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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

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.
ACT I.

SCENE I.
Before Tapwell's House.

Enter Wellborn in tattered apparel,
Tapwell, and Froth.

Well. No house? nor no tobacco?

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

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

"Tis verity, I assure you.
Well. Verity, you brache!
The devil turned precisian! Rogue, what am I?

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,

Well. How, dog!

Tap. Even so, sir.
And I must tell you, if you but advance
Your Plymouth cloak, you shall be soon instructed
There dwells, and within call, if it please your worship,

A potent monarch called the constable,

That does command a citadel called the stocks:

Whose guards are certain files of rusty billmen

Such as with great dexterity will hale
Your tattered, lousy —
Well. Rascal! slave!

Froth. No rage, sir.

Tap. At his own peril: – do not put yourself
In too much heat, there being no water near
To quench your thirst; and sure, for other liquor,
As mighty ale, or beer, they are things, I take it,
You must no more remember; not in a dream, sir.

Well. Why, thou unthankful villain, dar'st thou talk thus!

Is not thy house, and all thou hast, my gift?

Tap. I find it not in chalk; and Timothy Tapwell
Does keep no other register.

Well. Am not I he
Whose riots fed and clothed thee? wert thou not
Born on my father's land, and proud to be
A drudge in his house?

Tap. What I was, sir, it skills not;
What you are, is apparent: now, for a farewell,
Since you talk of father, in my hope it will torment you,
I'll briefly tell your story. Your dead father,
My quondam master, was a man of worship,
Old Sir John Wellborn, justice of peace and quorum,
And stood fair to be custos rotulorum:
Bore the whole sway of the shire, kept a great house,
Relieved the poor, and so forth; but he dying,
And the twelve hundred a year coming to you,
Late Master Francis, but now forlorn Wellborn –

Well. Slave, stop! or I shall lose myself.

Froth. Very hardly;
You cannot out of your way.

Tap. But to my story:
You were then a lord of acres, the prime gallant,
And I your under-butler; note the change now:

= "let him threaten violence at his own risk". The dash is frequently used to indicate a change in addressee.

36-37: Wellborn should no longer even dream of being served any alcohol in this alehouse.

39ff: Wellborn addresses the tavern-keepers with thee 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 you in addressing their guest.

40: this enigmatic line will be explained shortly.

42: ie. "written anywhere." The image is of the customer's bill which a tavern-keeper would keep track of on a slate.

= dissolve lifestyle; the Tapwells, says Wellborn, have his extravagant spending to thank for much of what they now own.

= 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.

= does not matter.

= former. = ie. of high standing or honour.
= a title for certain distinguished jurists. 8
56: "and had a good chance (stood fair) to become Keeper of the Rolls (custos rotulorum), the title for the principle justice of a county. 8
= "had authority across the entire county".

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
60: "formerly known by the respectful title of Master Francis, but now called the wretch (forlorn) Wellborn."

= ie. lose control of.

64: "only with difficulty".

65: Froth attempts a feeble pun, taking lose myself to mean "cease to be what I have become", which Wellborn cannot do. 5

= the number-one wastrel. 9
You had a merry time of’t; hawks and hounds,
With choice of running horses; mistresses
Of all sorts and all sizes, yet so hot,
As their embraces made your lordship melt;
Which your uncle, Sir Giles Overreach, observing,
(Resolving not to lose a drop of them,) On foolish mortgages, statutes, and bonds,
For a while supplied your looseness, and then left you.

Well. Some curate hath penned this invective, mongrel,
And you have studied it.

Tap. I have not done yet: Your land gone, and your credit not worth a token.
You grew the common borrower; no man ’scaped
Your paper-pellets, from the gentleman
To the beggars on highways, that sold you switches In your gallantry.

Well. I shall switch your brains out.

Tap. Where poor Tim Tapwell, with a little stock,
Some forty pounds or so, bought a small cottage;
Humbled myself to marriage with my Froth here, Gave entertainment –
Well. Yes, to whores and canters, Clubbers by night –

Tap. True, but they brought in profit, And had a gift to pay for what they called for, And stuck not like your mastership. The poor income
I gleaned from them hath made me in my parish Thought worthy to be scavenger, and in time
I may rise to be overseer of the poor:

Which if I do, on your petition, Wellborn, I may allow you thirteen-pence a quarter. And you shall thank my worship.

70-73: hawks…sizes = Tapwell describes the typical hobbies of the young and wealthy. = racing.
76-77: Wellborn's uncle, Sir Giles Overreach, supported Wellborn's licentious lifestyle for a time, lending him money, while requiring Wellborn to sign mortgages and statutes (debts secured by one's real property) and bonds (basically IOU's) 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.
79-80: Wellborn accuses Tapwell of memorizing a speech which only a literate person like a pastor (curate) could have written.
84: the common borrower = "one who would borrow from anyone foolish enough to lend you money" (Deighton, p. 87). ’scaped = escaped, ie. could avoid.
86-87: the image of a destitute person trying to make ends meet by selling shoots of trees for use as riding switches on the side of the road appears in several old plays.
94: "received as lodgers" (Deighton, p. 87). = whining beggars.
= the OED suggests clubbers are those who belong to a club or gang, but perhaps preferable is Deighton's interpretation of clubbers as robbers who committed their villainies while armed with clubs.
96: stuck not = were not stingy, ie. did not hesitate to pay.
= whereas = ie. savings.
100: stuck not = were not stingy, ie. did not hesitate to pay. your mastership = mocking title of respect.
103: Tapwell was thought well enough of to be given a job of street-cleaner, or perhaps overseer of street-cleaners (scavenger). = 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. = "if you file a petition requesting relief". = pennies; the described rate comes to one penny a week.
Thus, you dog-bolt.

[Beats and kicks him.]

Cry out for help!

Stir, and thou diest: −

Your potent prince, the constable, shall not save you.

Hear me, ungrateful hell-hound! did not I

Make purses for you? then you licked my boots,

And thought your holiday cloak too coarse to clean them.

'Twas I that, when I heard thee swear if ever

Thou couldst arrive at forty pounds thou wouldst

Live like an emperor, twas I that gave it

In ready gold. Deny this, wretch!

I must, sir;

For, from the tavern to the taphouse, all,

On forfeiture of their licenses, stand bound

Ne'er to remember who their best guests were,

If they grew poor like you.

They are well rewarded

That beggar themselves to make such cuckolds rich.

Thou viper, thankless viper! impudent bawd! −

But since you are grown forgetful, I will help

Your memory, and tread you into mortar,

Nor leave one bone unbroken.

[Beats him again.]

Oh!

Ask mercy.

Enter Allworth.

'Twill not be granted.

Hold − for my sake, hold. −

Deny me, Frank! they are not worth your anger.

For once thou hast redeemed them from this sceptre;

But let them vanish, creeping on their knees,

And, if they grumble, I revoke my pardon.

= wretch: a term of abuse, frequently appearing in plays of the era. Note Wellborn's continuing use of canine-related insults.

= move; this line is spoken to Froth.

= Wellborn alludes back to Tapwell's description of the constable as a potent monarch (line 23).

= raise money.

120: holiday cloak = best cloak (literally a cloak worn only on special occasions, such as festivals).

121: too coarse = ie. not good enough. The sense is that no job was too base for Tapwell to gladly do for Wellborn.

121-4: Wellborn further explains his meaning in line 40: he literally gave Tapwell the start-up money to open his ale-house.

= in cash, as opposed to a promise to pay.

126-130: Tapwell's answer is smart-alecky, and he comes across as cruelly ungrateful.

132: husbands whose wives are unfaithful to them.

= the allusion, a common one, is to a snake which Wellborn has taken into his bosom, but which stung him out of ungratefulness.

133: "stomp you into pieces or a paste"; the reference is to an old method of making mortar, by which men wearing wooden shoes would trod on and crush lumps of lime.

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.

= "stop".

= Wellborn is ignoring Allworth, and continues to beat the barkeep.

152: Allworth relents: "this time you have saved them from this cudgel."
Froth. This comes of your prating, husband; you presumed
On your ambling wit, and must use your glib tongue,
Though you are beaten lame for't.

Tap. Patience, Froth;
There's law to cure our bruises.

[They crawl off on their hands and knees.]

Well. Sent to your mother?

All. My lady, Frank, my patroness, my all!
She's such a mourner for my father's death,
And, in her love to him, so favours me,
That I cannot pay too much observance to her.
There are few such stepdames.

Well. 'Tis a noble widow,
And keeps her reputation pure, and clear
From the least taint of infamy; her life,
With the splendour of her actions, leaves no tongue
To envy or detraction. Prithee tell me,
Has she no suitors?

All. Even the best of the shire, Frank,
My lord excepted; such as sue and send.

And send and sue again, but to no purpose:
Their frequent visits have not gained her presence.
Yet she's so far from sullenness and pride,
That I dare undertake you shall meet from her
A liberal entertainment: I can give you
A catalogue of her suitors' names.

Well. Forbear it.
While I give you good counsel: I am bound to it.
Thy father was my friend, and that affection
I bore to him, in right descends to thee;
Thou art a handsome and a hopeful youth,
Nor will I have the least affront stick on thee,
If I with any danger can prevent it.

All. I thank your noble care; but, pray you, in what
Do I run the hazard?
Well. Art thou not in love? Put it not off with wonder.

All. In love, at my years!

Well. You think you walk in clouds, but are transparent.

I have heard all, and the choice that you have made, And, with my finger, can point out the north star By which the loadstone of your folly's guided;

And, to confirm this true, what think you of Fair Margaret, the only child and heir Of Cormorant Overreach? Does it blush and start,

To hear her only named? blush at your want Of wit and reason.

All. You are too bitter, sir.

Well. Wounds of this nature are not to be cured With balms, but corrosives. I must be plain:

Art thou scarce manumised from the porter's lodge

And yet sworn servant to the pantofle.

And dar'st thou dream of marriage? I fear 'Twill be concluded for impossible

That there is now, or e'er shall be hereafter, A handsome page or player's boy of fourteen

201: "don't try to avoid answering me by acting surprised."

202: Allworth suggests he is too young to be thinking about love.

= ie. "are surrounded by a mist which prevents others from seeing what you are up to."

207-8: Allworth's folly follows the magnet (loadstone, ie. compass) which points toward the north star, which in turn represents the lady whom Allworth is in love with, and whom Wellborn can readily identify.

211: Cormorant Overreach = a cormorant 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.

Does it = ie. "do you". = ie. "blush instead". = lack.

218: balms = soothing, healing ointments. corrosives = medications that act by eating away at corrupted tissue.1

219: manumised = freed.

the porter's lodge = 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 porter is the gate-keeper.

220: literally, "and yet you are already a professed follower (sworn servant) of the slipper (pantofle)";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

222-5: 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: page = young male servant. player's boy = servant to an actor. of fourteen = 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 page, 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.
But either loves a wench or drabs love him;
Court-waiters not exempted.

All. This is madness.
 Howe'er you have discovered my intents,
 You know my aims are lawful; and if ever
 The queen of flowers, the glory of the spring,
 The sweetest comfort to our smell, the rose,
 Sprang from an envious briar, I may infer
 There's such disparity in their conditions
 Between the goodness of my soul, the daughter,
 And the base churl her father.

Well. Grant this true,
As I believe it, canst thou ever hope
To enjoy a quiet bed with her whose father
Ruined thy state?

All. And yours too.

Well. I confess it;
True; I must tell you as a friend, and freely,
That, where impossibilities are apparent,
'Tis indiscretion to nourish hopes.
Canst thou imagine (let not self-love blind thee)
That Sir Giles Overreach, that, to make her great
In swelling titles, without touch of conscience
Will cut his neighbour's throat, and I hope his own too,
Will e'er consent to make her thine? Give o'er.
And think of some course suitable to thy rank,
And prosper in it.

All. You have well advised me.
But in the mean time you that are so studious
Of my affairs wholly neglect your own:
Remember yourself, and in what plight you are.

Well. No matter, no matter.

All. Yes, 'tis much material:
You know my fortune and my means; yet something
I can spare from myself to help your wants.

= strumpets.
= pages at court.

= honourable: his intention is to marry, and not just seduce,
Margaret.

= malicious.

= ie. Sir Giles' daughter.
230-6: and if ever...father = 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; churl = boor.

= Wellborn, perhaps of the same generation as Allworth's
father, can address the young man with thou without causing
offense; Allworth, on the other hand, addresses Wellborn
correctly, even despite the latter's downtrodden state, with
the respectful you.

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.

247-8: "that it is reckless to be hopeful for a result which
is clearly impossible."

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?

= grandiose. = any sense of guilt.
= "give up this train of thought".

260: Allworth is suggesting Wellborn is in no position to be
giving him advice.

= ie. "it directly affects you."
= ie. which is not extensive.
Well. How's this?

All. Nay, be not angry; there's eight pieces

To put you in better fashion.

Well. Money from thee!

From a boy! a stipendiary! one that lives
At the devotion of a stepmother
And the uncertain favour of a lord!
I'll eat my arms first. Howsoe'er blind Fortune

Hath spent the utmost of her malice on me –
Though I am vomited out of an alehouse,
And thus accoutred – know not where to eat,
Or drink, or sleep, but underneath this canopy –
Although I thank thee, I despise thy offer:
And as I in my madness broke my state
Without the assistance of another's brain,
In my right wits I'll piece it: at the worst,
Die thus and be forgotten.

All. A strange humour!

[Exeunt.]

ACT I, SCENE II.
A Room in Lady Allworth's House.

Enter Order, Amble, Furnace, and Watchall.

Ord. Set all things right, or, as my name is Order,
And by this staff of office that commands you,

This chain and double ruff, symbols of power,
Whoever misses in his function,
For one whole week makes forfeiture of his breakfast,
And privilege in the wine-cellar.

Amb. You are merry,
Good master steward.

Furn. Let him; I'll be angry.

Amb. Why, fellow Furnace, 'tis not twelve o'clock yet,
Nor dinner taking up; then, 'tis allowed,
Cooks, by their places, may be choleric.

_Furn._ You think you have spoke wisely, goodman Amble,
My lady's go-before!

_Ord._ Nay, nay, no wrangling.

_Furn._ Twit me with the authority of the kitchen!
At all hours, and all places, I'll be angry;
And thus provoked, when I am at my prayers
I will be angry.

_Amb._ There was no hurt meant.

_Furn._ I am friends with thee; and yet I will be angry.

_Ord._ With whom?

_Furn._ No matter whom: yet, now I think on it,
I am angry with my lady.

_Watch._ Heaven forbid, man!

_Ord._ What cause has she given thee?

_Furn._ Cause enough, master steward.
I was entertained by her to please her palate,
And, till she forswore 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
Such as might serve for models in the Low Countries;
Which, if they had been practisèd at Breda,
Spinola might have thrown his cap at it, and ne'er took it.

_Amb._ But you had wanted matter there to work on.

_Furn._ Matter! with six eggs, and a strike of rye meal,
I had kept the town till doomsday, perhaps longer.
Ord. But what's this to your pet against my lady?

Furn. What's this? marry this; when I am three parts roasted
And the fourth part parboiled, to prepare her viands,
She keeps her chamber, dines with a panada
Or water-gruel, my sweat never thought on.

Ord. But your art is seen in the dining-room.

Furn. By whom?
By such as pretend love to her, but come
To feed upon her. Yet, of all the harpies
That do devour her, I am out of charity
With none so much as the thin-gutted squire
That's stolen into commission.

Ord. Justice Greedy?

Furn. The same, the same: meat's cast away upon him,
It never thrives; he holds this paradox,
Who eats not well, can ne'er do justice well:

His stomach's as insatiate as the grave,
Or strumpets' ravenous appetites.

[Knocking within.]

Watch. One knocks.

[Exit.]

Ord. Our late young master!

Re-enter Watchall and Allworth.

Amb. Welcome, sir.

Furn. Your hand;
If you have a stomach, a cold bake-meat's ready.

Ord. His father's picture in little.

Furn. We are all your servants.

Amb. In you he lives.

All. At once, my thanks to all;
This is yet some comfort. Is my lady stirring?

Enter Lady Allworth,
Waiting Woman, and Chambermaid.

Ord. Her presence answers for us.

L. All. Sort those silks well.
I'll take the air alone.

[Exeunt Waiting Woman and Chambermaid.]

Furn. You air and air;
But will you never taste but spoon-meat more?
To what use serve I?

L. All. Prithee, be not angry;
I shall ere long; i' the mean time, there is gold
To buy thee aprons, and a summer suit.

Furn. I am appeased, and Furnace now grows cool.

L. All. And, as I gave directions, if this morning
I am visited by any, entertain them
As heretofore; but say, in my excuse,
I am indisposed.

Ord. I shall, madam.

L. All. Do, and leave them.
Nay, stay you, Allworth.

[Exeunt Order, Amble, Furnace, and Watchall.]

All. I shall gladly grow here,
To wait on your commands.

L. All. So soon turned courtier!

All. Style not that courtship, madam, which is duty
Purchased on your part.

L. All. Well, you shall o'ercome;
I'll not contend in words. How is it with
Your noble master?

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.

L. All. I am honoured in
His favour to me. Does he hold his purpose
For the Low Countries?

All. Constantly, good madam;
= get some air, ie. take a walk.
= anything except for. = liquid food, such as soups and gruel.
= please, short for "pray thee".
= "I shall begin again to take proper meals before long."
= ie. feed. = "as before."
= remain.

138: Lady Allworth is impressed that her young stepson has already learned to speak so flatteringly.

140-1: "don't call (style) the way I act as court behavior; rather, you have earned my obedience and loyalty to you."

= ie. "come out victorious in this argument," ie. Lady Allworth will not argue the point with him.


147-8: as always, Lord Lovell is scrupulously honourable in his behavior.

154-5: Does he...Countries = 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.
But he will in person first present his service.

L. All. And how approve you of his course? you are yet like virgin parchment, capable of any inscription, vicious or honourable. I will not force your will, but leave you free to your own election.

All. Any form you please, I will put on; but, might I make my choice, with humble emulation I would follow the path my lord marks to me.

L. All. 'Tis well answered, and I commend your spirit: you had a father, blessed be his memory! that some few hours before the will of heaven took him from me, who did commend you, by the dearest ties of perfect love between us, to my charge; and, therefore, what I speak, you are bound to hear with such respect as if he lived in me. He was my husband, and howe'er you are not son of my womb, you may be of my love, provided you deserve it.

All. I have found you, most honoured madam, the best mother to me; and, with my utmost strengths of care and service, will labour that you never may repent your bounties showered upon me.

L. All. I much hope it. 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 such repair thither as a place in which they do presume they may with license practise their lusts and riots, they shall never merit the noble name of soldiers. To dare boldly, in a fair cause, and for their country's safety, to run upon the cannon's mouth undaunted; 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 make up a soldier, not swearing, dice, or drinking."

All. There's no syllable you speak, but is to me an oracle, which but to doubt were impious.

L. All. To conclude: beware ill company, for often men
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:  
But that he's in his manners so debauched,  
And hath to vicious courses sold himself.  
'Tis true, your father loved him, while he was  
Worthy the loving; but if he had lived  
To have seen him as he is, he had cast him off,  
As you must do.

All. I shall obey in all things.

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.

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.

Greedy. Not to be seen!

Over. Still cloistered up! Her reason,  
I hope, assures her, though she make herself  
Close prisoner ever for her husband's loss,  
'Twill not recover him.

Ord. Sir, it is her will.  
Which we, that are her servants, ought to serve,  
And not dispute: howe'er, you are nobly welcome;  
And, if you please to stay, that you may think so,  
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.

If: 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
Of rich Canary, which shall spend itself
For my lady's honour.

**Greedy.** Is it of the right race?

**Ord.** Yes, Master Greedy.

**Amb.** How his mouth runs o'er!

**Furn.** I'll make it run, and run. Save your good worship!

Greedy. Honest Master Cook, thy hand; again: how I love thee!
Are the good dishes still in being? speak, boy.

Furn. If you have a mind to feed, there is a chine
Of beef, well seasoned.

Greedy. Good!

Furn. A pheasant, larded.

Greedy. That I might now give thanks for't!

Furn. Other kickshaws. Besides, there came last night, from the forest of
Sherwood,
The fattest stag I ever cooked.

Greedy. A stag, man!

Furn. A stag, sir; part of it prepared for dinner,
And baked in puff-paste.

Greedy. Puff-paste too! Sir Giles, And red deer too, Sir Giles, and baked in puff-paste!
All business set aside, let us give thanks here.

Furn. How the lean skeleton’s rapt!

Over. You know we cannot.

Mar. Your worships are to sit on a commission,
And if you fail to come, you lose the cause.

Greedy. Cause me no causes. I'll prove't, for such dinner,
We may put off a commission: you shall find it
Henrici decimo quarto.

Over. Fig, 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.

= a sweet wine from the Canary Islands.

= ie. the best kind of grape.\(^5\)

= salivates.

= ie. "God save your worship", a phase of good will.
Furnace is obviously pleased that Greedy appreciates his cooking.

= joint.\(^2\)

= fancy French dishes.\(^3\)
= famous forest of Nottinghamshire.

= right now.\(^5\)

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: Overreach reminds Greedy they have no time to eat.

54: Marrall reminds the gentlemen that they are scheduled to attend a hearing of a case (cause) 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.

= ie. in an Act passed during the fourteenth year of the reign of Henry VIII.\(^9\)

= for shame.
Greedy. Well, you shall o'er-rule me; I could e'en cry now. – Do you hear, Master Cook, Send but a corner of that immortal pasty, And I, in thankfulness, will, by your boy, Send you – a brace of three-pences.

Furn. Will you be so prodigal?

Enter Wellborn.

Over. Remember me to your lady. – Who have we here?

Well. You know me.

Over. I did once, but now I will not; Thou art no blood of mine: Avaunt, thou beggar!

If ever thou presume to own me more, I'll have thee caged and whipped.

Greedy. I'll grant the warrant. – Think of pie-corner, Furnace!

[Exeunt Overreach, Greedy, and Marrall.]

Watch. Will you out, sir? I wonder how you durst creep in.

Ord. This is rudeness, And saucy impudence.

Amb. Cannot you stay To be served, among your fellows, from the basket, But you must press into the hall?

Furn. Prithee, vanish Into some outhouse, though it be the pigstye; My scullion shall come to thee.

Enter Allworth.

Well. This is rare: Oh, here's Tom Allworth. Tom!

All. We must be strangers: Nor would I have you seen here for a million.

[Exit.]
Well. Better and better. He contemns me too!

Enter Waiting Woman and Chambermaid.

Woman. Foh, what a smell's here! what thing's this?

Cham. A creature

Made out of the privy; let us hence, for love's sake,
Or I shall swoon.

Woman. I begin to faint already.

[Exeunt Waiting Woman and Chambermaid.]

Watch. Will you know your way?

Amb. Or shall we teach it you,
By the head and shoulders?

Well. No; I will not stir;

Do you mark, I will not: let me see the wretch
That dares attempt to force me. Why, you slaves,
Created only to make legs, and cringe:
To carry in a dish, and shift a trencher;
That have not souls only to hope a blessing

Beyond black-jacks or flagons; you, that were born

Only to consume meat and drink, and batten
Upon reversions! – who advances? who

Shews me the way?

Ord. My lady!

Enter Lady Allworth,
Waiting Woman, and Chambermaid.

Cham. Here's the monster.

Woman. Sweet madam, keep your glove to your nose.

Cham. Or let me

Fetch some perfumes may be predominant;
You wrong yourself else.

Well. Madam, my designs

Bear me to you!

L. All. To me!

Well. And though I have met with
But ragged entertainment from your grooms here,
I hope from you to receive that noble usage

= scorns.

= conceived in a latrine. = "get out of here".

= "can you find your own way out?"

130-1: "or do we have to throw you out?"

= "bow and scrape" (Symons, p. 123).³

= serve or remove a platter.

138-9: That have...flagons = "you who have nothing better
to hope for in life than a good drink."

139: black-jacks = leather beer jugs or pitchers covered
with tar.²

flagons = large drinking containers with a handle and
spout.⁶

= "glut yourselves".

141: upon reversions = "on leftovers." Wellborn is adapting
a legal term (reversion) here.

Who advances? = "who dares step up (to challenge
me)?"

= ie. shows.

= 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.

= which can overcome Wellborn's stench.⁵

= plans.

= servants.

= treatment.
As may become the true friend of your husband,
And then I shall forget these.

*L. All.*  I am amazed
To see and hear this rudeness. Darest thou think,
Though sworn, that it can ever find belief,
That I, who to the best men of this country
Denied my presence since my husband's death,
Can fall so low as to change words with thee,
Thou son of infamy! forbear my house,
And know and keep the distance that's between us;

Or, though it be against my gentler temper,
I shall take order you no more shall be
An eyesore to me.

*Well.*  Scorn me not, good lady;
But, as in form you are angelical,
Imitate the heavenly natures, and vouchsafe
At the least awhile to hear me. You will grant
The blood that runs in this arm is as noble
As that which fills your veins; those costly jewels,
And those rich clothes you wear, your men's observance,
And women's flattery, are in you no virtues,
Nor these rags, with my poverty, in me vices.
You have a fair fame, and, I know, deserve it;
Yet, lady, I must say, in nothing more
Than in the pious sorrow you have shewn
For your late noble husband.

*Ord.*  How she starts!

*Furn.*  And hardly can keep finger from the eye,
To hear him named.

*L. All.*  Have you aught else to say?

*Well.*  That husband, madam, was once in his fortune
Almost as low as I; want, debts, and quarrels
Lay heavy on him: let it not be thought
A boast in me, though I say, I relieved him.
'Twas I that gave him fashion; mine the sword,
That did on all occasions second his;
I brought him on and off with honour, lady;
And when in all men's judgments he was sunk,
And, in his own hopes, not to be buoyed up,
I stepped unto him, took him by the hand,
And set him upright.

*Furn.*  Are not we base rogues,
That could forget this?
Well. I confess, you made him Master of your estate; nor could your friends, though he brought no wealth with him, blame you for it; for he had a shape, and to that shape a mind made up of all parts, either great or noble; so winning a behaviour, not to be resisted, madam.

L. All. Tis most true, he had.

Well. For his sake, then, in that I was his friend, do not contemn me.

L. All. For what's past excuse me, I will redeem it. — Order, give the gentleman a hundred pounds.

Well. No, madam, on no terms: I will nor beg nor borrow sixpence of you, but be supplied elsewhere, or want thus ever.

Only one suit I make, which you deny not to strangers; and 'tis this.

[Whispers to her.]

L. All. Fie! nothing else?

Well. Nothing, unless you please to charge your servants to throw away a little respect upon me.

L. All. What you demand is yours.

Well. I thank you, lady. [Aside] Now what can be wrought out of such a suit is yet in supposition: — I have said all; when you please, you may retire.

[Exit Lady Allworth.]

[To the Servants] Nay, all's forgotten; and, for a lucky omen to my project, shake hands, and end all quarrels in the cellar.

Ord. Agreed, agreed.

Furn. Still merry Master Wellborn.

[Exeunt.]

END OF ACT I.
ACT II.

SCENE I.
A Room in Overreach's House.

Enter Overreach and Marrall.

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.  

3: *Your worship* = "those who are gifted like you", referring to Overreach, to whom Marrall is directing his remarks.  

5: "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.  

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

7: even though Greedy's certainly knew it was the wrong thing to do, and though the law was on the farmer's side.  

9: a phrase of deference: "if you will permit me to mention".  

= results.

17: *thin-gut* = obvious reference to the ever-lean Greedy.  

*put in commission* = authorize Greedy's appointment to his position.

= whereas.
I might or out of wilfulness or error
Run myself finely into a *premunire*.

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.

**Mar.**
You are all wisdom.

**Over.** I would be worldly-wise; for the other wisdom.
That does prescribe us a well-governed life,
And to do right to others as ourselves,
I value not an atom.

**Mar.**
What course take you,
With your good patience, to hedge in the manor

Of your neighbour, Master Frugal? as 'tis said,
He will nor sell, nor borrow, nor exchange;
And his land, lying in the midst of your many lordships,
Is a foul blemish.

**Over.** I have thought on't, Marrall,
And it shall take. I must have all men sellers,
And I the only purchaser.

**Mar.** 'Tis most fit, sir.

**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.

When I have harried him thus two or three year,
Though he sue *in forma pauperis*, in spite

Of all his thrift and care, he'll grow behindhand.

---

24: Sir Giles simply means he does not want to personally be caught doing something illegal in acting as a Justice; *premunire* 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: = ie. at his service, ie. Greedy will always act for Sir Giles' benefit.

30: "prefer to be". = a less temporal wisdom, the opposite of *worldly-wise*.

38: "what strategy will you take".

46: "my scheme will work."

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.

= 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. = fall behind in paying his expenses, forcing him to sell his property (see Overreach's next speech at 63-67).¹⁵
Mar. The best I ever heard! I could adore you.

Over. Then, with the favour of my man of law, I will pretend some title: want will force him to put it to arbitrement; then, if he sell

For half the value, he shall have ready money, And I possess his land.

Mar. Tis above wonder!

Wellborn was apt to sell, and needed not These fine arts, sir, to hook him in.

Over. Well thought on.

This varlet, Marrall, lives too long, to upbraid me With my close cheat put upon him. Will nor cold Nor hunger kill him?

Mar. I know not what to think on't. I have used all means; and the last night I caused his host, the tapster, to turn him out of doors; And have been since with all your friends and tenants, And, on the forfeit of your favour, charged them, Though a crust of mouldy bread would keep him from starving,

Yet they should not relieve him. This is done, sir.

Over. That was something, Marrall, but thou must go further, And suddenly, Marrall.

Mar. Where, and when you please, sir.

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 but robbed a henroost, Not all the world shall save him from the gallows.

Do anything to work him to despair; And 'tis thy masterpiece.

Mar. I will do my best, sir.

Over. I am now on my main work with the Lord Lovell, The gallant-minded, popular Lord Lovell, The minion of the people's love. I hear He's come into the country, and my aims are To insinuate myself into his knowledge, And then invite him to my house.

= venerate, as a god.

= ie. Greedy.

= make a false claim to Frugal's property. = lack of ready money.

= 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.

= cash in hand.

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.

= ie. Wellborn; varlet = knave.

= secret deception or defrauding.

= ie. last night.

= ie. "since been to see".

= directed.

= immediately.

= ie. "even robbed something as minor as a chicken coop".

94: Sherman notes that theft and forgery, in addition to murder, were punishable by hanging in England into the 19th century.9

96: "and this will be your best work for me yet."

= favourite.

= ie. away from his home in the city.

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.
Mar.
I have you;
This points at my young mistress.

Over.
She must part with
That humble title, and write honourable,

Right honourable, Marrall, my right honourable daughter,
If all I have, or e'er shall get, will do it.

I'll have her well attended; there are ladies
Of errant knights decayed and brought so low,
That for cast clothes and meat will gladly serve her.
And 'tis my glory, though I come from the city,
To have their issue whom I have undone.
To kneel to mine as bondslaves.

Mar.
'Tis fit state, sir.

Over. And therefore, I'll not have a chambermaid
That ties her shoes, or any meaner office,
But such whose fathers were right worshipful.
'Tis a rich man's pride! there having ever been
More than a feud, a strange antipathy,
Between us and true gentry.

Enter Wellborn.

Mar.
See, who's here, sir.

Over. Hence, monster! prodigy!

Well. Sir, your wife's nephew;
She and my father tumbled in one belly.

Over. Avoid my sight! thy breath's infectious, rogue!
I shun thee as a leprosy, or the plague.
Come hither, Marrall –
[Aside] this is the time to work him.

= "I follow you".

110-2: Margaret will no longer have to be satisfied with being addressed as mistress, since in marrying a nobleman, she will be able to take on the prestigious title of honourable or right honourable.

It is hinted later in the play that Lord Lovell is a member of the peerage called a viscount; right honourable was the form of address used for barons, viscounts, and earls.16

113: ie. "even if it takes all the money I have, or ever hope to have, to accomplish this."

114: "even if it takes all the money I have, or ever hope to have, to accomplish this."

115: errant knights = a phrase from medieval romances, describing those knights who traveled extensively seeking honour and adventure. Used mockingly here.

decayed = bankrupt, destitute.

118: "to have the children of those I have ruined (undone)."

119: "to kneel to my offspring, ie. Margaret (mine) as if they were serfs or slaves."

121: "this would be appropriate for your position."15

124: "to tie Margaret's shoes, or hold even the lowest position in her household".

125: "except for those who fathers were of high birth."

126-8: there...gentry = 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 gentry 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.

The formal title Sir was usually only granted to knights or baronets (the lowest hereditary rank, one step below baron);14 Overreach's exact rank is never made clear, but he may only have assumed the title as a man of local importance.

137: Sir Giles is - or was - married to the sister of Wellborn's father, making Sir Giles Wellborn's uncle.

138: = here.
Mar. I warrant you, sir.

[Exit Overreach.]

Well. By this light I think he's mad.

Mar. Mad! had you ta'en compassion on yourself, You long since had been mad.

Well. You have ta'en a course, Between you and my venerable uncle, To make me so.

Mar. The more pale-spirited you, That would not be instructed. I swear deeply –

Well. By what?

Mar. By my religion.

Well. Thy religion! The devil's creed: – but what would you have done?

Mar. Had there been but one tree in all the shire, Nor any hope to compass a penny halter,

Before, like you, I had outlived my fortunes, A withe had served my turn to hang myself.

I am jealous in your cause; pray you hang yourself And presently, as you love your credit.

Well. I thank you.

Mar. Will you stay till you die in a ditch, or lice devour you? – Or, if you dare not do the feat yourself, But that you'll put the state to charge and trouble,

Is there no purse to be cut, house to be broken,

Or market-woman with eggs, that you may murder, And so dispatch the business?

Well. Here's variety, I must confess; but I'll accept of none Of all your gentle offers, I assure you.

Mar. Why, have you hope ever to eat again, Or drink? or be the master of three farthings? If you like not hanging, drown yourself! take some course For your reputation.

Well. 'Twill not do, dear tempter, With all the rhetoric the fiend hath taught you. I am as far as thou art from despair;

Mar. I warrant you, sir. [Exit Overreach.]

Well. By this light I think he's mad.

Mar. Mad! had you ta'en compassion on yourself, You long since had been mad.

Well. You have ta'en a course, Between you and my venerable uncle, To make me so.

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Mar. Why, have you hope ever to eat again, Or drink? or be the master of three farthings? If you like not hanging, drown yourself! take some course For your reputation.

Well. 'Twill not do, dear tempter, With all the rhetoric the fiend hath taught you. I am as far as thou art from despair;
Nay, I have confidence, which is more than hope,
To live, and suddenly, better than ever.

Mar. Ha! ha! these castles you build in the air
Will not persuade me or to give or lend
A token to you.

Well. I'll be more kind to thee:
Come, thou shalt dine with me.

Mar. Nay more, dine gratis.

Well. Thou art incredulous; but thou shalt dine
Not alone at her house, but with a gallant lady;
With me, and with a lady.

Mar. Lady! what lady?
With the Lady of the Lake, or queen of fairies?
For I know it must be an enchanted dinner.

Well. With the Lady Allworth, knave.

Mar. Nay, now there's hope
Thy brain is cracked.

Well. Mark there, with what respect
I am entertained.

Mar. With choice, no doubt, of dog-whips.
Why, dost thou ever hope to pass her porter?

Well. 'Tis not far off, go with me; trust thine own eyes.

Mar. Troth, in my hope, or my assurance rather,
To see thee curvet, and mount like a dog in a blanket.
If ever thou presume to pass her threshold,
I will endure thy company.

Well. Come along then.

[Exeunt.]

ACT II, SCENE II.
A Room in Lady Allworth's House.

Enter Allworth, Waiting Woman, Chambermaid,
Order, Amble, Furnace, and Watchall.

Woman. Could you not command your leisure one hour longer?

Cham. Or half an hour?

All. I have told you what my haste is: Besides, being now another’s, not mine own.

Howe’er I much desire to enjoy you longer, My duty suffers, if, to please myself, I should neglect my lord.

Woman. Pray you do me the favour To put these few quince-cakes into your pocket; They are of mine own preserving.

Cham. And this marmalade; 'Tis comfortable for your stomach.

Woman. And, at parting, Excuse me if I beg a farewell from you.

Cham. You are still before me. – I move the same suit, sir.

[Allworth kisses them severally.]

Furn. How greedy these chamberers are of a beardless chin!

I think the tits will ravish him.

All. My service To both.

Woman. Ours waits on you.

Cham. And shall do ever.

Ord. You are my lady’s charge, be therefore careful That you sustain your parts.

Woman. We can bear, I warrant you.

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.

= common Elizabethan formula for describing one whose time is at the command of another person’s.

= ie. "I will fail in my duty (to Lord Lovell)."

= an acidic yellow fruit, used in baking and, as Woman notes, to make preserves.⁵,¹⁹

= marmalade, a conserve, could be made with any fruit, but if none was specified, then oranges were usually implied.

18-19: the Waiting Woman is indirectly asking for a farewell kiss.

21: the Chambermaid directs the first part of her line (with some slight cattiness) to the Waiting Woman, meaning something like, "you always (still) beat me to the punch", before she turns to Allworth, and lets him know she too would like a kiss.

= 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.

= chambermaids or lady’s maids,¹ but perhaps with an additional sense of chambering, a noun which referred to wanton behavior.¹⁴

26: tits = young ladies: the word was used to express the speaker’s disapproval of a female’s moral looseness.¹⁰ ravish = corrupt, or even rape.¹

28-29: "my respects to both of you"; a polite formula.

31: ie. "our service waits on you."⁶

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 (charge = responsibility), and should comport themselves accordingly (parts = roles, ie. behavior).

= "conduct ourselves (correctly)".
[Exeunt Waiting Woman and Chambermaid.]

**Furn.** Here, drink it off; the ingredients are cordial.

And this the true elixir; it hath boiled

Since midnight for you. 'Tis the quintessence
Of five cocks of the game, ten dozen of sparrows,
Knuckles of veal, potatoe-roots and marrow,
Coral and ambergris: were you two years older,

And I had a wife, or gamesome mistress,
I durst trust you with neither: you need not bait
After this, I warrant you, though your journey's long;
You may ride on the strength of this till to-morrow morning.

**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.

[Knocking within. Exit Watchall.]

**Mar.** [within] Dar'st thou venture further?

**Well.** [within] Yes, yes, and knock again.

**Ord.** 'Tis he; disperse!

**Amb.** Perform it bravely.

**Furn.** I know my cue, ne'er doubt me.

[Exeunt all but Allworth.]

**Re-enter Watchall, ceremoniously introducing Wellborn and Marrall.**

**Watch.** Beast that I was, to make you stay! most welcome;
You were long since expected.

**Well.** Say so much
To my friend, I pray you.
Watch. For your sake, I will, sir.

Mar. For his sake!

Well. Mum; this is nothing.

Mar. More than ever I would have believed, though I had found it in my primer.

All. When I have given you reasons for my late harshness, You'll pardon and excuse me; for, believe me, Though now I part abruptly, in my service I will deserve it.

Mar. Service! with a vengeance!

Well. I am satisfied: farewell, Tom.

All. All joy stay with you!

[Exit Allworth.]

Re-Enter Amble.

Amb. You are happily encountered; I yet never Presented one so welcome a I know You will be to my lady.

Mar. This is some vision, Or, sure, these men are mad, to worship a dunghill; It cannot be a truth.

Well. Be still a pagan, An unbelieving infidel; be so, miscreant, And meditate on "blankets, and on dog-whips!"

Re-enter Furnace.

Furn. I am glad you are come: until I know your pleasure I knew not how to serve up my lady's dinner.

Mar. His pleasure! is it possible?

Well. What's thy will?

Furn. Marry, sir, I have some grouse, and turkey chicken, Some rails and quails, and my lady willed me ask you, What kind of sauces best affect your palate, That I may use my utmost skill to please it.

Mar. [Aside] The devil's entered this cook: sauce for his palate! That, on my knowledge, for almost this twelvemonth.
Durst wish but cheese-parings and brown bread on Sundays.

Well. That way I like them best.

Furn. It shall be done, sir. [Exit.]

Well. What think you of "the hedge we shall dine under?" Shall we feed gratis?

Mar. I know not what to think; Pray you make me not mad.

Re-enter Order.

Ord. This place becomes you not; Pray you walk, sir, to the dining room.

Well. I am well here, Till her ladyship quits her chamber.

Mar. Well here, say you? 'Tis a rare change! but yesterday you thought Yourself well in a barn, wrapped up in peas-straw.

Re-enter Waiting Woman and Chambermaid.

Woman. O! sir, you are wished for.

Cham. My lady dreamt, sir, of you.

Woman. And the first command she gave, after she rose, Was (her devotions done) to give her notice When you approached here.

Cham. Which is done, on my virtue.

Mar. I shall be converted; I begin to grow Into a new belief, which saints nor angels Could have won me to have faith in.

Woman. Sir, my lady! Enter Lady Allworth.

L. All. I come to meet you, and languished till I saw you. This first kiss is for form; I allow a second To such a friend.

[Kisses Wellborn.]

Mar. To such a friend! Heaven bless me!

134: "dared only to hope to have fragments of cheese-rinds and brown-bread once a week"; though cheese-parings could mean simply scraps.\(^1\)

\(\text{brown bread} = \text{coarse bread made from unsifted flour.}\)\(^5\)

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.\(^5\)

= crazy.

150 "it is not suitable (ie. good enough) for you to wait out here."

= ie. leaves, comes out of.

= covered by dried stalks of the pea-plant (to keep warm).\(^2\)

172-4: see lines 114-5, in which Wellborn calls Marrall a pagan and unbelieving infidel. \(= \text{read as "which neither".} =\) 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.

= "was wasting or pining away".\(^1\)

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 friend was a loaded one, as it could mean lover in addition to its common modern meaning.
Well. I am wholly yours; yet, madam, if you please
To grace this gentleman with a salute —

Mar. Salute me at his bidding!

Well. I shall receive it
As a most high favour.

L. All. Sir, you may command me.

[Advances to kiss Marrall, who retires.]

Well. Run backward from a lady! and such a lady!

Mar. To kiss her foot is, to poor me, a favour
I am unworthy of.

[Offers to kiss her foot.]

L. All. Nay, pray you rise;
And since you are so humble, I'll exalt you:
You shall dine with me to-day, at mine own table.

Mar. Your ladyship's table! I am not good enough
To sit at your steward's board.

L. All. You are too modest:
I will not be denied.

Re-enter Furnace.

Furn. Will you still be babbling
Till your meat freeze on the table? the old trick still;
My art ne'er thought on!

L. All. Your arm, Master Wellborn: —
[To Marrall] Nay, keep us company.

Mar. I was ne'er so graced.

[Exeunt Wellborn, Lady Allworth, Amble, Marrall, Waiting Woman, and Chambermaid.]

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!

Furn. Would I had
The roasting of his heart that cheated him,
And forces the poor gentleman to these shifts!
By fire! for cooks are Persians, and swear by it,
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.\textsuperscript{23}
\textit{=} clutching; used frequently to describe vultures, of which
Overreach is one.

\textit{=} ie. "to tell him to his face".

240-242: 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 (\textit{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.

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

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

260-1: \textit{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.

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

\textit{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."
Amb.  Ha! ha! my lady has got
Such a guest at her table! — this **term-driver**, Marrall,
This snip of an attorney —
  = 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.

Furn.  What of him, man?
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;
And feeds so **slovenly**!
  = ie. sloppily; Marrall, to Amble's great amusement, has
never learned proper table manners.

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

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

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

Ord.  Risen already!
Amb.  I shall be **chid**.

Re-enter Lady Allworth, Wellborn, And Marrall.

Furn.  My lady frowns.

L. All.  [To Amble]  You wait well!
Let me have no more of this; I observed your jeering:
Sirrah, I'll have you know, whom I think worthy
To sit at my table, **be he ne'er so mean**.
When I am present, **is not your companion**.

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.

Furn. This refreshing
Follows your flux of laughter.

L. All. [To Wellborn] You are master
Of your own will. I know so much of manners,
As not to inquire your purposes; in a word,
To me you are ever welcome, as to a house
That is your own.


Mar. With reverence, sir,
An it like your worship.

Well. Trouble yourself no further.
Dear madam; my heart's full of zeal and service,
However in my language I am sparing. –
Come, Master Marrall.

Mar. I attend your worship.

[Exeunt Wellborn and Marrall.]

L. All. I see in your looks you are sorry, and you know me
An easy mistress: be merry; I have forgot all. –
Order and Furnace, come with me; I must give you
Further directions.

Ord. What you please.

Furn. We are ready.

[Exeunt.]

ACT II, SCENE III.
The Country near Lady Allworth's House.

Enter Wellborn, and Marrall bare-headed.

Well. I think I am in a good way.

Mar. Good! sir; the best way,
The certain best way.

Well. There are casualties
That men are subject to.

Mar. You are above them;
And as you are already worshipful,
I hope ere long you will increase in worship,
And be right worshipful.

= do not doubt that Lady Allworth will make sure that
the proper respect is shown to her."

= this welcome rebuke is what comes of your laughing
(at Marrall behind is back)."

= "I am well mannered enough
to know not to inquire as to the purpose of your visit."

= note.

= "if it pleases your worship," a polite formula of
defence. Marrall completely reverses his manner of
addressing Wellborn.

= "no matter how few words I use to express myself."

= easy-going, ie. apt to readily forgive.

= ie. with his hat off, as a sign of respect for his superior.
= situation, position.

= misfortunes, ie. bad luck; Wellborn pretends to raise the
possibility that things might not work out as he wants.

10-12: Marrall is expecting an increase in Wellborn's status
once he is married to Lady Allworth.

There seem to be no precise rules regarding how the titles
worshipful or right worshipful were applied; a survey of old
literature suggests Right Worshipful could be appended to a
wide range of positions, such as mayors and justices, and
even to guilds. A 1693 essay by Edmund Bohun (The justice
Well. Prithee do not flout me:
What I shall be, I shall be. Is't for your ease,
You keep your hat off?

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

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

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

Well. No; speak freely.

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

Well. I do now then!

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

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.

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).

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 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.
[Kisses the end of his cudgel.]

Yet, if you please, for change, I have twenty pounds here,
Which, out of my true love, I'll presently
Lay down at your worship's feet; 'twill serve to buy you
A riding suit.

Well. But where's the horse?

Mar. My gelding
Is at your service: nay, you shall ride me,
Before your worship shall be put to the trouble
To walk afoot. Alas! when you are lord
Of this lady's manor, as I know you will be,
You may with the lease of glebe land, called Knave's-acre,
A place I would manure, requite your vassal.

Well. I thank thy love, but must make no use of it;
What's twenty pounds?

Mar. 'Tis all that I can make, sir.

Well. Dost thou think, though I want clothes, I could not have them,
For one word to my lady?

Mar. As I know not that!

Well. Come, I will tell thee a secret, and so leave thee.
I will not give her the advantage, though she be
A gallant-minded lady, after we are married,
(There being no woman but is sometimes froward.)
To hit me in the teeth, and say, she was forced
To buy my wedding-clothes, and took me on
With a plain riding-suit, and an ambling nag.
No, I'll be furnished something like myself,
And so farewell: for thy suit touching Knave's-acre,
When it is mine, 'tis thine.

= ie. Wellborn's.
= "to enable you to exchange your present outfit for a new one".
= be enough.
= a horse which has been castrated, to make its temperament more gentle.²

61: an exclamation of affirmation, not regret (Deighton, p. 105).³

63-64: Marrall finally comes to his quid pro quo: once Wellborn is married, perhaps he will lease a bit of land over to him.

glebe-land = property granted to a clergyman as part of his benefice, ie. his clerical assignment.

Knave's acre = the name of the property Marrall has his eye on. There was street in London by the name of Knave's Acre: in 1891's London Past and Present, author Henry Wheatley posits that Knave's Acre referred to a recreational ground set aside for servants (knaves).²⁰

= ie. cultivate.⁹ = ie. "compensate me with"; your vassal means "your servant."
= "cannot take (your money)."
67: ie. "that's not very much money."

= lack, need.

72: "by simply asking Lady Allworth?"
74: "as if I did not know that!"

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 (hit me in the teeth).

79: "there is no woman who is not sometimes perverse or adversarial (froward)."

= ie. "married me".

83: Deighton's interpretation: "in a way more worthy of my birth and breeding" (p. 105).⁵

= request.
84-85: Wellborn promises he will indeed turn the named property over to Marrall once he is married.
Mar. I thank your worship. − How was I cozened in the calculation
Of this man's fortune! my master cozened too,
Whose pupil I am in the art of undoing men;
For that is our profession! Well, well, Master Wellborn,
You are of a sweet nature, and fit again to be cheated:
Which, if the Fates please, when you are possessed
Of the land and lady, you, sans question, shall be.
I'll presently think of the means.

[Walks by, musing.]

[Enter Overreach, speaking to a Servant within.]

Over. Sirrah, take my horse.
I'll walk to get me an appetite; 'tis but a mile,
And exercise will keep me from being pursy. −

Ha! Marrall! is he conjuring? perhaps

The knave has wrought the prodigal to do

Some outrage on himself, and now he feels
Compunction in his conscience for't: no matter,
So it be done. − Marrall!

Mar. Sir.

Over. How succeed we
In our plot on Wellborn?

Mar. Never better, sir.

Over. Has he hanged or drowned himself?

Mar. No, sir, he lives;
Lives once more to be made a prey to you,
A greater prey than ever.

Over. Art thou in thy wits?
If thou art, reveal this miracle, and briefly.

Mar. A lady, sir, is fallen in love with him.

Over. With him? what lady?

Mar. The rich Lady Allworth.
Thou dolt! how dar'st thou speak this?

I speak truth.

And I do so but once a year, unless
It be to you, sir: we dined with her ladyship,
I thank his worship.

His worship!

As I live, sir,
I dined with him, at the great lady's table,
Simple as I stand here; and saw when she kissed him,
And would, at his request, have kissed me too;
But I was not so audacious as some youths are,
That dare do anything, be it ne'er so absurd.
And sad after performance.

Why, thou rascal!

To tell me these impossibilities.
Dine at her table! and kiss him! or thee! —
Impudent varlet, have not I myself,
To whom great countesses' doors have oft flew open,
Ten times attempted, since her husband's death,
In vain, to see her, though I came — a suitor?
And yet your good solicitorship, 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 one
On thy buttermilk cheeks.

Shall I not trust my eyes, sir,
Or taste? I feel her good cheer in my belly.

You shall feel me, if you give not over, sirrah:
Recover your brains again, and be no more gulled

With a beggar's plot, assisted by the aids
Of serving-men and chambermaids, for beyond these
Thou never saw'st a woman, or I'll quit you.
From my employments.

Will you credit this yet?

On my confidence of their marriage, I offered Wellborn —
Aside.] I would give a crown now I durst say his
worship —
My nag, and twenty pounds.

Did you so, idiot?
[Strikes him down.]

182
Was this the way to work him to despair,
Or rather to cross me?

186
Mar. Will your worship kill me?

188
Over. No, no; but drive the lying spirit out of you.

Mar. He's gone.

192
Over. I have done then: now, forgetting
Your late imaginary feast and lady,
Know, my Lord Lovell dines with me to-morrow.
Be careful nought be wanting to receive him;
And bid my daughter's women trim her up.

Though they paint her, so she catch the lord, I'll thank
them:

198
There's a piece for my late blows.

Mar. [Aside] I must yet suffer:
But there may be a time –

Over. Do you grumble?

Mar. No, sir.

198
[Exeunt.]

END OF ACT II.
ACT III.

SCENE I.
The Country near Overreach's House.

Enter Lord Lovell, Allworth, and Servants.

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

[Exeunt Servants.]

All. O, my lord,

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

Lov. Loving youth,
Till what I purpose be put into act.
Do not o'erprize it; since you have trusted me
With your soul's nearest, nay, her dearest secret,
Rest confident 'tis in a cabinet locked
(Treachery shall never open. I have found you
(For so much to your face I must profess,
Howe'er you guard your modesty with a blush for't)
More zealous in your love and service to me
Than I have been in my rewards.

All. Still great ones,
Above my merit.

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

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) 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.
Pray you, pardon the comparison.

**Lov.** I allow it; And, to give you assurance I am pleased in't, My carriage and demeanour to your mistress, Fair Margaret, shall truly witness for me I can *command* my passions.

**All.** 'Tis a conquest Few lords can boast of when they are tempted – Oh!

**Lov.** 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!

**All.** As you are the brave Lord Lovell, Your bare word only given is an assurance Of more validity and weight to me Than all the oaths, bound up with imprecations, Which, when they would deceive, most courtiers practice;

Yet being a man, (for, sure, to *style* you more Would relish of *gross* flattery,) I am forced, Against my confidence of your worth and virtues, To doubt, nay more, to fear.

**Lov.** So young, and jealous!

**All.** Were you to encounter with a single foe, The victory were certain; but to stand The charge of two such potent enemies, At once assaulting you, as wealth and beauty, And those too *seconded* with *power*, is odds Too great for Hercules.

**Lov.** Speak your doubts and fears, Since you will *nourish* them, in plainer language, That I may understand them.

**All.** What's your will, Though I lend arms against myself, (provided They may advantage you,) must be obeyed.

42: Deighton posits that Allworth asks for forgiveness, because identifying Lovell as a father-figure implies he is old (p. 107).

48: Lovell assures Allworth he will not try to win Margaret for himself; *command* = control.

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.

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."

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.

64-65: *for, sure...flattery* = because to call (*style*) you something more than a mere man (like a god, perhaps) would be obvious (*gross*) flattery.

64-65: *despite my confidence in*.

72-76: *but to...Hercules* = Hercules himself would not be able to defeat such a pair of foes, Margaret's wealth and beauty, especially when they are supported (seconded) by the political and social influence (*power*) a match with Margaret would bring to whoever marries her.

79: *Since you will nourish them* = 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.

*in plainer language* = 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.

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.

The cannon of her more than earthly form,

Though mounted high, commanding all beneath it,

And rammed with bullets of her sparkling eyes,

Of all the bulwarks that defend your senses

Could batter none, but that which guards your sight.

But when the well-tuned accents of her tongue

Make music to you, and with numerous sounds

Assault your hearing, (such as Ulysses, if he

86

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Could batter none, but that which guards your sight.

But when the well-tuned accents of her tongue

Make music to you, and with numerous sounds

Assault your hearing, (such as Ulysses, if he

92

Now lived again, howe'er he stood the Syrens,

Could not resist,) the combat must grow doubtful

Between your reason and rebellious passions.

Add this too; when you feel her touch, and breath

Like a soft western wind when it glides o'er

Arabia, creating gums and spices;

And, in the van, the nectar of her lips,

Which you must taste, bring the battalia on,

Well armed, and strongly lined with her discourse,

And knowing manners, to give entertainment; —

Hippolytus himself would leave Diana,

To follow such a Venus.

94

96

98

100

102

104

106

Hippolytus himself would leave Diana,

To follow such a Venus.

86-90: such as...resist = oft-referred allusion to a story from the Odyssey; the Greek hero Ulysses, 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).

95-96: the combat...passions = "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

Like a soft western wind when it glides o'er

Arabia, creating gums and spices;

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86-90: 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.

The cannon of her more than earthly form,

Though mounted high, commanding all beneath it,

And rammed with bullets of her sparkling eyes,

Of all the bulwarks that defend your senses

Could batter none, but that which guards your sight.

But when the well-tuned accents of her tongue

Make music to you, and with numerous sounds

Assault your hearing, (such as Ulysses, if he

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Now lived again, howe'er he stood the Syrens,

Could not resist,) the combat must grow doubtful

Between your reason and rebellious passions.

Add this too; when you feel her touch, and breath

Like a soft western wind when it glides o'er

Arabia, creating gums and spices;

And, in the van, the nectar of her lips,

Which you must taste, bring the battalia on,

Well armed, and strongly lined with her discourse,

And knowing manners, to give entertainment; —

Hippolytus himself would leave Diana,

To follow such a Venus.

94

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98

100

102

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106

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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 Love hath made you
109 Poetical, Allworth.
110 Grant all these beat off,
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".
112-5: the final attraction is Margaret's incredible wealth. *Mammon* = personified wealth, embodied in Sir Giles.¹

114 To make her more remarkable, as would tire
115 A falcon's wings in one day to fly over.
116 O my good lord! these powerful aids, which would
117 Make a mis-shapen negro beautiful,
118 (Yet are but ornaments to give her lustre,
119 That in herself is all perfection,) must
120 Prevail for her: I here release your trust;
120: "which if it is possible for any mere man to do, you would be the one who could do it".
121 'Tis happiness enough for me to serve you
121 And sometimes, with chaste eyes, to look upon her.
122 And sometimes, with chaste eyes, to look upon her.

124 Why, shall I swear?
126 O, by no means, my lord;
128 As from your fond indulgence to a boy,
130 Your page, your servant, to refuse a blessing
132-3: *Suspend...trial* = a legal metaphor: "don't rule on this case before the trial", ie. "don't project, let's wait and see what will happen."
130 Divers great men are rivals for.
132 Suspend
134 To Overreach' house?
136 At the most, some half hour's riding;
138 You'll soon be there.
140 And you the sooner freed
142 From your jealous fears.
144 O that I durst but hope it!

144 [Exeunt.]

**ACT III, SCENE II.**

_A Room in Overreach's House._

*Enter Overreach, Greedy, and Marrall._

1 Over. Spare for no cost; let my dressers crack with the weight
2 Of curious viands.
4 "Store indeed's no sore," sir.

---

**The Scene:** Overreach is preparing a dinner for Lovell, who will arrive accompanied by Allworth.

1 = serving tables.²

= exquisitely prepared food;² Overreach will omit no detail in order to impress Lovell.

4: *store is no sore* 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

---

¹Deformed. = in Elizabethan times, darker skin was considered less attractive.

²= personified wealth, embodied in Sir Giles.
Over. That proverb fits your stomach, Master Greedy.
And let no plate be seen but what's pure gold,
Or such whose workmanship exceeds the matter
That it is made of; let my choicest linen
Perfume the room, and, when we wash, the water,
With precious powders mixed, so please my lord,
That he may with envy wish to bathe so ever.

Mar. 'Twill be very chargeable.

Over. Avaunt, you drudge!
Now all my laboured ends are at the stake,
Is't a time to think of thrift? Call in my daughter.

[Exit Marrall.]

And, Master Justice, since you love choice dishes,
And plenty of them –

Greedy. As I do, indeed, sir,
Almost as much as to give thanks for them.

Over. I do confer that providence, with my power
Of absolute command to have abundance,
To your best care.

Greedy. I'll punctually discharge it,
And give the best directions. Now am I,
In mine own conceit, a monarch; at the least,
Arch-president of the boiled, the roast, the baked;
For which I will eat often, and give thanks

When my belly's braced up like a drum, and that's pure
justice.

[Exit.]

Over. It must be so: should the foolish girl prove modest,
She may spoil all; she had it not from me,
But from her mother; I was ever forward,
As she must be, and therefore I'll prepare her.

Enter Margaret.

Alone – and let your women wait without.

Marg. Your pleasure, sir?

Over. Ha! this is a neat dressing!
These orient pearls and diamonds well placed too!
The gown affects me not, it should have been
Embroidered o'er and o'er with flowers of gold;
But these rich jewèls and quaint fashion help it.

And how below? since oft the wanton eye,

The face observed, descends unto the foot,
Which being well proportioned, as yours is, Invites as much as perfect white and red.

Though without art, How like you your new woman, The Lady Downfallen?

MARG. Well, for a companion; Not as a servant.

OVER. Is she humble, Meg, And careful too, her ladyship forgotten?

MARG. I pity her fortune.

OVER. Pity her! trample on her. I took her up in an old tamin gown, (Even starved for want of twopenny chops,) to serve thee, And if I understand she but repines To do thee any duty, though ne'er so servile, I'll pack her to her knight, where I have lodged him, Into the counter, and there let them howl together.

MARG. You know your own ways; but for me, I blush When I command her, that was once attended With persons not inferior to myself In birth.

OVER. In birth! why, art thou not my daughter, The blest child of my industry and wealth? Why, foolish girl, wasn't to make thee great That I have run, and still pursue, those ways That hale down curses on me, which I mind not? Part with these humble thoughts, and apt thyself To the noble state I labour to advance thee; Or, by my hopes to see thee honourable, I will adopt a stranger to my heir, And throw thee from my care: do not provoke me.

MARG. I will not, sir; mould me which way you please.

Re-enter Greedy.

OVER. How! interrupted!

GREEDY. 'Tis matter of importance.

60-61: *Invites...art* = "is as attractive as perfect skin, which is radiant and ruddy (white and red) without any make-up" (art = skill in deception). The phrase white and red is from Chapter V of the Old Testament's Song of Songs.

61-62: *How like...Downfallen* = we remember that Overreach only hires the wives of destitute but otherwise high-ranking men to be Margaret's attendants.

OVER. = attentive. 2 = ie. behaves in an appropriately subservient manner, and not acting as if her job is beneath her, given her rank.

= ie. misfortune, ie. "bad luck which has forced her to this extremity."

= "employed her". = made of coarse or thin wool, an obvious sign of Lady Downfallen's poverty.1,9 = "starving because she could not even afford a cheap broth with chopped meat in it",1 = complains. = "no matter how low or menial it might be".

77-78: "I'll send her off (pack her) to be with her husband in the debtor's prison (the counter), where they can wail (howl) together. Previous editors have noted there were three prisons in London in the early 17th century which were named the "Counter".

= "you are the best judge as to how you yourself should act".5 = read as "she who".

OVER. = ingenuity or hard work.1

= pull or drag down.

= "conform your behavior"; apt had a brief history as a verb from the middle of the 16th to the middle of the 17th century.1

= a vow or oath, basically meaning "I swear". = to be.

98ff: Greedy's constant interruptions in this scene will provide some of the more entertaining moments of the play.

100: "Hey, we are in a private conversation!"
The cook, sir, is self-willed, and will not learn
From my experience: there's a fawn brought in, sir,
And, for my life, I cannot make him roast it
With a Norfolk dumpling in the belly of it;
And, sir, we wise men know, without the dumpling
'Tis not worth three-pence.

Over. Would it were whole in thy belly,
To stuff it out! cook it any way; prithee leave me.

Greedy. Without order for the dumpling?

Over. Let it be dumpled
Which way thou wilt; or tell him, I will scald him
In his own caldron.

Greedy. I had lost my stomach
Had I lost my mistress dumpling; I'll give thanks for't.

[Exit.]

Over. But to our business, Meg; you have heard who
dines here?

Marg. I have, sir.

Over. 'Tis an honourable man;
A lord, Meg, and commands a regiment
Of soldiers, and, what's rare, is one himself.

A bold and understanding one: and to be
A lord, and a good leader, in one volume,
Is granted unto few but such as rise up
The kingdom's glory.

Re-enter Greedy.

Greedy. I'll resign my office,
If I be not better obeyed.

Over. 'Slight, art thou frantic?

Greedy. Frantic! 'twould make me frantic, and stark mad,
Were I not a justice of peace and quorum too,
Which this rebellious cook cares not a straw for.

There are a dozen of woodcocks —

Over. Make thyself
Thirteen, the baker's dozen.

Greedy. I am contented,
So they may be dressed to my mind; he has found out
A new device for sauce, and will not dish them

= obstinate.

= a plain flour dumpling, cooked in gravy.¹⁹

= if only.

= "to fatten you up some." = please.

= any instructions regarding.

= "any which way you want it to be".

= kettle or pot for boiling.¹

= would have. = appetite.

= ie. is coming to dine.

= ie. "and one who".

= 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.

= intelligent.¹

= book, a metaphor for one person.

¹³³-⁴: rise up...glory = "rise up to be the pride of the nation" (Deighton, p. 110).⁵

¹⁴¹: 'Slight = "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.

frantic = crazy.

= a title for certain distinguished jurists.⁸

= small wading bird with a long beak.

¹⁴⁸ff: the humour of these next few lines derives from the fact that woodcock was a common term for a fool; appropriately enough, as we will see momentarily, Woodcock also turns out to Greedy's family name.

baker's dozen = for Massinger, a relatively new phrase indicating the number 13;

= "as I wish".
With toasts and butter; my father was a tailor.

And my name, though a justice, Greedy Woodcock; And, ere I'll see my lineage so abused, I'll give up my commission.

Over. [Loudly] Cook! — Rogue, obey him! I have given the word, pray you now remove yourself To a collar of brawn, and trouble me no further.

Greedy. I will, and meditate what to eat at dinner.

[Exit.]

Over. And as I said, Meg, when this gull disturbed us, This honourable lord, this colonel, I would have thy husband.

Marg. There's too much disparity Between his quality and mine, to hope it.

Over. I more than hope, and doubt not to effect it. Be thou no enemy to thyself; my wealth Shall weigh his titles down, and make you equals.

Now for the means to assure him thine, observe me; Remember he's a courtier, and a soldier, And not to be trifled with; and, therefore, when He comes to woo you, see you do not cov it; This mincing modesty has spoiled many a match By a first refusal, in vain after hoped for.

Marg. You'll have me, sir, preserve the distance that Confines a virgin?

Over. Virgin me no virgins! I must have you lose that name, or you lose me. I will have you private — start not — I say, private;

If thou art my true daughter, not a bastard, Thou wilt venture alone with one man, though he came 154: With toasts and butter = Deighton notes the Elizabethans' enjoyment of consuming part of the woodcocks' intestines on buttered toast.5

my father was a tailor = 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 Woodcock, Massinger has delightfully given Greedy many of the attributes of a fool.

= 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.

= please.
= rolled up slice of meat, possibly meaning boar.9


= rank or station.

= ie. "shall counterbalance his titles when both are placed on a scale".
= "assuredly make Lovell yours". = "listen closely to me."
= ie. played silly games with.
= behave too coyly.
= affected, pretended.

184-5: "you will allow me to behave with the modesty expected of a maiden, will you not?" confines = defines the boundaries of the behavior of.

= 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 (start not)."
= ie. offspring of another man.

191: venture = dare be.1
191-2: though he...Semele = Semele 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
Like Jupiter to Semele, and come off, too;
And therefore, when he kisses you, kiss close.

Marg. I have heard this is the strumpet's fashion, sir,
Which I must never learn.

Over. Learn anything,
And from any creature that may make thee great;
From the devil himself.

Marg. [Aside] This is but devilish doctrine!

Over. Or, if his blood grow hot, suppose he offer
Beyond this, do not you stay till it cool,
But meet his ardor; if a couch be near,
Sit down on't, and invite him.

Marg. In your house,
Your own house, sir; for Heaven's sake, what are you then?
Or what shall I be, sir?

Over. Stand not on form;

Words are no substances.

Marg. Though you could dispense
With your own honour, cast aside religion,
The hopes of Heaven, or fear of hell, excuse me,
In worldly policy, this is not the way
To make me his wife; his whore, I grant it may do.

Marg. Though all his captains, echoes to his will,
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, 
Or the judge's favour, I will make him render 
A bloody and a strict account, and force him, 
By marrying thee, to cure thy wounded honour! 
I have said it. 

Re-enter Marrall. 

Mar. Sir, the man of honour's come, 
Newly alighted. 

Over. In, without reply; 
And do as I command, or thou art lost. 

[Exit Margaret.] 

Is the loud music I gave order for 
Ready to receive him? 

Mar. 'Tis, sir. 

Over. Let them sound 
A princely welcome. 

[Exit Marrall.] 

Roughness awhile leave me; 
For fawning now, a stranger to my nature, 

Must make way for me. 

Loud music. 

Enter Lord Lovell, Greedy, Allworth, and Marrall. 

Lov. Sir, you meet your trouble. 

Over. What you are pleased to style so is an honour 
Above my worth and fortunes. 

All. [Aside] Strange, so humble. 

Over. A justice of peace, my lord. 

[Presents Greedy to him.] 

Lov. Your hand, good sir. 

Greedy. [Aside] 
This is a lord, and some think this a favour; 
But I had rather have my hand in my dumpling, 

Over. Room for my lord.
Lov. I miss, sir, your fair daughter
To crown my welcome.

Over. May it please my lord
To taste a glass of Greek wine first, and suddenly
She shall attend my lord.

Lov. You'll be obeyed, sir.

[Exeunt all but Overreach.]

Over. 'Tis to my wish: as soon as come, ask for her! –
Why, Meg! Meg Overreach. –

Re-enter Margaret.

How! tears in your eyes!
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
For me to say, My honourable daughter;
And thou, when I stand bare, to say, Put on;
Or, Father, you forget yourself. No more:
But be instructed, or expect – he comes.

Re-enter Lord Lovell, Greedy, Allworth, and Marrall.
A black-browed girl, my lord.

[Lord Lovell kisses Margaret.]

Lov. As I live, a rare one.

All. [Aside] He's ta'en already: I am lost.

Over. That kiss
Came twanging off, I like it; quit the room. –

[Exeunt all but Overreach, Lovell, and Margaret.]

A little bashful, my good lord, but you,
I hope, will teach her boldness.

Lov. I am happy
In such a scholar: but –

Over. I am past learning,
And therefore leave you to yourselves: –
[Aside to Margaret] remember.

[Exit.]

Lov. You see, fair lady, your father is solicitous,
To have you change the barren name of virgin
Into a hopeful wife.

Marg. His haste, my lord,
Holds no power o'er my will.

Lov. But o'er your duty.

Marg. Which forced too much, may break.

Lov. Bend rather, sweetest:
Think of your years.

Marg. Too few to match with yours:
And choicest fruits too soon plucked, rot and wither.

Lov. Do you think I am old?

Marg. I am sure I am too young.

Lov. I can advance you.

Marg. To a hill of sorrow;
Where every hour I may expect to fall,
But never hope firm footing. You are noble,
I of a low descent, however rich;

And tissues matched with scarlet suit but ill.

O, my good lord, I could say more, but that
I dare not trust these walls.

Lov. Pray you, trust my ear then.

Re-enter Overreach behind, listening.

Over. Close at it! whispering! this is excellent!
And, by their postures, a consent on both parts.

Re-enter Greedy behind.

Greedy. Sir Giles, Sir Giles!
Over. The **great fiend** stop that **clapper**!

Greedy. It must ring out, sir, when my belly rings **noon**. The baked-meats are **run out**, the roast **turned powder**.

Over. I shall **powder** you.

Greedy. Beat me to dust, I care not; In such a cause as this, I'll die a martyr.

Over. Marry, and shall, you **barathrum of the shambles**!

Greedy. How! strike a justice of peace! 'tis **petty treason**.

Edwardi quinto: but that you are my friend,

I would **commit** you without **bail or mainprize**.

Over. Leave your bawling, sir, or I shall commit you Where you shall not dine to-day: disturb **my lord**. When he is in discourse!

Greedy. Is't a time to talk When we should be munching?

Lov. Hah! I heard some noise.

Over. Mum, villain; vanish! shall we break a bargain

Almost **made up**?

[**Thrusts Greedy off**.]

Lov. Lady, I understand you, And rest most happy in your choice, believe it; I'll be a careful pilot to direct Your yet uncertain **bark** to a port of safety.

Marg. So shall your honour save two lives, and bind us Your slaves forever.

---

= 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 **clapper** in mind.

= as mentioned earlier, the normal time for dinner.

388: **run out** = cooked so long that the meat is falling out of the pastry due to dryness.5 **turned powder** = dried out so much that it is crumbling into powder.

= pulverize.1

= "glutton of the butchers' stalls!"1 **Barathrum** has the original sense of an abyss or "devouring gulf" (Gifford, p. 363).6

= the specific crime of murdering someone to whom one owes fealty.1

400: **Edwardi quinto** = ie. according to an Act passed during the fifth year of King Edward's reign. **but that** = "except for the fact that".

401: **commit** = imprison. **bail or mainprize** = while **bail** refers to the temporary release of a prisoner upon payment of a financial security guaranteeing he or she will return for trial, **mainprize** consists of another person guaranteeing the prisoner's return. The two words, usually preceded as here by **without**, were frequently paired.1

= ie. Lord Lovell.

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.

= concluded, settled, or arranged: a phrase which could apply to both a contract, ie. **bargain**, and a marriage.1

419-420: in this handsome sea-faring metaphor, Lovell offers to help Margaret to achieve her goal.

= ship.
**Lov.** I am in the act rewarded,  
Since it is good; how'e'er, you must put on  
An amorous carriage towards me to delude  
Your subtle father.

**Marg.** I am prone to that.

**Lov.** Now break we off our conference. — Sir Giles! Where is Sir Giles?

[**Overreach** comes forward.]

**Re-enter** Allworth, Marrall, and Greedy.

**Over.** My noble lord; and how  
Does your lordship find her?

**Lov.** Apt, Sir Giles, and coming;  
And I like her the better.

**Over.** So do I too.

**Lov.** Yet should we take forts at the first assault,  
"Twere poor in the defendant; I must confirm her  
With a love-letter or two, which I must have  
Delivered by my page, and you give way to't.

**Over.** With all my soul: — a towardly gentleman!  
Your hand, good Master Allworth; know my house  
Is ever open to you.

**All.** [Aside] 'Twas shut till now.

**Over.** Well done, well done, my honourable daughter!  
Thou'rt so already: know this gentle youth,  
And cherish him, my honourable daughter.

**Marg.** I shall, with my best care.

[**Noise within, as of a coach.**]

**Over.** A coach!

**Greedy.** More stops
Before we go to dinner! O my guts!

Enter Lady Allworth and Wellborn.

L. All. If I find welcome,
You share in it; if not, I'll back again.
Now I know your ends; for I come armed for all
Can be objected.

L. All.

Lov. How! the Lady Allworth!

Over. And thus attended!

[Lovell kisses Lady Allworth,
Lady Allworth kisses Margaret.]

Mar. No, "I am a dolt!
The spirit of lies hath entered me!"

Over. Peace, Patch;
'Tis more than wonder! an astonishment
That does possess me wholly!

Lov. Noble lady,
This is a favour, to prevent my visit,
The service of my life can never equal.

L. All. My lord, I laid wait for you, and much hoped

You would have made my poor house your first inn;
Or too long dwell here, having such ample cause,
In this unequalled beauty, for your stay,
And fearing to trust any but myself
With the relation of my service to you,

I borrowed so much from my long restraint
And took the air in person to invite you.

Lov. Your bounties are so great, they rob me, madam,
Of words to give you thanks.

L. All. Good Sir Giles Overreach. –

[Kisses him.]

How dost thou, Marrall? – liked you my meat so ill.
You'll dine no more with me?

Greedy. I will, when you please,
An it like your ladyship.

L. All. When you please, Master Greedy;

473-6: Lady Allworth is speaking to Wellborn.
= return home.
475: ends = goal, intentions.
475-6: for I come...objected = "I am ready to meet any objections that Sir Giles will make to your presence in his house."

480: Overreach can't believe Lady Allworth has arrived in Wellborn's company.

485-6: Marrall twits Overreach, reminding him how he did not believe Marrall's report regarding Lady Allworth's generous reception of Wellborn.

488: "quiet, fool;" Patch was a common Elizabethan term for a simpleton.

492-4: Lord Lovell rather effusively thanks Lady Allworth for putting in her appearance here, which anticipates (prevents) his planned visit to her home.

= watched for, though the phrase was also a common one for "set an ambush for". Deighton suggests that Lady Allworth means she was hoping to intercept Lovell on his way to Overreach's house.
= "the first house or home that you stopped by at".
= suspecting.
= ie. Margaret.

502: Deighton suggests, "to tell you of my eagerness to have you visit," while Sherman proposes "to express my assurance of respect and welcome."

503: the sense is that Lady Allworth took a break from her extended period of self-imposed seclusion to see Lord Lovell.
If meat can do it, you shall be satisfied. −

And now, my lord, pray take into your knowledge
This gentleman; howe'er his outside's coarse.

[Present Wellborn.]

His inward linings are as fine and fair

As any man's; wonder not I speak at large;
And howse'er his humour carries him

To be thus accoutred, or what taint soever,

For his wild life, hath stuck upon his fame,
He may, ere long, with boldness, rank himself
With some that have contemned him. Sir Giles Overreach, If I am welcome, bid him so.

Over. My nephew!

He has been too long a stranger: faith you have,
Pray let it be mended.

[Love confers aside with Wellborn.]

Mar. Why, sir, what do you mean?

This is “rogue Wellborn, monster, prodigy,
That should hang or drown himself;" no man of worship,
Much less your nephew.

Over. Well, sirrah, we shall reckon
For this hereafter.

Mar. I'll not lose my jeer,
Though I be beaten dead for't.

Well. Let my silence plead
In my excuse, my lord, till better leisure
Offer itself to hear a full relation
Of my poor fortunes.

Lov. I would hear, and help them.

Over. Your dinner waits you.

Lov. Pray you lead, we follow.

L. All. Nay, you are my guest; come, dear Master
Wellborn.

[Exeunt all but Greedy.]
"Dear Master Wellborn!" So she said: Heaven! Heaven!

If my belly would give me leave, I could ruminate
All day on this: I have granted twenty warrants
To have him committed, from all prisons in the shire,
To Nottingham jail; and now, "Dear Master Wellborn!"
And, "My good nephew!" – but I play the fool
To stand here prating, and forget my dinner.

Greedy.

Re-enter Marrall.

Are they set, Marrall?

Mar. Long since; pray you a word, sir.

Greedy. No wording now.

Mar. In troth, I must; my master,
Knowing you are his good friend, makes bold with you.
And does entreat you, more guests being come in
Than he expected, especially his nephew,
The table being full too, you would excuse him,
And sup with him on the cold meat.

Greedy. How! no dinner,
After all my care?

Mar. 'Tis but a penance for
A meal; besides, you broke your fast.

Greedy. That was
But a bit to stay my stomach: a man in commission
Give place to a tatterdemalion!

Mar. No bug words, sir;
Should his worship hear you –

Greedy. Lose my dumpling too,
And buttered toasts, and woodcocks!

Mar. Come, have patience.
If you will dispense a little with your worship,
And sit with the waiting women, you'll have dumpling,
Woodcock, and buttered toasts too.

Greedy. This revives me:
I will gorge there sufficiently.

Mar. This is the way, sir.

[Exeunt.]

ACT III, SCENE III.
Another Room in Overreach's House.
Enter Overreach, as from dinner.

Over. She's caught! O women! – she neglects my lord,
And all her compliments applied to Wellborn!
The garments of her widowhood laid by,
She now appears as glorious as the spring,
Her eyes fixed on him, in the wine she drinks,
He being her pledge, she sends him burning kisses,
And sits on thorns, till she be private with him.
She leaves my meat to feed upon his looks,
And if in our discourse he be but named,
From her a deep sigh follows. But why grieve I
At this? it makes for me; if she prove his,
All that is hers is mine, as I will work him.

Enter Marrall.

Mar. Sir, the whole board is troubled at your rising.
Over. No matter, I'll excuse it: prithee, Marrall,
Watch an occasion to invite my nephew
To speak with me in private.
Mar. Who? "the rogue
The lady scorned to look on?"
Over. You are a wag.

Enter Lady Allworth and Wellborn.

Mar. See, sir, she's come, and cannot be without him.
L. All. With your favour, sir, after a plenteous dinner,
I shall make bold to walk a turn or two,
In your rare garden.
Over. There's an arbour too,
If your ladyship please to use it.
L. All. Come, Master Wellborn.
[Exeunt Lady Allworth and Wellborn.]
Over. Grosser and grosser! now I believe the poet
Feigned not, but was historical, when he wrote
Pasiphaë was enamoured of a bull:

1-12: Overreach speaks of Lady Allworth.
= ie. Wellborn is the one whose health she drinks to.
7: the image is of Lady Allworth being unable to sit still, so
eager is she to be alone (private) with Wellborn.
= "neglects the meal I have prepared: "?
= "it is to my benefit": Overreach's point in lines 11-12 is
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.
= "everyone at the dinner table (board)".
= for an opportunity.
= common term for a mischiveous lad.
= fine.
= bower; Sir Giles encourages the couple to visit a secluded
nook in the garden, with all that that implies.

42: Grosser and grosser! = more and more obvious!
42-44: the poet...bull = the poet is Apollodorus (today
referred to as Pseudo-Apollodorus), the Roman author of the
compendium of myths known as the Bibliothea Library. 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 Pasiphaë, Minos' wife, to fall
in love with the bull. Having mated with the bull, Pasiphaë
gave birth to the famous half-bull half-man, the Minotaur.
This lady's lust's more monstrous. – My good lord,

Enter Lord Lovell, Margaret, and the rest.

Excuse my manners.

Lov. There needs none, Sir Giles, I may ere long say father, when it pleases
My dearest mistress to give warrant to it.

Over. She shall seal to it, my lord, and make me happy.

Re-enter Wellborn and Lady Allworth.

Marg. My lady is returned.

L. All. Provide my coach, I'll instantly away; – my thanks, Sir Giles, For my entertainment.

Over. Tis your nobleness To think it such.

L. All. I must do you a further wrong In taking away your honourable guest.

Lov. I wait on you, madam; farewell, good Sir Giles.

L. All. Good Mistress Margaret! – nay, come, Master Wellborn, I must not leave you behind; in sooth, I must not.

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 overtake your ladyship.

L. All. Stay not long, sir.

Lov. This parting kiss:

[Kisses Margaret.]

you shall every day hear from me, By my faithful page.

All. 'Tis a service I am proud of.

[Exeunt Lord Lovell, Lady Allworth, Allworth, and Marrall.]
Over. Daughter, to your chamber. −

[Exit Margaret.]

− You may wonder, nephew,
After so long an enmity between us,
I should desire your friendship.

Well. So I do, sir;
'Tis strange to me.

Over. But I'll make it no wonder;
And what is more, unfold my nature to you.
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;
As, I must yield, with you I practised it:
But, now I see you in a way to rise,
I can and will assist you; this rich lady
(And I am glad of 't) is enamoured of you;
'Tis too apparent, nephew.

Well. No such thing:
Compassion rather, sir.

Over. Well, in a word,
Because your stay is short, I'll have you seen
No more in this base shape; nor shall she say,
She married you like a beggar, or in debt.

Well. [Aside] He'll run into the noose, and save my labour.

Over. You have a trunk of rich clothes, not far hence,
In pawn: I will redeem them; and that no clamour
May taint your credit for your petty debts,
You shall have a thousand pounds to cut them off,
And go a free man to the wealthy lady.

Well. This done, sir, out of love, and no ends else −

Over. As it is, nephew.

Well. Binds me still your servant.

Over. No compliments, you are staid for: ere you have supped
You shall hear from me. − My coach, knaves, for my nephew.
To-morrow I will visit you.
Well.
In a man's extremes! how much they do belie you,
That say you are hard-hearted!

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

[Exeunt.]

Exeunt'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) 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.

END OF ACT III.
ACT IV.

SCENE I.
A Room in Lady Allworth's House.

Enter Lord Lovell and Allworth.

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

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

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

16 Over. [within] Is my lord stirring?
18 Lov. 'Tis he! oh, here's your letter: let him in.

Enter Overreach, Greedy, and Marrall.

22 Over. A good day to my lord!
24 Lov. You are an early riser,
Sir Giles.

26 Over. And reason, to attend your lordship.
28 Lov. And you, too, Master Greedy, up so soon!

30 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,
34 I have a serious question to demand
Of my worthy friend Sir Giles.

36 Lov. Pray you use your pleasure.

38 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?

42 Over. Why, some four mile.

44 Greedy. How! four mile, good Sir Giles —
Upon your reputation, think better:
For if you do abate but one half-quarter
Of five, you do yourself the greatest wrong
That can be in the world; for four miles riding
Could not have raised so huge an appetite
As I feel gnawing on me.

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

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

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

[Exit.]

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

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

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

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

Over. Some Fury's in that gut:
Hungry again! did you not devour, this morning,
A shield of brawn, and a barrel of Colchester oysters?
Greedy. Why, that was, sir, only to scour my stomach, A kind of a preparative. — Come, gentleman, I will not have you feed like the hangman of Flushing, Alone, while I am here.

Lov. Haste your return.

All. I will not fail, my lord.

Greedy. Nor I, to line My Christmas coffer.

[Exeunt Greedy and Allworth.]

Over. To my wish: we are private.

I come not to make offer with my daughter A certain portion, that were poor and trivial: In one word, I pronounce all that is mine, 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 I live too long, since every year I'll add Something unto the heap, which shall be yours too.

Lov. You are a right kind father.

Over. You shall have reason

= cleanse or flush out, as by an enema.¹ = preliminary medical treatment.¹

89-90: Flushing 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 Treaty 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 hangman of Flushing 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.³ Deighton points out that hangmen were traditionally shunned by society, hence the reference to feeding alone.⁵ One wonders if there is a pun intended here, since flushing also meant, as does scour, a cleansing of the bowels.

92: "Hurry back."

96-97: a Christmas coffer 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 lining it, Greedy means "feed it".

99: the pair head off to eat.

101: To my wish = Overreach is pleased that Greedy and Allworth have left the room, leaving just Lovell and himself on the stage. private = alone.

102-3: Sir Giles explains that he does not propose to give Lovell only a fixed or limited dowry (certain portion), which would be a paltry and unsatisfactory settlement.⁵ 104-9: 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 live too long). 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.

109: 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 per se of his own.
To think me such. How do you like this seat?

It is well wooded, and well watered, the acres
Fertile and rich; would it not serve for change,
To entertain your friends in a summer progress?
What thinks my noble lord?

Lov. 'Tis a wholesome air,
And well-built pile; and she that's mistress of it,
Worthy the large revenue.

Over. She the mistress!
It may be so for a time: but let my lord
Say only that he likes it, and would have it,
I say, ere long 'tis his.

Lov. Impossible.

Over. You do conclude too fast, not knowing me,
Nor the engines that I work by. 'Tis not alone

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
In all the shire, and say they lie convenient,
And useful for your lordship, and once more
I say aloud, they are yours.

Lov. I dare not own
What's by unjust and cruel means extorted;
My fame and credit are more dear to me,
Than so to expose them to be censured by
The public voice.

Over. You run, my lord, no hazard.
Your reputation shall stand as fair,
In all good men's opinions, as now;
Nor can my actions, though condemned for ill,
Cast any foul aspersion upon yours.
For, though I do contain report myself

As a mere sound, I still will be so tender
Of what concerns you, in all points of honour,
That the immaculate whiteness of your fame,
Nor your unquestioned integrity,
Shall e'er be sullied with one taint or spot
That may take from your innocence and candour. 

= ie. building and property which serves as Sir Giles' residence.

116-7: would it not...progress = Overreach asks Lovell to consider using his own manor as Lovell's country home.
= the journeys Lovell might make to visit his various country estates.

= stately home.¹ = ie. Margaret.

122: Margaret is worthy of the large rental income Sir Giles' properties bring him.

= before.

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.

132: engines = schemes, machinations.

132-5: 'Tis not...mine = "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.

135-8: but point out...yours: 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.

= reputation. Lovell is naturally horrified by what he is hearing.

= risk.

151-2: For though...sound = "though I consider what people say about me to be nothing more than meaningless noise".
= careful, sensitive.

= ie. that neither. = the traditional colour of purity.

= subtract. = purity of reputation.⁵
All my ambition is to have my daughter
Right honourable, which my lord can make her:
And might I live to dance upon my knee
A young Lord Lovell, born by her unto you,
I write nil ultra to my proudest hopes.
As for possessions and annual rents,
Equivalent to maintain you in the port
Your noble birth and present state requires,
I do remove that burden from your shoulders,
And take it on mine own: for, though I ruin

The country to supply your riotous waste,
The scourge of prodigals, want, shall never find you.

Lov. Are you not frighted with the imprecations
And curses of whole families, made wretched
By your sinister practices?

Over. Yes, as rocks are,
When foamy billows split themselves against
Their flinty ribs; or as the moon is moved,
When wolves, with hunger pined, howl at her brightness.
I am of a solid temper, and, like these,
Steer on, a constant course: with mine own sword,
If called into the field, I can make that right,
Which fearful enemies murmured at as wrong.

Now, for these other piddling complaints
Breathed out in bitterness; as when they call me
Extortioner, tyrant, cormorant, or intruder
On my poor neighbour's right, or grand incloser
Of what was common, to my private use;
Nay, when my ears are pierced with widows' cries,
And undone orphans wash with tears my threshold,
I only think what 'tis to have my daughter
Right honourable; and 'tis a powerful charm
Makes me insensible of remorse, or pity,
Or the least sting of conscience.

Lov. I admire
The toughness of your nature.

Over. 'Tis for you,
My lord, and for my daughter, I am marble;
Nay more, if you will have my character
In little, I enjoy more true delight
In my arrival to my wealth these dark
And crooked ways than you shall e'er take pleasure
In spending what my industry hath compassed.

My haste commands me hence; in one word, therefore, Is it a match?

**Lov.** I hope, that is past doubt now.

**Over.** Then rest secure; not the hate of all mankind here, Nor fear of what can fall on me hereafter,
Shall make me study aught but your advancement
One story higher: an earl! if gold can do it.

Dispute not my religion, nor my faith;
Though I am borne thus headlong by my will,
You may make choice of what belief you please,
To me they are equal; so, my lord, good morrow.

[Exit.]

**Lov.** He's gone − I wonder how the earth can bear
Such a portent! I, that have lived a soldier,
And stood the enemy's violent charge undaunted,
To hear this blasphemous beast am bathed all over
In a cold sweat: yet, like a mountain, he
(Confirmed in atheistical assertions)
Is no more shaken than Olympus is

When angry Boreas loads his double head
With sudden drifts of snow.

Enter Lady Allworth, Waiting Woman, and Amble.

**L. All.** Save you, my lord!
Disturb I not your privacy?

**Lov.** No, good madam;
For your own sake I am glad you came no sooner,
Since this bold bad man, Sir Giles Overreach,
Made such a plain discovery of himself,
And read this morning such a devilish matins,

= "diligence or hard work has obtained for me."
(compass)."
= ie. "I am in a hurry, and must go"; hence = from here.

= expect.

= "happen to me in the future".
= "strive or work hard for anything other than to raise your status".

213: One story higher = a brief building metaphor.
an earl = if the next rank Lovell could reach is an earldom, then he is presently a viscount. Below viscount is the rank of baron, the lowest rank of peer.
if gold can do it = "if it is possible to buy an earldom through bribery, I will do it for you."

214: "do not attempt to dissuade me by arguing my religious faith should constrain my unethical behavior."5
215: "as my actions are carried along by own self-indulgent inclinations".
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: note the nice alliteration in this line.

227-9: "he is no more shaken than Mt. Olympus is when it is covered with snow."
Olympus = 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 double-head), that Massinger should have written here.

228: Boreas = god of the north winter wind, hence the snow that he brings.
his = its, meaning the mountain.

239: "so clearly revealed his true character (to me)".
240: matins is a Catholic service held before the first mass of the day, and is referred to as morning prayer in the Anglican Book of Common Prayer; Lovell is still pondering Overreach's admission of his lack of conventional - indeed prescribed - religious belief.
That I should think it a sin next to his
But to repeat it.

L. All. I ne'er pressed, my lord,
On others' privacies; yet, against my will,
Walking, for health' sake, in the gallery
Adjoining to your lodgings, I was made
(So vehement and loud he was) partaker
Of his tempting offers.

Lov. Please you to command
Your servants hence, and I shall gladly hear
Your wiser counsel.

L. All. 'Tis, my lord, a woman's,
But true and hearty; – wait in the next room,
But be within call; yet not so near to force me
To whisper my intents.

Amb. We are taught better
By you, good madam.

W. Wom. And well know our distance.

L. All. Do so, and talk not: 'twill become your breeding.

[Exeunt Amble and Woman.]

Now, my good lord: if I may use my freedom,
As to an honoured friend –

Lov. You lessen else
Your favour to me.

L. All. I dare then say thus;

As you are noble (howe'er common men
Make sordid wealth the object and sole end
Of their industrious aims), 'twill not agree

Lovell will refer back repeatedly to Overreach’s blasphemous sentiments in the following conversation.
= "almost as bad as".5

244-9: Lady Allworth delicately admits she overheard everything Overreach said; the sense of pressed is "deliberately intruded".
= ie. privacy or secrets.1 = ie. by accident, though Lady Allworth is perhaps a bit disingenuous here.
= covered walkway or portico,1 though the Crystals in their Shakespeare's Words describe a gallery as an exercise room.2
= describing something that entices another to evil behavior.

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.
= "better (than mine)".5

255-6: 'Tis...hearty = "though it is only a woman's advice, it is honourable and sincere."
256-8: wait in...intents = spoken to Waiting Woman and Amble; Lady Allworth is indirectly admonishing them not to eavesdrop.

260-1: "having been trained by you, we know better than to do that."
= "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.
= ie. freedom to openly speak her mind.

272-3: "you would reduce the grace you show me if you did anything but."

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

278-281: 'twill...ancestors = "it would not be in line with the actions of those with superior breeding (eminent blood), who
With those of eminent blood, who are engaged
More to prefer their honours than to increase
The state left to them by their ancestors,
To study large additions to their fortunes,
And quite neglect their births: — though I must grant,
Riches, well got, to be a useful servant,
But a bad master.

Lov. Madam, 'tis confessed;
But what infer you from it?
L. All. This, my lord;
That as all wrongs, though thrust into one scale,
Slide of themselves off when right fills the other,
And cannot bide the trial; so all wealth,
I mean if ill-acquired, cemented to honour
By virtuous ways achieved, and bravely purchased.
Is but as rubbish poured into a river,
(Howe'er intended to make good the bank.)
Rendering the water, that was pure before,
Polluted and unwholesome. I allow
The heir of Sir Giles Overreach, Margaret,
A maid well qualified and the richest match
Our north part can make boast of; yet she cannot,
With all that she brings with her, fill their mouths,
That never will forget who was her father;
Or that my husband Allworth's lands, and Wellborn's,
(How wrung from both needs now no repetition.)

seek more to enhance their good reputations than to focus on
adding to their already considerable inheritances".

= raise, increase.

281: "or to strive only to add to their wealth".
= "and thus ignore the expectations for how persons of
their elevated rank should behave."
= honourably attained.

= "I admit the truth of everything you say."
288: polite formula for "but why are you telling me this?"

291-3: That as...trial = by scale, a balance with two pans is
meant; a scale was frequently used metaphorically to
close values or worthiness of abstract concepts; so
here, unethical behavior (wrongs), when set on the scale
against righteous actions (rights), not only is outweighed by
the rights, but leaps right off the scale on its own volition
from shame.

293: bide the trial = literally wait or remain for the test, ie.
bear the comparison.
293-5: so all wealth...purchased = so all wealth acquired
through dishonourable means by a man with an honourably
earned (bravely purchased) good reputation”.

296-9: Is but as...unwholesome = Lady Allworth compares
the stain done to one's reputation by wealth acquired
discreditably to the effect of pouring refuse (rubbish) into a
river to repair (make good) its banks: even if the damage is
fixed, the water is still polluted by the added debris.

= admit that.

301: A = read as "is a".
Well qualified = "endowed with noble qualities"
(Deighton, p. 119).5
richest match = ie. she comes with the largest dowry.

303-4: fill up...father = ie. "stop people from talking about
how low a family you married into"; fill = stop up.
= "who can never".
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: "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
To join your families, than her form and virtues:
You may conceive the rest.

Lov. I do, sweet madam,
And long since have considered it. I know,
The sum of all that makes a just man happy

Consists in the well choosing of his wife:
And there, well to discharge it, does require

Equality of years, of birth, of fortune;
For beauty being poor, and not cried up

By birth or wealth, can truly mix with neither.
And wealth, where there's such difference in years,
And fair descent, must make the yoke uneasy;

But I come nearer.

L. All. Pray you do, my lord.

Lov. Were Overreach' states thrice centupled, his daughter
Millions of degrees much fairer than she is,
Howe'er I might urge precedents to excuse me,

I would not so adulterate my blood
By marrying Margaret, and so leave my issue
Made up of several pieces, one part scarlet,
And the other London blue. In my own tomb
I will inter my name first.

L. All. [Aside] I am glad to hear this. –
Why then, my lord, pretend your marriage to her?

Lov. I make answer,
And aptly, with a question. Wherefore have you,
That, since your husband's death, have lived a strict

driving him to that condition, and taken possession
of his property, exactly as he had done to Wellborn.

= combine. = fine qualities.
309: "you can infer the rest of my point."
conceive = understand.

311ff: Lovell is of course neither surprised nor offended by
Lady Allworth's admonition; he is perfectly aware that
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.

315-6: a happy marriage requires the husband and wife to be
of comparable age, rank, and wealth.
discharge it = ie. execute the choosing of a wife.

317-8: if a woman is so ugly that her looks cannot be made
to seem more attractive (cried up) 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.
cried up = extolled or praised.

319-320: on the other hand, even if a woman is wealthy or
of high rank (fair descent), if the difference in the ages
of the woman and her man is too great, the marriage will
also be unsuccessful.
yoke = the collar that joins two draught animals,
enabling them to pull a plow together, for example.

321: "but let me move beyond these general observations,
and address your specific points."

326: Millions of degrees much fairer than she is,

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".

330-1: Made up...blue = Lovell (rather snobbishly) points
out that he would never want to have children of mixed
blood, ie. part-noble and part-commoner (identified by
London blue, the colour of the livery worn by servants
of aristocratic families of London). The use of scarlet
here is not completely clear, though it seems to refer to
rich cloth in general, indicating a person of wealth and
status.
And chaste nun's life, on the sudden given yourself
To visits and entertainments? think you, madam,
'Tis not grown public conference? or the favours
Which you too prodigally have thrown on Wellborn,
Being too reserved before, incur not censure?

L. All. I am innocent here; and, on my life, I swear
My ends are good.

Lov. On my soul, so are mine
To Margaret; but let leave both to the event:
And since this friendly privacy does serve
But as an offered means unto ourselves,
To search each other further, you having shewn
Your care of me, I my respect to you,
Deny me not, but still in chaste words, madam,
An afternoon's discourse.

L. All. So I shall hear you.

[Exeunt.]

ACT IV, SCENE II.
Before Tapwell's House.

Enter Tapwell and Froth.

Tap. Undone, undone! this was your counsel, Froth.
Froth. Mine! I defy thee: did not Master Marrall
(He has marred all, I am sure) strictly command us,
On pain of Sir Giles Overreach' displeasure,
To turn the gentleman out of doors?
Tap. 'Tis true;
But now he's his uncle's darling, and has got
Master Justice Greedy, since he filled his belly,
At his commandment, to do anything;
Woe, woe to us!
Froth. He may prove merciful.
Tap. Troth, we do not deserve it at his hands.

The Scene: in front of Tapwell's inn.

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.

= ruined. = advice, hence fault.

= 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.

6: ie. to refuse Wellborn service.

= Deighton notes the common use of the prefix master to
many titles of the time, including doctor, parson and
mayor (p. 120).

9-11: following Overreach's lead, Greedy too is happy to do
anything Wellborn desires.

= 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.
[A cry within: Brave master Wellborn!]

**Tap.** Yes: — I hear him.

**Froth.** Be ready with your petition, and present it
To his good grace.

Enter Wellborn in a rich habit, followed by
Marrall, Greedy, Order, Furnace, and Creditors;
Tapwell kneeling, delivers his petition.

**Well.** How's this! petitioned too? —

But note what miracles the payment of
A little trash, and a rich suit of clothes,
Can work upon these rascals! I shall be,
I think, Prince Wellborn.

**Mar.** When your worship's married,
You may be — I know what I hope to see you.

**Well.** Then look thou for advancement.

**Mar.** To be known
Your worship's bailiff, is the mark I shoot at.

**Well.** And thou shalt hit it.

**Mar.** Pray you, sir, dispatch
These needy followers, and for my admittance,
Provided you'll defend me from Sir Giles,
Whose service I am weary of, I'll say something
You shall give thanks for.

**Well.** Fear me not Sir Giles.

**Greedy.** Who, Tapwell? I remember thy wife brought me,
Last new-year's tide, a couple of fat turkeys.

**Tap.** And shall do every Christmas, let your worship
But stand my friend now.

**Greedy.** How! with Master Wellborn?
I can do anything with him on such terms. —

---

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.

56-58: the miracle 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 (trash, a cant term) and new clothes. = Marrall expects Wellborn now to achieve some high position of authority.

64: "if I get such a position, I will reward you with an office of your own."

67: bailiff = Marrall likely means the position of manager of Wellborn's estates. the mark I shoot at = a metaphor from archery; a mark is a target.

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".

77: "do not be afraid of Sir Giles."

86: ie. so long as Tapwell provides him regularly with such gastronomic gifts, Greedy will be happy to do what he can for him; terms = stipulations or conditions, as in a contract.
See you this honest couple, they are good souls
As ever drew out fosset: have they not
A pair of honest faces?

**Well.**
I o'erheard you,
And the bribe he promised. You are cozened in them;
For, of all the scum that grew rich by my riots,
This, for a most unthankful knave, and this,

For a base bawd and whore, have worst deserved me,
And therefore speak not for them: by your place
You are rather to do me justice; lend me your ear: −

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

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

**Tap. and Froth.**
Worshipful sir.

**Greedy.**
No, though the great Turk came, instead of turkeys,

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

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

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

**Froth.**
No mercy?

**Greedy.**
Vanish!
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 bogyman 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

⁹ 116: 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.¹⁹
= edible food.¹

¹⁹ 118: 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
Tap. Unthankful knaves are ever so rewarded.

[Exeunt Greedy, Tapwell, and Froth.]

Well. Speak; what are you?

1st Cred. A decayed vintner, sir, That might have thrived, but that your worship broke me With trusting you with muskadine and eggs.

And five pound suppers, with your after drinkings, When you lodged upon the Bankside.

Well. I remember.

1st Cred. I have not been hasty, nor e'er laid to arrest you; And therefore, sir —

Well. Thou art an honest fellow,
I'll set thee up again; see his bill paid. —
What are you?

2nd Cred. A tailor once, but now mere botcher.

I gave you credit for a suit of clothes, Which was all my stock, but you failing in payment, I was removed from the shopboard, and confined Under a stall.

Well. See him paid; and botch no more.

2nd Cred. I ask no interest, sir.

Well. Such tailors need not;

If their bills are paid in one and twenty year, They are seldom losers. —

[To 3rd Creditor] O, I know thy face,
Thou wert my surgeon: you must tell no tales;
Those days are done. I will pay you in private.

Ord. A royal gentleman!

Furn. Royal as an emperor!

130: Tapwell recognizes the justice of his punishment.

= 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.

= ruined merchant of wines.¹

= ie. caused to go bankrupt.

138: trusting you = ie. extending Wellborn credit.

muskadine and eggs = muskadine, a type of sweet wine, was frequently mentioned as being consumed with eggs, the combination considered to be aphrodisiacal.

= ie. expensive.

140: "whenever you took a room in Bankside"; Bankside 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.

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.

= ie. in business.

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 (botcher).

154-5: he had to trade in the table on which he worked, ie. tailored new clothing (the word shopboard 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.

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.

The number of jokes about VD in Elizabethan drama was rivaled only by the number of jokes about cheating wives.
He'll prove a brave master; my good lady knew
to choose a man.

Well. See all men else discharged;
And since old debts are cleared by a new way,
A little bounty will not misbecome me;
There's something, honest cook, for thy good breakfasts;
[To Order]
And this, for your respect: take't, 'tis good gold,
And I able to spare it.

Ord. You are too munificent.

Furn. He was ever so.

Well. Pray you, on before.

3rd Cred. Heaven bless you!

Mar. At four o'clock; the rest know where to meet me.

[Exeunt Order, Furnace, and Creditors.]

Well. Now, Master Marrall, what's the weighty secret
You promised to impart?

Mar. Sir, time nor place
Allow me to relate each circumstance,
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.

As he grows in heat, as I am sure he will,
Be you but rough, and say he's in your debt
Ten times the sum, upon sale of your land;

I had a hand in't (I speak it to my shame)
When you were defeated of it.

Well. That's forgiven.

Mar. I shall deserve it: then urge him to produce
The deed in which you passed it over to him,
Which I know he'll have about him, to deliver
To the Lord Lovell, with many other writings,
And present monies: I'll instruct you further,
As I wait on your worship: if I play not my prize

= excellent.
= ie. how to; Lady Allworth's servants were never told
that her seeming intention to marry Wellborn was only
a ruse.
= paid off.
= bonus generosity. = "be unsuitable for me."
= ie. "the respect you have usually shown me".5
= "please, go on"; Wellborn is politely dismissing the Third
Creditor.

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.

= fury.

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.

upon = ie. "for the".
= dispossessed.1

= ie. "earn your forgiveness."
= "which you signed".5

214-5: I'll...worship = "I'll tell you more about my plan as I
continue to attend you."
= "play my part".1
To your full content, and your uncle's much vexation,
Hang up Jack Marrall.

Well. I rely upon thee.

[Exeunt.]

ACT IV, SCENE III.
A Room in Overreach's House.

Enter Allworth and Margaret.

All. Whether to yield the first praise to my lord's
Unequalled temperance or your constant sweetness,
That I yet live, my weak hands fastened on
Hope's anchor, spite of all storms of despair,
I yet rest doubtful.

Marg. Give it 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 that high office registered,
Are faithful witnesses.

All. Tis true, my dearest:
And you rise up no less than a glorious star,
To the amazement of the world, — hold out
Against the stern authority of a father,
And spurn at honour, when it comes to court you;
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.

Marg. Yet, and ever.
To me what's title, when content is wanting?
Or wealth, raked up together with much care,
And to be kept with more, when the heart pines
In being dispossessed of what it longs for
Beyond the Indian mines? or the smooth brow
Of a pleased sire, that slaves me to his will,
And, so his ravenous humour may be feasted
By my obedience, and he see me great,
Leaves to my soul nor faculties nor power
To make her own election?

All. But the dangers
That follow the repulse —

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

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

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

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

Marg. Your lord's ours, and sure;
And, though but a young actor, second me
In doing to the life what he has plotted,
Marg. I'll pay my lord all debts due to his title;
And when with terms, not taking from his honour,
He does solicit me. I shall gladly hear him.
But in this peremptory, nay, commanding way,
To appoint a meeting, and, without my knowledge,
A priest to tie the knot can ne'er be undone
Till death unloose it, is a confidence
In his lordship will deceive him.

All. I hope better,
Good lady.

Marg. Hope, sir, what you please: for me
I must take a safe and secure course; I have
A father, and without his full consent,
Though all lords of the land kneeled for my favour,
I can grant nothing.

Over. I like this obedience:
[Comes forward.]

But whatsoever my lord writes, must and shall be
Accepted and embraced. Sweet Master Allworth,
You shew yourself a true and faithful servant
To your good lord; he has a jewel of you. –
How! frowning, Meg? are these looks to receive
A messenger from my lord? what's this? give me it.

Marg. A piece of arrogant paper, like the inscriptions.

Over. [Reads]
"Fair mistress, from your servant learn all joys
That we can hope for, if deferred, prove toys;

Therefore this instant, and in private, meet
A husband, that will gladly at your feet
Lay down his honours, tendering them to you
With all content, the church being paid her due." –
Is this the arrogant piece of paper? fool!
Will you still be one? in the name of madness what
Could his good honour write more to content you?
Is there aught else to be wished, after these two,
That are already offered; marriage first,
And lawful pleasure after: what would you more?

Marg. Why, sir, I would be married like your daughter;
Not hurried away i'the night I know not whither.

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.
76-77: "and when he tries to influence my thinking in a way
that does not discredit him, I will gladly hear him out."
terms = words; solicit = persuade, urge.²
78-81: But in...unloose it = Lovell has, in the letter, basically
ordered Margaret to appear at an appointed time to marry
him.
= ie. which can.
= unties. 81-82: is a confidence...deceive him = Lovell is
being misled by his own certainty that he can presume
to command Margaret because of his rank.⁹
87-91: Margaret expresses a hope that she can avoid
marrying Lovell immediately since she expects Sir Giles
would not permit it, and her obedience to her father
outranks any duty she owes to Lovell.

104: the paper is as presumptuous (arrogant) as what is
written on it; Margaret hands the letter to her father.
107-112: note that Lovell's letter is written in quite lousy
rhyming couplets.
107-8: "let me show you all the pleasures we can expect
(hope for) to experience (ie. by getting married), which,
if we delay, will prove to have no value"; servant here
means "lover", and toys are "trifles".
= offering.
= always. = ie. a fool.
= anything.
= Sir Giles again repugnanty alludes to his daughter's sexual
relations with Lord Lovell.
= to where.
Without all ceremony; no friends invited
To honour the solemnity.

All. An't please your honour,

For so before to-morrow I must style you,
My lord desires this privacy, in respect

His honourable kinsmen are afar off,
And his desires to have it done brook not
So long delay as to expect their coming;
And yet he stands resolved, with all due pomp.
As running at the ring, plays, masks, and tilting.
To have his marriage at court celebrated,
When he has brought your honour up to London.

Over. He tells you true; 'tis the fashion, on my knowledge:
Yet the good lord, to please your peevishness,
Must put it off, forsooth! and lose a night,
In which perhaps he might get two boys on thee.

Tempt me no further, if you do, this goad

[Points to his sword.]

Marg. I could be contented,
Were you but by, to do a father's part,
And give me in the church.

Over. So my lord have you,
What do I care who gives you? since my lord
Does purpose to be private, I'll not cross him.

I know not, Master Allworth, how my lord
May be provided, and therefore there's a purse
Of gold, 'twill serve this night's expense; to-morrow

= any.

125-6: Allworth notes he must for the moment still address Overreach as your honour, but after Margaret has married Lovell tomorrow, he expects Overreach to get a promotion in rank.

127-130: Lovell wants to have a secret marriage to Margaret, because his relatives live far away, and he does not want to wait until they can make the journey to Nottinghamshire to be married.

= cannot endure or tolerate.

131-4: but Sir Giles should not worry, as Lovell intends to properly celebrate the marriage once everyone returns to London; the occasion will contain all the major forms of entertainment of the day.

Allworth refers to two activities which would normally take place in a tournament of knights: (1) running at the ring, in which knights compete in attempting to capture on their lances a suspended ring; and (2) tilting, or jousting.

Masks, or masques, were brief plays, in which the actors played gods and allegorical characters, and involved lots of singing and dancing.

Line 131: resolved = decided, determined; pomp = ceremony.

137-8: Yet the...put if off = Sir Giles is sarcastic.

139: "why, you might be losing an opportunity to be impregnated by Lord Lovell with twins"; Overreach's coarseness is loathsome.

= something that prods, usually describing a pointed stick or rod used to drive animals.

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= something that prods, usually describing a pointed stick or rod used to drive animals.

138-9: But Sir Giles should not worry, as Lovell intends to properly celebrate the marriage once everyone returns to London; the occasion will contain all the major forms of entertainment of the day.

Allworth refers to two activities which would normally take place in a tournament of knights: (1) running at the ring, in which knights compete in attempting to capture on their lances a suspended ring; and (2) tilting, or jousting.

Masks, or masques, were brief plays, in which the actors played gods and allegorical characters, and involved lots of singing and dancing.

Line 131: resolved = decided, determined; pomp = ceremony.

= something that prods, usually describing a pointed stick or rod used to drive animals.
I'll furnish him with any sums; in the mean time, Use my ring to my chaplain; he is beneficed. = ie. any amount of money he needs. = Allworth is to fetch Overreach's private minister to perform the wedding; as earlier in the play, Allworth, by showing the cleric Overreach's well-known ring, will prove that they are all acting under Sir Giles' authority and instructions.

157-8: he is beneficed...Got'em = as was a common practice, the wealthy Overreach has provided a home for the chaplain to live in as he serves Overreach; benefice = the granting of property or income (or both) to a rector or other similar church official, also known as a "church living".¹

At my manor of Got'em, and called Parson Willdo: = Got'em is a pun on the name of an ancient English village of Gotham (pronounced with a silent h)² in Nottinghamshire, famous for the stories made up about its foolish citizens (who, for example tried to punish an eel they believed was responsible for killing off all the fish by drowning it).²⁵ Ironic references to the wise men of Gotham were common and proverbial. The name Got'em, of course, alludes conveniently to Overreach's voracious appetite for the property of others.

158: "don't worry if you have not gotten a license yet, I will back him up (bear him out), ie. confirm that I have granted permission for this." It would have been illegal to perform a marriage without getting the license first.

'Tis no matter for a licence, I'll bear him out in't. = assurance, guarantee.

Marg. With your favour, sir, what warrant is your ring? = assurance, guarantee.

He may suppose I got that twenty ways, Without your knowledge; and then to be refused Were such a stain upon me! – if you pleased, sir, Your presence would do better.

Over. Still perverse! I say again, I will not cross my lord; Yet I'll prevent you too. – Paper and ink, there!

Over. I thank you, I can write then. [Writes.]

All. You may, if you please, put out the name of my lord, In respect he comes disguised, and only write, "Marry her to this gentleman."

Over. Well advised.

All. Tis done; away; –

[Margaret kneels.]

My blessing, girl? thou hast it. Nay, no reply, be gone: – good Master Allworth, ¹
²
²⁵
This shall be the best night's work you ever made.  

*All.*  I hope so, sir.  

[Exeunt Allworth and Margaret.]

*Over.*  Farewell! – Now all's quite sure: Methinks I hear already knights and ladies  
Say, Sir Giles Overreach, how is it with  
Your honourable daughter? has her honour  
Slept well to-night? or, will her honour please  
To accept this monkey, dog, or paroquito.  

(This is state in ladies,) or my eldest son  
To be her page, and wait upon her trencher?  
My ends, my ends are compassed – then for Wellborn  
And the lands; were he once married to the widow –  
I have him here – I can scarce contain myself,  
I am so full of joy, nay, joy all over.  

[Exit.]

END OF ACT IV.

190: Allworth of course has a completely different meaning with this line than the one Overreach perceives.  

= certain to fall out as Sir Giles wishes.  

199: in Elizabethan times, fashionable ladies kept monkeys, dogs and parrots (*paraquitos*) as pets.  

= ie. fashionable.  = ie. a knight will offer his eldest son to serve in Margaret's household, a signal honour.  

= wait at her tables; *trencher* = dinner plate or platter.  

= Deighton suggests that *here* refers to Sir Giles' grasp, and that he opens and closes his hand as he speaks this line.  

5
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
3. A little, with my gravity, to advance,
4. In personating some few favours to him,

The plots and projects of the down-trod Wellborn.

Nor shall I e’er repent, although I suffer
In some few men’s opinions for’t, the action;
For he that ventured all for my dear husband
Might justly claim an obligation from me
To pay him such a courtesy; which had I
Coyly or over-curiously denied,
It might have argued me of little love
To the deceased.

5. Lov. What you intended, madam,
6. For the poor gentleman hath found good success;
7. For, as I understand, his debts are paid,
8. And he once more furnished for fair employment:

But all the arts that I have used to raise
The fortunes of your joy and mine, young Allworth,
Stand yet in supposition, though I hope well:
For the young lovers are in wit more pregnant
Than their years can promise; and for their desires,
On my knowledge, they are equal.

9. L. All. As my wishes
10. Are with yours, my lord; yet give me leave to fear
11. The building, though well grounded: to deceive
12. Sir Giles, that’s both a lion and a fox
13. In his proceedings, were a work beyond
14. The strongest undertakers; not the trial
15. Of two weak innocents.

16. Lov. Despair not, madam:
17. Hard things are compassed oft by easy means;
18. And judgment, being a gift derived from Heaven,
19. Though sometimes lodged in the hearts of worldly men,

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

20. 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).
= 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.
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.
And cunning statesman, that believes he fathoms
The counsels of all kingdoms on the earth,
Is by simplicity oft over-reached.

L. All. May he be so! yet, in his name to express it,
Is a good omen.

Lov. May it to myself
Prove so, good lady, in my suit to you!
What think you of the motion?

L. All. Troth, my lord,
My own unworthiness may answer for me;
For had you, when that I was in my prime,
My virgin flower uncropped, presented me
With this great favour; looking on my lowness
Not in a glass of self-love, but of truth,
I could not but have thought it, as a blessing
Far, far beyond my merit.

Lov. You are too modest,
And undervalue that which is above
My title, or whatever I call mine.
I grant, were I a Spaniard, to marry
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 proofs how dearly you can cherish
A husband that deserves you; which confirms me,
That, if I am not wanting in my care
To do you service, you'll be still the same
That you were to your Allworth: in a word,
Our years, our states, our births are not unequal,
You being descended nobly, and allied so;
If then you may be won to make me happy,
But join your lips to mine, and that shall be
A solemn contract.

L. All. I were blind to my own good,
Should I refuse it;

[Kisses him.]

yet, my lord, receive me

= who. = fully understands.

40-43: "which is why even the most worldly-wise politician
who thinks he knows it all can often be outwitted (over-
reached) with a very simple strategy." Lady Allworth's
response to this indicates that she noted that Lovell has just
named their enemy!

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."

= petition, ie. courtship.
= proposal; Lovell appears to have asked Lady Allworth to
marry him.
= in truth.

58-59: "I could not have considered it to be anything but a
blessing far beyond what I deserved."

64-65: I grant...disparage me = 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: but being...honour = 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.

=evidence.
= ie. "assures me".

72-74: That...Allworth = "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." Wanting in line
72 means "lacking", as always.

= wealth. = ranks, status.
= ie. "having been married to one of high rank."5

= would be.
As such a one, the study of whose whole life shall know no other object but to please you.

L. All. There needs no protestation, my lord, to her that cannot doubt.

Lov. If I return not, with all tenderness, Equal respect to you, may I die wretched!

Enter Wellborn, handsomely apparelled.

You are welcome, sir.

Now you look like yourself.

Well. And will continue

such in my free acknowledgment, that I am

Your creature, madam, and will never hold

My life mine own, when you please to command it.

Lov. It is a thankfulness that well becomes you;

You could not make choice of a better shape

To dress your mind in.

L. All. For me, I am happy

That my endeavours prospered. Saw you of late

Sir Giles, your uncle?

Well. I heard of him, madam,

By his minister, Marrall; he's grown into strange passions

About his daughter: this last night he looked for

Your lordship at his house, but missing you,

And she not yet appearing, his wise head

Is much perplexed and troubled.

Lov. It may be,

Sweetheart, my project took.

L. All. I strongly hope.

Over. [within]

Ha! find her, booby, thou huge lump of nothing,

I'll bore thine eyes out else.

Well. May it please your lordship,

For some ends of mine own, but to withdraw

A little out of sight, though not of hearing,

You may, perhaps, have sport.

Lov. You shall direct me.

[Steps aside.]

Enter Overreach, with distracted looks.
Sir Giles is carrying a strongbox, in which, as we will learn, he stores his mortgages and IOU's.

"make you sing", ie. beat Marrall.¹, ²

"treat me this way?"

¹ = by doing so.

choler = anger; choler 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 cool.

¹ forty years = 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.

= break, torture.¹

"I may get even with him yet".

= ie. for now.

= "reveal them", ie. bring them in.

= according to Deighton, by standing on Margaret's left side, Lady Allworth signifies Margaret's superior status (p. 127).⁵

¹ sixty years: Sir Giles is presumptuous: he expects Lady Allworth to act as if Margaret were her superior now that she has married Lord Lovell!

= Overreach is shockingly impertinent, but it is a sign of his increasing mental imbalance.

¹ seven years: Overreach is upset that Wellborn addresses him with no greater title than "Sir".⁵

= reclaimed from pawn. = ironic term for Wellborn's good clothing.

¹ in what way are you superior to me, other than by...
At the best, more than myself?

Over. [Aside] His fortune swells him: 'Tis rank, he's married.

L. All. This is excellent!

Over. Sir, in calm language, though I seldom use it, I am familiar with the cause that makes you bear up thus bravely; there's a certain buzz. Of a stolen marriage, do you hear? of a stolen marriage, in which, 'tis said, there's somebody hath been cozened; I name no parties.

Well. Well, sir, and what follows?

Over. Marry, this; since you are peremptory. Remember, upon mere hope of your great match, I lent you a thousand pounds: put me in good security, and suddenly, by mortgage or by statute.

Of some of your new possessions, or I'll have you dragged in your lavender robes to the gaol: you know me, and therefore do not trifle.

Well. Can you be so cruel to your nephew, now he's in the way to rise? was this the courtesy you did me "in pure love, and no ends else?"

Over. End me no ends! engage the whole estate, and force your spouse to sign it, you shall have three or four thousand more, to roar and swagger and revel in bawdy taverns.

Well. And beg after; mean you not so?

Over. My thoughts are mine, and free. Shall I have security?

Well. No, indeed you shall not, nor bond, nor bill, nor bare acknowledgment; your great looks fright not me.

Over. But my deeds shall. Outbraved!

[Both draw.]

L. All. Help, murder! murder!
Enter Servants.

**Well.** Let him come on,  
With all his wrongs and injuries about him,  
Armed with his cut-throat practices to guard him;  
The right that I bring with me will defend me,  
And punish his extortion.  

**Over.** That I had thee  
But single in the field!  

**L. All.** You may; but make not  
My house your quarrelling scene.  

**Over.** Were't in a church,  
By Heaven and Hell, I'll do't!  

**Mar. [Aside to Wellborn]** Now put him to  
The shewing of the deed.  

**Well.** This rage is vain, sir;  
For fighting, fear not, you shall have your hands full,  
Upon the least incitement; and whereas  
You charge me with a debt of a thousand pounds,  
If there be law, (howe'er you have no conscience,)  
Either restore my land, or I'll recover  

A debt, that's truly due to me from you,  
In value ten times more than what you challenge.  

**Over.** I in thy debt! O impudence! did I not purchase  
The land left by thy father, that rich land?  
That had continuèd in Wellborn's name  
Twenty descents; which, like a riotous fool,  
Thou didst make sale of? Is not here, inclosed,  
The deed that does confirm it mine?  

**Mar.** Now, now!  

**Well.** I do acknowledge none; I ne'er passed over  
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 ease  

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 (practices); 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 Armed refers to.

241: Sir Giles' deeds and IOU's.

245-6: "if only we were fighting one-on-one in a duel!"

248-9: Lady Allworth is fine with the gentlemen engaging in a duel, so long as it is not in her house!

254-5: "now have Sir Giles retrieve the deed to your property out of his strongbox."

= pointless.

258-9: "don't worry, I'll fight you if you insist".

= ie. "assert I owe you".

= although.  

262-4: As Marrall advised, Wellborn is turning the tables, protesting that Overreach owes him 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.

= claim.  

268-9: *That had…descents* = "that had been in your family for twenty generations."

= ie. sell. = ie. in the strongbox he is holding.

273: the sense is, "now go in for the kill!"

= ie. transferred.

277-9: *which if...in law* = "if you return my property, which I gave to you only to hold in trust (and hence the transfer did not constitute a sale), then you shall free (ease) us from the necessity of going to court over this matter."
Yourself and me of chargeable suits in law, Which, if you prove not honest, as I doubt it, Must of necessity follow.

L. All. In my judgment, He does advise you well.

Over. Good! good! conspire With your new husband, lady; second him In his dishonest practices; but when This manor is extended to my use, You'll speak in an humbler key, and sue for favour.

L. All. Never: do not hope it.

Well. Let despair first seize me.

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 hand and seal, and make a forfeit of Thy ears to the pillory, [Opens the box, and displays the bond.] see! here's that will make My interest clear − ha!

L. All. A fair skin of parchment.

Well. Indented, I confess, and labels too:

But neither wax nor words. How! thunderstruck? Not a syllable to insult with? My wise uncle, Is this your precious evidence, this that makes Your interest clear?

Over. I am o'erwhelmed with wonder! What prodigy is this? what subtle devil Hath razed out the inscription? the wax Turned into dust! − the rest of my deeds whole As when they were delivered, and this only

Made nothing! do you deal with witches, rascal? There is a statute for you, which will bring = ie. necessarily expensive.
= "as I suspect (doubt) you are not".

= a legal term, meaning "seized by writ to satisfy a debt."9,10 = "beg me for friendship or kindness."

296-7: make thee...the lie = common phrase for "prove you are a liar".
298-9: if thou...seal = "if you can repudiate your own signature (hand) and the seal on this deed".
299-300: make a forfeit...pillory = while secured in a pillory (stocks for the arms and head),26 a prisoner might have both ears cropped.

= very nice. = section of animal skin prepared and used to write on.1

309: indented = 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 indentation 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 labels = a label was a narrow slip of paper or parchment attached to a deed, and upon which a seal is stamped.10

= the seal is missing and the pages are blank!

= monstrous occurrence.
= erased. = writing.
= ie. "all my other".

319: As when = "just as they were when". delivered = formally handed over, a legal term.1 and this only = ie. "but only this one".

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
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
dresses Overreach with thee.

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

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

Over. Marrall!

Mar. Sir.

Over. [Aside to Marrall]
Though the witnesses are dead, your testimony
Help with an oath or two: and for thy master,
Thy liberal master, my good honest servant,
I know thou wilt swear anything, to dash
This cunning sleight: besides, I know thou art
A public notary, and such stand in law

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

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

Over. Wilt thou betray me?

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

Over. Mine own varlet
Rebel against me!

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

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

= 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).5

363: both anatomise and lay open mean "to expose to
view": anatomise was originally applied to the dissection
and viewing of dead bodies.1
All your black plots, and level with the earth
Your hill of pride, and, with these gabions guarded,
Unload my great artillery, and shake,
Nay pulverize, the walls you think defend you.

L. All. How he foams at the mouth with rage!

Well. 

To him again.

Over. O that I had thee in my gripe, I would tear thee
Joint after joint!

Mar. I know you are a tearer.

But I'll have first your fangs pared off, and then
Come nearer to you; when I have discovered,
And made it good before the judge, what ways,
And devilish practices, you used to cozen with
An army of whole families, who yet alive,
And but enrolled for soldiers, were able
To take in Dunkirk.

Well. All will come out.

L. All. The better.

Over. But that I will live, rogue, to torture thee,
And make thee wish, and kneel in vain, to die,
These swords that keep thee from me should fix here.
Although they made my body but one wound,
But I would reach thee.

Lov. [Aside] Heaven's hand is in this;
One bandog worry the other!

Over. I play the fool,
And make my anger but ridiculous:
There will be a time and place, there will be, cowards,
When you shall feel what I dare do.

Well. I think so:
You dare do any ill, yet want true valour
To be honest, and repent.

Over. They are words I know not.

Nor e'er will learn. Patience, the beggar's virtue,
Shall find no harbour here:

= cut down to the plane of the earth; Marrall begins a military metaphor.
= gabions 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.

= ie. "give it to him".
= grasp, ie. hands.
= though Marrall is clearly playing off of Overreach’s use of tear, the OED has assigned the meaning to tearer of both "one who tears" and "a swaggerer". ¹
= cut or trimmed. ¹
= exposed, revealed.
= proved, ie. "given my evidence".
= "have cheated".
= if still.
= would be able.

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.

= "except for the fact that I want to stay alive only".
= ie. beg to no avail.
= ie. inside Sir Giles’ own breast. ⁹
= even if. = ie. one all-encompassing wound.

395-6: Lovell, still in hiding, ironically notes the miracle of Marrall and Overreach going at one another’s throats.
= a ferocious and chained-up dog. = attacking, by biting and tearing.¹

= lack.

= though the sentiment had been expressed in earlier literature, Massinger's pithy formula became proverbial; dramatist Ben Jonson, in his play Volpone (1605), called "conscience" the "beggar's virtue", and patience had previously been identified as the virtue of a poor man; a tract from 1621, The praise, antiquity and commodity of beggary,
Enter Greedy and Parson Willdo.

— after these storms
At length a calm appears. Welcome, most welcome! There’s comfort in thy looks; is the deed done? Is my daughter married? say but so, my chaplain, And I am tame.

Willdo. Married! yes, I assure you.

Over. Then vanish all sad thoughts! there's more gold for thee. My doubts and fears are in the titles drowned Of my honourable, my right honourable daughter.

Greedy. Here will be feasting! at least for a month, I am provided: empty guts, croak no more. You shall be stuffed like bagpipes, not with wind, But bearing dishes.

Over. [Whispering to Willdo] Instantly be here? To my wish! to my wish! – Now you that plot against me, And hoped to trip my heels up, that contemned me, Think on't and tremble: –

[Loud music.]

— they come! I hear the music. A lane there for my lord!

Well. This sudden heat May yet be cooled, sir.

Over. Make way there for my lord!

Enter Allworth and Margaret.

Marg. Sir, first your pardon, then your blessing, with Your full allowance of the choice I have made. As ever you could make use of your reason,

[Kneeling.]

Grow not in passion; since you may as well Call back the day that's past, as untie the knot Which is too strongly fastened: not to dwell Too long on words, this is my husband.

Over. How!

All. So I assure you; all the rites of marriage, With every circumstance, are past. Alas! sir, Although I am no lord, but a lord's page,
Your daughter and my loved wife mourns not for it;  
And, for right honourable son-in-law, you may say,  
Your dutiful daughter.

**Over.**  
Devil! are they married?

**Willdo.** Do a father's part, and say, "Heaven give them joy!"

**Over.** Confusion and ruin! speak, and speak quickly,  
Or thou art dead.

**Willdo.** They are married.

**Over.** Thou hadst better

Have made a contract with the king of fiends,  
Than these: — my brain turns!

**Willdo.** Why this rage to me?  
Is not this your letter, sir, and these the words?  
"Marry her to this gentleman."

**Over.** It cannot —  
Nor will I e'er believe it, 'sdeath! 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 curious search

To trace my footsteps, should be gulled by children,  
Baffled and fooled, and all my hopes and labours  
Defeated and made void.

**Well.** As it appears,  
You are so, my grave uncle.

**Over.** Village nurses

Revenge their wrongs with curses; I'll not waste  
A syllable, but thus I take the life  
Which, wretched, I gave to thee.

[Attempts to kill Margaret.]

**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?

Consider; at the best you are but a man,  
And cannot so create your aims, but that  
They may be crossed.

**Over.** Lord! thus I spit at thee,

And at thy counsel; and again desire thee,
And as thou art a soldier, if thy valour
514 Dares shew itself where multitude and example
516 Lead not the way, let's quit the house, and change
518 Six words in private.
518
520 Lov. I am ready.
520 L. All. Stay, sir, Contest with one distracted!
522
524 Well. You'll grow like him, Should you answer his vain challenge.
526 Over. Are you pale? Borrow his help, though Hercules call it odds,
528 I'll stand against both as I am, hemmed in – Thus!
528 Since, like a Libyan lion in the toil,
530 My fury cannot reach the coward hunters,
532 And only spends itself, I'll quit the place:
534 Alone I can do nothing; but I have servants
536 And friends to second me; and if I make not
538 What I have spoke I will make good!) or leave
538 One throat uncut, – if it be possible,
538 Hell, add to my afflications!
540
542 Mar. Is't not brave sport?
544 Greedy. Brave sport! I am sure it has ta'en away my stomach;
546 I do not like the sauce.
548 All. Nay, weep not, dearest,
550 Though it express your pity; what's decreed Above, we cannot alter.
552 L. All. His threats move me
554 No scruple, madam.
554
554 Mar. Was it not a rare trick, An it please your worship, to make the deed nothing?
513-5: if thy...the way = "if you can be brave here, where you are not surrounded by your army (multitude) 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.
515-6: let's quit...private = Overreach challenges Lovell to a duel.
520: Lady Allworth addresses Lovell: "wait, sir, you should not agree to fight with someone who is clearly deranged!"
523-4: "if you accept his foolish (vain) challenge, then you may become as mentally disturbed as he is."
528: "let Wellborn fight alongside you against me, and though even if Hercules himself would consider it an unfair fight".
528: "I'll still fight you both, surrounded even as I am now."
530: Libyan lion = lions of Libya were proverbial for their fierceness. toil = a toil was a net which was set up during a hunt, and into which game was driven; but toil could also mean a trap or snare generally. = ie. cowardly.
532: spends itself = futilely wastes its energy trying to reach the hunters. quit the place = "leave this house."
534: by my wrongs, = an oath, as in "I swear on the injuries done to me".
537-8: if it be...affections = an apostrophe to Hell: "Hell, if you can do so, add to my misery!"
542: "wasn’t that excellent entertainment?"
544: stomach means appetite.
547-9: spoken to Margaret.
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.
544
I can do twenty neater, if you please.
To purchase and grow rich; for I will be
Such a solicitor and steward for you,
As never worshipful had.

Well. I do believe thee;
But first discover the quaint means you used
To raze out the conveyance?

Mar. They are mysteries
Not to be spoke in public; certain minerals
Incorporated in the ink and wax —
Besides, he gave me nothing, but still fed me
With hopes and blows; and that was the inducement
To this conundrum. If it please your worship
To call to memory, this mad beast once caused me
To urge you or to drown or hang yourself;
I'll do the like to him, if you command me.

Well. You are a rascal! he that dares be false
To a master, though unjust, will ne'er be true
To any other. Look not for reward
Or favour from me; I will shun thy sight
As I would do a basilisk's; thank my pity,
If thou keep thy ears; howe'er, I will take order
Your practice shall be silenced.

Greedy. I'll commit him,
If you'll have me, sir.

Well. That were to little purpose;
His conscience be his prison. — Not a word,
But instantly be gone.

Ord. Take this kick with you.

Amb. And this.

Furn. If that I had my cleaver here,
I would divide your knave's head.

Mar. This is the haven
False servants still arrive at.

[Exit.]

Re-enter Overreach.

L. All. Come again!

Lov. Fear not, I am your guard.

Well. His looks are ghastly.

Willdo. Some little time I have spent, under your favours,
In physical studies, and if my judgment err not, had the opportunity to spend some time in medical (physical) studies”.

He’s mad beyond recovery: but observe him, = watch.

And look to yourselves.

613: "and be careful not to let him hurt you."

Over.

Why, is not the whole world

Included in myself? to what use then

Are friends and servants? Say there were a squadron

Of pikes, lined through with shot, when I am mounted

Upon my injuries, shall I fear to charge them?

No: I’ll through the battalia, and that routed.

[FLOURISHING HIS SWORD SHEATHED.]

I’ll fall to execution. – Ha! I am feeble:

Some undone widow sits upon mine arm,

And takes away the use of ’t; and my sword,

Glued to my scabbard with wronged orphans’ tears,

Will not be drawn. Ha! what are these? sure, hangmen,

That come to bind my hands, and then to drag me

Before the judgment-seat: now they are new shapes,

And do appear like Furies, with steel whips

To scourge my ulcerous soul. Shall I then fall

Ingloriously, and yield? no; spite of Fate,

I will be forced to hell like to myself,

Though you were legions of accursèd spirits,

Thus would I fly among you.

[RUSHES FORWARD, AND FLINGS HIMSELF ON THE GROUND.]

Well. There’s no help;

Disarm him first, then bind him.

Greedy. Take a mittimus.

And carry him to Bedlam.

Lov. How he foams!

Well. And bites the earth!

Willdo. Carry him to some dark room,

There try what art can do for his recovery.

Marg. O my dear father!

[THEY FORCE OVERREACH OFF.]

618: pikes = ie. men armed with pikes, the quintessential medieval polearm, a long thrusting spear.

lined through with shot = supported or mixed through with musketeers. In Tamburlaine, Part II, Marlowe wrote the line, "A ring of pikes, mingled with shot and horse”.

618-9: when I..injuries = continuing his military metaphor, Overreach imagines the injuries done to him as his horse.

= ie. ride through. = army. = ie. "once I have routed the army”.

622: Overreach tries but fails to remove his sword from its scabbard (sheath), and as a result is ridiculously waving the entire contrivance around.

= ie. start killing people.

= ruined.

= "who are all these people?” = surely.

= the avenging spirits of Greek mythology.

= corrupted.

= Deighton: "retaining my old hardihood" (p. 131). 5

Though you were legions of accursèd spirits,

Thus would I fly among you.

[Rushes forward, and flings himself on the ground.]

Well. There’s no help;

Disarm him first, then bind him.

Greedy. Take a mittimus.

And carry him to Bedlam.

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Willdo. Carry him to some dark room,

There try what art can do for his recovery.

Marg. O my dear father!

[They force Overreach off.]

655: the confinement of mad persons to darkness was a
common treatment at the time; the most famous literary example took place in Shakespeare's *Twelfth Night*, in which the steward Malvolio was locked in a dark room by those falsely accusing him of having gone mad.

All. You must be patient, mistress.

_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
In his distractions: — and for your land, Master Wellborn,
Be it good or ill in law, I'll be an umpire

Between you, and _this_, the undoubted heir
Of Sir Giles Overreach: for me, here's the anchor
That I must fix on.

_All._ What you shall determine,
My lord, I will _allow of_.

_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, _I am but half made up._
It is a time of action; if your lordship
Will please to confer a company upon me
In your command, I doubt not in my service
To my _king and country_ but I shall do something
That may make me right again.

_Lov._ Your _suit_ is granted,
And you loved for the _motion_.

_Well._ [Coming forward] Nothing _wants_ then

But your _allowance_ — and in that our all
Is comprehended; it being known, nor we,

Nor he that wrote the comedy, can be free,
Without your _manumission_; which if you
Grant willingly, as a fair favour due
To the poet's and our labours, (_as you may_,
For we despair not, gentlemen, of the play,)
We jointly shall profess your grace hath might
To teach us action, and him how to write.

[Exeunt.]

FINIS
The Authors' Invented Words

Like all of the writers of the era, Philip Massinger made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words from *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)
The footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.