

The Changeling by Middleton & Rowley

M/M SmS, SS, BS, R&D

44 MIDDLETON AND ROWLEY [ACT II, SCENE II]

Her wanton fingers combing out this beard,
And, being pleas'd, praising this bad face.
Hunger and pleasure, they'll commend sometimes 150
Slovenly dishes, and feed heartily on 'em,
Nay, which is stranger, refuse daintier for 'em.
Some women are odd feeders. — I'm too loud:
Here comes the man goes supperless to bed,
Yet shall not rise tomorrow to his dinner. 155

Enter ALONZO

ALONZO

De Flores.

DE FLORES My kind, honourable lord?

ALONZO

I am glad I ha' met with thee.

DE FLORES

Sir.

ALONZO

Thou canst show me

The full strength of the castle?

DE FLORES

That I can, sir.

ALONZO

I much desire it.

DE FLORES

And if the ways and straits

Of some of the passages be not too tedious for you, 160
I will assure you, worth your time and sight, my lord.

ALONZO

Puh, that shall be no hindrance.

DE FLORES

I'm your servant, then.

'Tis now near dinner-time; 'gainst your lordship's rising
I'll have the keys about me.

ALONZO

Thanks, kind De Flores.

DE FLORES [Aside]

He's safely thrust upon me beyond hopes. Exeunt 165

150 *pleasure* sexual desire, often linked with appetite for food ('hunger')

151 *Slovenly* base; lewd

dishes (also) men seen as sexual food (H)

feed often = devour sexually, copulate (PSB)

154-5 Alonzo will be killed before supper that day, and thus will go 'to bed' for ever without sexual gratification (cf. also I. ii. 76, *dinner*).

158 *That . . . sir* in a way unintended by Alonzo

159 *ways* pathways left between walls; *straits* narrow pathways

160 *tedious* troublesome

161 *I will assure* Read 'I'll 'sure you'.

worth This relates back to *strength*.

163 *'gainst . . . rising* by the time your lordship rises from the table

165 *safely* in that the murder and the body can be kept from view; ironic otherwise

ACT III, SCENE II]

THE CHANGELING

45

Act III [, Scene i]

Enter ALONZO and DE FLORES
(In the act-time DE FLORES hides a naked rapier)

DE FLORES

Yes, here are all the keys. I was afraid, my lord,
I'd wanted for the postern; this is it.
I've all, I've all, my lord; this for the sconce.

ALONZO

'Tis a most spacious and impregnable fort.

DE FLORES

You'll tell me more, my lord. This descent 5
Is somewhat narrow, we shall never pass
Well with our weapons, they'll but trouble us.

[Takes off his sword]

ALONZO

Thou sayest true.

DE FLORES

Pray let me help your lordship.

[Takes ALONZO's sword]

ALONZO

'Tis done. Thanks, kind De Flores.

DE FLORES

Here are hooks, my lord,
To hang such things on purpose. [Hangs up the swords]

ALONZO

Lead, I'll follow thee. 10

Exeunt at one door and enter at the other

[Act III, Scene ii]

DE FLORES

All this is nothing; you shall see anon

Act III, Scene i author: Middleton; place: Vermandero's castle

sd The *act-time* is the interval between Acts II and III. De Flores hides his rapier in a convenient place near the casement where he will kill Alonzo (cf. ii. 6). However, to deceive Alonzo he wears a sword which is left, with Alonzo's, when they come to the descent (l. 5) which De Flores describes as narrow. Apparently the entrance to this passage is through one stage door (see sd at end of scene), so that their entry through the other door suggests that they have made their descent and are now at a different level.

2 *I'd . . . postern* that I had lacked the key for the back door

3 *sconce* small, separate fortification

5 *You'll . . . lord* i.e., when once you've seen more

8 *sayest* Dyce (sayst Q; cf. metre)

help i.e., by taking off your sword-belt

Scene ii author: Middleton; place: Vermandero's castle

- A place you little dream on.
 ALONZO I am glad
 I have this leisure; all your master's house
 Imagine I ha' taken a gondola.
 DE FLORES
 All but myself, sir, – [*Aside*] which makes up my safety. 5
 [To ALONZO] My lord, I'll place you at a casement here
 Will show you the full strength of all the castle.
 Look, spend your eye a while upon that object.
 ALONZO
 Here's rich variety, De Flores.
 DE FLORES Yes, sir.
 ALONZO
 Goodly munition.
 DE FLORES Ay, there's ordnance, sir – 10
 No bastard metal – will ring you a peal like bells
 At great men's funerals. Keep your eye straight, my
 lord,
 Take special notice of that sconce before you:
 There you may dwell awhile. [*Takes up the rapier*]
 ALONZO I am upon't.
 DE FLORES
 And so am I. [*Stabs him*]
 ALONZO De Flores! O, De Flores! 15
 Whose malice hast thou put on?
 DE FLORES Do you question
 A work of secrecy? I must silence you. [*Stabs him*]
 ALONZO
 O, O, O!
 DE FLORES I must silence you. [*Stabs him; he dies*]
 So, here's an undertaking well accomplished.
 This vault serves to good use now. – Ha! What's that 20

- 2 *A place* De Flores now takes Alonzo to a vault (l.20) with its casement (l.6). The situation is clearer in Reynolds, where the vault is that of a 'casemate' (a vaulted chamber in a fortress-wall) and has a 'port-hole' through which Alonzo looks. In the theatre the vault could well be the 'inner stage'.
 you . . . on i.e., a wonderful place – and your grave
 6 *casement* a recessed aperture (cf. *OED*), through which the fortifications can be viewed – within the vault (the inner stage)
 7 *Will* i.e., which will (cf. ll.11, 21)
 10 *munition* fortifications
 11 *bastard* i.e., impure; also = species of cannon (*OED*, 7)
peal also = discharge of guns
 13 *sconce* Cf. III. i. 3.
 14 *dwell* (1) linger (mentally); (2) stay (when dead)
 16 *malice* evil; hatred

- Threw sparkles in my eye? – O, 'tis a diamond
 He wears upon his finger. It was well found:
 This will approve the work. What, so fast on?
 Not part in death? I'll take a speedy course then:
 Finger and all shall off. [*Cuts off the finger*] So, now I'll
 clear 25
 The passages from all suspèct or fear. *Exit with body*

[Act III, Scene iii]

Enter ISABELLA and LOLLIO

- ISABELLA
 Why, sirrah? Whence have you commission
 To fetter the doors against me? If you
 Keep me in a cage, pray whistle to me,
 Let me be doing something.
 LOLLIO
 You shall be doing, if it please you; I'll whistle to you if 5
 you'll pipe after.
 ISABELLA
 Is it your master's pleasure or your own
 To keep me in this pinfold?
 LOLLIO
 'Tis for my master's pleasure; lest, being taken in another
 man's corn, you might be pounded in another place. 10
 ISABELLA
 'Tis very well, and he'll prove very wise.

- 21 *diamond* Cf. II. i. 15; the vault is obviously semi-dark.
 23 *approve* give proof of
 24 *Not . . . death* The reference to the marriage ceremony, crude in De Flores' mouth, makes the serious point that the betrothal contract between Beatrice and Alonzo was binding; the union also was intended to make them one flesh in that the finger (Alonzo's) and the ring (Beatrice's) stay together. See *ring*, I. ii. 27, and cf. III. iv. 37–8.
 26 *suspèct* cause of suspicion
Scene iii author: Rowley; place: Alibi's madhouse
 1 *sirrah* a form of 'sir' used to address inferiors
 5 *doing* i.e., copulating (*PSB*; H)
please i.e., please sexually
 5–6 *I'll . . . after* Isabella had innocuously thought of a bird responding to a whistle. Lollo alludes to the tag 'To dance after a person's pipe' (*ODEP*, p. 166), and the bawdy sense of 'dance' = copulate, exploiting the common use of *pipe* = penis.
 8 *pinfold* i.e., pound for stray cattle, but with play on *pin* = penis
 10 *pounded* (1) placed in a pound; (2) thumped, as with a pestle – i.e., copulated with (cf. *compound*, I. i. 143); *another place*: innuendo of vagina (common, cf. H)