieving infidel</i> . = read as "which neither". = Massinger was unique among major dramatists in his frequent Catholic allusions and imagery; this has led to much speculation regarding the nature of his religious affiliation.
174	Could have won me to have faith in.	
176	Woman. Sir, my lady!	
178	<i>Enter Lady Allworth.</i>	
180	L. All. I come to meet you, and <u>languished</u> till I saw you. This first kiss is for form; I allow a second	= "was wasting or pining away". ¹
182	To such a friend.	181-2: "the first kiss I give you is the normal one bestowed in a greeting; the second one is granted because you are such a close friend." The word <i>friend</i> was a loaded one, as it could mean <i>lover</i> in addition to its common modern meaning.
184	[Kisses Wellborn.]	
186	Mar. To such a friend! Heaven bless me!	

188	Well. I am wholly yours; yet, madam, if you please To grace this gentleman with a <u>salute</u> –	= greeting, ie. kiss.
190		
192	Mar. Salute me at his bidding!	
194	Well. I shall receive it As a most high favour.	
196	L. All. Sir, you may command me.	
198	[<i>Advances to kiss Marrall, who <u>retires</u>.</i>]	= steps back; throughout this scene, Marrall demonstrates his clear discomfort with, and lack of experience in, such an intimate social setting with his superiors.
200	Well. Run backward from a lady! and such a lady!	
202	Mar. To kiss her foot is, to <u>poor</u> me, a favour I am unworthy of.	= unworthy.
204		
206	[<i>Offers to kiss her foot.</i>]	
208	L. All. Nay, pray you rise; And since you are so humble, I'll <u>exalt</u> you: You shall dine with me to-day, at mine own table.	= "raise you to my level."
210		
212	Mar. Your ladyship's table! I am not good enough To sit at your steward's <u>board</u> .	= table.
214	L. All. You are too modest: I will not be denied.	
216		
218	<i>Re-enter Furnace.</i>	
220	Furn. Will you still be babbling Till your meat freeze on the table? the old <u>trick</u> still; My art ne'er thought on!	219-221: Furnace wonders what is keeping his guests from entering the dining room; no one ever gives any thought to the hard work Furnace puts into preparing their meals! <i>trick</i> = inconsiderate behavior. ¹ This speech may be an aside, or perhaps, as Deighton suggests, is spoken with the liberty assumed by a long-time and favoured servant (p. 103). ⁵
222		
224	L. All. Your arm, Master Wellborn: – [<i>To Marrall</i>] Nay, keep us company.	
226	Mar. I was ne'er so graced.	
228	[<i>Exeunt Wellborn, Lady Allworth, Amble, Marrall, Waiting Woman, and Chambermaid.</i>]	
230		
232	Ord. So! we have played our parts, and are come off well; But if I know the mystery, why my lady Consented to it, or why Master Wellborn Desired it, may I perish!	232-4: Order has no idea why they are being required to act in this charade.
234		
236	Furn. Would I had The roasting of <u>his heart that cheated him</u> , And forces the poor gentleman to these <u>shifts</u> ! By fire! for cooks <u>are Persians</u> , and swear by it,	= "I wish". = "the heart of the man who ruined him". = expedients. = "are like Persians", meaning Zoroastrians, ie. fire-worshippers. ⁹ There appears to have been a historical association of Zoroastrianism with fire-worship, due
238		

240 Of all the gripping and extorting tyrants
 I ever heard or read of, I ne'er met
 242 A match to Sir Giles Overreach.

244 **Watch.** What will you take
To tell him so, fellow Furnace?

246 **Furn.** Just as much

248 As my throat is worth, for that would be the price on't.
 To have a usurer that starves himself,

250 And wears a cloak of one and twenty years
 On a suit of fourteen groats, bought of the hangman,
 252 To grow rich, and then purchase, is too common:
 But this Sir Giles feeds high, keeps many servants,

254 Who must at his command do any outrage;
 Rich in his habit, vast in his expenses;
 256 Yet he to admiration still increases
 In wealth and lordships.

258 **Ord.** He frights men out of their estates,
 260 And breaks through all law-nets, made to curb ill men,
As they were cobwebs. No man dares reprove him.

262 Such a spirit to dare and power to do were never
 Lodged so unluckily.

264 *Re-enter Amble laughing.*

266 **Amb.** Ha! ha! I shall burst.

268 **Ord.** Contain thyself, man.

270 **Furn.** Or make us partakers
 272 Of your sudden mirth.

to the sacred fires which are kept burning in their temples, and towards which Zoroastrians direct their prayers; but in reality, the fire represents God, and so the Zoroastrians do not worship the fire *per se*.²³
 = clutching; used frequently to describe vultures, of which Overreach is one.

= ie. "to tell him to his face".

247-8: Furnace expects he would be murdered if he were to tell Sir Giles what he thought of him, a price he would gladly pay.

249-252: Overreach's behavior does not fit a pattern Furnace is familiar with: it is normal to see a money-lender (*usurer*) behave like a miser, one who wears the same cloak for 21 years in preference over the cheapest suit he could buy, which he would have obtained not from a tailor but an executioner, and thus grow rich and buy up property that way.

groat = a coin worth four-pence, and hence used to represent anything of little value.

bought of the hangman = it was customary for an executioner to be granted possession of the clothing of his victims.

= ie. buy up property.

253-7: but unlike the miser, Sir Giles continues to grow increasingly great in wealth even as he obviously spends so extravagantly.

= clothing.

= ie. real property.

260-1: *And breaks...cobwebs* = an interesting metaphor of the law as a net, which keeps men, so long as they remain within its confines, acting lawfully; but to Overreach, the net of the law is no more restrictive than a cobweb, which he can easily brush aside, and act in ways outside the law.

made to curb ill men = ie. the law is supposed to reign in the wicked from behaving illegally.

As (line 261) = as if.

263: ie. existing in the same person to such great misfortune to humanity.

271-2: "or tell us what is so funny."

274 **Amb.** Ha! ha! my lady has got
Such a guest at her table! – this term-driver, Marrall,
276 This snip of an attorney –

278 **Furn.** What of him, man?

280 **Amb.** The knave thinks still he's at the cook's shop in
Ram Alley,

Where the clerks divide, and the elder is to choose;
282 And feeds so slovenly!

284 **Furn.** Is this all?

286 **Amb.** My lady
Drank to him for fashion sake, or to please Master
Wellborn;
288 As I live, he rises, and takes up a dish
In which there were some remnants of a boiled capon,
290 And pledges her in white broth!

292 **Furn.** Nay, 'tis like
The rest of his tribe.
294

Amb. And when I brought him wine,
296 He leaves his stool, and, after a leg or two,
Most humbly thanks my worship.
298

Ord. Risen already!
300

Amb. I shall be chid.
302

Re-enter Lady Allworth, Wellborn, And Marrall.
304

Furn. My lady frowns.
306

L. All. [To Amble] You wait well!
308 Let me have no more of this; I observed your jeering:

Sirrah, I'll have you know, whom I think worthy
310 To sit at my table, be he ne'er so mean,
When I am present, is not your companion.
312

= Sherman suggests "one who moves about, during sessions, from court to court" (p. 401).⁹

There were four *terms*, or sessions, each year in which the law courts sat; those people who took advantage of these periodic increases in legal activity to further their own commercial interests were known as *termers* or *term-trotters*;¹ Massinger has invented a synonymous term *term-driver* to describe Marrall, whose service to Overreach tends to promotion of Sir Giles' manipulation of the legal system.

= a lane in the Temple district, or legal district, off of Fleet Street, now Hare Court, famous for its taverns and restaurants (*cook's shops*).¹⁸ There was even a play titled *Ram Alley*, written by one Lodowick Barry, in 1608.

281: where the clerks divide the meat, the senior member getting first dibs.⁵

= ie. sloppily; Marrall, to Amble's great amusement, has never learned proper table manners.

= ie. Marrall raised a dish of food as if it were a glass of wine.

= ie. the gravy.⁵

= class, ie. the commoners.

296: *stool* = in that era only the highest ranking person at a table might sit on a chair; otherwise everyone generally sat on stools.
a leg = a bow.

301: reprimanded; as usher, Amble is responsible for keeping an eye on the guests at dinner and making sure individual needs are met, so he will be reproached for his absence from the table.

307: Lady Allworth is sarcastic.

308-311: Lady Allworth is further unhappy that Amble has been too openly making fun of Marrall for his obvious lack of sophistication.

= "no matter how low-ranked or unsophisticated he is".

= the sense is, "is not one of your contemptible fellows"; *companion* was frequently used in a derogatory sense, as in "scurvy fellow".²⁴

	Ord. Nay, she'll preserve what's due to her.	313: "do not doubt that Lady Allworth will make sure that the proper respect is shown to her."
314		
	Furn. This refreshing	315-6: "this welcome rebuke is what comes of your laughing (at Marrall behind is back)."
316	Follows your flux of laughter.	
318	L. All. [To Wellborn] You are master	319-320: <i>I know...purposes</i> = "I am well mannered enough to know not to inquire as to the purpose of your visit."
320	Of your own will. I know so much of manners,	
322	As not to inquire your purposes; in a word,	
	To me you are ever welcome, as to a house	
324	That is your own.	
	Well. [Aside to Marrall] <u>Mark</u> that.	= note.
326	Mar. With reverence, sir,	327: "if it pleases your worship," a polite formula of deference. Marrall completely reverses his manner of addressing Wellborn.
328	An it like your worship.	
	Well. Trouble yourself no further,	331: "no matter how few words I use to express myself."
330	Dear madam; my heart's full of zeal and service,	
332	However in my language I am sparing. –	
	Come, Master Marrall.	
334	Mar. I attend your worship.	
336	[Exeunt Wellborn and Marrall.]	
338	L. All. I see in your looks you are sorry, and you know me	338: Lady Allworth speaks to Amble.
340	An <u>easy</u> mistress: be merry; I have forgot all. –	= easy-going, ie. apt to readily forgive.
342	Order and Furnace, come with me; I must give you	
	Further directions.	
344	Ord. What you please.	
	Furn. We are ready.	
346	[Exeunt.]	
	ACT II, SCENE III.	
	<i>The Country near Lady Allworth's House.</i>	
	<i>Enter Wellborn, and Marrall <u>bare-headed</u>.</i>	= ie. with his hat off, as a sign of respect for his superior.
1	Well. I think I am in a good <u>way</u> .	= situation, position.
2		
	Mar. Good! sir; the best way,	
4	The certain best way.	
6	Well. There are <u>casualties</u>	= misfortunes, ie. bad luck; Wellborn pretends to raise the possibility that things might not work out as he wants.
8	That men are subject to.	
	Mar. You are above them;	10-12: Marrall is expecting an increase in Wellborn's status once he is married to Lady Allworth.
10	And as you are already worshipful,	There seem to be no precise rules regarding how the titles <i>worshipful</i> or <i>right worshipful</i> were applied; a survey of old literature suggests <i>Right Worshipful</i> could be appended to a wide range of positions, such as mayors and justices, and even to guilds. A 1693 essay by Edmund Bohun (<i>The justice</i>
12	I hope ere long you will increase in worship,	
	And be right worshipful.	

14 **Well.** Prithee do not flout me:
What I shall be, I shall be. Is't for your ease,
16 You keep your hat off?

18 **Mar.** Ease! an it like your worship!
I hope Jack Marrall shall not live so long,
20 To prove himself such an unmannerly beast,
Though it hail hazel-nuts, as to be covered
22 When your worship's present.

24 **Well.** [Aside] Is not this a true rogue,
That, out of mere hope of a future cozenage,
26 Can turn thus suddenly? 'tis rank already.

28 **Mar.** I know your worship's wise, and needs no counsel,
Yet if, in my desire to do you service,
30 I humbly offer my advice, (but still
Under correction,) I hope I shall not
32 Incur your high displeasure.

34 **Well.** No; speak freely.

36 **Mar.** Then, in my judgment, sir, my simple judgment,
(Still with your worship's favour,) I could wish you
38 A better habit, for this cannot be
But much distasteful to the noble lady
40 (I say no more) that loves you: for, this morning,
To me, and I am but a swine to her,
42 Before the assurance of her wealth perfumed you,
You savoured not of amber.

44

Well. I do now then!

46 **Mar.** This your batoon hath got a touch of it. —

48

of peace, his calling and qualifications), for example, suggests that if people pursue the title of Justice of the Peace only as a means to increase their status, and thus "acquire the Title of Right Worshipful, and have their Neighbours stand bare-headed to them", then they are unworthy to hold the position.

= please. = tease.²

15-16: *Is't for...hat off?* = "is it for your comfort that you are not wearing your hat? Wellborn good-naturedly suggests to Marrall that he need not keep his hat off just to show his respect to Wellborn.

= "I beg your pardon!"

= read as "As to".

= common word for "keeping one's hat on".

24-26: Wellborn actually reads Marrall's hypocritical intentions correctly: this sudden about-face in Marrall's manner towards him, from (*out of*) utter disdain to obsequious subservience, is made with a full expectation (*mere hope*) of somehow profiting from his relationship with Wellborn (*cozenage*).⁵

A note on the word *cozenage*: while lexicons old and new all assign the meaning of "to cheat" to *cozen*, the OED notes that *cozen* may be related to the French *cousin*, from the verb *cousiner*, which suggests more of a sense of taking advantage of someone, as the case may be here, without necessarily deceiving them.¹

'tis rank = "it is obvious".¹

30-31: *but still / Under correction* = another phrase of deference, meaning "though of course looking for you to correct me if you think me wrong".

= outfit, clothing.

= the sense, "I do not want to emphasize that particular point any further".⁵

= ie. of no value.

42: "before the thought of your anticipated new wealth made me forget your smell".⁵

36-43: Marrall has taken a long and winding, and quite humorous, route to let Wellborn know he smells bad (*savoured* = smelled).

amber = the aforementioned *ambergris* (see Act II.ii.42), which in addition to being consumed, was also used in perfumery.¹

= alternate term for baton, ie. cudgel.

	[<i>Kisses the end of <u>his</u> cudgel.</i>]	= ie. Wellborn's.
50	Yet, if you please, <u>for change</u> , I have twenty pounds here,	= "to enable you to exchange your present outfit for a new one".
52	Which, out of my true love, I'll presently	
54	Lay down at your worship's feet; 'twill <u>serve</u> to buy you	= be enough.
54	A riding suit.	
56	Well. But where's the horse?	
58	Mar. My <u>gelding</u>	= a horse which has been castrated, to make its temperament more gentle. ²
58	Is at your service: nay, you shall ride me,	
60	Before your worship shall be put to the trouble	
60	To walk afoot. <u>Alas!</u> when you are lord	61: an exclamation of affirmation, not regret (Deighton, p. 105). ⁵
62	Of this lady's manor, as I know you will be,	
62	You may with the lease of <u>glebe land</u> , called <u>Knave's-acre</u> ,	63-64: Marrall finally comes to his <i>quid pro quo</i> : once Wellborn is married, perhaps he will lease a bit of land over to him. <i>glebe-land</i> = property granted to a clergyman as part of his benefice, ie. his clerical assignment. <i>Knave's acre</i> = the name of the property Marrall has his eye on. There was street in London by the name of <i>Knave's Acre</i> : in 1891's <i>London Past and Present</i> , author Henry Wheatley posits that <i>Knave's Acre</i> referred to a recreational ground set aside for servants (<i>knaves</i>). ²⁰
64	A place I would <u>manure</u> , <u>requite your vassal</u> .	= ie. cultivate. ⁹ = ie. "compensate me with"; <i>your vassal</i> means "your servant."
66	Well. I thank thy love, but <u>must make no use of it</u> ;	= "cannot take (your money)."
66	What's twenty pounds?	67: ie. "that's not very much money."
68		
70	Mar. 'Tis all that I can make, sir.	
70	Well. Dost thou think, though I <u>want</u> clothes, I could	= lack, need.
72	not have them,	
72	For one word to my lady?	72: "by simply asking Lady Allworth?"
74	Mar. As I know not that!	74: "as if I did not know that!"
76	Well. Come, I will tell thee a secret, and so leave thee.	
76	I will not give her the advantage, though she be	77-82: Wellborn, with a nice bit of insight into human psychology (if not some misogyny), understands that if he borrows money from Lady Allworth to pay for his clothes, she could use this favour as ammunition at some point in the future by hurtfully tossing this humiliating act back in his face (<i>hit me in the teeth</i>).
78	A gallant-minded lady, after we are married,	79: "there is no woman who is not sometimes perverse or adversarial (<i>froward</i>)".
78	(There being no woman but is sometimes <u>froward</u> .)	
80	To <u>hit me in the teeth</u> , and say, she was forced	= ie. "married me".
80	To buy my wedding-clothes, and <u>took me on</u>	
82	With a plain riding-suit, and an ambling nag.	83: Deighton's interpretation: "in a way more worthy of my birth and breeding" (p. 105). ⁵
82	No, I'll be furnished <u>something like myself</u> ,	= request.
84	And so farewell: for thy <u>suit</u> touching Knave's-acre,	84-85: Wellborn promises he will indeed turn the named property over to Marrall once he is married.
84	When it is mine, 'tis thine.	
86		

	[Exit Wellborn.]	
88		
90	Mar. I thank your worship. – How was I <u>cozened</u> in the <u>calculation</u>	= deceived. = prediction; with <i>fortune</i> , an astrological metaphor.
92	Of this man's fortune! my master cozened too, Whose pupil I am in the art of <u>undoing</u> men;	= ruining.
94	For that is our profession! Well, well, Master Wellborn, You are of a sweet nature, and fit again to be cheated: Which, if <u>the Fates</u> please, when you are possessed	= the three goddesses that were thought to control humans' destiny.
96	Of the land and lady, you, <u>sans</u> question, <u>shall be</u> . I'll presently think of the means.	= without. = ie. cheated. = "I will immediately try to figure out how to do so (cheat Wellborn)."
98		
	[Walks by, musing.]	99: Marrall paces or stands aside, as he tries to formulate a plan to defraud Wellborn.
100		
102	[Enter Overreach, speaking to a Servant <u>within</u> .]	= offstage.
104	Over. <u>Sirrah</u> , take my horse. I'll walk to get me an appetite; 'tis but a mile, And exercise will keep me from being <u>pursy</u> . –	= common term of address for a servant.
106	Ha! Marrall! is he <u>conjuring</u> ? perhaps The knave has <u>wrought</u> the <u>prodigal</u> to do	= flabby or short-winded, ie. out of shape. ¹ Overreach conveniently just happens to decide to step off his horse at the exact location Marrall is standing by pensively. = literally meaning "raising spirits", but Sir Giles, seeing Marrall deep in thought, simply means "striving to come up with a new scheme."
108	Some outrage on himself, and now he feels <u>Compunction</u> in his conscience for't: no matter, So it be done. – Marrall!	107-8: <i>The knave...himself</i> = "perhaps Marrall has succeeded in convincing the spendthrift (<i>prodigal</i>) Wellborn into killing himself"; <i>wrought</i> is the past tense of <i>to work</i> , and was used in a broad sense to mean "arranged" or "manipulated", or "worked" in its many nuanced senses.
110		= guilt or regret.
112	Mar. Sir.	
114	Over. How succeed we In our plot on Wellborn?	
116		
118	Mar. Never better, sir.	
120	Over. Has he hanged or drowned himself?	
122	Mar. No, sir, he lives; Lives once more to be made a prey to you, A greater prey than ever.	
124		
126	Over. Art thou in thy <u>wits</u> ? If thou art, reveal this miracle, and briefly.	= right mind.
128	Mar. A lady, sir, is fallen in love with him.	
130	Over. With him? what lady?	
132	Mar. The rich Lady Allworth.	

134	Over. Thou dolt! how dar'st thou speak this?	
136	Mar. I speak truth. And I do so but once a year, unless	
138	It be to you, sir: we dined with her ladyship, I thank <u>his worship</u> .	= ie. Wellborn.
140	Over. His worship!	
142	Mar. As I live, sir,	
144	I dined with him, at the great lady's table, <u>Simple as I stand here</u> ; and saw when she kissed him,	= a common phrase: "mean or unworthy as I am." ^{1,9}
146	And would, at his request, have kissed me too; But I was not so audacious as some youths are,	
148	That dare do anything, be it ne'er so <u>absurd</u> , And <u>sad</u> after performance.	= incongruous or unreasonable, such as expecting a kiss from such a high-born lady. 149: ie. "and then come to feel regretful after having done so." ¹ The use of <i>sad</i> as a verb to mean "to sadden" was common in the 16th century. ¹
150	Over. Why, thou rascal!	
152	To tell me these impossibilities. Dine at her table! and kiss him! or thee! –	
154	Impudent varlet, have not I myself, To whom great countesses' doors have oft flew open,	
156	Ten times attempted, since her husband's death, In vain, to see her, though I came – a suitor?	
158	And yet <u>your good solicitorship</u> , and rogue Wellborn, Were brought into her presence, feasted with her! – But that I know thee a dog that cannot blush, This most incredible lie would call up <u>one</u> On thy <u>buttermilk</u> cheeks.	= a mock title describing Marrall, who, as we have described, acts in legal matters on behalf of Overreach; a <i>solicitor</i> is essentially a lawyer. = ie. a blush of shame. = pale or white.
164	Mar. Shall I not trust my eyes, sir, Or taste? I feel her good <u>cheer</u> in my belly.	= food and drink.
166	Over. You shall feel me, if you <u>give not over</u> , sirrah: Recover your brains again, and be no more <u>gulled</u>	= "do not stop there". = fooled; 168-170: Overreach assumes that Marrall was the victim of a deception, and he imagines that Wellborn, with the assistance of Lady Allworth's servants, fooled Marrall by having one of the female domestics impersonate Lady Allworth. ⁹
170	With a beggar's plot, assisted by the aids Of serving-men and chambermaids, for <u>beyond these</u> Thou never saw'st a woman, or I'll <u>quit</u> you From my employments.	= "besides these females". 171-2 "you have never even met a woman of any higher standing than a servant, or I will fire you."
174	Mar. Will you credit this yet? On my confidence of their marriage, I offered Wellborn – [<i>Aside.</i>] I would give a <u>crown</u> now I durst say his worship – My nag, and twenty pounds.	176: "I would give away a <i>crown</i> (a silver coin worth five shillings) before I refer to Wellborn again as <i>his worship</i> in front of Sir Giles."
178	Over. Did you so, idiot?	
180		

	[Strikes him down.]	
182	Was this the way to work him to despair,	
184	Or rather to <u>cross</u> me?	= thwart.
186	Mar. Will your worship kill me?	
188	Over. No, no; but drive <u>the lying spirit</u> out of you.	= allusion to 2 Chronicles 21-22 and 1 Kings 22-23, in which the Lord puts a <i>lying spirit</i> in the mouth of King Ahab's prophets (King James Version). ⁵
190	Mar. <u>He's</u> gone.	= ie. "the lying spirit is".
192	Over. I have done then: now, forgetting	
	Your late imaginary feast and lady,	
194	Know, my Lord Lovell dines with me to-morrow.	
	Be careful <u>nought be wanting</u> to receive him;	= nothing be lacking.
196	And bid my daughter's women <u>trim her up</u> ,	196: "and tell Margaret's servants to dress her up (<i>trim her up</i>)".
	Though they paint her, so she catch the lord, I'll thank them:	197: the sense is, "even if they make her look more attractive than she really is, so long as she catches the attention of Lord Lovell, I will be appreciative;" <i>paint</i> literally means to apply make-up to, and the word was often used to convey a sense of concealing blemishes, both literal and figurative.
198	There's a piece for my late blows.	198: Sir Giles gives Marrall some money to compensate him for the beating he gave him.
200	Mar. [Aside] I must yet suffer:	200-1: "I have to tolerate this for now, but one day -";
	But there may be a time –	Marrall reveals to the audience a bit of discontent on his part.
202	Over. Do you grumble?	
204	Mar. No, sir.	
206		
208	[Exeunt.]	
	END OF ACT II.	

ACT III.

SCENE I.

The Country near Overreach's House.

Enter Lord Lovell, Allworth, and Servants.

1 **Lov.** Walk the horses down the hill: something in private
2 I must impart to Allworth.

4 [Exeunt Servants.]

6 **All.** O, my lord,

What sacrifice of reverence, duty, watching,
8 Although I could put off the use of sleep,
And ever wait on your commands to serve them;
10 What dangers, though in ne'er so horrid shapes,
Nay death itself, though I should run to meet it,
12 Can I, and with a thankful willingness suffer!
But still the retribution will fall short
14 Of your bounties showered upon me.

16 **Lov.** Loving youth,
Till what I purpose be put into act,
18 Do not o'erprize it; since you have trusted me
With your soul's nearest, nay, her dearest secret,
20 Rest confident 'tis in a cabinet locked

Treachery shall never open. I have found you
22 (For so much to your face I must profess,
Howe'er you guard your modesty with a blush for't)
24 More zealous in your love and service to me
Than I have been in my rewards.

26 **All.** Still great ones,
28 Above my merit.

30 **Lov.** Such your gratitude calls them:
Nor am I of that harsh and rugged temper
32 As some great men are taxed with, who imagine
They part from the respect due to their honours
34 If they use not all such as follow them,
Without distinction of their births, like slaves.
36 I am not so conditioned: I can make
A fitting difference between my footboy
38 And a gentleman by want compelled to serve me.

40 **All.** 'Tis thankfully acknowledged; you have been
More like a father to me than a master:

6-14: Allworth expresses his general gratefulness to Lovell as his employer. Writing such pleasing scenes of mutual admiration and professions of loyalty was one of Massinger's greatest strengths.

= wakefulness.

= perform.

= "though they appeared in forms more dangerous than any that ever preceded them".⁵

= my repayment.

= "intend (to do for you)". = ie. action.

= overvalue.

20-21: *rest...open* = "rest confident your secret is safe with me, locked in a vault which no betrayal of your trust (*treachery*)¹ will ever reveal."

= affirm.

= adorn, ornament.⁵

24-25: Lovell suggests that contrary to what Allworth says, Lovell has not sufficiently rewarded Allworth's loyalty and service to him.

27-28: "but those things you have given me are ever more than I deserve."

= censured for.⁹

= treat. = those who wait on or are attached to.

= a junior servant.¹

= poverty; Lovell understands that Allworth is reduced to working for him because of his own lack of means to support himself, but just because Allworth can technically

be classified as a servant like any other, does not mean he should be treated like any common domestic.

42	Pray you, pardon the comparison.	42: Deighton posits that Allworth asks for forgiveness, because identifying Lovell as a father-figure implies he is old (p. 107). ⁵
44	<i>Lov.</i> I allow it; And, to give you assurance I am pleased in't,	
46	My carriage and demeanour to your mistress, Fair Margaret, shall truly witness for me	
48	I can <u>command</u> my passions.	48: Lovell assures Allworth he will not try to win Margaret for himself; <i>command</i> = control.
50	<i>All.</i> 'Tis a conquest Few lords can boast of when they are tempted – Oh!	50-51: Allworth remains worried: few great men would be able to conquer their own emotions and resist a natural desire to take Margaret for themselves.
52	<i>Lov.</i> Why do you sigh? can you be doubtful of me? By that fair name I in the wars have purchased, And all my actions, hitherto untainted, I will not be more true to mine own honour Than to my Allworth!	
58	<i>All.</i> As you are the brave Lord Lovell, Your bare word only given is an assurance Of more validity and weight to me	60-63: basically, "your word is as good enough for me as would be all the oaths in the world backed by all the invocations to God that a man can make."
62	Than all the oaths, bound up with imprecations, Which, when they would deceive, most courtiers practice;	63: Allworth notes that when those who frequent the court want to deceive someone, they always do so by first swearing extensively of their allegiance.
64	Yet being a man, (for, sure, to <u>style</u> you more Would relish of <u>gross</u> flattery,) I am forced, 66 <u>Against my confidence of</u> your worth and virtues, To doubt, nay more, to fear.	64-65: <i>for, sure...flattery</i> = because to call (<i>style</i>) you something more than a mere man (like a god, perhaps) would be obvious (<i>gross</i>) flattery. = "despite my confidence in". ⁵
68	<i>Lov.</i> So young, and jealous!	
70	<i>All.</i> Were you to encounter with a single foe, The victory were certain; but to stand The charge of two such potent enemies, 74 At once assaulting you, as wealth and beauty, And those too <u>seconded</u> with <u>power</u> , is odds 76 Too great for Hercules.	72-76: <i>but to...Hercules</i> = Hercules himself would not be able to defeat such a pair of foes, Margaret's wealth and beauty, especially when they are supported (<i>seconded</i>) by the political and social influence (<i>power</i>) a match with Margaret would bring to whoever marries her.
78	<i>Lov.</i> Speak your doubts and fears, Since you will nourish them, <u>in plainer language</u> .	79: <i>Since you will nourish them</i> = a common trope in Elizabethan drama is the image of a character obsessing over, and almost taking a perverse pleasure in, feeding his or her dark fears, so as to cause them to grow. <i>in plainer language</i> = though Lovell asks Allworth to lay his concerns on the table in less cryptic terms, Allworth, as we will momentarily see, cannot help but continue to describe his emotions and worries in a tortured military metaphor.
80	That I may understand them.	
82	<i>All.</i> What's your will, Though I lend arms against myself, (provided 84 They may advantage you,) must be obeyed.	82-84: "whatever you ask me to do I must do, even if it is something that goes against my own best interests."

	My much-loved lord, were Margaret only fair,	85-90: a typical lengthy and complex Massinger sentence, with its numerous subordinate clauses: if the only thing going for Margaret were being pretty (but not gorgeous), then simply seeing her would likely cause Lovell to fall for her, even as his other physical senses would not be so vulnerable to her charms. To further complicate the sentence, the sentiment is expressed in the context of a strained military metaphor, in which Margaret's allure is portrayed as assaulting the defenses Lovell puts up to keep from being drawn to her.
86	The cannon of her more than earthly form,	
	Though mounted high, commanding all beneath it,	
88	And rammed with bullets of her sparkling eyes,	
	Of all the <u>bulwarks</u> that defend your senses	= ramparts.
90	Could batter none, but that which guards your sight. But when the well-tuned accents of her tongue	91-105: but the reality is, when Lovell's other senses - his hearing, touch, smell and taste - come into contact with Margaret, his ability to resist her will be overcome.
92	Make music to you, and with numerous sounds Assault your hearing, (such as Ulysses, if he	93-95: <i>such as...resist</i> = oft-referred allusion to a story from the <i>Odyssey</i> ; the Greek hero <i>Ulysses</i> , trying to return home after the Trojan War, found his ship sailing past the half-fish half-human sea-nymphs who, with their irresistible singing, drew passing sailors to their deaths; Ulysses famously had his shipmates stop their ears with wax (so they could not hear the Sirens), then had himself lashed to a mast, so that he could hear the Sirens' song without causing harm to himself. Allworth's point is that even Ulysses, who could resist the Sirens, would not be able to resist Margaret (though the analogy is not perfect, since Ulysses cheated with respect to the Sirens).
94	Now lived again, howe'er he stood the Syrens,	
	Could not resist,) the combat must grow doubtful	
96	Between your reason and rebellious passions.	95-96: <i>the combat...passions</i> = "the outcome of the battle between competing forces - to wit, your reason, which tells you to leave Margaret for me, and your feelings, which will cause you to act contrarily - is at best uncertain."
	Add this too; when you feel her touch, and breath	
98	Like a soft western wind when it glides o'er Arabia, creating gums and spices;	
100	And, in the <u>van</u> , the nectar of her lips,	= those soldiers at the front of an engaging army.
	Which you must taste, bring the <u>battalia</u> on,	= soldiers, military forces.
102	Well armed, and strongly lined with her discourse,	102-3: <i>strongly lined...entertainment</i> = "and on top of that, she is a good conversationalist, and one with good manners who knows how to properly treat and interact with others."
	And knowing manners, to give entertainment; –	
104	<u>Hippolytus</u> himself would leave Diana,	104-5: <i>Hippolytus</i> was the son of the Greek hero Theseus; in Euripides' play <i>Hippolytus</i> , the young man takes a vow of chastity, and dedicates himself to honour Artemis (the Roman <i>Diana</i>), the virgin goddess of the hunt. The goddess of love Aphrodite (the Roman <i>Venus</i>), angered by Hippolytus' rejecting her, causes Hippolytus' stepmother (and his father Theseus' wife) Phaedra to fall in love with him. Phaedra kills herself in shame, and leaves a note which Theseus mistakenly interprets as suggesting that it was actually Hippolytus who tried to seduce her. Theseus then calls on Poseidon to kill Hippolytus, which he does.
106	To follow such a Venus.	

		Allworth is clever to identify Margaret with Venus, and to suggest Hippolytus would exchange his devotion from Artemis back to the goddess of love.
108	Lov. Love hath made you Poetical, Allworth.	
110	All. Grant all these beat off, Which if it be in man to do, you'll do it,	110: "and even if you were able to fend off all these assaults to your senses". 111: "which if it is possible for any mere man to do, you would be the one who could do it".
112	Mammon , in Sir Giles Overreach, steps in With heaps of ill-got gold, and so much land, 114 To make her more remarkable, as would tire A falcon's wings in one day to fly over. 116 O my good lord! these powerful aids, which would Make a <u>mis-shapen negro</u> beautiful, 118 (Yet are but ornaments to give her lustre, That in herself is all perfection,) must 120 Prevail for her: I here release your trust; 'Tis happiness enough for me to serve you 122 And sometimes, with chaste eyes, to look upon her.	112-5: the final attraction is Margaret's incredible wealth. <i>Mammon</i> = personified wealth, embodied in Sir Giles. ¹
124	Lov. Why, shall I swear?	= deformed. = in Elizabethan times, darker skin was considered less attractive.
126	All. O, by no means, my lord; And wrong not so your judgment to the world 128 As from your <u>fond</u> indulgence to a boy, Your page, your servant, to refuse a blessing 130 <u>Divers</u> great men are rivals for.	120-2: <i>I here..upon her</i> = Allworth gives up; he has spun himself into such an agitated state that he has convinced himself that there is no way Lovell will be able to resist Margaret.
132	Lov. Suspend Your judgment till the trial. How far is it 134 To Overreach' house?	124: "what do you want from me, a sacred vow?"
136	All. At the most, some half hour's riding; You'll soon be there.	127-130: "don't harm your reputation by refusing this offer I, your foolish (<i>fond</i>) servant, make to you (ie. my blessing to pursue Margaret) which many and various (<i>divers</i>) men of high station would fight over."
138		132-3: <i>Suspend...trial</i> = a legal metaphor: "don't rule on this case before the trial", ie. "don't project, let's wait and see what will happen."
140	Lov. And you the sooner freed From your jealous fears.	
142	All. O that I durst but hope it!	
144	[<i>Exeunt.</i>]	
	ACT III, SCENE II. <i>A Room in Overreach's House.</i>	
	<i>Enter Overreach, Greedy, and Marrall.</i>	The Scene: Overreach is preparing a dinner for Lovell, who will arrive accompanied by Allworth.
1	Over. Spare for no cost; let my <u>dressers</u> crack with the weight	= serving tables. ²
2	Of <u>curious viands</u> .	= exquisitely prepared food; ² Overreach will omit no detail in order to impress Lovell.
4	Greedy. "Store indeed's no sore," sir.	4: <i>store is no sore</i> was proverbial, meaning "plentifulness is not harmful," or the more contemporary "there is no such thing as having too much of a good thing." ¹

6	Over. That proverb fits your stomach, Master Greedy. And let no plate be seen but what's pure gold,	
8	Or such whose workmanship exceeds the <u>matter</u> That it is made of; let my choicest linen	= ie. material.
10	Perfume the room, and, when we wash, the water,	
12	With precious powders mixed, <u>so please my lord</u> , That he may with <u>envy</u> wish to bathe so ever.	= ie. "be so pleasing to Lord Lovell". = jealousy. ²
14	Mar. 'Twill be very <u>chargeable</u> .	= expensive.
16	Over. Avaunt, you drudge!	16: "get out of here, you slave!"
18	Now all my laboured ends are at the stake, Is't a time to think of thrift? Call in my daughter.	17-18: <i>Now all...thrift</i> = "Now that the goal of all my work over the years is finally on the line, ie. within sight, is this the time to think about saving money?"
20	[Exit Marrall.]	
22	And, Master Justice, since you love <u>choice</u> dishes, And plenty of them –	= specially selected. ²
24		
26	Greedy. As I do, indeed, sir, Almost as much as to give thanks for them.	
28	Over. I do confer that <u>providence</u> , with my power Of absolute command to have abundance, To your best care.	28-30: Overreach grants Greedy authority to instruct the cook regarding the menu for the feast, and to make sure to have lots of everything; <i>providence</i> = management or authority over.
32	Greedy. I'll punctually discharge it, And give the best <u>directions</u> . Now am I,	32: "I will scrupulously and rigorously execute that office". = instructions. ¹
34	In mine own <u>conceit</u> , a monarch; at the least, <u>Arch-president</u> of the boiled, the roast, the baked;	= imagination. = chief governor or guardian. ¹
36	<u>For which</u> I will eat often, and give thanks When my belly's <u>braced up like a drum</u> , and that's pure justice.	= "in gratitude of the honour conferred on me" (Deighton, p. 109). ⁵ = stretched tightly, as the skin of a drum.
38		
40	[Exit.]	
42	Over. It must be so: should the foolish girl prove modest, She may spoil all; she <u>had it not</u> from me, But from her mother; I was ever <u>forward</u> , As she must be, and therefore I'll prepare her.	= ie. "did not inherit that modesty". = bold, aggressive - the opposite of <i>modest</i> . ¹
44		
46	<i>Enter Margaret.</i>	
48	<u>Alone</u> – and let your <u>women</u> wait without.	= "I want to see you alone." = attendants. Note the alliteration at the end of the line.
50	Marg. Your pleasure, sir?	
52	Over. Ha! this is a <u>neat dressing</u> ! These <u>orient</u> pearls and diamonds well placed too!	= ie. an elegant outfit or combination. = lustrous. ¹
54	The gown <u>affects me not</u> , it should have been Embroidered o'er and o'er with flowers of gold;	= ie. "doesn't do anything for me"; <i>affects</i> = moves.
56	But these rich jewèls and <u>quaint fashion</u> help it. And how <u>below</u> ? since oft the <u>wanton eye</u> ,	= fanciful or unconventional manner in which the gown has been adorned or accessorized. ⁵ 57: <i>below</i> = referring to Margaret's feet. <i>wanton</i> = straying, playful, pleasure-seeking; the phrase <i>wanton eye</i> was common in early literature.
58	The face observed, descends unto the foot,	

60	Which being well proportioned, as yours is, Invites as much as perfect <u>white and red</u> ,	60-61: <i>Invites...art</i> = "is as attractive as perfect skin, which is radiant and ruddy (<i>white and red</i>) without any make-up" (<i>art</i> = skill in deception). The phrase <i>white and red</i> is from Chapter V of the Old Testament's <i>Song of Songs</i> .
62	Though without <u>art</u> . How like you your new woman, The Lady Downfallen?	61-62: <i>How like...Downfallen</i> = we remember that Overreach only hires the wives of destitute but otherwise high-ranking men to be Margaret's attendants.
64	Marg. Well, for a companion; Not as a servant.	
66		
68	Over. Is she humble, Meg, And <u>careful</u> too, <u>her ladyship forgotten</u> ?	= attentive. ² = ie. behaves in an appropriately subservient manner, and not acting as if her job is beneath her, given her rank.
70	Marg. I pity her <u>fortune</u> .	= ie. misfortune, ie. "bad luck which has forced her to this extremity."
72	Over. Pity her! trample on her. I <u>took her up</u> in an old <u>tamin</u> gown,	= "employed her". = made of coarse or thin wool, an obvious sign of Lady Downfallen's poverty. ^{1,9}
74	(<u>Even starved for want of twopenny chops</u> .) to serve thee,	= "starving because she could not even afford a cheap broth with chopped meat in it". ¹
76	And if I understand she but <u>repines</u> To do thee any duty, <u>though ne'er so servile</u> ,	= complains.
78	I'll <u>pack her</u> to her knight, where I have lodged him, Into <u>the counter</u> , and there let them <u>howl</u> together.	= "no matter how low or menial it might be". 77-78: "I'll send her off (<i>pack her</i>) to be with her husband in the debtor's prison (<i>the counter</i>), where they can wail (<i>howl</i>) together. Previous editors have noted there were three prisons in London in the early 17th century which were named the "Counter".
80	Marg. <u>You know your own ways</u> ; but for me, I blush	= "you are the best judge as to how you yourself should act". ⁵
82	When I command her, <u>that</u> was once attended With persons not inferior to myself	= read as "she who".
84	In birth.	
86	Over. In birth! why, art thou not my daughter, The blest child of my <u>industry</u> and wealth?	= ingenuity or hard work. ¹
88	Why, foolish girl, was't not to make thee great That I have run, and still pursue, those ways	
90	That <u>hale down</u> curses on me, which I mind not? Part with these humble thoughts, and <u>apt thyself</u>	= pull or drag down. = "conform your behavior"; <i>apt</i> had a brief history as a verb from the middle of the 16th to the middle of the 17th century. ¹
92	To the noble state I labour to advance thee; Or, <u>by my hopes to see thee honourable</u> ,	= a vow or oath, basically meaning "I swear".
94	I will adopt a stranger <u>to</u> my heir, And throw thee from my care: do not provoke me.	= to be.
96	Marg. I will not, sir; mould me which way you please.	
98	<i>Re-enter Greedy.</i>	98ff: Greedy's constant interruptions in this scene will provide some of the more entertaining moments of the play.
100	Over. How! interrupted!	100: "Hey, we are in a private conversation!"
102	Greedy. 'Tis matter of importance.	

104	The cook, sir, is <u>self-willed</u> , and will not learn From my experience: there's a fawn brought in, sir, And, for my life, I cannot make him roast it	= obstinate.
106	With a <u>Norfolk dumpling</u> in the belly of it; And, sir, we wise men know, without the dumpling 'Tis not worth three-pence.	= a plain flour dumpling, cooked in gravy. ^{1,9}
110	Over. <u>Would</u> it were whole in thy belly, To stuff it out! cook it any way; <u>prithée</u> , leave me.	= if only. = "to fatten you up some." = please.
112	Greedy. Without <u>order</u> for the dumpling?	= any instructions regarding.
114	Over. Let it be dumped	
116	<u>Which way thou wilt</u> ; or tell him, I will scald him In his own <u>caldron</u> .	= "any which way you want it to be". = kettle or pot for boiling. ¹
118	Greedy. I <u>had</u> lost my <u>stomach</u>	= would have. = appetite.
120	Had I lost my mistress dumpling; I'll give thanks for't.	
122	[Exit.]	
124	Over. But to our business, Meg; you have heard who <u>dines</u> here?	= ie. is coming to dine.
126	Marg. I have, sir.	
128	Over. 'Tis an honourable man; A lord, Meg, <u>and</u> commands a regiment	= ie. "and one who".
130	Of soldiers, and, <u>what's rare, is one himself</u> ,	= a reference to the idea that few of the wealthy men who raise their own companies to fight for England in her wars actually have any military experience.
132	A bold and <u>understanding</u> one: and to be	= intelligent. ¹
134	A lord, and a good leader, in one <u>volume</u> , Is granted unto few but such as rise up The kingdom's glory.	= book, a metaphor for one person. 133-4: <i>rise up...glory</i> = "rise up to be the pride of the nation" (Deighton, p. 110). ⁵
136	<i>Re-enter Greedy.</i>	
138	Greedy. I'll resign my office, If I be not better obeyed.	
140	Over. ' <u>Slight</u> , art thou <u>frantic</u> ?	141: ' <i>Slight</i> ' = "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. <i>frantic</i> = crazy.
142	Greedy. Frantic! 'twould make me frantic, and stark mad, Were I not a justice of peace and <u>quorum</u> too, Which this rebellious cook cares not a straw for. There are a dozen of <u>woodcocks</u> –	= a title for certain distinguished jurists. ⁸ = small wading bird with a long beak.
148	Over. Make thyself Thirteen, the <u>baker's dozen</u> .	148ff: the humour of these next few lines derives from the fact that <i>woodcock</i> was a common term for a fool; appropriately enough, as we will see momentarily, <i>Woodcock</i> also turns out to Greedy's family name. <i>baker's dozen</i> = for Massinger, a relatively new phrase indicating the number 13;
150	Greedy. I am contented, So they may be dressed <u>to my mind</u> ; he has found out A new device for sauce, and will not dish them	= "as I wish".

154	<u>With toasts and butter; my father was a tailor,</u>	154: <i>With toasts and butter</i> = Deighton notes the Elizabethans' enjoyment of consuming part of the woodcocks' intestines on buttered toast. ⁵ <i>my father was a tailor</i> = tailors were proverbially dishonest and effeminate, and as a result a frequent butt of dramatists' humour and society's disdain; along with giving Greedy the family name of <i>Woodcock</i> , Massinger has delightfully given Greedy many of the attributes of a fool.
156	And my name, though a justice, Greedy Woodcock; And, <u>ere</u> I'll see my <u>lineage</u> so abused, I'll give up my commission.	= before. = family name, ancestors, meaning woodcock: despite his agitation, Greedy is able to make a humorous connection between his family name and the meal he is salivating for.
158	Over. [<i>Loudly</i>] Cook! – Rogue, obey him!	
160	I have given the word, <u>pray you</u> now remove yourself	= please.
162	To a <u>collar of brawn</u> , and trouble me no further.	= rolled up slice of meat, possibly meaning boar. ⁹
164	Greedy. I will, and meditate what to eat at dinner.	
166	[<i>Exit.</i>]	
168	Over. And as I <u>said</u> , Meg, when this <u>gull</u> disturbed us, This honourable lord, this colonel, I would have thy husband.	= "was saying". = simpleton. ¹ 168: ie. Lord Lovell.
170	Marg. There's too much disparity	
172	Between his <u>quality</u> and mine, to hope it.	= rank or station.
174	Over. I more than hope, and doubt not to effect it. Be thou no enemy to thyself; my wealth	
176	<u>Shall weigh his titles down</u> , and make you equals.	= ie. "shall counterbalance his titles when both are placed on a scale". = "assuredly make Lovell yours". = "listen closely to me."
178	Now for the means to <u>assure him thine</u> , <u>observe me</u> ;	
180	Remember he's a courtier, and a soldier, And not to be <u>trifled with</u> ; and, therefore, when	= ie. played silly games with.
182	He comes to woo you, see you do not <u>coy it</u> ; This <u>mincing</u> modesty has spoiled many a match	= behave too coyly.
184	By a first refusal, in vain after hoped for.	= affected, pretended.
186	Marg. You'll have me, sir, preserve the distance that <u>Confines</u> a virgin?	184-5: "you will allow me to behave with the modesty expected of a maiden, will you not?" <i>confines</i> = defines the boundaries of the behavior of.
188	Over. Virgin me no virgins! I must have you <u>lose that name</u> , or you lose me. I will have you private – <u>start not</u> – I say, private;	= lose the moniker of "maiden", ie. get married. 189: "If you don't do what I say, I will force you to live in seclusion from now on - and don't jump or act surprised (<i>start not</i>)."
190	If thou art my true daughter, not a <u>bastard</u> , Thou wilt <u>venture</u> alone with one man, though he came	= ie. offspring of another man. 191: <i>venture</i> = dare be. ¹ 191-2: <i>though he...Semele</i> = <i>Semele</i> was a daughter of the Greek hero Cadmus, and beloved by Jupiter. Jupiter's wife Juno, jealous of Semele, came to her in the shape of her nurse, and convinced her to pray to Jupiter to appear before her in the same brilliant majesty in which he appears before Juno. Having sworn to give Semele anything she asked for, Jupiter was forced to fulfill her request, but for a mere

		mortal to view a god in his or her true form is fatal, and Semele was accordingly killed by the fire and lightning surrounding the king of the gods.
		Overreach's point, then, is that even if Lovell approached Margaret in a manner that would be harmful to her, perhaps even fatal, he (Sir Giles) would still expect her to welcome Lovell's advances.
192	Like Jupiter to <u>Semele</u> , and <u>come off</u> , too; And therefore, when he kisses you, kiss close.	= be successful about it.
194		193: we remember that Elizabethans of the opposite sex exchange a kiss on the lips as a matter of course when they are introduced; Sir Giles' point is that Margaret should respond to Lovell's anticipated kiss intensely and intimately.
196	Marg. I have heard this is the <u>strumpet's fashion</u> , sir, Which I must never learn.	= manner of a whore.
198	Over. Learn anything, And from any creature <u>that may</u> make thee great;	= "so long as he".
200	<u>From</u> the devil himself.	= ie. even from.
202	Marg. [Aside] This is but devilish <u>doctrine</u> !	= instruction; with <i>learn</i> , a teaching metaphor.
204	Over. Or, if <u>his blood grow hot</u> , suppose he offer Beyond this, do not you <u>stay</u> till it cool,	= "he grows passionate", perhaps with a sense of "lustful".
206	But <u>meet his ardour</u> ; if a couch be near, Sit down on't, and invite him.	= hesitate or hold back. = ie. "let your own heat of passion match his."
208		
210	Marg. In your house, Your own house, sir; for Heaven's sake, what are you then? Or what shall I be, sir?	209-211: Margaret is understandably stunned by her father's shameless order to give herself to Lovell if he wants her.
212	Over. Stand not on form; Words are no substances.	213: "don't insist on formalities", ie. don't demand Lovell go through a formal courting process. 214: basically, words alone are meaningless, compared to action.
214		
216	Marg. Though you could dispense With your own honour, cast aside religion, The <u>hopes of Heaven</u> , or fear of hell, excuse me, In <u>worldly policy</u> , this is not the way To make me his wife; his whore, I grant it may do. My maiden honour so soon yielded up, Nay, prostituted, cannot but assure him I, that am <u>light</u> to him, will not hold weight Whene'er tempted by others; so, in judgment, When to his lust I have given up my honour, He must and will <u>forsake</u> me.	= expectation of going to Heaven. = "strategies involving earthly matters".
218		
220		
222		= promiscuous, easy; but also punning with <i>weight</i> .
224		
226		= leave, abandon.
228	Over. How! forsake thee! Do I wear a sword for fashion? or is this arm Shrunk up or withered? does there live a man Of that large list I have encountered with <u>Can</u> truly say I e'er gave inch of ground Not purchased with his blood that did oppose me? Forsake thee when <u>the thing</u> is done! he dares not. Give me but proof he has enjoyed thy person, Though all his captains, echoes to his will,	= "who can". = euphemism for the sexual act.
230		
232		
234		
236		236: "and even if all his commanders, who would fully

238	Stood armed by his side to justify the wrong, And he himself in the head of his bold troop, Spite of his lordship, and his colonelship,	obey his orders".
240	Or the judge's favour, I will make him render A bloody and a strict account, and force him,	
242	By marrying thee, to cure thy wounded honour! I have said it.	
244		
246	<i>Re-enter Marrall.</i>	
248	Mar. Sir, the man of honour's come, Newly <u>alighted</u> .	= arrived (literally "dismounted from his horse").
250	Over. <u>In</u> , without reply; And do as I command, or thou art lost.	= "get in", to Margaret.
252		
254	<i>[Exit Margaret.]</i>	
256	Is the loud music I gave order for Ready to receive him?	
258	Mar. 'Tis, sir.	
260	Over. Let them sound A princely welcome.	
262		
264	<i>[Exit Marrall.]</i>	
266	<u>Roughness</u> awhile leave me; For fawning now, a stranger to my nature,	265-7: Sir Giles addresses his own abrasive (<i>rough</i>) character, in preparation for meeting Lord Lovell; despite his faults, Overreach at least has enough self-awareness to admit it is a challenge for him to act obsequiously towards another, as he must with his guest, by putting aside his natural harsh manner.
268	Must make way for me.	269: must be used to make a path for Sir Giles to achieve his goals.
270	<i>Loud music.</i> <i>Enter Lord Lovell, Greedy, Allworth, and Marrall.</i>	
272	Lov. Sir, you meet your trouble.	272: a modest greeting: Lovell apologizes for putting Overreach through the trouble of entertaining him.
274	Over. What you are pleased to <u>style so</u> is an honour Above my worth and fortunes.	= "call 'trouble'".
276	All. <i>[Aside]</i> Strange, so humble.	
278	Over. A justice of peace, my lord.	
280		
282	<i>[Presents Greedy to him.]</i>	
284	Lov. Your hand, good sir.	
286	Greedy. <i>[Aside]</i> This is a lord, and some <u>think this a favour</u> ; But I had rather have my hand in my dumpling,	= ie. "would consider his shaking hands with me like this an exceptional compliment."
288	Over. <u>Room</u> for my lord.	= "make way for".

290	Lov.	I miss, sir, your fair daughter	
292		To crown my welcome.	
294	Over.	May it please my lord	
296		To taste a glass of Greek wine first, and <u>suddenly</u>	= immediately.
298	Lov.	You'll be obeyed, sir.	
300		[<i>Exeunt all but Overreach.</i>]	
302	Over.	'Tis to my wish: as soon as come, ask for her! –	
304		Why, Meg! Meg Overreach. –	
306		<i>Re-enter Margaret.</i>	
308		How! tears in your eyes!	307: Margaret has been crying.
310		Hah! dry them quickly, or I'll dig them out. Is this a time to whimper? meet that greatness That flies into thy bosom, think what 'tis	310-3: <i>think what...yourself</i> : Overreach asks Margaret to imagine with him how wonderful it will be when he can address her as <i>honourable</i> , and she, as the husband of a peer, will be in a position to speak to others in the (pretentiously) magnanimous way that only the nobility can.
312		For me to say, My honourable daughter; And thou, when I stand bare, to say, Put on;	312: "when I take my hat off to show my respect, you can say to me, 'put your hat on'."
314		Or, Father, you forget yourself. No more: <u>But be instructed, or expect</u> – he comes.	= "do as I say. = "or else!" - a threat is implied.
316		<i>Re-enter Lord Lovell, Greedy, Allworth, and Marrall.</i>	
318		A <u>black-browed</u> girl, my lord.	= literally "swarthy", but generically describing Margaret as unattractive; Overreach introduces his daughter with feigned modesty. ⁵
320		[<i>Lord Lovell kisses Margaret.</i>]	
322	Lov.	As I live, <u>a rare one</u> .	= "a fine young lady."
324	All.	[<i>Aside</i>] He's ta'en already: I am lost.	
326	Over.	That kiss	
328		Came twanging off, I like it; <u>quit the room</u> . –	= "everybody out!"
330		[<i>Exeunt all but Overreach, Lovell, and Margaret.</i>]	
332		A little bashful, my good lord, but you, I hope, will teach her boldness.	
334	Lov.	I am happy	
336		In such a scholar: but –	
338	Over.	I am past learning,	= "I am too old to learn (or re-learn) anything about love."
340		And therefore leave you to yourselves: – [<i>Aside to Margaret</i>] remember.	
342		[<i>Exit.</i>]	
	Lov.	You see, fair lady, your father is solicitous,	

344	To have you change the <u>barren</u> name of <u>virgin</u>	= not fertile, ie. childless. = unmarried and chaste woman.
346	Into a <u>hopeful</u> wife.	= promising or forward-looking. ²
348	Marg. His haste, my lord, Holds no power o'er my will.	
350	Lov. But o'er your duty.	350: though Overreach's wish to get Margaret married off quickly has no influence on what Margaret herself wants, Lovell suggests Margaret still has a duty to follow her father's wishes.
352	Marg. Which forced too much, may break.	352-4: Margaret and Lovell use the metaphor of a branch to describe the degree to which Margaret bend her will to her father's.
354	Lov. Bend rather, sweetest: Think of your years.	
356	Marg. Too few to match with yours:	357-8: Margaret is naturally assuming that Lovell is courting her for himself; Margaret's fruit metaphor of a girl being married off to soon connects back to the previous branch metaphor
358	And choicest fruits too soon plucked, rot and wither.	
360	Lov. Do you think I am old?	360ff: Lovell's responses, on the face of it, make it sound like he really does have it in mind to win Margaret for himself; but is he simply teasing her by pretending to play along with her suspicion?
362	Marg. I am sure I am too young.	
364	Lov. I can <u>advance</u> you.	= "raise you in status".
366	Marg. To a hill of sorrow;	
368	Where every hour I may expect to fall, But never <u>hope</u> firm footing. You are noble, I of a low descent, however rich;	= hope for.
370	And tissues matched with scarlet suit but ill.	369: Margaret's non-noble birth is not changed by her family's wealth.
372	O, my good lord, I could say more, but that I dare not trust these walls.	370: Margaret continues to harp on the great distance between her and Lovell's ranks: <i>tissue</i> is a rich cloth embroidered with threads of precious metal, such as an aristocrat would wear; a <i>scarlet suit</i> refers to the gowns worn by judges and, as Deighton points out, mayors and alderman, which is as high a rank as anyone of Margaret's class could ever hope to achieve. ⁵ Sherman sees a further metaphor in the colours of the clothes themselves not matching, ie. yellow (from the gold threads of the tissue) and red (scarlet). ⁹
374	Lov. Pray you, trust my ear then.	372: someone - Sir Giles especially - might be listening.
376	<i>Re-enter Overreach <u>behind</u>, listening.</i>	= ie. Overreach furtively sneaks up on the couple.
378	Over. Close at it! whispering! this is excellent! And, by their <u>postures</u> , a consent on both parts.	= relative bearing. ¹
380	<i>Re-enter Greedy behind.</i>	381ff: the following dialogue between Sir Giles and Greedy is held outside the hearing of Lord Lovell and Margaret.
382	Greedy. Sir Giles, Sir Giles!	
384		

	Over. The <u>great fiend</u> stop that <u>clapper</u> !	= Satan. = literally referring to the metal tongue of a bell, but applied to the tongue of a person. Greedy, who shows an occasional (and surprising) penchant for wordplay, responds with both senses of <i>clapper</i> in mind.
386		
388	Greedy. It must ring out, sir, when my belly rings <u>noon</u> . The baked-meats are <u>run out</u> , the roast <u>turned powder</u> .	= as mentioned earlier, the normal time for dinner. 388: <i>run out</i> = cooked so long that the meat is falling out of the pastry due to dryness. ⁵ <i>turned powder</i> = dried out so much that it is crumbling into powder.
390	Over. I shall <u>powder</u> you.	= pulverize. ¹
392	Greedy. Beat me to dust, I care not; In such a cause as this, I'll die a martyr.	
394		
396	Over. Marry, and shall, you <u>barathrum</u> of the shambles!	= "glutton of the butchers' stalls!" ¹ <i>Barathrum</i> has the original sense of an abyss or "devouring gulf" (Gifford, p. 363). ⁶
	[<i>Strikes him.</i>]	
398	Greedy. How! strike a justice of peace! 'tis <u>petty treason</u> ,	= the specific crime of murdering someone to whom one owes fealty. ¹
400	<u>Edwardi quinto</u> : <u>but that</u> you are my friend,	400: <i>Edwardi quinto</i> = ie. according to an Act passed during the fifth year of King Edward's reign. <i>but that</i> = "except for the fact that".
402	I would <u>commit</u> you without <u>bail</u> or <u>mainprize</u> .	401: <i>commit</i> = imprison. <i>bail</i> or <i>mainprize</i> = while <i>bail</i> refers to the temporary release of a prisoner upon payment of a financial security guaranteeing he or she will return for trial, <i>mainprize</i> consists of another person guaranteeing the prisoner's return. The two words, usually preceded as here by <i>without</i> , were frequently paired. ¹
404	Over. Leave your bawling, sir, or I shall commit you Where you shall not dine to-day: disturb <u>my lord</u> , When he is in discourse!	= ie. Lord Lovell.
406		
408	Greedy. Is't a time to talk When we should be munching?	
410	Lov. Hah! I heard some noise.	
412	Over. Mum, villain; vanish! shall we break a bargain	412-3: this noisy exchange between Greedy and himself causes Overreach to worry that they might upset the delicate negotiations presently going on between Lovell and Margaret.
	Almost <u>made up</u> ?	= concluded, settled, or arranged: a phrase which could apply to both a contract, ie. <i>bargain</i> , and a marriage. ¹
414		
416	[<i>Thrusts Greedy off.</i>]	
418	Lov. Lady, I understand you, And rest most happy in your choice, believe it; I'll be a careful pilot to direct	419-420: in this handsome sea-faring metaphor, Lovell offers to help Margaret to achieve her goal.
420	Your yet uncertain <u>bark</u> to a port of safety.	= ship.
422	Marg. So shall your honour save two lives, and bind us Your slaves forever.	
424		

426	Lov. I am in the act rewarded, Since it is good; howe'er, you must put on An amorous <u>carriage</u> towards me to delude	= bearing.
428	Your subtle father.	425-8: whew! It is a relief to know that Lord Lovell has not broken faith with Allworth after all!
430	Marg. I am prone to that.	430: "I am eager to do so." ¹
432	Lov. Now break we off our conference. – Sir Giles! Where is Sir Giles?	
434		
436	[<i>Overreach comes forward.</i>]	
438	<i>Re-enter Allworth, Marrall, and Greedy.</i>	
440	Over. My noble lord; and how Does your lordship find her?	
442	Lov. <u>Apt</u> , Sir Giles, and <u>coming</u> ; And I like her the better.	442: both <i>apt</i> and <i>coming</i> suggest readiness or compliance. ¹
444		
446	Over. So do I too.	
448	Lov. Yet should we take forts at the first assault, <u>'Twere poor in the defendant</u> ; I must confirm her	447-8: a common metaphor, and a particular favourite of Massinger's, was to compare the courting of a woman to an attack on a fortress; the implied sense of the metaphor is that the man will engage in all desperate measures to attain the object of his interest, while the woman will naturally resist. = "it would show poorly of the defenders." The woman must not give in too easily. Note how this military metaphor reverses the positions of Lovell and Margaret from the metaphor introduced by Allworth in Act III.i, in which Margaret's gracious qualities were the attackers, and Lovell the defender.
450	With a love-letter or two, which I must have Delivered by my page, and you give way to't.	448-450: <i>I must...to't</i> = Lovell wants to prolong his apparent wooing of Margaret by first sending her a few love-letters, which he tells Sir Giles will be delivered on his behalf by his servant Allworth; Sir Giles must allow Allworth to deliver the notes personally.
452	Over. With all my soul: – a <u>towardly</u> gentleman! Your hand, good Master Allworth; know my house	= dutiful. ²
454	Is ever open to you.	
456	All. [<i>Aside</i>] 'Twas shut till now.	
458	Over. Well done, well done, my honourable daughter! <u>Thou'rt so already</u> : <u>know this gentle youth</u> ,	459: <i>Thou'rt so already</i> = ie. "you have practically already assumed the title of honourable." <i>know this gentle youth</i> = "please get to know Master Allworth".
460	And cherish him, my honourable daughter.	
462	Marg. I shall, with my best care.	
464	[<i>Noise within, as of a coach.</i>]	= offstage.
466	Over. A coach!	
468	Greedy. More <u>stops</u>	= interruptions.

470	Before we go to dinner! O my guts!	
472	<i>Enter Lady Allworth and Wellborn.</i>	
474	L. All. If I find welcome, You share in it; if not, I'll <u>back again</u> ,	473-6: Lady Allworth is speaking to Wellborn. = return home.
476	Now I know your <u>ends</u> ; for I come armed for all Can be objected.	475: <i>ends</i> = goal, intentions. 475-6: <i>for I come...objected</i> = "I am ready to meet any objections that Sir Giles will make to your presence in his house." ⁵
478	Lov. How! the Lady Allworth!	
480	Over. And thus attended!	480: Overreach can't believe Lady Allworth has arrived in Wellborn's company.
482	<i>[Lovell kisses Lady Allworth, Lady Allworth kisses Margaret.]</i>	
484	Mar. No, "I am a dolt!	485-6: Marrall twits Overreach, reminding him how he did not believe Marrall's report regarding Lady Allworth's generous reception of Wellborn.
486	The spirit of lies hath entered me!"	
488	Over. Peace, Patch; 'Tis more than wonder! an astonishment	488: "quiet, fool;" <i>Patch</i> was a common Elizabethan term for a simpleton.
490	That does possess me wholly!	
492	Lov. Noble lady, This is a favour, to <u>prevent</u> my visit,	492-4: Lord Lovell rather effusively thanks Lady Allworth for putting in her appearance here, which anticipates (<i>prevents</i>) his planned visit to her home.
494	The service of my life can never equal.	
496	L. All. My lord, I <u>laid wait</u> for you, and much hoped	= watched for, though the phrase was also a common one for "set an ambush for". ¹ Deighton suggests that Lady Allworth means she was hoping to intercept Lovell on his way to Overreach's house. ⁵
498	You would have made my poor house <u>your first inn</u> ; And therefore <u>doubting</u> that you might forget me,	= "the first house or home that you stopped by at". = suspecting.
500	Or too long dwell here, having such ample cause, In <u>this unequalled beauty</u> , for your stay,	= ie. Margaret.
502	And fearing to trust any but myself With the relation of my service to you,	502: Deighton suggests, "to tell you of my eagerness to have you visit," ⁵ while Sherman proposes "to express my assurance of respect and welcome." ⁹
504	I borrowed so much from my long restraint And took the air in person to invite you.	503: the sense is that Lady Allworth took a break from her extended period of self-imposed seclusion to see Lord Lovell.
506	Lov. Your bounties are so great, they rob me, madam, Of words to give you thanks.	
508	L. All. Good Sir Giles Overreach. –	
510	<i>[Kisses him.]</i>	
512	How dost thou, Marrall? – <u>liked you my meat so ill</u> ,	= "did you enjoy my food or meal so little (<i>ill</i> = illy)"; Lady Allworth is addressing Greedy here.
514	You'll dine no more with me?	
516	Greedy. I will, when you please, <u>An it like</u> your ladyship.	= if it pleases.
518	L. All. <u>When you please</u> , Master Greedy;	= "whenever you wish".

520	If meat can do it, you shall be satisfied. –	520: "if any food can please you, I assure you you will be satisfied at my table."
522	And now, my lord, pray take into your knowledge This gentleman; <u>howe'er his outside's coarse</u> ,	521f: Lady Allworth introduces Wellborn to Lord Lovell. = "although his outward appearance is ragged".
524	[Presents Wellborn.]	
526	His inward linings are as fine and fair	526: a nice metaphor of the inner lining of Wellborn's clothing standing in for his true character, ie. what is inside of him.
528	As any man's; wonder not I speak <u>at large</u> : And howsoe'er his <u>humour</u> carries him	= so freely or expansively (about Wellborn). 528-9: <i>And howsoe'er...accoutred</i> = "and regardless of how far his eccentricity (<i>humour</i>) causes him to be dressed so (<i>accoutred</i>)".
	To be thus <u>accoutred</u> , or what taint soever,	529-530: <i>or what taint...fame</i> = "or what stain there remains on his reputation (<i>fame</i>) for his unrestrained behavior in the past".
530	For his wild life, hath stuck upon his <u>fame</u> ,	= before. = "reckon or count himself equal".
532	He may, <u>ere</u> long, with boldness, <u>rank himself</u> With some <u>that</u> have <u>contemned</u> him. Sir Giles Overreach, If I am welcome, bid him so.	= who. = scorned.
534	Over. My nephew!	
536	He has been too long a stranger: <u>faith</u> you have, Pray let it be mended.	= truthfully.
538	[Lovell confers aside with Wellborn.]	539: Lovell and Wellborn step aside to consult quietly.
540	Mar. Why, sir, what do you mean?	541-4: Marrall again twits Overreach for his earlier harsh words, and points out Sir Giles' hypocrisy in now acting so obsequiously in the process.
542	This is "rogue Wellborn, monster, prodigy, That should hang or drown himself;" no man of worship, Much less your nephew.	
544	Over. Well, <u>sirrah</u> , we shall reckon For this hereafter.	= common term of address used to an inferior, with an additional sense, as here, of making a point of emphasizing one's own superior rank and authority. Overreach promises to soon settle this score with Marrall.
548	Mar. I'll not lose my <u>jeer</u> ,	= mocking or bad attitude.
550	Though I be beaten dead for't.	
552	Well. Let my silence plead In my excuse, my lord, till better leisure Offer itself to <u>hear a full relation</u> Of <u>my poor fortunes</u> .	= allow for a complete telling. = "the story of my bad luck, misfortunes."
556	Lov. I would hear, and help them.	556: "I would like to hear your story, and do something to help"; <i>them</i> refers to Wellborn's <i>poor fortunes</i> .
558	Over. Your dinner waits you.	
560	Lov. Pray you lead, we follow.	
562	L. All. Nay, you are my guest; come, dear Master Wellborn.	
564	[Exeunt all but Greedy.]	
566		

	Greedy. "Dear Master Wellborn!" So she said: Heaven! Heaven!	567-572: Greedy is surprised too to see Wellborn so well entertained, considering that Greedy has been persecuting him so continuously on Overreach's behalf.
568	If my belly would give me leave, I could ruminate	
	All day on this: I have granted twenty warrants	
570	To have him committed, from all prisons in the shire,	
	To Nottingham <u>gaol</u> ; and now, "Dear Master Wellborn!"	= jail.
572	And, "My good nephew!" – but I play the fool	
	To stand here prating, and forget my dinner.	
574		
	<i>Re-enter Marrall.</i>	
576		
	Are they <u>set</u> , Marrall?	= seated for dinner. ⁵
578		
	Mar. Long since; pray you a word, sir.	
580		
	Greedy. No wording now.	581: Greedy wants to get to his dinner.
582		
	Mar. In <u>troth</u> , I must; my master,	= truth.
584	Knowing you are his good friend, makes bold with you.	
	And does entreat you, more guests being come in	
586	Than he expected, especially his nephew,	
	The table being full too, you would excuse him,	
588	And sup with him on <u>the cold meat</u> .	= leftovers; Overreach has no compunction about humiliating Greedy by banishing him from the dinner table, considering the marriage between Lovell and Margaret is on the line.
590	Greedy. How! no dinner,	
	After all my care?	
592		
	Mar. 'Tis but a penance for	
594	A meal; besides, you <u>broke your fast</u> .	= "have already eaten today."
596	Greedy. That was	
	But a bit to <u>stay</u> my stomach: <u>a man in commission</u>	= hold. = a Justice of the Peace.
598	Give place to a <u>tatterdemalion</u> !	= dirty or ragged person, ie. Wellborn. ¹
600	Mar. No <u>bug words</u> , sir;	= words intended to insult or threaten. ⁵
	Should his worship hear you –	
602		
	Greedy. Lose my dumpling too,	
604	And buttered toasts, and woodcocks!	
606	Mar. Come, have patience.	
	If you will dispense a little with your worship,	607: "if you will put aside any feelings of pride at being treated so".
608	And sit with the waiting women, you'll have dumpling,	
	Woodcock, and buttered toasts too.	
610		
	Greedy. This revives me:	611-2: his pride momentarily stung, Greedy's good humour is restored with the knowledge that he will be able to eat his fill after all; surprisingly, the Justice may be a more likeable character than we have given him credit for.
612	I will gorge there sufficiently.	
614	Mar. This is the way, sir.	
	<i>[Exeunt.]</i>	
	<u>ACT III, SCENE III.</u>	
	<i>Another Room in Overreach's House.</i>	

	<i>Enter Overreach, as from dinner.</i>	
1	Over. She's caught! O women! – she neglects my lord,	1-12: Overreach speaks of Lady Allworth.
2	And all her compliments applied to Wellborn!	
	The garments of her widowhood laid by,	
4	She now appears as glorious as the spring,	
	Her eyes fixed on him, in the wine she drinks,	
6	<u>He being her pledge</u> , she sends him burning kisses,	= ie. Wellborn is the one whose health she drinks to.
	And sits on thorns, till she be <u>private</u> with him.	7: the image is of Lady Allworth being unable to sit still, so eager is she to be alone (<i>private</i>) with Wellborn.
8	She <u>leaves my meat</u> to feed upon his looks,	= "neglects the meal I have prepared". ⁹
	And if in our discourse he be but named,	
10	From her a deep sigh follows. But why grieve I	
	At this? <u>it makes for me</u> ; if she prove his,	= "it is to my benefit": Overreach's point in lines 11-12 is
12	All that is hers is mine, as I will work him.	that he should be happy to see Wellborn marry Lady Allworth: if this happens, Wellborn would assume legal possession of all her property, and Overreach in turn will defraud the new couple of all their wealth; in fact, he has a plan ready to go.
14	<i>Enter Marrall.</i>	
16	Mar. Sir, <u>the whole board</u> is troubled at your rising.	= "everyone at the dinner table (<i>board</i>)".
18	Over. No matter, I'll excuse it: prithee, Marrall,	
	Watch <u>an occasion</u> to invite my nephew	= for an opportunity.
20	To speak with me in private.	
22	Mar. Who? "the rogue	
	The lady scorned to look on?"	
24		
	Over. You are a <u>wag</u> .	= common term for a mischievous lad.
26		
	<i>Enter Lady Allworth and Wellborn.</i>	
28		
	Mar. See, sir, she's come, and cannot be without him.	
30		
	L. All. With your favour, sir, after a plenteous dinner,	
32	I shall make bold to walk a turn or two,	
	In your <u>rare</u> garden.	= fine.
34		
	Over. There's an <u>arbour</u> too,	= bower; Sir Giles encourages the couple to visit a secluded
36	If your ladyship please to use it.	nook in the garden, with all that that implies.
38	L. All. Come, Master Wellborn.	
40	<i>[Exeunt Lady Allworth and Wellborn.]</i>	
42	Over. <u>Grosser and grosser!</u> now I believe the poet	42: <i>Grosser and grosser!</i> = more and more obvious!
		42-44: <i>the poet...bull</i> = the poet is Apollodorus (today referred to as Pseudo-Apollodorus), the Roman author of the compendium of myths known as the <i>Bibliotheca Library</i> . In Book 3, Apollodorus tells the story of a white bull which the sea-god Poseidon had sent to King Minos of Crete to sacrifice; Minos decided to keep the beautiful bull instead, and Poseidon, angered, caused <i>Pasiphae</i> , Minos' wife, to fall in love with the bull. Having mated with the bull, Pasiphae gave birth to the famous half-bull half-man, the Minotaur.
44	Feigned not, but was historical, when he wrote <u>Pasiphaë</u> was enamoured of a bull:	

46	<u>This lady's lust's more monstrous.</u> – My good lord,	= In Sir Giles' estimation, Lady Lovell's attraction to Wellborn is more horrifying than Pasiphae's love for the bull!
48	<i>Enter Lord Lovell, Margaret, and the rest.</i>	
50	Excuse my manners.	49: Sir Giles begs pardon for leaving the table without explanation.
52	Lov. There needs none, Sir Giles, I may <u>ere</u> long <u>say</u> father, when it pleases My dearest mistress to give warrant to it.	= before. = ie. "call you". = "Margaret to give me her pledge", ie. when she agrees to marry him.
54	Over. She shall <u>seal</u> to it, my lord, and make me happy.	55: Overreach engages in some wordplay: a document such as a <i>warrant</i> would be authenticated by having a wax <i>seal</i> stamped on it.
56	<i>Re-enter Wellborn and Lady Allworth.</i>	
58		40-57: a good if minor example of the dramatic technique called a <i>compression of time</i> : Lady Allworth and Wellborn went outside, took a stroll in the garden, and returned, all in the time it took only nine lines of script to be spoken. The chronological impossibility would be imperceptible to the audience.
60	Marg. My lady is returned.	
62	L. All. Provide my coach, I'll instantly away; – my thanks, Sir Giles, For my entertainment.	
64	Over. 'Tis your nobleness To think it such.	65-66: "it is your noble nature which permits you to thank me for what is not worthy of being grateful for."
68	L. All. I must do you a further wrong In taking away <u>your honourable guest</u> .	= ie. Lord Lovell.
70	Lov. I wait on you, madam; farewell, good Sir Giles.	
72	L. All. Good Mistress Margaret! – nay, come, Master Wellborn, I must not leave you behind; in <u>sooth</u> , I must not.	= truth.
76	Over. Rob me not, madam, of all joys at once; Let my nephew stay behind: he shall have my coach, And, after some small conference between us, Soon <u>overtake</u> your ladyship.	= ie. "catch up to".
80	L. All. Stay not long, sir.	
82	Lov. This parting kiss:	
84	<i>[Kisses Margaret.]</i>	
86	you shall every day hear from me,	87-88: "I will send you letters and notes everyday via my attendant (ie. Allworth)".
88	By my faithful page.	
90	All. 'Tis a service I am proud of.	
92	<i>[Exeunt Lord Lovell, Lady Allworth, Allworth, and Marrall.]</i>	

94	Over. Daughter, to your chamber. –	
96		
98		[Exit Margaret.]
100	– You may wonder, nephew, After so long an enmity between us, I should desire your friendship.	
102	Well. So I do, sir;	
104	'Tis strange to me.	
106	Over. But I'll make it no wonder; And what is more, <u>unfold my nature</u> to you.	= "reveal my character", ie. "explain why I act the way I do".
108	We worldly men, when we see friends and kinsmen Past hope sunk in their fortunes, lend no hand To lift them up, but rather set our feet Upon their heads, to press them to the bottom;	
110	As, I must <u>yield</u> , with you I practised it:	= admit.
112	But, <u>now</u> I see you in a way to rise,	= ie. now that.
114	I can and will assist you; this rich lady (And I am glad of 't) is enamoured of you;	
116	'Tis too apparent, nephew.	
118	Well. No such thing: Compassion rather, sir.	118-9: "Nah, she just feels sorry for me."
120		
122	Over. Well, in a word, Because your stay is short, I'll have you seen No more in this <u>base shape</u> ; nor shall she say, She married you like a beggar, or in debt.	= shabby appearance.
124		
126	Well. [Aside] He'll run into the noose, and save my labour.	126: Sir Giles is falling right into Wellborn's trap.
128	Over. You have a trunk of rich clothes, not far hence, <u>In pawn</u> ; I will redeem them; and that no clamour	= ie. another person has Wellborn's good clothes as a security on a debt which Wellborn has till now not been able to repay.
130	May taint your credit for your petty debts, You shall have a thousand pounds to <u>cut</u> them off,	= ie. pay.
132	And go a <u>free</u> man to the wealthy lady.	= ie. under no obligation to other men, ie. debt-free.
134	Well. <u>This done</u> , sir, out of love, and no <u>ends else</u> –	= read as "I hope you are doing this". = other reason.
136	Over. As it is, nephew.	99-149: Conversation between Overreach and Wellborn: we have going on here a great example of what is known as <i>dramatic irony</i> , or perhaps we may call it <i>double dramatic irony</i> : both characters are speaking ironically - that is, neither one is speaking his true feelings, and assumes he is fooling the other, even as the audience is aware that both parties are dissembling.
138	Well. Binds me still your servant.	138: "I am obliged to you for your help."
140	Over. <u>No compliments, you are staid for</u> : ere you have supped You shall hear from me. – My coach, knaves, for my nephew.	= "No need for courteous speeches now, the others are waiting for you"; <i>staid for</i> = awaited.
142	To-morrow I will visit you.	

144 **Well.** Here's an uncle
146 In a man's extremes! how much they do belie you,
That say you are hard-hearted!

148 **Over.** My deeds, nephew,
150 Shall speak my love; what men report I weigh not.

[*Exeunt.*]

END OF ACT III.

145: *In a man's extremes* = ie. "who is there to relieve a man's hardships!"

belie = slander, speak falsely about.

= speak for, ie. show or prove. = "I don't care about."

Overreach's Scheme: Sir Giles' plan is to demand repayment of the 1000 pound loan (about 210,000 pounds today, according to the Bank of England's inflation calculator)²¹ from Wellborn once he is married to Lady Allworth. Assuming the couple will not have the ready cash available to redeem the debt, Overreach expects to take their property in the forfeit.

ACT IV.

SCENE I.

A Room in Lady Allworth's House.

Enter Lord Lovell and Allworth.

Lov. 'Tis well; give me my cloak; I now discharge you
From further service: mind your own affairs,
I hope they will prove successful.

All. What is blest
With your good wish, my lord, cannot but prosper.
Let aftertimes report, and to your honour,
How much I stand engaged, for I want language
To speak my debt; yet if a tear or two
Of joy, for your much goodness, can supply
My tongue's defects, I could –

Lov. Nay, do not melt:
This ceremonial thanks to me's superfluous.

Over. [within] Is my lord stirring?

Lov. 'Tis he! oh, here's your letter: let him in.

Enter Overreach, Greedy, and Marrall.

Over. A good day to my lord!

Lov. You are an early riser,
Sir Giles.

Over. And reason, to attend your lordship.

Lov. And you, too, Master Greedy, up so soon!

Greedy. In troth, my lord, after the sun is up,
I cannot sleep, for I have a foolish stomach
That croaks for breakfast. With your lordship's favour,

I have a serious question to demand
Of my worthy friend Sir Giles.

Lov. Pray you use your pleasure.

Greedy. How far, Sir Giles, and pray you answer me
Upon your credit, hold you it to be
From your manor-house, to this of my Lady's
Allworth's?

Over. Why, some four mile.

Greedy. How! four mile, good Sir Giles –

1-3: with Allworth's marriage to Margaret in view, Lovell
releases Allworth from any further obligation to him.
= ie. "focus on your project to marry Margaret".

= ie. help but.

= succeeding generations.

= "obliged or indebted to you". = "lack the appropriate
words".

= typical metaphor for shedding tears.

= unnecessary.

= from offstage.

18: with Sir Giles visiting at Lady Allworth's house, it is
time for Lord Lovell, Allworth and Margaret to implement
their own intrigue; the letter Lovell hands over to Allworth is
an ostensible "love letter" from Lovell for Allworth to
deliver to Margaret.

= read as "with a good reason".

= rumbles; *croak* was frequently applied to noisy stomachs
and bowels.¹

= ask.

= honour.

46 Upon your reputation, think better;
For if you do abate but one half-quarter
48 Of five, you do yourself the greatest wrong
That can be in the world; for four miles riding
50 Could not have raised so huge an appetite
As I feel gnawing on me.

52 **Mar.** Whether you ride,
54 Or go afoot, you are that way still provided,
An it please your worship.

56 **Over.** How now, sirrah? Prating
58 Before my lord! no difference! Go to my nephew,
See all his debts discharged, and help his worship
60 To fit on his rich suit.

62 **Mar.** [Aside] I may fit you too.
64 Tossed like a dog still!

66 [Exit]

68 **Lov.** I have writ this morning
A few lines to my mistress, your fair daughter.

70 **Over.** 'Twill fire her, for she's wholly yours already: —
Sweet Master Allworth, take my ring; 'twill carry you
72 To her presence, I dare warrant you; and there plead

74 For my good lord, if you shall find occasion.
That done, pray ride to Nottingham, get a license,
Still by this token. I'll have it dispatched,

76 And suddenly, my lord, that I may say,
My honourable, nay, right honourable daughter.

78 **Greedy.** Take my advice, young gentleman, get your
breakfast;
80 'Tis unwholesome to ride fasting: I'll eat with you,
And eat to purpose.

82 **Over.** Some Fury's in that gut:
84 Hungry again! did you not devour, this morning,
A shield of brawn, and a barrel of Colchester oysters?

86	Greedy. Why, that was, sir, only to <u>scour</u> my stomach,	= cleanse or flush out, as by an enema. ¹
88	A kind of a <u>preparative</u> . – Come, gentleman,	= preliminary medical treatment. ¹
90	I will not have you feed like the hangman of <u>Flushing</u> , <u>Alone</u> , while I am here.	89-90: <i>Flushing</i> was the English name for the Dutch port city of Vlissingen (the English had even kept a garrison in the city under the terms of the Treat of Nonsuch (1585) from 1585 to 1616; at the time of this play, the city was back in Dutch hands). ²² The allusion to the <i>hangman of Flushing</i> has never been explained. Sherman wonders if there is a connection between the phrase and a story of an Italian named Pachero who was ordered to be hanged at Flushing, but no executioner could be found. ⁹ Deighton points out that hangmen were traditionally shunned by society, hence the reference to feeding <i>alone</i> . ⁵ One wonders if there is a pun intended here, since <i>flushing</i> also meant, as does <i>scour</i> , a cleansing of the bowels.
92	Lov. Haste your return.	92: "Hurry back."
94	All. I will not fail, my lord.	
96	Greedy. Nor I, to line My Christmas coffer.	96-97: a <i>Christmas coffer</i> was an earthen box in which servants and apprentices collected alms at Christmas time, and whose contents could only be accessed by breaking the box; ⁴ Greedy's Christmas coffer is of course his stomach. By <i>lining</i> it, Greedy means "feed it".
98		
100	[<i>Exeunt Greedy and Allworth.</i>]	99: the pair head off to eat.
	Over. <u>To my wish</u> : we are <u>private</u> .	101: <i>To my wish</i> = Overreach is pleased that Greedy and Allworth have left the room, leaving just Lovell and himself on the stage. <i>private</i> = alone.
102	I come not to make offer with my daughter	102-3: Sir Giles explains that he does not propose to give Lovell only a fixed or limited dowry (<i>certain portion</i>), which would be a paltry and unsatisfactory settlement. ⁵
104	A <u>certain portion</u> , that were poor and trivial: In one word, I pronounce all that is mine,	104-9: Overreach, instead, intends to give to Lovell his entire estate; however, Lovell might infer from this that he can expect to receive this extensive property only after Sir Giles has died (hence Lovell might worry that Sir Giles might <i>live too long</i>). Sir Giles assures him, anticipating this concern, that Lovell should have no worries on this account, as Overreach will make regular payments in the meantime to the happy couple.
106	In lands or leases, ready coin or goods, With her, my lord, comes to you; nor shall you have One motive to induce you to believe	
108	I live too long, since every year I'll add Something unto the heap, which shall be yours too.	
110		101-9: while not otherwise a sympathetic character, at least Sir Giles confirms for us here that all of his evil actions have stemmed from his desire to improve the lot of his daughter, and not out of any greed <i>per se</i> of his own.
112	Lov. You are a right kind father.	
	Over. You shall have reason	

114	To think me such. How do you like this <u>seat</u> ?	= ie. the building and property which serves as Sir Giles' residence.
116	It is well wooded, and well watered, the acres Fertile and rich; would it not serve for change,	116-7: <i>would it not...progress</i> = Overreach asks Lovell to consider using his own manor as Lovell's country home.
118	To entertain your friends in a <u>summer progress</u> ? What thinks my noble lord?	= the journeys Lovell might make to visit his various country estates.
120	Lov. "Tis a wholesome air, And well-built <u>pile</u> ; and <u>she that's mistress of it</u> ,	= stately home. ¹ = ie. Margaret.
122	Worthy the large revénue.	122: Margaret is worthy of the large rental income Sir Giles' properties bring him.
124	Over. She the mistress! It may be so for a time: but let my lord	
126	Say only that he likes it, and would have it, I say, <u>ere</u> long 'tis his.	= before.
128	Lov. Impossible.	129: Lovell takes Overreach to be suggesting that he will soon be dead, as that is the only way Lovell can imagine Overreach would turn over his home to him and Margaret.
130	Over. You do conclude too fast, not knowing me,	132: <i>engines</i> = schemes, machinations.
132	Nor the <u>engines</u> that I work by. 'Tis not alone	132-5: <i>'Tis not...mine</i> = "Lady Allworth's property will no longer be hers alone, once she marries Wellborn (since marriage gives control of the bride's possessions to the groom), which I know she will do, based on how she fawns all over him; and once her estate belongs to Wellborn, I plan to take ownership of it all myself." In other words, Sir Giles will turn his own residence over to Lovell as soon as he takes over that of Lady Allworth.
134	The Lady Allworth's lands, for those once Wellborn's, (As by her dotage on him I know they will be,) Shall soon be mine; but point out any man's	135-8: <i>but point out...yours</i> : Overreach is confident in his ability to take possession of any property in the county, so if Lovell sees something he likes, he should let Sir Giles know, and Sir Giles will use his scamming ability to get it for him.
136	In all the shire, and say they lie convenient, And useful for your lordship, and once more	
138	I say aloud, they are yours.	= reputation. Lovell is naturally horrified by what he is hearing.
140	Lov. I dare not own What's by unjust and cruèl means extorted;	
142	My <u>fame</u> and credit are more dear to me, Than so to expose them to be censured by	
144	The public voice.	= risk.
146	Over. You run, my lord, no <u>hazard</u> . Your reputatiön shall stand as fair,	
148	In all good men's opiniöns, as now; Nor can my actions, though condemned for ill,	151-2: <i>For though...sound</i> = "though I consider what people say about me to be nothing more than meaningless noise".
150	Cast any foul aspersion upon yours. For, though I do contemn report myself	= careful, sensitive.
152	As a mere sound, I still will be so <u>tender</u> Of what concerns you, in all points of honour,	= ie. that neither. = the traditional colour of purity.
154	<u>That</u> the immaculate <u>whiteness</u> of your fame, Nor your unquestioned integrity,	
156	Shall e'er be sullied with one taint or spot That may <u>take</u> from your innocence and <u>candour</u> .	= subtract. = purity of reputation. ⁵

158	All my ambition is to have my daughter Right honourable, which <u>my lord</u> can make her:	= ie. "you".
160	And might I live to dance upon my knee <u>A young Lord Lovell</u> , born by her unto you,	= ie. a grandson.
162	I write <i>nil ultra</i> to my proudest hopes. As for possessions and annual rents,	= "I will require nothing more (<i>nil ultra</i>) in return."
164	Equivalent to maintain you in the <u>port</u> Your noble birth and present state requires,	= grand state or life style. ⁹
166	I do remove that <u>burthen</u> from your shoulders, And take it on mine own: for, though I ruin	= burden.
168	The country to supply your riotous waste, The scourge of prodigals, <u>want</u> , shall never find you.	167-9: <i>though I...find you</i> = Overreach has no compunction about ruining everyone and anyone in order to help Lord Lovell and Margaret maintain whatever degree of extravagant lifestyle they desire to live in.
170	Lov. Are you not frighted with the imprecations	= lack of money, ie. poverty.
172	And curses of whole families, made wretched By your sinister practices?	
174	Over. Yes, <u>as rocks are</u> ,	= ie. "as scared as rocks are", which is to say, not at all.
176	When foamy <u>billows</u> split themselves against Their <u>flinty ribs</u> ; or as the moon is moved,	= waves.
178	When wolves, with hunger <u>pined</u> , howl at her brightness. I am of a <u>solid temper</u> , and, like <u>these</u> ,	= hard and rugged rocky ridges or outcroppings. ¹
180	<u>Steer on, a constant course</u> : with mine own sword, If called into the field, I can <u>make that right</u> ,	= wasted away.
182	Which fearful enemies murmured at as wrong. Now, for these other piddling complaints Breathed out in bitterness; as when they call me Extortioner, tyrant, <u>cormorant</u> , or intruder	= firm or steady temperament. ¹ = ie. rocks and the moon.
184	On my poor neighbour's right, or grand incloser Of what was common, to my private use;	180: <i>steer on...course</i> = a brief maritime metaphor.
186	 Nay, when my ears are pierced with widows' cries, And <u>undone</u> orphans wash with tears my threshold,	180-2: <i>with mine...a wrong</i> = if any victim of my schemes challenges me to a duel to call me to account for the injuries I have done him, I will gladly back up my actions with my sword;" <i>make that right</i> = justify. ⁵
190	I only think what 'tis to have my daughter Right honourable; and 'tis a powerful charm	= a voraciously greedy person, like the sea-bird with the same insatiable appetite.
192	Makes me insensible of remorse, or pity, Or the least sting of conscience.	186-7: <i>grand incloser...common</i> = the enclosing of private land was a common complaint in Elizabethan times: as historically much of the land was open to common grazing and use, the penchant of the wealthy to assume closer control of and fence in parcels of land, so as to exclude their use by the rabble, caused much ill feeling.
194	Lov. I <u>admire</u>	= ruined, destitute.
196	The toughness of your nature.	
198	Over. 'Tis for you, My lord, and for my daughter, I am marble;	= wonder at.
200	Nay more, if you will have my character In little, I enjoy more true delight	
202	In my arrival to my wealth these dark And crooked ways than you shall e'er take pleasure	200-1: <i>If you...little</i> = "if you would be interested to hear in just a few words a description of my true nature".

204	In spending what my <u>industry hath compassed</u> .	= "diligence or hard work has obtained for me." (<i>compass</i>)."
206	<u>My haste commands me hence</u> ; in one word, therefore, Is it a match?	= ie. "I am in a hurry, and must go"; <i>hence</i> = from here.
208	Lov. I <u>hope</u> , that is past doubt now.	= expect.
210	Over. Then rest secure; not the hate of all mankind here, Nor fear of what can <u>fall on me hereafter</u> ,	= "happen to me in the future".
212	Shall make me <u>study aught but your advancement</u> <u>One story higher: an earl! if gold can do it.</u>	= "strive or work hard for anything other than to raise your status". 213: <i>One story higher</i> = a brief building metaphor. <i>an earl</i> = if the next rank Lovell could reach is an earldom, then he is presently a <i>viscount</i> . Below viscount is the rank of <i>baron</i> , the lowest rank of peer. <i>if gold can do it</i> = "if it is possible to buy an earldom through bribery, I will do it for you."
214	Dispute not my religion, nor my faith; Though I am borne thus headlong by my will,	214: "do not attempt to dissuade me by arguing my religious faith should constrict my unethical behavior." ⁵
216	You may make choice of what belief you please, To me they are equal; so, my lord, good morrow.	215: "as my actions are carried along by own self-indulgent inclinations".
218		216: "you can choose whatever religion you wish for me to believe in"; Sir Giles' comments here, admitting his lack of good Protestant faith, are heretical, and Lovell recognizes and is disturbed by them as such.
220	[Exit.]	
222	Lov. He's gone – I wonder how the earth can bear Such a <u>portént</u> ! I, that have lived a soldier, And stood the enemy's violent charge undaunted,	= wonder.
224	To hear this blasphemous beast am bathed all over In a cold sweat: yet, like a mountain, he	224: note the nice alliteration in this line.
226	(Confirmed in atheistical assertions) Is no more shaken than <u>Olympus</u> is	227-9: "he is no more shaken than Mt. Olympus is when it is covered with snow." <i>Olympus</i> = Mt. Olympus, Greece's highest mountain, and home of the Olympic gods. All the earlier editors note that it is the Parnassus range, with its two oft-referred to peaks (hence <i>double-head</i>), that Massinger should have written here.
228	When angry <u>Boreas</u> loads <u>his</u> double head With sudden drifts of snow.	228: <i>Boreas</i> = god of the north winter wind, hence the snow that he brings. <i>his</i> = its, meaning the mountain.
230	<i>Enter Lady Allworth, Waiting Woman, and Amble.</i>	
232	L. All. <u>Save you</u> , my lord!	= ie. "God save you", common greeting.
234	Disturb I not your privacy?	
236	Lov. No, good madam; For your own sake I am glad you came no sooner,	
238	Since this bold bad man, Sir Giles Overreach, Made such a plain discovery of himself,	239: "so clearly revealed his true character (to me)".
240	And read this morning such a devilish <u>matins</u> ,	240: <i>matins</i> is a Catholic service held before the first mass of the day, and is referred to as <i>morning prayer</i> in the Anglican <i>Book of Common Prayer</i> ; Lovell is still pondering Overreach's admission of his lack of conventional - indeed prescribed - religious belief.

	That I should think it a sin <u>next to</u> his	Lovell will refer back repeatedly to Overreach's blasphemous sentiments in the following conversation. = "almost as bad as". ⁵
242	But to repeat it.	
244	L. All. I ne'er <u>pressed</u> , my lord,	244-9: Lady Allworth delicately admits she overheard everything Overreach said; the sense of <i>pressed</i> is "deliberately intruded".
	On others' <u>privacies</u> ; yet, <u>against my will</u> ,	= ie. privacy or secrets. ¹ = ie. by accident, though Lady Allworth is perhaps a bit disingenuous here.
246	Walking, for health' sake, in the <u>gallery</u>	= covered walkway or portico, ¹ though the Crystals in their <i>Shakespeare's Words</i> describe a <i>gallery</i> as an exercise room. ²
	Adjoining to your lodgings, I was made	
248	(So vehement and loud he was) partaker	
	Of his <u>tempting</u> offers.	= describing something that entices another to evil behavior.
250	Lov. Please you to command	251-3: "if you will dismiss your servants, I would be pleased to hear any advice you can give me." Notice that both Lovell and Lady Allworth speak throughout their dialogue with the distinct high language expected of well-educated aristocrats.
252	Your servants hence, and I shall gladly hear	
	Your <u>wiser</u> counsel.	= "better (than mine)". ⁵
254	L. All. 'Tis, my lord, a woman's,	255-6: <i>'Tis...heartly</i> = "though it is only a woman's advice, it is honourable and sincere."
256	But true and hearty; – wait in the next room,	256-8: <i>wait in...intents</i> = spoken to Waiting Woman and Amble; Lady Allworth is indirectly admonishing them not to eavesdrop.
258	But be within call; yet not so near to force me	
	To whisper my intents.	
260	Amb. We are taught better	260-1: "having been trained by you, we know better than to do that."
	By you, good madam.	
262	W. Wom. And well know our distance.	
264	L. All. Do so, and talk not: <u>'twill become your breeding</u> .	= "it will suit (ie. demonstrate) your training." Lady Allworth is mildly annoyed that her servants have chosen to chat back to her instead of just silently following her command.
266		
	[<i>Exeunt Amble and Woman.</i>]	
268	Now, my good lord: if I may use my <u>freedom</u> ,	= ie. freedom to openly speak her mind.
270	As to an honoured friend –	
272	Lov. You lessen else	272-3: "you would reduce the grace you show me if you did anything but."
	Your favour to me.	
274	L. All. I dare then say thus;	275-309: Lady Allworth tries to be as careful as possible to warn Lovell of the dangerous path he is taking in marrying Margaret for apparently dishonourable reasons, without offending him too much; the result is a pair of the most difficult to follow and tortuous speeches Massinger ever wrote.
		= "for you who was born into the nobility". = average or vulgar. ²
276	<u>As you are noble</u> (howe'er <u>common</u> men	
	Make sordid wealth the object and sole end	
278	Of their industrious aims), 'twill not agree	278-281: <i>'twill...ancestors</i> = "it would not be in line with the actions of those with superior breeding (<i>eminent blood</i>), who

	With those of <u>eminent blood</u> , who are engaged	seek more to enhance their good reputations than to focus on adding to their already considerable inheritances".
280	More to <u>prefer</u> their honours than to increase	= raise, increase.
	The state left to them by their ancestors,	
282	To study large additions to their fortunes,	282: "or to strive only to add to their wealth".
	<u>And quite neglect their births</u> : – though I must grant,	= "and thus ignore the expectations for how persons of their elevated rank should behave."
284	Riches, <u>well got</u> , to be a useful servant,	= honourably attained.
	But a bad master.	
286		
	<i>Lov.</i> Madam, 'tis <u>confessed</u> ;	= "I admit the truth of everything you say."
288	But what infer you from it?	288: polite formula for "but why are you telling me this?"
290	<i>L. All.</i> This, my lord;	
	That as all wrongs, though thrust into one scale,	291-3: <i>That as...trial</i> = by <i>scale</i> , a balance with two pans is meant; a scale was frequently used metaphorically to compare the values or worthiness of abstract concepts; so here, unethical behavior (<i>wrongs</i>), when set on the scale against righteous actions (<i>rights</i>), not only is outweighed by the <i>rights</i> , but leaps right off the scale on its own volition from shame.
292	Slide of themselves off when right fills the other,	293: <i>bide the trial</i> = literally wait or remain for the test, ie. bear the comparison.
	And cannot <u>bide the trial</u> ; so all wealth,	293-5: <i>so all wealth...purchased</i> = so all wealth acquired through dishonourable means by a man with an honourably earned (<i>bravely purchased</i>) good reputation".
294	I mean if ill-acquired, cemented to honour	
	By virtuous ways achieved, and <u>bravely purchased</u> ,	
296	Is but as <u>rubbish</u> poured into a river,	296-9: <i>Is but as...unwholesome</i> = Lady Allworth compares the stain done to one's reputation by wealth acquired discredibly to the effect of pouring refuse (<i>rubbish</i>) into a river to repair (<i>make good</i>) its banks: even if the damage is fixed, the water is still polluted by the added debris.
	(Howe'er intended to <u>make good</u> the bank,)	
298	Rendering the water, that was pure before,	= admit that.
	Polluted and unwholesome. I <u>allow</u>	
300	The heir of Sir Giles Overreach, Margaret,	301: <i>A</i> = read as "is a".
	<u>A maid well qualified</u> and the <u>richest match</u>	<i>Well qualified</i> = "endowed with noble qualities" (Deighton, p. 119). ⁵
302	Our north part can make boast of; yet she cannot,	<i>richest match</i> = ie. she comes with the largest dowry.
	With all that she brings with her, <u>fill</u> their mouths,	303-4: <i>fill up...father</i> = ie. "stop people from talking about how low a family you married into"; <i>fill</i> = stop up.
304	<u>That never will</u> forget who was her father;	= "who can never".
	Or that my husband Allworth's lands, and Wellborn's,	305-8: ie. "or to further stop people from speculating that your real motive in marrying Margaret was to gain possession of the lands Sir Giles had previously taken from my husband and Wellborn, and not Margaret's beauty or other fine qualities."
306	(How wrong from both needs now no repetition,)	306: "I don't need to discuss or repeat right now exactly how Overreach cheated them both of their property"; we remember that Lady Allworth married her husband when he was impoverished, and here we have the first intimation that Overreach was also responsible for

	Were real motives that more worked your lordship	driving him to that condition, and taken possession of his property, exactly as he had done to Wellborn.
308	To <u>join</u> your families, than her <u>form and virtues</u> :	= combine. = fine qualities.
	You may <u>conceive</u> the rest.	309: "you can infer the rest of my point." <i>conceive</i> = understand.
310		
	Lov. I do, sweet madam,	311ff: Lovell is of course neither surprised nor offended by
312	And long since have considered it. I know,	Lady Allworth's admonition; he is perfectly aware that
	The sum of all that makes a just man happy	to those not in on his plan to help Allworth and Margaret (a group which most importantly includes Overreach), his behavior appears to discredit him.
314	Consists in the well choosing of his wife:	
	And there, well to <u>discharge it</u> , does require	315-6: a happy marriage requires the husband and wife to be of comparable age, rank, and wealth. <i>discharge it</i> = ie. execute the choosing of a wife.
316	Equality of years, of birth, of fortune;	
	For beauty being poor, and not <u>cried up</u>	317-8: if a woman is so ugly that her looks cannot be made to seem more attractive (<i>cried up</i>) by her possessing either high rank or wealth, then the truth is that her having either one still won't make her a good candidate for marriage. <i>cried up</i> = extolled or praised. ¹
318	By birth or wealth, can truly mix with neither.	
	And wealth, where there's such difference in years,	319-320: on the other hand, even if a woman is wealthy or of high rank (<i>fair descent</i>), if the difference in the ages of the woman and her man is too great, the marriage will also be unsuccessful. <i>yoke</i> = the collar that joins two draught animals, enabling them to pull a plow together, for example.
320	And <u>fair descent</u> , must make the <u>yoke</u> uneasy: –	321: "but let me move beyond these general observations, and address your specific points."
	But I come nearer.	
322		
	L. All. Pray you do, my lord.	= wealth increased three hundred-fold. = more beautiful.
324		327: "however much I might try to justify my marrying her by pointing out precedents in which men of high rank married below their own stations".
	Lov. Were Overreach' <u>states thrice centupled</u> , his daughter	= children.
326	Millions of degrees <u>much fairer</u> than she is,	330-1: <i>Made up...blue</i> = Lovell (rather snobbishly) points out that he would never want to have children of mixed blood, ie. part-noble and part-commoner (identified by <i>London blue</i> , the colour of the livery worn by servants of aristocratic families of London). ⁹ The use of <i>scarlet</i> here is not completely clear, though it seems to refer to rich cloth in general, indicating a person of wealth and status. ¹
	Howe'er I might urge precedents to excuse me,	
328	I would not so adulterate my blood	
	By marrying Margaret, and so leave my <u>issue</u>	
330	Made up of several pieces, one part scarlet,	
	And the other London blue. In my own tomb	
332	I will inter my name first.	
334	L. All. [Aside] I am glad to hear this. –	
	Why then, my lord, pretend your marriage to her?	
336	Dissimulation but ties false knots	
	On that straight line by which you, hitherto,	
338	Have measured all your actions.	
340	Lov. I make answer,	= why.
	And aptly, with a question. <u>Wherefore</u> have you,	= who.
342	<u>That</u> , since your husband's death, have lived a strict	

344	And chaste nun's life, <u>on the</u> sudden given yourself To visits and entertainments? think you, madam, 346 'Tis <u>not grown public conference?</u> or the favours Which you too <u>prodigally</u> have thrown on Wellborn, <u>Being too reserved before</u> , incur not censure?	= all of a.
348		345: "that people everywhere are not talking about you?" = lavishly.
350	L. All. I am innocent here; and, on my life, I swear My <u>ends</u> are good.	347: Lovell notes the swing in Lady Allworth's behavior from one extreme to the other.
352	Lov. On my soul, so are mine To Margaret; but <u>leave both to the event</u> :	= goals.
354	And since this friendly privacy does serve But as an <u>offered means</u> unto ourselves, 356 <u>To search each other further</u> , you having shewn	= "let's just see what happens"; <i>event</i> = outcome. 354-5: "and since our private little discussion here has provided us with an opportunity (<i>offered means</i>)". = "to learn more about each other". 356-7: <i>you having...to you</i> = "you having shown your concern for my well-being, and my having demonstrated my regard for you".
358	Your care of me, I my respect to you, Deny me not, but <u>still in chaste words</u> , madam, An afternoon's discourse.	358-9: ie. "do not deny me the opportunity to continue our conversation and spend the afternoon together." <i>still in chaste words</i> = always speaking with common decency or respectfully; ⁵ the phrase <i>chaste words</i> was a common one.
360		
362	L. All. <u>So</u> I shall hear you. [Exeunt.]	= "on that condition". ⁹
ACT IV, SCENE II. <i>Before Tapwell's House.</i>		
	<i>Enter Tapwell and Froth.</i>	The Scene: in front of Tapwell's inn.
1	Tap. <u>Undone</u> , undone! this was your <u>counsel</u> , Froth.	Entering Characters: we have not seen our tavern-keepers since the play's opening scene, when the couple crawled off the stage after Wellborn had delivered them a sound thrashing.
2		= ruined. = advice, hence fault.
4	Froth. Mine! I defy thee: did not Master Marrall (He has <u>marred all</u> , I am sure) strictly command us, On pain of Sir Giles Overreach' displeasure, 6 To turn the gentleman out of doors?	= a nice pun on Marrall's name; it was an endearing quality of Elizabethan dramatic characters of all natures and ranks to be willing to engage in wordplay, no matter the circumstances.
8	Tap. 'Tis true; But now he's his uncle's <u>darling</u> , and has got 10 <u>Master Justice Greedy</u> , since he filled his belly,	6: ie. to refuse Wellborn service. = favourite. = Deighton notes the common use of the prefix <i>master</i> to many titles of the time, including doctor, parson and mayor (p. 120). ⁵
12	At his commandment, to do anything; Woe, woe to us!	9-11: following Overreach's lead, Greedy too is happy to do anything Wellborn desires.
14	Froth. He may prove merciful.	
16	Tap. <u>Troth</u> , we do not deserve it at his hands.	= in truth.

Though he knew all the passages of our house,

As the receiving of stolen goods, and bawdry,
When he was rogue Wellborn no man would believe him,
And then his information could not hurt us;
But now he is right worshipful again,

Who dares but doubt his testimony? methinks,
I see thee, Froth, already in a cart,

For a close bawd, thine eyes even pelted out
With dirt and rotten eggs; and my hand hissing,

If I scape the halter, with the letter R
Printed upon it.

Froth. Would that were the worst!

That were but nine days wonder: as for credit,

We have none to lose, but we shall lose the money
He owes us, and his custom; there's the hell on't.

Tap. He has summoned all his creditors by the drum,

And they swarm about him like so many soldiers
On the pay day: and has found out such A NEW WAY

TO PAY HIS OLD DEBTS, as 'tis very likely
He shall be chronicled for it!

Froth. He deserves it
More than ten pageants. But are you sure his worship
Comes this way, to my lady's?

17-20: Tapwell explains that their mistreatment of Wellborn was without risk, so long as Wellborn remained an outcast; even if Wellborn had told anyone of all the illegal activities he knew were going on at the inn, no one would have believed him.

By *passages*, Tapwell means occurrences, or all that has passed or taken place in the house (Deighton, p. 120).⁵
= prostitution.

= ie. has his old title back (as opposed to being "rogue" Wellborn), ie. is held in respect by everyone again.

23-25: *I see thee...eggs* = women involved in prostitution were punished in part by being paraded around in public in a *cart*, exposing them to ridicule and even missiles tossed their way.

25-27: *and my hand...upon it* = Tapwell refers to the still-current punishment of branding which he expects to receive; historically, the English might be branded with a *V* to indicate a vagabond, an *F* for fraymaker, ie. one who was caught brawling, or a *B* for blasphemer;¹⁹
Tapwell suggests he will get an ahistorical *R* for rogue.⁹
= escape the noose, ie. hanging.

29: "if only that were the worst thing that could happen to us!"
= common proverbial expression for something that briefly captures the public's attention before quickly fading away.

31-32: *but we...custom* = "not only will Wellborn never pay us what he owes us, but he will never patronize our establishment again." This is a big deal, because they had earned a lot of income (never mind the gift of the money they used to invest in the tavern) from Wellborn during his wild days.

= via a public announcement: a drum might be beaten to attract attention.^{1,9}

36-37: *A NEW...DEBTS* = Massinger was fond of incorporating his plays' titles into the text at some key point.

38: his story shall be written down for future generations to read about; contemporary events were recorded by individuals in tomes known as *chronicles*, which were used, for example, by dramatists to write their "history" plays.

= *pageants* were large, publicly-funded spectacles of entertainment presented on floats for the masses during certain festivals. Many dramatists were able to supplement their income by writing such pageants, but there were no guarantees, as London's annual pageants were chosen by a competition.

44	[A cry <u>within</u> : Brave master Wellborn!]	= offstage.
46	Tap. Yes: – I hear him.	
48	Froth. Be ready with your petition, and present it To his good grace.	
50		
52	<i>Enter Wellborn in a rich <u>habit</u>, followed by Marrall, Greedy, Order, Furnace, and Creditors; Tapwell kneeling, delivers his petition.</i>	= outfit.
54	Well. How's this! petitioned too? –	55ff: in the following conversations, you may wish to note how the pronouns the characters use towards each other subtly delineate their class differences: those of higher standing address those of lower rank with the acceptable "thou", while the lower ones use the formal and respectful "you" when speaking to their betters; the correct selection of pronouns by a speaker was crucial in such a highly class-conscious society.
56	But note what <u>miracles</u> the payment of	
58	A little <u>trash</u> , and a rich suit of clothes,	56-58: the <i>miracle</i> Wellborn is alluding to is how the now-obsequious Tapwell and Froth are treating him, in contrast to the scornful way they dismissed him in the play's opening scene, now that he has some money (<i>trash</i> , a cant term) ⁹ and new clothes.
60	Can work upon these rascals! I shall be, I think, Prince Wellborn.	
62	Mar. When your worship's married, You may be – <u>I know what I hope to see you.</u>	= Marrall expects Wellborn now to achieve some high position of authority.
64	Well. Then look thou for advancement.	64: "if I get such a position, I will reward you with an office of your own."
66	Mar. To be known	
68	Your worship's <u>bailiff</u> , is <u>the mark I shoot at.</u>	67: <i>bailiff</i> = Marrall likely means the position of manager of Wellborn's estates. ¹² <i>the mark I shoot at</i> = a metaphor from archery; a <i>mark</i> is a target.
70	Well. And thou shalt hit it.	
72	Mar. Pray you, sir, <u>dispatch</u> These needy followers, and <u>for my admittance</u> , Provided you'll defend me from Sir Giles,	= "take care of" or "settle your business with". = "in return for allowing me into your favour and service". ⁵ 73: Marrall, who has received numerous beatings from Overreach, is worried about what Sir Giles might do to him when he finds out that Marrall is turning on him. = "tell you".
74	Whose service I am weary of, I'll <u>say</u> something You shall give thanks for.	
76	Well. Fear me not Sir Giles.	77: "do not be afraid of Sir Giles."
78	Greedy. Who, Tapwell? I remember thy wife brought me, Last new-year's <u>tide</u> , a couple of fat turkeys.	= season. ¹
82	Tap. And shall do every Christmas, let your worship But stand my friend now.	
84	Greedy. How! with Master Wellborn?	
86	I can do anything with him on such <u>terms</u> . –	86: ie. so long as Tapwell provides him regularly with such gastronomic gifts, Greedy will be happy to do what he can for him; <i>terms</i> = stipulations or conditions, as in a contract.

88 See you this honest couple, they are good souls
 As ever drew out fosset: have they not
 A pair of honest faces?

90 **Well.** I o'erheard you,
 92 And the bribe he promised. You are cozened in them;
 For, of all the scum that grew rich by my riots,
 94 This, for a most unthankful knave, and this,
 For a base bawd and whore, have worst deserved me,
 96 And therefore speak not for them: by your place
 You are rather to do me justice; lend me your ear: –

98 Forget his turkeys, and call in his license
 And, at the next fair, I'll give you a yoke of oxen
 100 Worth all his poultry.

102 **Greedy.** I am changed on the sudden
 In my opinion! come near; nearer, rascal.
 104 And, now I view him better, did you e'er see
 One look so like an archknave? his very countenance,
 106 Should an understanding judge but look upon him,
 Would hang him, though he were innocent.

108 **Tap. and Froth.** Worshipful sir.
 110 **Greedy.** No, though the great Turk came, instead of
 turkeys,

112 To beg my favour, I am inexorable.
 Thou hast an ill name: besides thy musty ale,
 114 That hath destroyed many of the king's liege people,
 Thou never hadst in thy house, to stay men's stomachs.
 116 A piece of Suffolk cheese or gammon of bacon,

Or any esculent, as the learned call it,
 118 For their emolument, but sheer drink only.

For which gross fault I here do damn thy license,
 120 Forbidding thee ever to tap or draw;
 For, instantly, I will, in mine own person,
 122 Command the constable to pull down thy sign,
 And do it before I eat.

124 **Froth.** No mercy?
 126 **Greedy.** Vanish!
 128 If I shew any, may my promised oxen gore me!

87-89: Greedy addresses Wellborn.
 = ie. served drinks; a *fosset* was a tap on a keg, and is our
 modern *faucet*.¹

= deceived.
 = extravagant revelry.
 94: with *this* and *this*, Wellborn indicates Tapwell first,
 then Froth.
 = ie. served.¹
 = position or office (as Justice).
 = though most famously spoken by Marc Antony in
 Shakespeare's *Julius Caesar*, the phrase *lend an ear*
 goes back to the 15th century.¹
 = revoke.
 = ie. when farm animals would be put up for sale.⁵

= head or chief knave. = face.

= sultan; Sherman notes that the sultan Suleiman the
 Magnificent had become the bogeyman of Europe
 after his having besieged Vienna in 1559.⁹ Note also
 Greedy's wordplay with *Turk* and *turkeys*.
 = would be merciless.

= which has. = ie. loyal subjects, meaning people in general;
 the phrase *liege people* was a common one.
 = comfort or settle.¹
 116: *Suffolk cheese* was mentioned in literature of the time
 as good for the stomach.
gammon of bacon = dried thigh, or ham, of a pig,
 though technically, unlike ham, *gammon* is cut after the
 side of pork has been cured.^{1,9}
 = edible food.¹
 118: *emolument* = benefit or comfort.¹ Greedy is showing
 off his erudition to embarrass the uneducated Tapwell.⁹
but sheer drink only = ie. "you provide nothing but
 weak (*sheer*) ale."¹

= ie. "personally".

123: Deighton notes how important this step must be
 to Greedy if he would do this before his meal! (p. 122).⁵

130	Tap. Unthankful knaves are ever so rewarded.	130: Tapwell recognizes the justice of his punishment.
132	[<i>Exeunt Greedy, Tapwell, and Froth.</i>]	
134	Well. Speak; <u>what</u> are you?	= who; Wellborn addresses the creditors: the first two went bankrupt when Wellborn failed to pay them the debts he owed them, after they had extended him more credit than they should have.
136	1st Cred. A <u>decayed vintner</u> , sir,	= ruined merchant of wines. ¹
138	That might have thrived, but that your worship <u>broke</u> me	= ie. caused to go bankrupt.
	With <u>trusting you</u> with <u>muskadine and eggs</u> ,	138: <i>trusting you</i> = ie. extending Wellborn credit.
		<i>muskadine and eggs</i> = <i>muskadine</i> , a type of sweet wine, was frequently mentioned as being consumed with <i>eggs</i> , the combination considered to be aphrodisiacal.
140	And <u>five pound</u> suppers, with your after drinkings,	= ie. expensive.
	When you lodged upon the Bankside.	140: "whenever you took a room in Bankside"; <i>Bankside</i> was in Southwark, across the Thames from London proper, and, being outside the control of prudish London authorities, the home of many undesirable entertainments, including theatres and bear-baiting rings.
142	Well. I remember.	
144	1st Cred. I have not been hasty, nor e'er <u>laid</u> to arrest you;	144: because Wellborn had failed to pay his debt, his creditor could have had him arrested and deposited in debtor's prison, which he chose not to do, and he hopes Wellborn will repay the favour accordingly.
146	And therefore, sir –	<i>laid</i> = planned. ³
	Well. Thou art an honest fellow,	= ie. in business.
148	I'll <u>set thee up</u> again; see his bill paid. –	
150	What are you?	
	2nd Cred. A tailor once, but now mere <u>botcher</u> .	151: having gone bankrupt and forced to give up his tailoring business, in which he made new clothes, the creditor has been reduced to being a simple mender (<i>botcher</i>).
152	I gave you credit for a suit of clothes,	
154	Which was all my stock, but you failing in payment,	
156	I was removed from the <u>shopboard</u> , and confined Under a stall.	154-5: he had to trade in the table on which he worked, ie. tailored new clothing (the word <i>shopboard</i> was applied particularly to tailors), ¹ because he no longer had capital to buy material, and was thus forced to solicit business (ie. mending used clothing) from a table or booth on the street.
	Well. See him paid; and botch no more.	
158	2nd Cred. I ask no interest, sir.	
160	Well. Such tailors need not;	
162	If their bills are paid in one and twenty year,	
164	They are seldom losers. –	
	[<i>To 3rd Creditor</i>] O, I know thy face,	
166	Thou wert my surgeon: you must tell no tales;	165-6: Wellborn recognizes the physician who treated the venereal disease he picked up, and prefers not to discuss the details in front of the others.
	Those days are done. I will pay you in private.	The number of jokes about VD in Elizabethan drama was rivaled only by the number of jokes about cheating wives.
168	Ord. A royal gentleman!	
170	Furn. Royal as an emperor!	

172	He'll prove a <u>brave</u> master; my good lady knew To choose a man.	= excellent. = ie. how to; Lady Allworth's servants were never told that her seeming intention to marry Wellborn was only a ruse.
174	Well. See all men else discharged; And since old debts are <u>cleared</u> by a new way,	= paid off.
176	A little <u>bounty</u> will not <u>misbecome me</u> ; There's something, honest cook, for thy good breakfasts;	= bonus generosity. = "be unsuitable for me."
178	[To Order] And this, for <u>your respect</u> : take't, 'tis good gold,	= ie. "the respect you have usually shown me". ⁵
180	And I able to spare it.	
182	Ord. You are too munificent.	
184	Furn. He was ever so.	
186	Well. Pray you, on before.	= "please, go on"; Wellborn is politely dismissing the Third Creditor.
188	3rd Cred. Heaven bless you!	
190	Mar. At four o'clock; the rest know where to meet me.	
192	[Exeunt Order, Furnace, and Creditors.]	
194	Well. Now, Master Marrall, what's the weighty secret You promised to impart?	
196	Mar. Sir, time nor place	
198	Allow me to relate <u>each circumstance</u> ,	= "every detail (of my idea)".
200	This only, in a word; I know Sir Giles Will come upon you for security For his thousand pounds, which you must not consent to.	197-201: we remember that Overreach lent Wellborn 1000 pounds in the previous scene to help him get on his feet; Sir Giles is assuming that since Wellborn will not have ready cash to discharge the debt even after he is married to Lady Allworth, he will then be in a position to take Lady Allworth's property in lieu of repayment; as we have noted, in those days the wife's property automatically fell under the control and ownership of the husband upon marriage.
202	As he grows in <u>heat</u> , as I am sure he will,	= fury.
204	Be you but rough, and say he's in your debt Ten times the sum, <u>upon</u> sale of your land;	203-4: Marrall has a plan to help Wellborn: Wellborn should not only deny the existence of a debt, but should actually claim Sir Giles owes him ten times as much for the land Wellborn was forced by circumstances to turn over to Sir Giles. <i>upon</i> = ie. "for the".
206	I had a hand in't (I speak it to my shame) When you were <u>defeated</u> of it.	= dispossessed. ¹
208	Well. That's forgiven.	
210	Mar. I shall <u>deserve it</u> : then urge him to produce The deed <u>in which you passed it</u> over to him,	= ie. "earn your forgiveness." = "which you signed". ⁵
212	Which I know he'll have about him, to deliver To the Lord Lovell, with many other writings,	
214	And present monies: I'll instruct you further, As I wait on your worship: if I <u>play not my prize</u>	214-5: <i>I'll...worship</i> = "I'll tell you more about my plan as I continue to attend you." = "play my part". ¹

216	To your full content, and your uncle's much vexation, <u>Hang up</u> Jack Marrall.	= ie. hang.
218		
	Well. I rely upon thee.	
220		
	[<i>Exeunt.</i>]	
	ACT IV, SCENE III. <i>A Room in Overreach's House.</i>	
	<i>Enter Allworth and Margaret.</i>	
1	All. Whether to yield the first praise to my lord's	1-3: <i>Whether...yet live</i> = Allworth is uncertain what to praise (ie. who to praise) first for the fact that he still has hope of securing Margaret for himself, Lord Lovell's self-restraint (<i>temperance</i>) or Margaret's delightful faithfulness (<i>constant</i> = faithful). ⁵
2	Unequalled <u>temperance</u> or your <u>constant</u> sweetness, That I yet live, my weak hands fastened on	3-4: Allworth uses a metaphor of a ship-wrecked and near-drowned man to portray his relief that he still has hope to marry Margaret, after all he has been through. = a common metaphor of <i>hope</i> as an <i>anchor</i> . 5: Allworth remains uncertain which to praise first.
4	<u>Hope's anchor</u> , spite of all storms of despair, I yet rest doubtful.	
6		
	Marg. Give <u>it</u> to Lord Lovell; For what in him was bounty, in me's duty. I make but payment of a debt to which My vows, in <u>that high office</u> registered, Are faithful witnesses.	= ie. "your praise". 8-11: "because what he did for you was strictly out of his noble generosity; what I do for you is out of duty, as I have made vows to Heaven (<i>that high office</i>) to be yours."
12		
	All. Tis true, my dearest: Yet, when I call to mind how many fair ones Make wilful shipwreck of their <u>faiths</u> , and oaths To God and man, to <u>fill the arms of greatness</u> ,	14-16: Allworth is impressed nevertheless by Margaret's loyalty to him: many beautiful girls (<i>fair ones</i>) have broken their sacred vows of engagement (<i>faiths</i>) when the opportunity arose to marry greater men (<i>fill the arms of greatness</i>); notice how Allworth continues his maritime disaster metaphor from his last speech.
18	And you rise up no less than a glorious star, To the amazement of the world, – <u>hold out</u> Against the stern authority of a father, And spurn at honour, when it comes to court you;	= ie. "you hold out". 20: "you scorn, ie. reject (<i>spurn</i>) the chance to gain high rank when it, in the form of Lovell, woos you." 21-23: "I am so solicitous (<i>tender</i>) of your welfare, that I can only barely (<i>faintly</i>) hope you will do that which is beneficial for me, ie. marry me, since to do so would harm you by depriving you of what you might gain by taking Lovell."
22	I am so tender of your good, that faintly, With your wrong, I can wish myself that right You yet are pleased to do me.	
24		
	Marg. Yet, and ever. To me what's title, when <u>content</u> is wanting? Or wealth, <u>raked up together</u> with much care, And to be kept with more, when the heart <u>pires</u> In being <u>dispossessed</u> of what it longs for <u>Beyond the Indian mines?</u> or the <u>smooth brow</u>	26: "what good is a peership, if happiness is missing?" <i>content</i> = general satisfaction. = "accumulated". = wastes away. = ie. kept from. 30: <i>Beyond...mines</i> = "more than the value of the gold of India's mines"; the wealth of the diamond and gold mines of India was proverbial. ⁹ 30-31: <i>or the smooth...will</i> = "(and what good is) the

32 Of a pleased sire, that slaves me to his will,
 And, so his ravenous humour may be feasted
 34 By my obedience, and he see me great,
 Leaves to my soul nor faculties nor power
 To make her own election?

36 **All.** But the dangers
 38 That follow the repulse –

40 **Marg.** To me they are nothing;
Let Allworth love, I cannot be unhappy.
 42 Suppose the worst, that, in his rage, he kill me;
 A tear or two, by you dropt on my hearse,
 44 In sorrow for my fate, will call back life
 So far as but to say, that I die yours;
 46 I then shall rest in peace: or should he prove
 So cruèl, as one death would not suffice

48 His thirst of vengeance, but with lingering torments
 In mind and body I must waste to air,
 50 In poverty joined with banishment; so you share
 in my afflictions, which I dare not wish you,
 52 So high I prize you, I could undergo them
 With such a patiënce as should look down
 54 With scorn on his worst malice.

56 **All.** Heaven avert
 Such trials of your true affection to me!
 58 Nor will it unto you, that are all mercy,

Shew so much rigour: but since we must run
 60 Such desperate hazards, let us do our best
 To steer between them.

62 **Marg.** Your lord's ours, and sure;
 64 And, though but a young actor, second me
 In doing to the life what he has plotted,

66
Enter Overreach behind.

68 The end may yet prove happy. Now, my Allworth.

70
 72 [Seeing her father.]

74 **All.** To your letter, and put on a seeming anger.

calm countenance (*smooth brow*) of a father (*sire*) whom I have pleased, when he forces me to do as he bids"; *slave*, meaning to enslave, had a brief fling as a verb in the late 16th and early 17th centuries.¹

= greedy disposition. = lavishly entertained, feted.

= ie. with a high rank.

34-35: ie. "leaves to my soul (ie. me) neither the power nor the authority to make its own choice (*election*)?"

37-38: "but what of the dangers that come from defying your father by rejecting Lovell's suit -"

= "so long as Allworth loves me".

= properly a framework for holding candles over a bier or a coffin, but also the bier itself.¹

47: *one death* = ie. "my death", perhaps suggesting a quick death in a single blow.
suffice = satisfy.

= ie. expulsion from any connection to her father.

= ie. "that would show how I".

= tests.

58-59: *Nor will it...rigour* = "Heaven (*it*) would never show such severity (*rigour*) towards you, who is the embodiment of compassion."

59-60: *run...hazards* = "steer a course between such grave dangers".

63: "At least Lord Lovell (*your lord*) is on our side, and reliable (*sure*)."

64-65: "though you are inexperienced (*young*) at acting, assist (*second*) me by being as realistic as you can in your performance as we try to put across this scheme which Lord Lovell has concocted to help us".

67: Overreach tries to sneak up on the pair to secretly observe them, but Margaret will notice him.

= ie. "it's show time".

= ie. "look preoccupied with". = feigned.

	Marg. I'll pay my lord all debts due to his title;	75: "As Lord Lovell is a noble, I will be as dutiful to him as is required of me." Margaret no doubt speaks up here, intending for her father to hear her.
76	And when with <u>terms</u> , not taking from his honour,	76-77: "and when he tries to influence my thinking in a way that does not discredit him, I will gladly hear him out." <i>terms</i> = words; <i>solicit</i> = persuade, urge. ²
	He does <u>solicit</u> me, I shall gladly hear him.	
78	But in this peremptory, nay, commanding way,	78-81: <i>But in...unloose it</i> = Lovell has, in the letter, basically ordered Margaret to appear at an appointed time to marry him.
	To appoint a meeting, and, without my knowledge,	= ie. which can.
80	A priest to tie the knot <u>can</u> ne'er be undone	= unties. 81-82: <i>is a confidence...deceive him</i> = Lovell is
	Till death <u>unloose</u> it, is a confidence	being misled by his own certainty that he can presume
82	In his lordship will deceive him.	to command Margaret because of his rank. ⁹
84	All. I hope better,	
	Good lady.	
86		
	Marg. Hope, sir, what you please: for me	87-91: Margaret expresses a hope that she can avoid
88	I must take a safe and secure course; I have	marrying Lovell immediately since she expects Sir Giles
	A father, and without his full consent,	would not permit it, and her obedience to her father
90	Though all lords of the land kneeled for my favour,	outranks any duty she owes to Lovell.
	I can grant nothing.	
92		
	Over. I like this obedience:	
94		
	[Comes forward.]	
96		
	But whatsoe'er my lord writes, must and shall be	
98	Accepted and embraced. Sweet Master Allworth,	
	You shew yourself a true and faithful servant	
100	To your good lord; he has a jewel <u>of</u> you. –	= in.
	How! frowning, Meg? <u>are these</u> looks to receive	= ie. "is this the appropriate reaction for you to have".
102	<u>A messenger</u> from my lord? what's this? give me it.	= ie. Allworth.
104	Marg. A piece of <u>arrogant</u> paper, like the inscriptions.	104: the paper is as presumptuous (<i>arrogant</i>) as what is written on it; Margaret hands the letter to her father.
106	Over. [Reads]	107-112: note that Lovell's letter is written in quite lousy rhyming couplets.
	"Fair mistress, from your <u>servant</u> learn all joys	107-8: "let me show you all the pleasures we can expect
108	That we can <u>hope for</u> , if deferred, prove <u>toys</u> ;	(<i>hope for</i>) to experience (ie. by getting married), which, if we delay, will prove to have no value"; <i>servant</i> here means "lover", and <i>toys</i> are "trifles".
	Therefore this instant, and in private, meet	
110	A husband, that will gladly at your feet	= offering.
	Lay down his honours, <u>tendering</u> them to you	
112	With all content, the church being paid her due." –	
	Is this the arrogant piece of paper? fool!	= always. = ie. a fool.
114	Will you <u>still</u> be <u>one</u> ? in the name of madness what	
	Could his good honour write more to content you?	= anything.
116	Is there <u>ought</u> else to be wished, after these two,	
	That are already offered; marriage first,	
118	And <u>lawful pleasure</u> after: what would you more?	= Sir Giles again repugnantly alludes to his daughter's sexual relations with Lord Lovell.
120	Marg. Why, sir, I would be married like your daughter;	
	Not hurried away i' the night I know not <u>whither</u> ,	= to where.

188	This shall be the best night's work you ever made.	
190	<i>All.</i> I hope so, sir.	190: Allworth of course has a completely different meaning with this line than the one Overreach perceives.
192	[<i>Exeunt Allworth and Margaret.</i>]	
194	<i>Over.</i> Farewell! – Now all's <u>cocksure</u> :	= certain to fall out as Sir Giles wishes.
196	Methinks I hear already knights and ladies	
198	Say, Sir Giles Overreach, how is it with	
200	Your honourable daughter? has her honour	
202	Slept well to-night? or, will her honour please	
204	To accept this monkey, dog, or <u>paroquito</u> ,	199: in Elizabethan times, fashionable ladies kept monkeys, dogs and parrots (<i>paraquitos</i>) as pets.
206	(This is <u>state</u> in ladies,) or <u>my eldest son</u>	= ie. fashionable. = ie. a knight will offer his eldest son to serve in Margaret's household, a signal honour.
	To be her page, and <u>wait upon her trencher</u> ?	= wait at her tables; <i>trencher</i> = dinner plate or platter.
	My <u>ends</u> , my ends are <u>compassed</u> – then for Wellborn	= goals. = achieved, attained.
	And the lands; were he once married to the widow –	
	<u>I have him here</u> – I can scarce contain myself,	= Deighton suggests that <i>here</i> refers to Sir Giles' grasp, and that he opens and closes his hand as he speaks this line. ⁵
	I am so full of joy, nay, joy all over.	
	[<i>Exit.</i>]	
	END OF ACT IV.	

ACT V.

SCENE I.

A Room in Lady Allworth's House.

Enter Lord Lovell, Lady Allworth, and Amble.

1 **L. All.** By this you know how strong the motives were
2 That did, my lord, induce me to dispense
A little, with my gravity, to advance,
4 In personating some few favours to him,

The plots and projects of the down-trod Wellborn.
6 Nor shall I e'er repent, although I suffer
In some few men's opinions for't, the action;
8 For he that ventured all for my dear husband
Might justly claim an obligation from me
10 To pay him such a courtesy; which had I
Coyly or over-curiously denied,
12 It might have argued me of little love
To the deceased.
14
Lov. What you intended, madam,
16 For the poor gentleman hath found good success;
For, as I understand, his debts are paid,
18 And he once more furnished for fair employment:

But all the arts that I have used to raise
20 The fortunes of your joy and mine, young Allworth,
Stand yet in supposition, though I hope well:
22 For the young lovers are in wit more pregnant

Than their years can promise; and for their desires,
24 On my knowledge, they are equal.
26 **L. All.** As my wishes
Are with yours, my lord; yet give me leave to fear

28 The building, though well grounded: to deceive
Sir Giles, that's both a lion and a fox
30 In his proceedings, were a work beyond
The strongest undertakers; not the trial
32 Of two weak innocents.
34 **Lov.** Despair not, madam:
Hard things are compassed oft by easy means;
36 And judgment, being a gift derived from Heaven,
Though sometimes lodged in the hearts of worldly men,

38 That ne'er consider from whom they receive it,
Forsakes such as abuse the giver of it.

40 Which is the reason that the politic

= by now.

2-5: *dispense... Wellborn* = ie. "put aside my normally dignified manner to help the trampled-on Wellborn's schemes by showering attention on him and thus pretending (*personating*) to be in love with him."

6-7: "nor shall I ever regret having done so, even if my reputation suffers for it."

= ie. Wellborn. = risked.

= ie. by being overly-scrupulous.

12-13: "it would have been evidence of my having little regard for my husband."

18: adapting Deighton, "Wellborn now has enough means to engage in some profitable profession" (p. 125).⁵
= skill, cunning.

= ie. the outcome is still uncertain.

22-23: *For the...promise* = Margaret and Allworth have more craftiness in them than their youthfulness would suggest they have."

23-24: *and for...equal* = "and they are equally in love with each other."

27-28: *yet give...grounded* = Lady Allworth is nervous about what is going to happen; *leave* = permission.

28-32: *to deceive...innocents* = to try to fool Sir Giles, who is both powerful and cunning. would be too difficult (*a work beyond*) even for persons of the strongest character (*undertakers* = those who undertake to do something), never mind for the young and naïve Margaret and Allworth.

= achieved.

= wisdom, good sense, intelligence.²

37-38: ie. "though good judgment is possessed by many mere mortals (ie. *worldly men*, or men of the earth), who never stop to consider that it is a gift from God".

39: in the end, good judgment will abandon those who do not behave as the granter of the gift, God, would want them to.

abuse = treat illy.

= cautious, sensible.²

42	And cunning statesman, <u>that</u> believes he <u>fathoms</u> The counsels of all kingdoms on the earth, Is by simplicity oft <u>over-reached</u> .	= who. = fully understands.
44		40-43: "which is why even the most worldly-wise politician who thinks he knows it all can often be outwitted (<i>over-reached</i>) with a very simple strategy." Lady Allworth's response to this indicates that she noted that Lovell has just named their enemy!
46	L. All. May he be so! yet, in his name to express it, Is a good omen.	45-46: "let's hope it is a good omen that you have just named the man who thinks himself too smart to be outsmarted."
48	Lov. May it to myself Prove so, good lady, in my <u>suit</u> to you!	= petition, ie. courtship.
50	What think you of the <u>motion</u> ?	= proposal; Lovell appears to have asked Lady Allworth to marry him.
52	L. All. <u>Troth</u> , my lord, My own unworthiness may answer for me;	= in truth.
54	For had you, when that I was in my prime, <u>My virgin flower uncropped</u> , presented me	= ie. "when I was still a maiden".
56	With this great favour; looking on my lowness Not in a <u>glass</u> of self-love, but of truth,	= mirror.
58	I could not but have thought it, as a blessing Far, far beyond my merit.	58-59: "I could not have considered it to be anything but a blessing far beyond what I deserved."
60		
62	Lov. You are too modest, And undervalue that which is above My title, or whatever I call mine.	
64	I grant, were I a Spaniard, to marry	
66	A widow might disparage me; but being A true-born Englishman, I cannot find How it can taint my honour: nay, what's more, That which you think a blemish is to me The fairest lustre. You already, madam, Have given sure <u>proofs</u> how dearly you can cherish A husband that deserves you; which <u>confirms me</u> , That, if I am not wanting in my care To do you service, you'll be still the same	64-65: <i>I grant...disparage me</i> = Sherman notes that Spanish men were proverbially jealous, and as a result would be unwilling to marry a widow, since she once showered her love on another, even one who is now dead (p. 126). ⁹ 65-67: <i>but being...honour</i> = in an era with a high mortality rate, remarriages were common, and, we may note, for women, who generally were by law severely limited in permissible means to make a living, necessary.
70		=evidence.
72		= ie. "assures me".
74	That you were to your Allworth: in a word, Our years, our <u>states</u> , our <u>births</u> are not unequal, You being descended nobly, and <u>allied so</u> ; If then you may be won to make me happy, But join your lips to mine, and that shall be A solemn contract.	72-74: <i>That...Allworth</i> = "that so long as I remain solicitous for your welfare, you will have for me the same love as you had for your deceased husband." <i>Wanting</i> in line 72 means "lacking", as always.
76		= wealth. = ranks, status.
78		= ie. "having been married to one of high rank." ⁵
80		
82	L. All. I <u>were</u> blind to my own good, Should I refuse it;	= would be.
84		
86	yet, my lord, receive me	

140	<i>driving in Marrall before him, <u>with a box</u>.</i>	= Sir Giles is carrying a strongbox, in which, as we will learn, he stores his mortgages and IOU's.
142	Over. I shall <u>sol fa</u> you, rogue!	= "make you sing", ie. beat Marrall. ^{1,5}
144	Mar. Sir, for what cause Do you <u>use me thus</u> ?	= "treat me this way?"
146	Over. Cause, slave! why, I am angry,	
148	And thou a subject only fit for beating, And <u>so</u> to cool my <u>choler</u> . Look to the writing;	149: <i>so</i> = ie. by doing so. <i>choler</i> = anger; <i>choler</i> was the name for one of the four humours, or fluids, believed to comprise the human body, and was associated with heat, hence Overreach's use of <i>cool</i> . 149-151: <i>Look to...years</i> = though the reason for Overreach's anger is not entirely clear, it appears that Sir Giles is castigating Marrall for having tampered with Sir Giles' strongbox.
150	Let but the seal be broke upon the box	
152	That has slept in my cabinet these three years, I'll <u>rack</u> thy soul for't.	= break, torture. ¹
154	Mar. [Aside] I may yet cry quittance, Though <u>now</u> I suffer, and dare not resist.	154: "I may get even with him yet". = ie. for now.
156	Over. Lady, by your leave, did you see my daughter, lady?	
158	And the lord her husband? are they in your house?	
160	If they are, <u>discover</u> , that I may bid them joy; And, as an entrance to her place of honour,	= "reveal them", ie. bring them in.
	See your ladyship <u>on her left hand</u> , and make courtesies	160-3: Sir Giles is presumptuous: he expects Lady Allworth to act as if Margaret were her superior now that she has married Lord Lovell! = according to Deighton, by standing on Margaret's left side, Lady Allworth signifies Margaret's superior status (p. 127). ⁵
162	When she nods on you; which you must receive As a special favour.	162-3: Lady Allworth should act as if a nod from Margaret is a signal honour.
164	L. All. When I know, Sir Giles,	165-9: Lady Allworth is appropriately cool in her response.
166	Her state requires such <u>ceremony</u> , I shall pay it;	= observance, show of duty.
168	But, in the meantime, <u>as I am myself</u> ,	= ie. "as my own high standing is understood". ⁵
170	I give you to understand, I neither know Nor care where her honour is.	
172	Over. When you once see her Supported, and led by the lord her husband, <u>You'll be taught better</u> . – Nephew.	= Overreach is shockingly impertinent, but it is a sign of his increasing mental imbalance.
174	Well. Sir.	
176	Over. No more!	177: Overreach is upset that Wellborn addresses him with no greater title than "Sir". ⁵
178	Well. 'Tis all I owe you.	
180	Over. Have your <u>redeemed</u> rags	= reclaimed from pawn. = ironic term for Wellborn's good clothing.
182	Made you thus insolent?	
184	Well. Insolent to you! Why, what are you, sir, unless in your years,	185-6: "in what way are you superior to me, other than by

186	At the best, more than myself?	the fact, perhaps, that you are older than me?"
188	Over. [<i>Aside</i>] His fortune swells him:	188-9: Overreach is certain that Wellborn and Lady
190	<u>'Tis rank</u> , he's married.	Allworth must be married by now, which explains why
		Wellborn, with his newly inflated sense of self-importance,
		is so saucy towards him.
		<i>'Tis rank</i> = "it's obvious".
192	L. All. This is excellent!	
	Over. Sir, in calm language, though I seldom use it,	
194	I am familiar with the cause that makes you	= ie. behave so cockily. ⁵ = rumour.
	<u>Bear up thus bravely</u> ; there's a certain <u>buzz</u>	196: Sir Giles is hinting at Wellborn's assumed marriage to
196	Of a stolen marriage, do you hear? of a stolen marriage,	Lady Allworth.
	In which, 'tis said, there's somebody hath been <u>cozened</u> ;	= deceived.
198	I name no parties.	
200	Well. Well, sir, and <u>what follows</u> ?	= ie. "so what?"
202	Over. <u>Marry</u> , this; since you are <u>peremptory</u> . Remember,	= an oath, derived from the Virgin Mary. = presumptuous,
	Upon <u>mere hope</u> of your great <u>match</u> , I lent you	or curt in answer. ^{2,5}
204	A thousand pounds: put me in good security,	= full expectation. = marriage.
	And <u>suddenly</u> , by mortgage or <u>by statute</u> ,	= immediately. = ie. by giving Sir Giles a lien on his
206	Of some of your new possessions, or I'll have you	property. ⁹
	Dragged in your <u>lavender robes</u> to the <u>gaol</u> : you know me,	207: <i>lavender robes</i> = reference to Wellborn's apparel;
		items in pawn was described at the time as "laid up in
		lavender". ³
		<i>gaol</i> = debtor's prison.
208	And therefore do not <u>trifle</u> .	= "toy with me."
210	Well. Can you be	
	So cruèl to your nephew, now he's in	211-2: <i>now he's...rise</i> = ie. "now that he is in a position to
212	The way to rise? was this the courtesy	prosper?"
	You did me "in pure love, and no ends else?"	213: Wellborn throws Overreach's own words back at him.
214		
	Over. End me no ends! <u>engage</u> the whole estate,	= mortgage.
216	And force your spouse to sign it, <u>you</u> shall have	= "and you".
	Three or four thousand more, to roar and swagger	
218	And revel in bawdy taverns.	
220	Well. And beg after;	
	Mean you not so?	
222		
	Over. My thoughts are mine, and free.	
224	Shall I have security?	224: "are you going to give me a mortgage or lien?"
226	Well. No, indeed you shall not,	
	Nor bond, nor bill, nor bare acknowledgment;	226-8: Wellborn, we remember, was advised by Marrall to
228	Your great looks fright not me.	refuse to acknowledge any debt to Sir Giles.
230	Over. But my deeds shall.	
	<u>Outbraved</u> !	= outdone in defiance.
232		
	[<i>Both draw.</i>]	
234		
	L. All. Help, murder! murder!	
236		

		<i>Enter Servants.</i>	
238	<i>Well.</i>	Let him come on,	239-241: the lines likely simply mean that Overreach carries with him all of his unethical behavior, and presumes to be guarded by his deeds and IOU's (<i>practices</i>); but Wellborn might be engaging in a much more interesting metaphor, describing Overreach as being surrounded literally and physically by all the wrongs and evil schemes he has committed as if they were supporting swordsmen; the interpretation turns on whom <i>Armed</i> refers to.
240		With all his wrongs and injuries about him,	
242		Armed with his cut-throat <u>practices</u> to guard him;	241: Sir Giles' deeds and IOU's.
244		The right that I bring with me will defend me,	
		And punish his extortion.	
246	<i>Over.</i>	That I had thee	245-6: "if only we were fighting one-on-one in a duel!"
		But single in the field!	
248	<i>L. All.</i>	You may; but make not	248-9: Lady Allworth is fine with the gentlemen engaging in a duel, so long as it is not in her house!
250		My house your quarrelling scene.	
252	<i>Over.</i>	Were't in a church,	
		By Heaven and Hell, I'll do't!	
254	<i>Mar.</i> [<i>Aside to Wellborn</i>]	Now put him to	254-5: "now have Sir Giles retrieve the deed to your property out of his strongbox."
256		The shewing of the deed.	
258	<i>Well.</i>	This rage is <u>vain</u> , sir;	= pointless.
260		For fighting, fear not, you shall have your hands full,	258-9: "don't worry, I'll fight you if you insist".
262		Upon the least incitement; and whereas	
		You <u>charge me with</u> a debt of a thousand pounds,	= ie. "assert I owe you".
		If there be law, (<u>howe'er</u> you have no conscience,)	= although. ⁹
		Either restore my land, or I'll recover	262-4: As Marrall advised, Wellborn is turning the tables, protesting that Overreach owes <i>him</i> an order of magnitude more than what his uncle claims is due him, and that he (Wellborn) will sue him for it, unless Sir Giles gives Wellborn back the deed to the property he so long ago had turned over to Sir Giles.
264		A debt, that's truly due to me from you,	= claim. ⁵
266		In value ten times more than what you <u>challenge</u> .	
268	<i>Over.</i>	I in thy debt! O impudence! did I not purchase	268-9: <i>That had...descents</i> = "that had been in your family for twenty generations."
270		The land left by thy father, that rich land?	= ie. sell. = ie. in the strongbox he is holding.
272		That had continuèd in Wellborn's name	
274		Twenty descents; which, like a riotous fool,	
276		Thou didst <u>make sale of</u> ? Is not <u>here</u> , inclosed,	273: the sense is, "now go in for the kill!"
		The deed that does confirm it mine?	
278	<i>Mar.</i>	Now, now!	= ie. transferred.
	<i>Well.</i>	I do acknowledge none; I ne'er <u>passed over</u>	277-9: <i>which if...in law</i> = "if you return my property, which I gave to you only to hold in trust (and hence the tranfer did not constitute a sale), then you shall free (<i>ease</i>) us from the necessity of going to court over this matter."
		Any such land: I grant, for a year or two	
		You had it in trust; which if you do discharge,	
		Surrendering the possession, you shall <u>ease</u>	

280	Yourself and me of <u>chargeable</u> suits in law, Which, if you prove not honest, <u>as I doubt it</u> , Must of necessity follow.	= ie. necessarily expensive. = "as I suspect (<i>doubt</i>) you are not".
282		
284	L. All. In my judgment, He does advise you well.	
286	Over. Good! good! conspire With your new husband, lady; second him	
288	In his dishonest practices; but when This manor is <u>extended</u> to my use,	= a legal term, meaning "seized by writ to satisfy a debt." ^{9,10}
290	You'll speak in an humbler key, and <u>sue for favour</u> .	= "beg me for friendship or kindness."
292	L. All. Never: do not hope it.	
294	Well. Let despair first seize me.	
296	Over. Yet, to shut up thy mouth, and make thee give Thyself the lie, the loud lie, I draw out The precious evidence; if thou canst forswear Thy <u>hand</u> and seal, and make a forfeit of Thy ears to the pillory,	296-7: <i>make thee...the lie</i> = common phrase for "prove you are a liar". 298-9: <i>if thou...seal</i> = "if you can repudiate your own signature (<i>hand</i>) and the seal on this deed". 299-300: <i>make a forfeit...pillory</i> = while secured in a <i>pillory</i> (stocks for the arms and head), ²⁶ a prisoner might have both ears cropped.
300		
302	[<i>Opens the box, and displays the bond.</i>]	
304	see! here's that will make My interest clear – ha!	
306	L. All. A <u>fair skin of parchment</u> .	= very nice. = section of animal skin prepared and used to write on. ¹
308	Well. <u>Indented</u> , I confess, and <u>labels</u> too:	309: <i>indented</i> = reference to a practice used in the creation of a contract as a means of protecting both parties; an agreement would be written out twice on a single sheet of paper, and the sheet would then be separated into two pieces along an <i>indentation</i> in the paper; each party would then receive one of the two copies of the contract; the contract could be proved genuine by fitting the two halves together. ⁹ <i>labels</i> = a <i>label</i> was a narrow slip of paper or parchment attached to a deed, and upon which a seal is stamped. ¹⁰
310	<u>But neither wax nor words</u> . How! thunderstruck? Not a syllable to insult with? My wise uncle, Is this your precious evidence, this that makes Your interest clear?	= the seal is missing and the pages are blank!
312		
314	Over. I am o'erwhelmed with wonder! What <u>prodigy</u> is this? what subtle devil Hath <u>razed</u> out the <u>inscription</u> ? the wax Turned into dust! – <u>the rest of my deeds whole</u> <u>As when</u> they were <u>delivered</u> , <u>and this only</u>	= monstrous occurrence. = erased. = writing. = ie. "all my other". 319: <i>As when</i> = "just as they were when". <i>delivered</i> = formally handed over, a legal term. ¹ <i>and this only</i> = ie. "but only this one".
316		
318		
320	Made nothing! do you deal with witches, rascal? There is a statute for you, which will bring	321-4: the 17th century was actually the hey-day for witch trials in England, thanks in part to a statute passed in 1604, which prescribed the death penalty for those

322 Your neck in an hempen circle; yes, there is;
 And now 'tis better thought for, cheater, know
 324 This juggling shall not save you.

326 **Well.** To save thee,
 Would beggar the stock of mercy.

328 **Over.** Marrall!

330 **Mar.** Sir.

332 **Over.** [Aside to Marrall]
 334 Though the witnesses are dead, your testimony
Help with an oath or two: and for thy master,

336 Thy liberal master, my good honest servant,
 I know thou wilt swear anything, to dash
 338 This cunning sleight: besides, I know thou art
 A public notary, and such stand in law

340 For a dozen witnesses: the deed being drawn too
 By thee, my careful Marrall, and delivered
 342 When thou wert present, will make good my title.
 Wilt thou not swear this?

344 **Mar.** I! no, I assure you:
 346 I have a conscience not seared up like yours;
 I know no deeds.

348 **Over.** Wilt thou betray me?

350 **Mar.** Keep him
 352 From using of his hands, I'll use my tongue,
 To his no little torment.

354 **Over.** Mine own varlet
 356 Rebel against me!

358 **Mar.** Yes, and uncase you too.
 "The idiot, the patch, the slave, the booby,
 360 The property fit only to be beaten
 For your morning exercise," your "football," or

362 "The unprofitable lump of flesh," your "drudge,"
 Can now anatomise you, and lay open

convicted of witchcraft. The law actually listed some specific actions which constituted witchcraft, such as invoking spirits, recovering dead bodies for use in charms, and using enchantments to help recover lost items or hidden gold.^{19,27}

= common and humorous phrase for a noose.

= "that I think about it".

= trickery.

326-7: "to save you would exhaust the entire supply of Heaven's mercy." Note that Wellborn contemptuously addresses Overreach with *thee*.

= "may help", ie. "can still provide conclusive evidence proving my claim against Wellborn."

= generous.

337-8: *to dash...sleight* = "to frustrate this clever deceit."

339: *public notary* = one who is legally authorized to attest to the genuineness of legal documents;²⁹ if Marrall is a notary, his testimony, as Overreach notes, is of highly probative value.

such stand = ie. "as such are equal in value".

= written.

= dried up or withered.¹

353: at this point, Wellborn and Lady Allworth's servants draw their swords and point them towards Sir Giles to keep him from laying his hands on Marrall.

= servant, attendant.²

= literally flay, ie. expose or strip of everything.³

359-362: Gifford notes the delicious patience Marrall has practiced in storing up all the insults he has been forced to endure from Sir Giles, and which he now finally has the opportunity to toss back into his boss's face: Gifford calls this "the vengeance of the little mind" (p. 374).⁶

363: both *anatomise* and *lay open* mean "to expose to view"; *anatomise* was originally applied to the dissection and viewing of dead bodies.¹

364	All your black plots, and <u>level with the earth</u>	= cut down to the plane of the earth; Marrall begins a military metaphor.
	Your hill of pride, and, <u>with these gabions guarded</u> ,	= <i>gabions</i> were large wicker baskets which were filled with earth and used in fortifications, such as on batteries to protect the gunners. Marrall here refers to the protection afforded him by the armed Wellborn and servants.
366	Unload my great artillery, and shake,	
368	Nay pulverize, the walls you think defend you.	
370	<i>L. All.</i> How he foams at the mouth with rage!	
372	<i>Well.</i> <u>To him</u> again.	= ie. "give it to him".
374	<i>Over.</i> O that I had thee in my <u>gripe</u> , I would tear thee Joint after joint!	= grasp, ie. hands.
376	<i>Mar.</i> I know you are a <u>tearer</u> ,	= though Marrall is clearly playing off of Overreach's use of <i>tear</i> , the OED has assigned the meaning to <i>tearer</i> of both "one who tears" and "a swaggerer". ¹
	But I'll have first your fangs <u>pared</u> off, and then	= cut or trimmed. ¹
378	Come nearer to you; when I have <u>discovered</u> ,	= exposed, revealed.
380	And <u>made it good</u> before the judge, what ways,	= proved, ie. "given my evidence".
382	And devilish practices, you <u>used to cozen with</u>	= "have cheated".
	An army of whole families, who <u>yet</u> alive,	= if still.
384	And but enrolled for soldiers, <u>were</u> able To take in Dunkirk.	= would be able.
	<i>Well.</i> All will come out.	383: to capture Dunkirk; the French seaport, famous at the time for its pirates, was controlled by the Spanish in the early 17th century; Marrall is emphasizing the large number of families Overreach has victimized.
386	<i>L. All.</i> The better.	
388	<i>Over.</i> But that I will live, rogue, to torture thee,	= "except for the fact that I want to stay alive only".
390	And make thee wish, and <u>kneel in vain</u> , to die,	= ie. beg to no avail.
392	These swords that keep thee from me should <u>fix here</u> ,	= ie. inside Sir Giles' own breast. ⁹
394	<u>Although</u> they made my body <u>but one wound</u> , But I would reach thee.	= even if. = ie. one all-encompassing wound.
	<i>Lov.</i> [Aside] Heaven's hand is in this;	395-6: Lovell, still in hiding, ironically notes the miracle of Marrall and Overreach going at one another's throats.
396	One <u>bandog worry</u> the other!	= a ferocious and chained-up dog. = attacking, by biting and tearing. ¹
398	<i>Over.</i> I play the fool,	
400	And make my anger but ridiculous:	
402	There will be a time and place, there will be, cowards,	
	When you shall feel what I dare do.	
404	<i>Well.</i> I think so:	
406	You dare do any ill, yet <u>want</u> true valour	= lack.
	To be honest, and repent.	
408	<i>Over.</i> They are words I know not.	
410	Nor e'er will learn. <u>Patience, the beggar's virtue</u> , Shall find no harbour here:	= though the sentiment had been expressed in earlier literature, Massinger's pithy formula became proverbial; dramatist Ben Jonson, in his play <i>Volpone</i> (1605), called "conscience" the "beggar's virtue", and <i>patience</i> had previously been identified as the virtue of a poor man; a tract from 1621, <i>The praise, antiquity and commodity of beggary</i> ,

		listed <i>patience</i> as a virtue possessed by beggars, but not in so concise a way as did Massinger.
412	<i>Enter Greedy and Parson Willdo.</i>	
414	– after these storms	
416	At length a calm appears. Welcome, most welcome!	
418	There's comfort in thy looks; is the deed done?	
420	Is my daughter married? say but so, my chaplain,	
422	And I am <u>tame</u> .	= quieted down.
424	Willdo. Married! yes, I assure you.	
426	Over. Then vanish all sad thoughts! there's more gold	
428	for thee.	
430	My doubts and fears are in the titles drowned	
432	Of my honourable, my right honourable daughter.	
434	Greedy. Here will be feasting! at least for a month,	
436	I <u>am provided</u> : empty guts, croak no more.	= will be in supply, ie. fed.
438	You shall be <u>stuffed like bagpipes</u> , not with wind,	= Deighton notes the humorous image of Greedy's stomach stretched to the same extent as bagpipes are when they are fully blown out. ⁵
440	But <u>bearing</u> dishes.	= substantial, solid. ⁶
442	Over. [<i>Whispering to Willdo</i>] <u>Instantly</u> be here?	= ie. any moment.
444	<u>To my wish!</u> to my wish! – Now you that plot against me,	= ie. "just as I wished!"
446	And hoped to trip my heels up, that <u>contemned</u> me,	= scorned, treated with disdain.
448	Think on't and tremble: –	
450		
452	[<i>Loud music.</i>]	
454	– they come! I hear the music.	
456	<u>A lane</u> there for my lord!	= common phrase for "make room", or "make a passage".
458	Well. This sudden <u>heat</u>	= passion, show of emotion.
460	May yet be cooled, sir.	
462	Over. Make way there for my lord!	
464		
466	<i>Enter Allworth and Margaret.</i>	
468	Marg. Sir, first your pardon, then your blessing, with	
470	Your full <u>allowance</u> of the choice I have made.	= approval.
472	As ever you could make use of your reason,	
474		
476	[<i>Kneeling.</i>]	
478	<u>Grow not in passion</u> ; since you may as well	= "don't get angry."
480	<u>Call</u> back the day that's past, as <u>untie the knot</u>	= ie. try to call. = ie. undo her marriage to Allworth.
482	Which is too strongly fastened: not to dwell	
484	Too long on words, this is my husband.	
486	Over. How!	
488	All. So I assure you; all the rites of marriage,	
490	<u>With every circumstance</u> , are past. <u>Alas!</u> sir,	= with all ceremony, ie. no detail omitted. = an exclamation of affirmation, not regret. ⁵
492	Although I am no lord, but a lord's page,	

464	Your daughter and my loved wife mourns not for it; And, <u>for</u> right honourable son-in-law, you may say, Your dutiful daughter.	= instead of.
466		
468	Over. Devil! are they married?	
470	Willdo. Do a father's part, and say, "Heaven give them joy!"	
472	Over. <u>Confusion and ruin!</u> speak, and speak quickly, Or thou art dead.	= the two words are synonyms; such a redundancy is known as a <i>pleonasm</i> .
474	Willdo. They are married.	
476	Over. Thou <u>hadst better</u> Have made a contract with the king of fiends, Than these: – my brain turns!	= "would have been better off if you". 477: as a parson, any bargain Willdo might make with Satan would be especially egregious.
480	Willdo. Why this rage to me? Is not this your letter, sir, and these the words? "Marry her to this gentleman."	
482		
484	Over. It cannot – Nor will I e'er believe it, ' <u>sdeath!</u> I will not; That I, that in all passages I touched At worldly profit have not left a print Where I have trod for the most <u>curious</u> search	= God's death, an oath. 486-9: "That I, who cunningly and successfully left no evidence of my participation in any of the schemes through which I made my fortune, which even the most fastidious (<i>curious</i>) investigation would discover, have been tricked (<i>gulled</i>) by mere children."
490	To trace my footsteps, should be <u>gulled</u> by children, <u>Baffled</u> and fooled, and all my hopes and labours Defeated and made void.	= exposed to ridicule. ²
492		
494	Well. As it appears, You are so, my grave uncle.	
496	Over. <u>Village nurses</u> Revenge <u>their wrongs</u> with curses; I'll not waste A syllable, but thus I take the life Which, wretched, I gave to thee.	= country midwives (Sherman, p. 408), ⁹ or foolish old crones (Deighton, p. 129). ⁵ = ie. the insults and injuries done to them.
500		
502	[Attempts to kill Margaret.]	
504	Lov. [Coming forward] Hold, for your own sake! Though charity to your daughter hath quite left you, Will you do an act, though in your hopes lost here, Can leave no hope for peace or rest hereafter?	505-6: "would you commit an act, ie. murder, which, while pointless to commit as a practical matter because your plans have already been stymied, will also cause you to lose any expectation of getting into Heaven?"
506		
508	Consider; at the best you are but a man, And cannot so create your aims, but that They may be crossed.	508-9: ie. "and as a mere mortal, you cannot expect to make plans without expecting they may be thwarted."
510	Over. Lord! thus I spit at thee,	511f: despite Lovell's polite use of "you" in addressing him, the increasingly unhinged Sir Giles bitterly employs the highly insulting "thee" in addressing the peer.
512	And at thy counsel; and again desire thee,	

	And as thou art a soldier, if thy valour	513-5: <i>if thy...the way</i> = "if you can be brave here, where you are not surrounded by your army (<i>multitude</i>) and obliged to be brave to follow the courageousness shown by other soldiers". Overreach means to taunt Lovell, a soldier, into accepting his challenge to a duel.
514	Dares shew itself where <u>multitude</u> and example	
516	Lead not the way, let's quit the house, and change Six words in private.	515-6: <i>let's quit...private</i> = Overreach challenges Lovell to a duel.
518	Lov. I am ready.	
520	L. All. Stay, sir, Contest with one distracted!	520: Lady Allworth addresses Lovell: "wait, sir, you should not agree to fight with someone who is clearly deranged!"
522	Well. You'll grow like him,	
524	Should you answer his <u>vain</u> challenge.	523-4: "if you accept his foolish (<i>vain</i>) challenge, then you may become as mentally disturbed as he is."
526	Over. Are you <u>pale</u> ? Borrow his help, though Hercules call it odds,	= ie. afraid; the colour white was symbolic of cowardice. 526: "let Wellborn fight alongside you against me, and though even if Hercules himself would consider it an unfair fight".
528	I'll stand against both as I am, hemmed in – Thus!	528: "I'll still fight you both, surrounded even as I am now."
530	Since, like a <u>Libyan lion</u> in the <u>toil</u> ,	530: <i>Libyan lion</i> = lions of Libya were proverbial for their fierceness. ⁹ <i>toil</i> = a <i>toil</i> was a net which was set up during a hunt, and into which game was driven; but <i>toil</i> could also mean a trap or snare generally. ^{1,5}
	My fury cannot reach the <u>coward</u> hunters, And only <u>spends itself</u> , I'll <u>quit the place</u> :	= ie. cowardly. 532: <i>spends itself</i> = futilely wastes its energy trying to reach the hunters. <i>quit the place</i> = "leave this house."
534	Alone I can do nothing; but I have servants And friends to <u>second</u> me; and if I make not This house a heap of ashes, (<u>by my wrongs</u> ,	= support; Overreach is threatening to start a general war! = an oath, as in "I swear on the injuries done to me".
536	What I have spoke I will make good!) or leave One throat uncut, – if it be possible,	
538	Hell, add to my afflictions!	537-8: <i>if it be...affections</i> = an apostrophe to Hell: "Hell, if you can do so, add to my misery!"
540	[Exit.]	
542	Mar. Is't not brave sport?	542; "wasn't that excellent entertainment?"
544	Greedy. Brave sport! I am sure it has ta'en away my <u>stomach</u> ; I do not like the sauce.	544: <i>stomach</i> means appetite.
546	All. Nay, weep not, dearest,	
548	Though it <u>express your pity</u> ; what's decreed Above, we cannot alter.	547-9: spoken to Margaret. = "shows your compassionate nature".
550		
552	L. All. His threats move me No scruple, madam.	551-2: "his threats do not upset me at all": Lady Allworth also tries to soothe Margaret, although she does not seem to get that as Sir Giles' daughter, Margaret has a greater natural reason to be distraught over the scene that just ensued.
554	Mar. Was it not a <u>rare</u> trick, <u>An it please</u> your worship, to make the deed nothing?	= excellent. = ie. if it pleases.

556	I can do twenty neater, if you please	556-7: <i>I can do...rich</i> = Marrall offers Wellborn his ability to swindle others of their property.
	To <u>purchase</u> and grow rich; for I will be	= a legal term for the acquisition of property. ⁹
558	Such a <u>solicitor</u> and <u>steward</u> for you,	= agent or deputy. ¹ = one who manages another's affairs. ¹
	As never worshipful had.	559: "as no man of your station ever had." ⁵
560	Well. I do believe thee;	
562	But first <u>discover</u> the <u>quaint</u> means you used	= reveal, ie. "tell us". = ingenius. ²
	To <u>raze out</u> the conveyance?	= erase.
564	Mar. They are mysteries	
566	Not to be spoke in public: certain minerals	
	Incorporated in the ink and wax –	
568	Besides, he gave me nothing, but <u>still</u> fed me	= always, ie. only.
	With <u>hopes</u> and <u>blows</u> ; and that was the inducement	= expectation of reward. = beatings.
570	To this <u>conundrum</u> . If it please your worship	= idea, ie. trick. ^{1,5}
	To call to memory, this mad beast once caused me	
572	To urge you or to drown or hang yourself;	
	I'll do the like to him, if you command me.	
574	Well. You are a rascal! he that dares be false	
576	To a master, though unjust, will ne'er be true	
	To any other. Look not for reward	
578	Or favour from me; I will shun thy sight	
	As I would do a <u>basilisk's</u> ; thank my pity,	= the <i>basilisk</i> was a fabled serpent whose glance was thought to be fatal.
580	<u>If thou keep thy ears</u> ; howe'er, I will <u>take order</u>	580: <i>If thou keep thy ears</i> = another reference to the criminal penalty of having one's ears cropped.
	Your practice shall be silenced.	<i>take order</i> = arrange that, make sure.
582	Greedy. I'll commit him,	
584	If you'll have me, sir.	
586	Well. That were to little purpose;	
	His conscience be his prison. – Not a word,	
588	But instantly be gone.	587-8: <i>Not a word</i> = "do not say another word", spoken to Marrall.
590	Ord. Take this kick with you.	
592	Amb. And this.	
594	Furn. If that I had my cleaver here,	
	I would divide your knave's head.	
596	Mar. This is the haven	597-8: typically in a Massinger play, the villain (or at least one of them here) recognizes the justice of his final comeuppance.
598	<u>False</u> servants <u>still</u> arrive at.	= treacherous, disloyal. = ever. ⁵
600	[Exit.]	
602	Re-enter Overreach.	
604	L. All. Come again!	
606	Lov. Fear not, I am your guard.	
608	Well. His looks are ghastly.	
610	Willdo. Some little time I have spent, under your favours,	610-1: <i>Some little...studies</i> = "if I may speak here, I have

	In <u>physical</u> studies, and if my judgment err not,	had the opportunity to spend some time in medical (<i>physical</i>) studies".
612	He's mad beyond recovery: but <u>observe</u> him,	= watch.
	And look to yourselves.	613: ie. "and be careful not to let him hurt you."
614		
	Over. Why, is not the whole world	
616	Included in myself? to what use then	
	Are friends and servants? Say there were a squadron	
618	Of <u>pikes</u> , <u>lined through with shot</u> , when I am mounted	618: <i>pikes</i> = ie. men armed with <i>pikes</i> , the quintessential medieval polearm, a long thrusting spear. <i>lined through with shot</i> = supported or mixed through with musketeers. In <i>Tamburlaine, Part II</i> , Marlowe wrote the line, "A ring of pikes, mingled with shot and horse". 618-9: <i>when I...injuries</i> = continuing his military metaphor, Overreach imagines the injuries done to him as his horse.
	Upon my injuries, shall I fear to charge them?	
620	No: I'll <u>through</u> the <u>battalia</u> , and that <u>routed</u> ,	= ie. ride through. = army. = ie. "once I have routed the army".
622	[<i>Flourishing his sword sheathed.</i>]	622: Overreach tries but fails to remove his sword from its scabbard (<i>sheath</i>), and as a result is ridiculously waving the entire contrivance around.
624	I'll <u>fall to execution</u> . – Ha! I am feeble:	= ie. start killing people.
	Some <u>undone</u> widow sits upon mine arm,	= ruined.
626	And takes away the use of 't; and my sword,	
	Glued to my scabbard with wronged orphans' tears,	
628	Will not be drawn. Ha! <u>what are these?</u> <u>sure</u> , hangmen,	= "who are all these people?" = surely.
	That come to bind my hands, and then to drag me	
630	Before the judgment-seat: now they are new shapes,	
	And do appear like <u>Furies</u> , with steel whips	= the avenging spirits of Greek mythology.
632	To scourge my <u>ulcerous</u> soul. Shall I then fall	= corrupted.
	Ingloriously, and yield? no; spite of Fate,	
634	I will be forced to hell <u>like to myself</u> .	= Deighton: "retaining my old hardihood" (p. 131). ⁵
	Though you were legions of accursèd spirits,	
636	Thus would I fly among you.	
638	[<i>Rushes forward, and flings himself on the ground.</i>]	
640	Well. There's no help;	
	Disarm him first, then bind him.	
642		
	Greedy. Take a <u>mittimus</u> ,	= a warrant for committing one into custody, usually to jail, or as here, to an asylum. ⁹
644	And carry him to <u>Bedlam</u> .	= common shorthand name for Bethlehem, or the Hospital of St. Mary of Bethlehem, London's famed mental hospital.
646	Lov. How he foams!	
648	Well. And bites the earth!	
650	Willdo. Carry him to some dark room,	
	There try what <u>art</u> can do for his recovery.	= human skill, ie. medicine.
652		
	Marg. O my dear father!	
654	[<i>They force Overreach off.</i>]	655: the confinement of mad persons to darkness was a

656		common treatment at the time; the most famous literary example took place in Shakespeare's <i>Twelfth Night</i> , in which the steward Malvolio was locked in a dark room by those falsely accusing him of having gone mad.
658	All. You must be patient, mistress.	
660	Lov. Here is a precedent to teach wicked men, That when they leave religion, and turn atheists, Their own abilities leave them. – Pray you take comfort, I will endeavour you shall be his guardians	662: Lovell will use his influence to get Allworth and Margaret assigned to be Sir Giles' guardians. = madness.
664	In his <u>distractions</u> : – and for your land, Master Wellborn, Be it good or ill in law, I'll be an umpire	664-6: <i>Be it good...Overreach</i> = we must remember that Wellborn's claim for the return of his land must still be formally adjudicated and settled; Lovell volunteers himself for the service of arbitrator.
666	Between you, and <u>this</u> , the undoubted heir Of Sir Giles Overreach: for me, here's the anchor That I must fix on.	665: ie. Margaret. 666-7: <i>for me...fix on</i> = Lovell refers to Lady Allworth, whom he will marry.
668	All. What you shall determine, My lord, I will <u>allow of</u> .	669-670: Allworth, as Margaret's husband, is now legally responsible for her property, which she in turn had received control of upon Sir Giles' commitment as an insane person. Allworth will of course gladly defer (<i>allow of</i> = approve, go along with) to whatever Lovell decides.
672	Well. 'Tis the language That I speak too; but there is something else Beside the repossession of my land, And payment of my debts, that I must practise. I had a reputation, but 'twas lost In my loose course; and until I redeem it Some noble way, <u>I am but half made up</u> . It is a time of action; if your lordship Will please to confer <u>a company</u> upon me In your command, I doubt not in my service To my <u>king and country</u> but I shall do something That may make me right again.	= ie. "I am in possession of only half of myself." = ie. a regiment of soldiers. = this grand and most English of phrases dates back to the mid-16th century. ¹
684	Lov. Your <u>suit</u> is granted, And <u>you</u> loved for the <u>motion</u> .	= request. = ie. "you are". = proposal.
686	Well. [<i>Coming forward</i>] Nothing <u>wants</u> then	688f: the final speech of the play, an Epilogue of sorts, is recited directly to the audience by Wellborn at the front of the stage. The tradition of asking the audience for applause goes back to the plays of John Lyly. <i>wants</i> = is lacking.
688	But your <u>allowance</u> – and in that our all Is comprehended; it being known, nor we,	689: <i>allowance</i> = approval.
690	Nor he that wrote the comedy, can be free, Without your <u>manumission</u> ; which if you Grant willingly, as a fair favour due To the poet's and our labours, (<u>as you may</u> , For we despair not, gentlemen, of the play,)	690-2: <i>nor we...manumission</i> = Deighton suggests, "neither us actors nor the author who created us can can feel ourselves at ease, until you freely give your applause," ⁵ with wordplay between <i>free</i> and <i>manumission</i> . = ie. "freeing us." = "as we feel justified to suggest you should". ⁵ 695: "for we are confident in the good quality of this play".

696	<p>We jointly shall profess your grace hath <u>might</u> To teach us <u>action</u>, and <u>him</u> how to write.</p> <p>[<i>Exeunt.</i>]</p> <p>FINIS</p>	<p>= power, ability. = ie. (how to) act. = ie. Massinger, again.</p>
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The Authors' Invented Words

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

clubber

conference (meaning the subject of conversation)

deceased (as in referring to a dead person as simply "the deceased")

dumple

emolument (meaning benefit or advantage)

fathom (meaning to see through or thoroughly understand)

fly (to describe a window or door as in "flew open")

go-before

London blue

R (abbreviation for Rogue, as a letter one may be branded with)

run out (meaning dried out, applied to meat)

snip (applied to a person)

suck (meaning a small drink)

tearer (meaning one who tears, and a swaggerer)

term-driver

unload (meaning to discharge artillery or a weapon)

FOOTNOTES

The footnotes in the text correspond as follows:

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