

THE CONCEALED FANCIES

by

JANE CAVENDISH

and

ELIZABETH BRACKLEY

Edited with an introduction and notes by

DANIEL CADMAN

(Sheffield Hallam University)

CONTENTS

Introduction	5
THE CONCEALED FANCIES	27
Textual Appendices	116
Bibliography	119

Introduction

Elizabeth Brackley and Jane Cavendish's collaborative work, *The Concealed Fancies*, is, in many ways, a decidedly atypical Renaissance play. Its existence undermines some of the basic generalised assumptions that often tend to be made about drama of this period, in that it is a female-authored text - thus challenging the assumption that drama was a male-dominated form of literary expression - and it was not destined to be performed in the commercial theatres. Women's drama is far from unprecedented in this period - the dramatic translations of Jane Lumley and Mary Sidney, Countess of Pembroke, along with such original plays as Elizabeth Cary's *Mariam* (1603-13) and Mary Wroth's pastoral, *Love's Victory* (1619-20), have repeatedly been highlighted as examples of dramatic works that challenge the premise that early modern dramatic writing was an exclusively male activity.¹ Unlike the works of Sidney and Cary, though, *The Concealed Fancies* does not follow the neo-Senecan precedents that characterise the form of closet drama, particularly the replacement of action and spectacle with long rhetorical speeches, devices like apostrophe and stichomythia, and the use of *sententiae*, particularly articulated through the chorus. In contrast, this play seems to be written with performance and visual spectacle specifically in mind. The work of Alison Findlay has been particularly important in highlighting the ways in which the authors reconfigure the domestic spaces of the Cavendish family estates, either at Bolsover Castle or Welbeck Abbey, and transform them into performance spaces in ways that, at least to a point, challenge the patriarchal hegemony that underpins the maintenance of such spaces.² By doing so, the authors create a situation whereby a space 'in which women are normally consumed by work becomes a place in which they are leisured consumers and producers of entertainment.'³

The play was also written following the outbreak of the English Civil War and the resultant prohibition on theatrical activity in 1642. It is no surprise that 1642 has frequently been regarded as a

¹ Modern-spelling editions of these female-authored dramatic works appear in S. P. Cerasano and Marion Wynne-Davies (eds.), *Renaissance Drama by Women: Texts and Documents* (London: Routledge, 1996).

² See, for example, Alison Findlay, *Playing Spaces in Early Women's Drama* (Cambridge: Cambridge University Press, 2006), pp. 45-53.

³ *Ibid.*, p. 46.

watershed moment in the history of English drama, ending the long run of intensive dramatic activity that originated in the Elizabethan era and came to an end before the onset of the traditions of Restoration drama following the reopening of the theatres in 1660. Martin Butler argues that ‘there was much going on in the drama before 1642 which would find no place on the stage after 1660, and 1642, instead of marking a moment of continuity, represents one of real, decisive discontinuity, for the stage that was restored after 1660 had been reorganized on a radically altered basis.’⁴ Rather than signalling continuity between traditions, then, Butler argues that 1642 represents the abrupt termination of one theatrical tradition before its replacement with another, more ‘socially exclusive’, type of theatre.⁵ In spite of the lack of continuity in the drama produced before the Parliamentary prohibition on playing and the reopening of the commercial theatres, a number of studies have sought to challenge the assumption that the time between these two epochs represented a period of inertia in dramatic culture. Dale Randall, for example, argues that 1642 ‘has for too long afforded students of English drama a point of closure’ and observes that ‘dramas continued to be composed, translated, revived, transmuted, published, bought, read, and even acted’ during the Civil War and Interregnum eras.⁶ Janet Clare also emphasises the fact that the ‘anti-theatrical measures imposed during the 1640s and continued during the 1650s were not as absolute as they may have appeared’ and that the prohibitive measures of 1642 did not put an end to dramatic innovation, with plays being ‘performed surreptitiously as part of an oppositional culture in a variety of venues.’⁷ The Cavendish family are notable participants in this continuing dramatic culture and, as we shall see, *The Concealed Fancies* represents a distinctive response to the English Civil War that highlights its impact upon the aristocratic household.

The authors’ father, William Cavendish, marquis and later first duke of Newcastle, had established himself as a significant player in dramatic culture prior to the closure of the theatres. Newcastle had worked on a Jonsonian-style comedy-of-humours, entitled *Witt’s Triumvirate*, and two of his plays,

⁴ Martin Butler, *Theatre and Crisis, 1632-1642* (Cambridge: Cambridge University Press, 1984 [reprinted 1987]), p. 282.

⁵ Ibid.

⁶ Dale Randall, *Winter Fruit: English Drama 1642-1660* (Lexington: The University Press of Kentucky, 1995), pp. 1-2.

⁷ Janet Clare, ‘General Introduction: The Theatre and Cultural Revolution’ in *Drama of the English Republic 1649-60* (Manchester: Manchester University Press, 2002), pp. 1-38 (p. 1).

The Varietie and *The Country Captaine*, were performed as part of the repertory of the King's Men at Blackfriars in the early 1640s. In addition to his activities as a dramatist, Newcastle was also notable as a patron, whose literary clients included Ben Jonson, James Shirley, and William Davenant. Newcastle had also commissioned masques to be performed at his estates, including Jonson's *Love's Welcome to Bolsover* and *The King's Entertainment at Welbeck*. It is also clear that Newcastle's daughters would not be excluded from his endeavours to stimulate literary creativity. In a similar manner to the play's Lord Calsindow, who is often regarded as a dramatic representation of Newcastle, he had also aimed to foster a sense of independence and an appetite for intellectual development in his daughters, encouraging them, in particular, to preserve their 'own selves' through creative self-expression.⁸ Margaret J. M. Ezell observes that 'Newcastle provided an environment where literary achievement was encouraged equally for his sons and daughters' and that 'There is no sense that he believed certain subjects to be improper for women or the public display of their talents to be immodest'.⁹ He had also aimed for the domestic environment to represent, according to Alison Findlay, 'a privileged haven for uncensored self-expression'.¹⁰ This is suggested most readily in his recognition that Jane was a 'rare Inditer', who had 'the Pen off a moste redye writer', and in his encouragement that Elizabeth must also participate in the Cavendish family's creative culture and 'write but whatt you think. / Now your'e a girl, disemble when you Linke'.¹¹ Newcastle therefore aims to delineate the family household as a creative space in which the sisters should have the freedom to write 'what you think' before they marry and are forced to engage in the 'dissembling' which it apparently requires.

As well as being a relatively rare example of women's dramatic writing, we shall see that *The Concealed Fancies* provides a clear insight into the situations of the two authors who are forced to negotiate the conditions of the Civil War and to maintain the aristocratic household which is

⁸ Quoted in Margaret J. M. Ezell, "'To be your Daughter in your Pen': The Social Functions of Literature in the Writings of Lady Elizabeth Brackley and Lady Jane Cavendish" in *Readings in Renaissance Women's Drama: Criticism, History, and Performance 1594-1998*, ed. by S. P. Cerasano and Marion Wynne-Davies (London: Routledge, 1998), pp. 246-58 (p. 256).

⁹ Ibid.

¹⁰ Alison Findlay, "'She gave you the civility of the house": Household Performance in *The Concealed Fancies*' in *Readings*, ed. by Cerasano and Wynne-Davies, pp. 259-71 (p. 259).

¹¹ Quoted in Betty Travitsky, *Subordination and Authorship in Early Modern England: The Case of Elizabeth Cavendish Egerton and Her "Loose Papers"* (Tempe: Arizona Center for Medieval and Renaissance Studies, 1999), p. 27.

increasingly beleaguered by the threat of the occupying enemy forces and the absence of various members of the family. In spite of these factors, the authors take the opportunity to express and preserve their ‘own selves’ through the writing of the play. The motif of the absent patriarch also represents a means through which the authors can interrogate and challenge their roles within the aristocratic household and their relation to the patriarchal ideologies that sustain it.

‘Rarer recreation’: Writing *The Concealed Fancies*

The Concealed Fancies survives in a section of a manuscript volume, entitled ‘Poem, songs, a Pastorall & a Play’; as the title suggests, the volume also contains another co-authored dramatic work, *A Pastorall*, and a collection of occasional poems, most likely written by Jane.¹² The first instance of any serious critical attention being paid to *The Concealed Fancies* was Nathan Comfort Starr’s diplomatic transcription of the manuscript of the play, accompanied by a brief introduction and critical commentary; this was the first occasion that the play had ever appeared in print. Starr estimated that *The Concealed Fancies* was probably completed around 1646, during which time, he argues, the sisters were probably staying at Ashridge, the Hertfordshire estate of Elizabeth’s father-in-law, the Earl of Bridgewater.¹³ By this logic, Starr argues, the play was written with the principal aim of amusing the sisters’ host. However, Starr’s arguments have been largely dismissed in the more recent critical works on the play. Ezell, for example, has disputed the assumption that the play was dedicated to Bridgewater on the grounds that it would be out of character with the rest of the texts in the manuscript which are dedicated to Newcastle.¹⁴ Starr’s estimate for the play’s date has also been challenged, with much of the evidence pointing towards an earlier date of composition. The play’s

¹² The manuscript volume is held by the Bodleian Library at the University of Oxford as part of their Manuscripts and Rare Books collection (Rawlinson MS Poet. 16). This is the only known witness for the play; another volume held at the Beinecke Library of Yale University (Beinecke Library Osborn MS. b. 233), most likely predating the Oxford manuscript, contains most of the poems contained in the Oxford manuscript, as well as *A Pastorall*, but not *The Concealed Fancies*; however, a substantial gap in the Yale manuscript between *A Pastorall* and the occasional poems suggests that the play may, at some point, have been intended for inclusion in this volume. For useful comment upon the dating and significance of the Yale manuscript, see Alexandra G. Bennett, “‘Now let my language speake’: The Authorship, Rewriting, and Audience(s) of Jane Cavendish and Elizabeth Brackley”, *Early Modern Literary Studies* 11.2 (2005) 3.1-13. <URL: <http://purl.oclc.org/emls/11-2/benncav2.htm>>.

¹³ Nathan Comfort Starr, ‘*The Concealed Fancies*: A Play by Lady Jane Cavendish and Lady Elizabeth Brackley’, *PMLA* 46: 3 (1931), 802-38 (p. 836).

¹⁴ Ezell, p. 253.

siege plot is a clear reflection of the sisters' own situation when Welbeck Abbey was occupied by Parliamentary forces from early August 1644 and finally surrendered in November 1645. The action of this plot therefore supports Alison Findlay's suggestion 'that the sisters remained in Welbeck, writing *The Concealed Fancies* in late 1644 or early 1645'.¹⁵ Another aspect of the play's plot would also suggest the play was composed before 1645. The character of Lady Tranquillity is often regarded as an unflattering caricature of Margaret Lucas (later Cavendish), a member of Queen Henrietta Maria's exiled court who would marry Newcastle in late 1645. These circumstances lead S. P. Cerasano and Marion Wynne-Davies to argue for a date of composition 'before Newcastle remarried in December 1645', thereby suggesting 'a date commensurate with the sisters' residency at Welbeck'.¹⁶ Findlay also reads the characterisation of Lady Tranquillity as a possible caricature of the sisters' future step-mother that 'offers their father a humorous warning about the risks of remarriage',¹⁷ which also suggests that the play appeared before the marriage in late 1645. Further internal evidence for the play's date can also be gained from the prologue, in which the authors refer to their work as the product of 'eighteen or twenty-two youth' (Prologue. 10), which suggests that work on the play must have at least commenced in late 1644.¹⁸ Taken together, then, the evidence suggests that the play can be dated, with reasonable confidence, to the sisters' stay at Welbeck Abbey and that work on the play could have begun as early as the latter half of 1644 and concluded by late 1645 at the very latest.

Unlike in the manuscript copies of *A Pastorall*, in which each scene is accompanied by a set of initials identifying which of the sisters wrote each individual scene, *The Concealed Fancies* does not provide us with any easy indicators as to the division of labour on the writing of the play. Indeed, it is quite possible that the collaboration on *The Concealed Fancies* was considerably less systematic than it seems to have been for *A Pastorall* and that the division of authorial duties may have been less clearly defined. Rather than dividing up the individual scenes, as seems to have been the practice

¹⁵ Findlay, 'She gave you the civility of the house', p. 263.

¹⁶ Cerasano and Wynne-Davies, p. 127.

¹⁷ Findlay, *Playing Spaces*, p. 49.

¹⁸ Bennett also argues that this reference to the authors' age 'supports the contention that *The Concealed Fancies* was written after the fall of Welbeck', as the ages mentioned here accord 'with how old Elizabeth and Jane respectively would have been in August of 1644 given their dates of birth'. See Bennett, n. 23.

when writing *A Pastorall*, the authors may have collaborated directly on most, if not all, of the scenes. The main female protagonists can be closely identified with the authors, with Luceny corresponding to Jane and Tattiney to Elizabeth.¹⁹ It may well be the case, then, that the two authors worked together on each of the scenes and possibly contributed dialogue for each of the play's main characters in the same scenes. Nancy Cotton has observed that the play's dialogue, particularly between the sisters and the captive cousins, is the product of 'a writing skill born out of epistolary, rather than dramatic cultivation',²⁰ which may suggest that the authors collaborated by harnessing the energies of their epistolary exchanges and working together on the plays' scenes, rather than dividing them up between them.²¹ Similarly, many of the other characters, both from the aristocratic families and from the household staff, were most likely to have been based upon actual members of the households. This means it is possible that the sisters worked closely together in order to draw out shared assumptions and in-jokes relating to the real individuals when it came to characterisation. Dorothy Stephens has raised the possibility that the younger sister, Frances, may also have made some contribution to the writing of the play and suggests Act 3, Scene 4, a scene in which the three cousins imprisoned at Ballamo attempt to plunder the contents of Monsieur Calsindow's private cabinets, may have been her work. However, this argument is based upon an attempt to explain what Stephens regards as the scene's extraneous passages 'devoted to itemization... and to irritating little disagreements over who should have a pot of medicinally sweet plums' as being due to 'authorial inexperience'. This is largely based upon the speculative view 'that a teenager sick of war rations might be unwilling to condense her daydream of marvelous food' is a possible explanation for the perceived shortcomings of the scene.²² Although there are no clear indicators about the working practices developed by the two authors when writing this play, it is telling that the authors do not use any paratextual markers to

¹⁹ This can be suggested, amongst other things, by Tattiney's observation that 'a younger sister cannot have the confidence to teach an elder' (1.4.3), clearly identifying herself as the younger sister.

²⁰ Nancy Cotton, *Women Playwrights in England, c. 1363-1750* (London: Bucknell University Press, 1980), p. 41.

²¹ Starr also argues that the play 'must certainly have been written by the two sisters in direct collaboration' (p. 805).

²² Dorothy Stephens, *The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell* (Cambridge: Cambridge University Press, 1998), p. 146.

claim individual sections of the work. It is therefore possible that it was a much more collaborative enterprise than most of the other works contained in the same manuscript.

It is also unclear whether or not the play was actually performed, though it is generally accepted that it was at least written with the intention, or hope, that it could be performed. Lisa Hopkins and Barbara MacMahon argue that, because of the turbulent political and domestic circumstances against which it was written (and particularly the absence of the authors' father), the prospect of seeing the text performed would have been 'wishful thinking', though we can nevertheless 'feel reasonably certain that the sisters wrote it in the hope that it could be performed'.²³ Findlay has also highlighted a number of ways in which the authors utilise the potential for the two family estates of Bolsover Castle and Welbeck Abbey to act as performance spaces for their drama and argues that 'there is strong internal evidence to suggest they wrote with multi-dimensional performance in mind and expected their audience to appreciate the theatrical effects built into the scripts.'²⁴ Whether or not the play was actually performed, it seems likely that the authors certainly intended that their work would be performed in one of the family estates, most probably Bolsover, and made numerous efforts to highlight the metatheatrical effects based upon the resonances between the performance site and the fictional settings of the play. A performance in the household would also have been a practical possibility. The play contains thirty-three speaking parts, of varying lengths. Act Five, Scene Six is the most labour-intensive of the play's scenes, requiring fourteen separate actors, including the two principal couples, the two Stellow brothers and their fiancées (though Cicilley and Sh. are not assigned any lines in this scene), along with Lord Calsindow, Corpolant, and Lady Tranquillity. This scene, then, is suggestive of the play's minimum requirements in terms of performers. With some judicious doubling, it may have been possible to perform the play with as few as the fourteen players

²³ Lisa Hopkins and Barbara MacMahon, "'Come, what, a siege?': Metarepresentation in Lady Jane Cavendish and Lady Elizabeth Brackley's *The Concealed Fancies*", *Early Modern Literary Studies* 16: 2 (2013), 1-20 (p. 1). <<https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/83/82>> [accessed 1 June 2015].

²⁴ Alison Findlay, "'Upon the World's Stage": The Civil War and Interregnum', *Women and Dramatic Production 1550-1700*, ed. by Alison Findlay and Stephanie Hodgson-Wright, with Gweno Williams (Essex: Pearson, 2000), pp. 68-80 (p. 70). Findlay also highlights the resonances between the play and the probable performance spaces in *Playing Spaces*, pp. 44-53, and "'She gave you the civility of the house": Household Performance in *The Concealed Fancies*', in *Readings in Renaissance Women's Drama: Criticism, History, and Performance 1594-1998*, ed. by S.P Cerasano and Marion Wynne-Davies (London: Routledge, 1998), 259-71. Hopkins and MacMahon also consider the possibility of the authors envisaging a 'promenade style' of performance for their play, taking in a variety of locations in one of the two family estates (p. 1).

required for this scene (possibly even fewer if the waiting woman were to double one of the other female characters who appear later in the scene). Another possibility, though perhaps less likely, is that the authors planned to mobilise the domestic staff to perform the roles of their respective personae. Either way, a projected performance, probably at Bolsover Castle, would certainly have been feasible in practical terms.

The Concealed Fancies, then, has clear resonances with what was most probably the intended site of its original performance. This, taken with the prologues and epilogues addressed to Newcastle, and the likely identification of numerous characters with actual individuals from the Cavendish family and their household, might suggest a fairly niche coterie audience or readership for this play. However, the fact that the play was never published does not necessarily mean that it was not subject to the scrutiny of a diverse, and not necessarily indulgent or uncritical, audience or readership either through local performance or manuscript circulation. Ezell points out that *The Concealed Fancies* represents an important case study for avoiding the conflation of ‘public’ with ‘publication’ and argues that the contents of the manuscript volume ‘confirm in tone and subject that it was envisioned as having a public or social dimension’; in spite of the fact that the authors may have been writing for a ‘self-limiting readership’, this ‘in no way indicates that this readership was uncritical or unsophisticated or that the authors lacked a “public” voice and subject matter.’²⁵ Emily Smith has also presented evidence that the play was familiar to a relatively broad readership and that it enjoyed a considerable degree of local popularity.²⁶ In spite of being written with a specific performance venue in mind and with a clear focus upon the Cavendish family, *The Concealed Fancies* can still be regarded as a work that looks beyond a private coterie and imagines a ‘public’ readership of sorts.

‘The taking of Ballamo’: *The Concealed Fancies* and the English Civil War

The Concealed Fancies emerged from the backdrop of a crisis for the country as a whole and for the stability of the Cavendish family. Following the defeat of the Royalist forces he led at the battle of Marston Moor, Newcastle fled the country, along with his sons, and went into exile on the continent,

²⁵ Ezell, p. 257.

²⁶ Emily Smith, ‘The Local Popularity of *The Concealed Fancies*’, *Notes and Queries* 53.251 (2006), 189-93.

eventually joining the exiled court of Queen Henrietta Maria in mid-1645. Following Newcastle's retreat from the country, the two family estates of Bolsover Castle and Welbeck Abbey both fell to the Parliamentary forces in August 1644. Jane and Elizabeth stayed at Welbeck Abbey and seem to have been well treated by the occupying Parliamentary soldiers and the absence of the male members of the family left them with the responsibility of managing the estate. The action of *The Concealed Fancies* closely parallels the actual situations of its authors. Taking place over two estates belonging to the absent Lord Calsindow, the play represents the responses of two groups of aristocratic women to the increasingly dire consequences of the civil conflict with the sisters, Luceny and Tattiney, retreating into religious contemplation, and the three cousins attempting to amuse themselves within the besieged Ballamo Castle.

In *A Pastorall*, the other co-authored dramatic work that appears in the same manuscript volume as *The Concealed Fancies*, the Cavendish sisters highlight the effects of the onset of civil war. This is shown most explicitly in the anti-masque delivered by a group of witches that prefaces the play. Here the witches boast of the ways in which they have harnessed the powers latent in civil conflicts in order to make 'Brother hate brother', 'Sister hate Sister', 'Wife hate husband', and 'all other / kindred, hath / their divisions of hatred.'²⁷ Here, in a manner reminiscent of Lucan's *Pharsalia*, the play confronts the ways in which the civil conflict has ruptured the relationships within English families and compromised the stability of the aristocratic household. The play proper also contains numerous instances of characters lamenting the absence of friends and family members, indicating that the civil conflict has also broken family bonds through separation and exile. Such threats to the stability of the household also have broader implications that extend beyond the microcosmic space of the domestic environment. In their household manual, *A Godly form of Household Government* (1598), John Dod and Robert Cleaver famously argued that

A Householde is at it were a little common wealth, by the good government whereof, Gods glorie may be advanched, the common wealth which standeth of several families benefited, and al that live in that familie may receive much comfort and commoditie.²⁸

²⁷ Jane and Elizabeth Cavendish, *A Pastorall by Jane and Elizabeth Cavendish*, edited by Lynn Smith (San Antonio: Independent Scholar Press, 2011), p. 48.

²⁸ John Dod and Robert Cleaver, *A Godlie Forme of Household Government: for the Ordering of Private Families According to the Direction of Gods Word* (London: Thomas Man, 1598), p. 13.

The aristocratic household, and the ideologies that sustain it, therefore come to take on considerable significance as means of reflecting national political stability and amplifying royal authority. The domestic turmoil caused by the effects of the Civil War, it is implied, has repercussions beyond the households themselves, representing, as they do, breaches in the political stability of the state. The anti-masque of *A Pastorall* also goes on to highlight the specific effects of the civil conflicts upon women, with the witches gloating that their actions have been ‘making Ladies Captives’ and boasting about ‘how hansomly we tye Ladies Tongues’.²⁹ The war, according to this text, has therefore had detrimental effects upon both women’s liberty and, notably, their freedom of expression. *The Concealed Fancies* confronts similar questions about the plight of the aristocratic household in the midst of the English Civil War, but in a far more ambivalent way. In the critical commentary accompanying the publication of his diplomatic transcription of the play, Nathan Comfort Starr is decidedly dismissive about the literary merit of the play, regarding it as little more than a composition that was ‘dashed off’ as a means to ‘pass time which must have hung heavily’ for the authors.³⁰ Whilst Starr views the play as little more than an idle recreational work and a product of the authors’ inertia in the besieged family estate, more recent readings of the play have strived to rehabilitate the play as a strikingly distinctive response to the authors’ situation. Alison Findlay, for example, argues that the play provides its authors with opportunities ‘to replay conservative royalist traditions and simultaneously to embrace the new possibilities for female autonomy offered by the Civil War context.’³¹ The absence of the family patriarch results in a realignment of authority over the aristocratic household that is reflected in the writing and prospective production of the play. Rather than civil war serving to ‘tye Ladies Tongues’, then, *The Concealed Fancies* examines some of the ways in which the conflict offered opportunities for women to take advantage of their new positions of control over the domestic space and to interrogate the patriarchal values that had been destabilised by the onset of civil war.

²⁹ Jane and Elizabeth Cavendish, *A Pastorall*, pp. 49-50.

³⁰ Starr, 836.

³¹ Findlay, ‘Upon the World’s Stage’, p. 80. For an alternative reading, highlighting the ways in which the play reproduces the values underpinning Royalist patriarchal ideologies, see Kamille Stone Stanton, ‘The Domestication of Royalist Themes in *The Concealed Fancies* by Jane Cavendish and Elizabeth Brackley’, *CLIO* 36.2 (2007), 177-97.

The plight of the Cavendish family is a key aspect of *The Concealed Fancies* and numerous characters are most probably representative of various family members. It is also probable that the authors may have written these characters in the hope that they would be performed by the corresponding members. Jane would most likely have provided the model for Luceny and Sh., whilst Elizabeth would probably have played Tattiney and Cicelly, and the role of Is. would most probably have been intended for their younger sister, Frances. In a similar manner, the two Stellow brothers would probably have corresponded to the authors' own brothers, Charles and Henry; Hopkins and MacMahon have suggested that, through the characterisation of the Stellos, the brothers are 'gently sent up, the elder being ridiculously romantic and the younger comically prosaic and practical, in ways which may well represent the two young men's actual characters.'³² We have already seen how Lady Tranquillity is a probable caricature of the authors' future step-mother, Margaret Lucas, and the character of Lord Calsindow, the sisters' 'Alpha and Omega of government' (2.3.22), is very probably a portrait of the authors' father. The conclusion of the play - with its representation of a united family, a restored household, and the return of the exiled father and brothers - therefore represents a kind of wish-fulfilment strategy on the parts of its authors.

As well as representing the family, the play also features in its *dramatis personae* a host of servants and members of the domestic staff, who engage in various interludes that punctuate the main action in a similar manner to the choruses in classical drama. As was probably the case for the aristocratic characters, the domestic staff also seem to have their real-world counterparts. Findlay argues that this 'representation of the very people with whom the authors were besieged lends a note of documentary realism to the play' and notes that 'the gentle mockery of these figures serves as a form of comfort and amusement in the face of defeat at Welbeck Abbey'.³³ The subjects of the discussions in these interludes range from the flirtatious behaviour of the household maid to the frustrations of various members of staff, including the cook and the steward, at the sisters' lack of interest in such matters as the bill for dinner and the need to inspect the household account book. *The Concealed Fancies* is therefore notable for the level of detail in which it represents the running of the household; as Julie

³² Hopkins and MacMahon, 6.

³³ Findlay, 'Upon the World's Stage', p. 75.

Sanders argues, the play is ‘intriguingly bound up with the everyday household practices of food production and storage as well as the creation and curation of household “receipts” (recipes), both culinary and medicinal’ and highlights it as an example of domestic drama in which ‘the space of the drama can be seen to embed and reconfigure the everyday lived practices of the household for which it was written.’³⁴

One of the key points confronted in *The Concealed Fancies* is related to the expectations attached to the domestic responsibilities of aristocratic women in the midst of the Civil War. This is very much apparent in a speech made by Presumption; whilst outlining his scheme to ensure that his future wife will be submissive, he announces that he ‘would have her take the week books,’ or household account books, ‘which is the only way to make her incapable of discourse or entertainment’ (3.3.23-5). This implied sense of household management being antithetical to recreation or independent expression is further underlined in one of the scenes taking place at Ballamo Castle, in which Sh., having been asked to inspect the account books, voices her contempt at the prospect of having ‘to stupefy my brain with how many quarters of malt is bought and in that how much I am cozened; neither care I how many scores of sheep have been plundered from me’ (4.3.9-11). Here, Sh. seems to share Presumption’s view that the account books represent a means through which to ‘stupefy’ female agency, implying that household responsibilities are antithetical to independent creative activities. These assumptions are summed up by the cook, Gravity, in his assertion that ‘those wits will ne’er be housewives’ (1.3.6). This tension between domestic duty and creative work points to what is, according to Findlay, one of the key premises of a play that highlights the domestic space as a site of women’s recreation. In this way, the ‘heroines prioritise play over housework as they interact with a network of servants, the living fabric of the household.’³⁵ In reality, Jane took her responsibilities relating to the management of the household very seriously and made numerous efforts to raise money for her exiled father, which included selling off the jewellery and household plate, as well as taking a

³⁴ Julie Sanders, *The Cultural Geography of Early Modern Drama, 1620-1650* (Cambridge: Cambridge University Press, 2011), pp. 129-30.

³⁵ Findlay, *Playing Spaces*, p. 46.

careful inventory of the household plate at Welbeck Abbey.³⁶ In spite of this, *The Concealed Fancies* represents a different aspect of women's experience of the Civil War era and its references to household management contribute to what Findlay regards as the play's 'celebration of the authors' power to rewrite themselves as leisured wits rather than domestic managers.'³⁷ The play is therefore notable for re-appropriating the aristocratic household as a performance space and reconfiguring it as an environment in which the sisters can harness leisure and recreational activities as means of creative self-expression.

'Quick at fancy': *The Concealed Fancies* and Theatricality

One of the paradoxical results of the authors' imprisonment in their own household, then, is their potential opportunity to advantage of the possibilities the situation offered for greater creative expression. This is suggested most readily in one of the scenes involving the three cousins imprisoned at Ballamo Castle. This scene, which opens with the cousins reflecting upon the capture of the house and their responses to it, sees them draw extensively upon theatrical metaphors and comment upon the ways in which they could exercise control over their self-representations. Sh. asks how she appeared 'in the posture of a delinquent' (3.4.3), to which Cicelly replies, 'as though you thought the scene would change again, and you would be happy though you suffered misery for a time' (3.4.4-6). On receiving similar commendation upon her self-possession from Cicelly, Sh. asks rhetorically, 'How should I do otherwise? For I practised Cleopatra when she was in her captivity and, could they have thought me worthy to have adorned their triumphs, I would have perform'd his gallant tragedy and so have made myself glorious for time to come' (3.4.9-11). This is strongly linked to what Margaret Ezell has identified as a theme of self-possession that runs through the play, which is 'derived in part through the mastery of one's words' and 'is manifested in all the female characters'.³⁸ The choice to look specifically to Cleopatra is a significant one, especially in the context of performance. Hopkins and MacMahon point out that Cleopatra 'was clearly an enabling and indeed empowering figure' for

³⁶ See Jennett Humphreys, 'Cheyne, Lady Jane (1620/21–1669)', revised by Sean Kelsey, *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004); online edn, Oct 2007 <<http://www.oxforddnb.com/view/article/5261>> [accessed 9 June 2015].

³⁷ Findlay, *Playing Spaces*, p. 49.

³⁸ Ezell, p. 253.

the Cavendish sisters, ‘not least because her emblem of a snake is also the device of the Cavendish family’.³⁹ Hopkins also highlights the reference as an example of how ‘the Cavendish sisters’ construction of voices for their fictional heroines’ is indebted to ‘the recollection and appropriation of earlier dramatic voices.’⁴⁰ Numerous plays, from a variety of dramatic traditions had focused upon the figure of Cleopatra, including Étienne Jodelle’s *Cleopatre Captive* and Robert Garnier’s *Marc Antoine*. The latter of these works had been translated into English by Mary Sidney, Countess of Pembroke, and published as *Antonius* in 1592. Sidney’s play proved to be significantly influential in the development of the coterie tradition often identified as closet drama, for which the Antony and Cleopatra story provided the subject matter for a number of works, including Samuel Daniel’s sequel, *Cleopatra* (1594), Samuel Brandon’s *Octavia* (1598), and a tragedy written but later destroyed by Fulke Greville, who feared it may resonate too closely with late Elizabethan politics.⁴¹ Yasmin Arshad has also presented compelling evidence of a potential performance history for Daniel’s play, thanks to the discovery of a photographic reproduction of what is very probably a portrait of Lady Anne Clifford representing Cleopatra.⁴² Cleopatra, then, appears to have been a figure associated strongly with domestic drama in aristocratic households, a culture that was underpinned by the creative work of female dramatists and performers. It is most likely, however, that Sh. is alluding to a particular moment in William Shakespeare’s *Antony and Cleopatra*, in which Cleopatra, having retreated into the monument, imagines herself losing all agency over her posthumous representation, particularly in a theatrical context. She fears for a time when

Saucy lictors
Will catch at us like strumpets, and scald rhymers

³⁹ Hopkins and MacMahon, p. 5.

⁴⁰ Lisa Hopkins, *The Female Hero in English Renaissance Tragedy* (Houndmills: Palgrave, 2002), pp. 189-90.

⁴¹ For comments on the politics and topical resonances of the closet dramas involving Antony and Cleopatra, see, for example, Marta Straznicky, “‘Profane Stoical Paradoxes’”: *The Tragedie of Mariam* and Sidneian Closet Drama’, *English Literary Renaissance* 24.1, 104-34; Victor Skretkovicz, ‘Mary Sidney Herbert’s *Antonius*, English Philhellenism and the Protestant Cause’, *Women’s Writing*, 6.1 (1999), 7-25; Paulina Kewes, “‘A Fit Memorial for the Times to Come...’: Admonition and Topical Application in Mary Sidney’s *Antonius* and Samuel Daniel’s *Cleopatra*’, *Review of English Studies* 63.259 (2012), 243-64; and Pascale Aebischer, ‘The Properties of Whiteness: Renaissance Cleopatra from Jodelle to Shakespeare’, *Shakespeare Survey* 65 (2011), 221-38.

⁴² Yasmin Arshad, ‘The Enigma of a Portrait: Lady Anne Clifford and Daniel’s *Cleopatra*’, *The British Art Journal* 11.3 (2011), 30-6. This research formed the basis for an original practices performance of the play presented at Goodenough College, University College London, by the Centre for Early Modern Exchanges in March 2013.

Ballad us out o'tune. The quick comedians
Extemporally will stage us and present
Our Alexandrian revels; Antony
Shall be brought drunken forth; and I shall see
Some squeaking Cleopatra boy my greatness
I'th' posture of a whore.⁴³

Here, Cleopatra imagines how she will be the subject of dramatic representation in a way that deprives her of independent agency and subjects her to the conditions of early modern theatricality, leaving her to be represented by a 'squeaking' boy actor. The metatheatrical effect of this speech, delivered by a Jacobean boy actor 'squeaking' his lines, is one that is harnessed in the appropriation of Cleopatra in *The Concealed Fancies*. It is highly likely that Sh.'s comments allude directly to this moment in Shakespeare's play - a point suggested in particular by the verbal parallelism between Cleopatra's reference to the 'posture of a whore' and Sh.'s to 'the posture of a delinquent'. In this case, the appropriation of this moment from Shakespeare's play serves to undercut the comment on gender and theatricality in the original. Whereas Shakespeare's Cleopatra loses control over her self-representation, the cousins use this moment as a means of emphasising their abilities to exploit theatricality in an enabling manner in order to reclaim their agency over their self-representations. This is reflective of what Deanne Williams has observed to be Shakespeare's resonance in *The Concealed Fancies* as 'a benevolent authority figure, who gives the girls something which they feel free to reject or transform into something that is more like them.'⁴⁴ This scene is therefore evidence of the authors' abilities to appropriate predominantly male discourse and to reconfigure it as a means of realising and representing their own self-possession.

A similar reconfiguration of gender and dramatic performance takes place in the prologues to the play. The opening lines, 'Ladies, I beseech you, blush not to see / That I speak a prologue, being a she' (Prologue, 1-2), highlight the play's subversion of the gender roles dictated by theatrical convention from the very outset. The first prologue then goes on to defend this departure from theatrical convention by insisting that speaking the truth 'doth become a woman's wit the very way' (Prologue, 8); the second prologue makes a similar assertion, which is complemented by the

⁴³ William Shakespeare, *Antony and Cleopatra* (5.2.213-20), ed. by John Wilders (London: Routledge, 1995).

⁴⁴ Deanne Williams, *Shakespeare and the Performance of Girlhood* (Houndmills: Palgrave Macmillan, 2014), p. 206.

reassurance that ‘you’ll not see a plot in any act, / Nor any rigid, high, ignoble fact’ (Prologue, 15-16), thereby insisting that a break with convention will not go hand-in-hand with a breach of decorum. Although prologues and epilogues delivered by female characters were indeed rare in theatrical culture, they not entirely unprecedented. The epilogue to Shakespeare’s *As You Like It* (1599), for example, is delivered by Rosalind who asserts that ‘It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue’.⁴⁵ Similarly, the anonymously published play, *Every Woman in Her Humor* (1609) opens with a prologue delivered by the character Flavia, who observes that ‘a she prologue is as rare as an Usurers Almes’.⁴⁶ Brian Schneider argues that in ‘the very act of drawing attention to the rarity of a woman as Prologist, and then delivering an actual prologue, Flavia is implicitly suggesting that there is no real reason why a woman cannot function in this role.’⁴⁷ The prologue to *The Concealed Fancies* is considerably more explicit in making the same point, a premise that is very much in line with the female characters’ appropriations of theatricality throughout the play.

As well as a means for the female characters to harness a sense of self-possession, the play’s engagement with theatricality also provides a framework for the interrogation of gender roles, particularly in relation to courtship and marriage. In spite of declaring that they intend, eventually, to marry their respective suitors, Luceny and Tattiney make conscious and concerted efforts to frustrate the attempts at courtship made by Courtly and Presumption. In the play’s first scene, Presumption complains that Tattiney ‘knows her scene-self too well’ (1.1.2). As Hopkins and MacMahon argue, these opening lines serve to ‘immediately introduce acting as a theme’ in the play.⁴⁸ The first act also concludes with Courtly, following a rebuke from Luceny, complaining of his ‘misfortune’ in courting ‘a wench that doth so truly see’ (1.4.65-6); in other words, Courtly realises that he is courting a woman who is not prepared to play the game of courtship, a point Dorothy Stephens emphasises in her argument that the play engages in a sustained critique of the Petrarchan tradition.⁴⁹ However,

⁴⁵ William Shakespeare, *As You Like It* (5.4.198-200), ed. by Agnes Latham (London: Methuen, 1975).

⁴⁶ Anon, *Every Woman in Her Humor* (London: Thomas Archer, 1609), A2r.

⁴⁷ Brian Schneider, *The Framing Text in Early Modern English Drama: ‘Whining’ Prologues and ‘Armed’ Epilogues* (Farnham: Ashgate, 2011), p. 110.

⁴⁸ Hopkins and MacMahon, 12.

⁴⁹ Stephens, pp. 143-77.

Alison Findlay has argued persuasively that the play responds to the rhetoric of contemporary conduct manuals, specifically Richard Brathwait's *The English Gentle-Woman*, which contains a whole section that discusses the role of fancy in the construction of the exemplary gentlewoman. Brathwait states that:

There is a pretty pleasing kinde of wooing drawne from a conceived but concealed *Fancy*; which, in my opinion, suits well with these amorous younglins: they could wish with all their hearts to be ever in the presence of those they love, so they might not be seene by those they love. Might they chuse, they would converse with them freely, consort with them friendly, and impart their truest thoughts fully, yet would they not have their bashfull loves finde discovery.⁵⁰

Brathwait here underlines the need for subterfuge in the game of courtship. He goes on to stress the need for the gentlewoman to exercise restraint when it comes to their 'fancies' and he particularly emphasises the requirement that fancy is on 'deliberation grounded', a strategy 'which promiseth such success, as your Marriage-dayes shall never feare the bitter encounter of untimely repentance, nor the curelesse anguish of an afflicted Conscience.'⁵¹ Findlay has also highlighted how the strategies of these two characters, predicated as they are upon 'theatrical' methods of role-playing and artifice, are reflective of the authors' own strategies of reconfiguring their domestic spaces: 'Confined to domestic production, Jane and Elizabeth make a virtue of necessity and use the house to demonstrate that gender roles are themselves performative.'⁵² This is a point that is recognised even by Courtly and Presumption when they announce their intentions to see how the sisters 'will act their scenes' (1.1.33) before setting off for another humiliating encounter with them. According to Hopkins and MacMahon, such lines indicate 'the suitors' awareness that there is a degree of acting going on in their interactions with Luceny and Tattiney'.⁵³ In this way, courtship itself is seen as a largely performative process.

The performative nature of the courtships reach their height in the play's final act, in which Courtly and Presumption disguise themselves as gods and finalise their wooing of the sisters by promising the return of their father, Lord Calsindow. This scene follows the suitors' failed attempts to persuade the

⁵⁰ Richard Brathwait, *The English Gentle-man and the English Gentle-woman* (London: John Dawson, 1641), p. 344.

⁵¹ *Ibid*, p. 346.

⁵² Alison Findlay, 'She gave you the civility of the house', p. 261.

⁵³ Hopkins and MacMahon, 12.

sisters to relinquish their devotional roles by disguising themselves as poor pilgrims. Here, however, the ‘god-cheaters’ (5.4.9) succeed in their schemes to persuade the sisters away from their devotions, leading Luceny to ask rhetorically if she can ‘so soon forget a nun’ (5.2.39). Findlay observes that this scene is most likely an attempt to emulate the elaborate spectacle associated with the royal masque and its attendant celebration of patriarchal authority, whilst at the same time self-consciously underlining the ‘overambitious’ nature of such an endeavour given the limited space and resources at the sisters’ disposal; by doing so, Findlay also argues that the sequence represents a means of ‘parodically destabilising patriarchal authority whilst seeming to celebrate it’.⁵⁴ In this sense, the play highlights the sisters’ submission to their future husbands as an overly elaborate and artificial spectacle, thus allowing the play to ‘retain a playfully subversive quality’ within the apparently conservative framework of the closing scenes.⁵⁵

‘Did not we resolve to fall out with our husbands’: Marriage and Authority

The play’s use of theatricality to subtly undermine patriarchal expectations relating to courtship is complemented by a similarly subtle subversion of the generic norms of comedy at the play’s conclusion. In one sense, the fifth act of the play concludes in a fairly conventional manner, with the return of Lord Calsindow and his authorisation of the various marriages; the play also observes theatrical decorum by having Lord Calsindow, the patriarchal authority figure, deliver the final speech in the play proper. In one sense, this is consistent with his characterisation as an apparently exemplary patriarchal figure throughout the rest of the play. In spite of Luceny and Tattiney’s merciless lampooning of their suitors, Calsindow is still recognised by Tattiney as the figure who ‘governs us both’ (2.3.19) and by Luceny as ‘my Alpha and Omega of government’ (2.3.22). Within the context of their schemes to frustrate the efforts of their suitors to assert any authority over them, Calsindow seems to emerge as an unimpeachable figure of domestic authority. However, alongside these moments, Calsindow’s authority and integrity as an enforcer of heteronormative values are also subtly undermined throughout the play. In one of the scenes set at the besieged Ballamo castle, the three

⁵⁴ Findlay, ‘Household Performance’, pp. 264-5.

⁵⁵ *Ibid.*, p. 265.

cousins, frustrated by the lack of potential sources of recreation, decide to break in to a cabinet belonging to their absent host, Lord Calsindow. Sh. then speculates upon the contents of the locked cabinet, expecting to find a ‘magazine of love’, filled with mementoes of various sexual exploits, including ‘all manner of coloured hairs, and favouring ribbons, in as many colours as the rainbow’ (3.4.47-9). The cabinet’s contents, at least as Sh. fancies them, are particularly striking and have considerable bearings upon the construction of Mr Calsindow, particularly if he is to be taken as an avatar for the authors’ father. Aspects of Newcastle’s self-fashioning were closely tied up with his reputation as a prolific lover and seducer. Lucy Worsley argues that during the 1620s, Newcastle’s choice of décor in the Little Castle at Bolsover ‘began to include an increasingly explicit celebration of sexual pleasure’, indicating a clear sense of ‘pride in his image as a womaniser’ from one who was clearly ‘comfortable with his image as a great lover.’⁵⁶ Ezell observes that in the poems that accompany *The Concealed Fancies* in the manuscript volume, Cavendish’s status as a soldier, as well as his ‘prowess as a ladies’ man’,⁵⁷ is underlined, with the two elements being crystallised in the image of the ‘magazine of love’. Newcastle himself made a similar connection in his *Phansyes*, a sequence of poems probably written for Margaret Lucas during their courtship, a running theme of which is the protagonist’s efforts to move towards nuptial love and his consequent shift of allegiance from Venus to Hymen. In one poem, entitled ‘Hymen’s Ancoret’, he portrays himself as ‘an old Soldier in Queene Venus’ warres’, whose ‘wounds of love turn’d all to mangl’d Scarrs, / Love’s broaken speere and bowed sworde doe meet / As offrings att your Sacred Alter’s feete.’⁵⁸ In the same poem, he goes on to declare that his impending marriage is prompting him to abandon his earlier philandering:

And all Love’s Magazine, that’s thought divine,
 I Sacrifise here att love’s flaminge Shrine:
 As all sweet powders, Essence, sweet balls, Oyles,
 Rich Cloaths, Fethers, Ribbans, and all Love’s Spoyles

⁵⁶ Lucy Worsley, *Cavalier: The Story of a Seventeenth Century Playboy* (London: Faber and Faber, 2007), p. 105.

⁵⁷ Ezell, p. 255.

⁵⁸ Newcastle, William Cavendish, Marquis of, ‘Love’s Ancoret’ (ll. 1-4) in *The Phansyes of William Cavendish*, ed. by Douglas Grant (London: The Nonesuch Press, 1956).

I here give Up; all Poetry renounce,
Gainst phansi'd Ryme or Verse I here pronounce.⁵⁹

Newcastle here lists various elements associated with his previous romantic pursuits that are strikingly similar to what Sh. imagines will be the contents of the cabinet, particularly the ribbons, which serve as material suggestions of his former dalliances in the same way as the locks of hair. The 'magazine of love', or 'Love's Magazine', plays on the established associations with Newcastle as both lover and soldier and suggests, in Sh.'s mind, the potentially explosive contents of the cabinet. This scene, with its speculations about the host's propriety, subtly undermines Calsindow's status as an exemplar of heteronormative values.

Further playful allusions to the dalliances of the authors' father, as reflected in the representation of Lord Calsindow, also serve to subtly subvert the conservative patriarchal containment that seems, on the surface, to characterise the play's conclusion. The play proper may observe comic decorum by giving Calsindow the last words as the senior patriarchal authority figure, yet his final speech does not consist of the authorisation of the prospective nuptials one would commonly find in a conventional comedy. One of the play's subplots focuses upon the efforts of the widow, Lady Tranquillity, to gain the affections of Lord Calsindow, whilst completely oblivious to the fact that he has been dallying with gentlewoman, Toy (a name with clear sexual connotations). As was the case with in the episodes with the cabinet, this characterisation is in line with a number of hints contained within Newcastle's *Phansyes*; at one point, for example, the speaker condemns 'Wild Phansy' for provoking young lovers to lay their 'great fury with a Kitchinge wenshe'.⁶⁰ Newcastle's amorous advances upon the household staff seem to have been a familiar occurrence; Worsley notes that his 'own poems about the young women of the household indicate that he does indeed prey upon them in a seigneurial manner'.⁶¹ This is clearly reflected in the details about Lord Calsindow's activities, with Pert, the chambermaid, asserting to Toy that he 'loves my lady a little to love you more' (4.5.13), suggesting that his ulterior motives in courting Lady Tranquillity are plain to see. In the final act, Lord Calsindow, upon hearing that Lady Tranquillity has married the Falstaffian soldier Corpolant,

⁵⁹ Ibid, ll. 7-12.

⁶⁰ Newcastle, 'Loves Constellation', ll. 1 and 16 in *Phanseys*.

⁶¹ Worsley, p. 106.

declares to her that 'I will take / Your woman for my Mistress mate' (5.6.49-50). Before he can act on these words, however, an angel that had earlier dissuaded Luceny from contemplating suicide reappears to caution Mr Calsindow that he should 'take a wife / That's truly virtuous and fair, / Handsome and innocent as the chaste air' (5.6.52-4). This leads Mr Calsindow, prompted by the angel's words, to send Toy away, insisting that 'My conscience bids me not to look of you' (5.4.62). In a play in which the prospective brides are engaging various strategies to correct the lapses and presumptions of their male suitors, it is significant that the aristocratic patriarch, usually the agent of comedic closure, is in need of similar guidance and correction himself.

These nominal observations of comic decorum are completely undercut, however, by the inclusion of an epilogue appended to the main play. As we have seen, the play's prologue makes an explicit departure from the conventions determining gender roles in a theatrical context. A similar effect is achieved by the epilogue which is, in an equally unconventional manner, delivered by the two principal female characters. Now married to their respective suitors, Luceny and Tattiney begin the epilogue scene by sharing their experiences of their new marriages and revealing the strategies they have been employing in order to confound their husbands' attempts at asserting their authority over them. Luceny, in particular, recalls Courtly's attempts at enforcing exemplary behaviour upon her; according to her, Courtly 'praised a lady – obedient fool in town – and swore her husband was the happiest man in the world', leading her to comment upon the ability of this hypothetical husband to 'content himself with such a mechanic wife' (Epilogue, 20-4). In this way, according to Deanne Williams, the play's conclusion 'preserves and perversely reverses the structure of the *Taming of the Shrew*' with the sisters ultimately disabusing their husbands of any illusions they might have had about moulding them into passive and submissive housewives.⁶² Following these accounts of their strategies to frustrate such efforts of their husbands, the sisters express their bafflement towards those who will 'not understand matrimony is to join lovers' and hold the belief that 'husbands are the rod of authority' (Epilogue, 52-3). The inclusion of this scene is particularly significant in relation to the play's engagement with the comic genre. Whilst the play may ultimately uphold the heteronormative values inherent in the comic genre, the addition of the epilogue underlines the play's challenge to

⁶² Williams, p. 205.

conventional expectations of housewives and ensures that the final comment upon marriage is the assertion that it should be a partnership rather than a means of cementing inequalities between the genders. By doing so, the play resists the comic conceit of linking the promised nuptial harmony with the restoration and endurance of patriarchal control.

The Concealed Fancies is therefore a distinctive example of early modern dramatic writing for a number of reasons. As well as going against the grain of the majority of early modern dramas as a female-authored text that was performed during the Civil War, the play represents a means for its authors to harness the energies of theatricality in distinctive ways. Through such endeavours, the dramatists claim authority over the aristocratic household in which the play would prospectively be performed, as well as taking the opportunity to examine and challenge the patriarchal ideologies contained and amplified in such domestic spaces. The play therefore represents a bold statement by the two authors and a challenge to the patriarchal hegemony over their *fancies*, both romantic and creative.

THE CONCEALED FANCIES

by

ELIZABETH BRACKLEY and JANE CAVENDISH

Dramatis Personae

Monsieur CALSINDOW[°]

COURTLY, a young gentleman
PRESUMPTION, a young gentleman

LUCENY[°]
TATTINEY, daughters to Calsindow

ELDER STELLOW[°]
YOUNGER STELLOW, their brothers

CICILLEY[°]
SH.[°]

[°] **Monsieur Calsindow**: most probably based upon the authors' father, William Cavendish, Marquis of Newcastle, who was in exile following the defeat of the Royalist forces at the Battle of Marston Moor. 'Calsindow' may be an anagram of 'W. Lo. Candis', an abbreviated version of his name and title.

[°] **Luceny**: possibly alluding to the word 'lucent', a term associated with bright, shining light.

[°] **Stellow**: the brothers may well be based upon the authors' own brothers, Charles and Henry, who were also in exile until 1647. Randall suggests that the name may be 'a form of *star plus fellows*' and cites Thomas Jordan's masque, *Fancy's festivals* (1657), which refers to 'stellified' heroes (p. 324). If this is the case, the name may also allude to the Star Chamber in the Little Castle at the Bolsover estate, which, significantly, contains portraits of the Cavendish brothers on one of the wall panels as part of the décor. Another possibility is that the name alludes to Sir William St Loe, the third husband of Bess of Hardwick. Bess bequeathed part of the so-called Western Lands, a portion of the St Loe estate, to her third son and Newcastle's father, Charles Cavendish. Riden points out that Charles's inheritance of this portion of the St Loe estate 'helped to establish the Welbeck (Notts.) branch of the Cavendish family' (p. 104).

[°] **Cicilley**: another potential allusion to the Star Chamber at Bolsover, which is decorated with depictions of various saints, including St Cecilia, the patron saint of music.

[°] **Sh.**: the other two cousins who appear with Cicilley are never named in the manuscript, which does not provide a full *dramatis personae*, and can therefore only be identified by the abbreviated speech prefixes, Sh. and Is.

IS., their cousins

LADY TRANQUILLITY^o, a widow
TOY^o, her lady

COLONEL FREE^o
CORPOLANT

Mr FRIENDLY
Mr PROPER
Mr DIVINITY, soldiers

ACTION
MODERATE, two prisoners

CAUTION
DISCRETION

GRAVITY, cook at Monsieur Calsindow's household
JACK, the kitchen boy

CARE, an old woman
PRETTY, a young wench

Mistress SAGE,
Mistress GRAVE, servants to the three cousins

PERT, a chambermaid to LADY TRANQUILLITY
A WAITING WOMAN to LUCENY

FIRST POOR WOMAN
SECOND POOR WOMAN

An ANGEL

BOY, Courtly's page

^o **Lady Tranquillity:** often regarded as a caricature of Margaret Lucas, who was being courted by Newcastle around the time that the Cavendish sisters were writing *The Concealed Fancies*. Findlay argues that this character represents 'an excess of leisured self-indulgence' and that her name 'signals her fondness for relaxation rather than work' (*Playing Spaces*, p. 49).

^o **Toy:** the name has associations with amorous pursuits and possibly alludes to her implied dalliance Calsindow.

^o **Colonel Free:** most likely based upon Colonel Fretchville, the one-time governor of Welbeck Abbey, who successfully led an attempt to recapture the estate in July 1645 before it was retaken by Parliamentary forces in November of the same year.

PROLOGUE

PROLOGUE [*spoken by a woman,*]^o *to the stage:*

Ladies, I beseech you, blush not to see
That I speak a prologue, being a she;^o
For it becomes us well if votes^o cry 'aye!' –
Why then should I, a petticoat, cry 'fie'?
Gentlemen, if so you allow is wit, 5
Why then not speak? I pray your patience sit
And now to tell you truth of our new play –
It doth become a woman's wit the very way –
And I did tell the poet plainly truth
It looks like eighteen or twenty-two youth,^o 10
Or else it could not be, as 'tis, but well.
I'll say no more until your hands plays tell.^o

SECOND PROLOGUE, *spoken by a woman:*^o

Though a second prologue spoke to our play,
I will speak truth – 'tis woman all the way;
For you'll not see a plot in any act, 15
Nor any rigid, high, ignoble fact.^o
Fearing you'll censure^o me, now full of tongue,
It's not fit that I should speak too long.^o

A particular prologue to your Lordship

My lord,
If that your judgement doth approve of me,
I pray you smile, that all may truly see 20
You like, and do approve, of what we say;
And then each one will freely give their pay;

^o **1sd** *PROLOGUE...woman*: These lines were, in all probability, delivered by Jane, who, as the older sister, tended to have her dedications appearing before those of Elizabeth throughout the rest of the manuscript.

^o **1-2** *Ladies...a she*: This highlights the fact that it was highly unconventional for a female character to deliver the prologue. This point is also emphasised in *Every Woman in Her Humour* (1609), in which the prologue is delivered by the character of Flavia, who points out that 'a she prologue is as rare as an Usurers Almes'. Similarly, Rosalind in *As You Like It* begins her epilogue by admitting that 'It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue' (Epilogue, 1-2).

^o **3** *votes*: formal expressions of approval.

^o **10** *eighteen... youth*: most likely referring to the ages of the two authors, indicating the date of the play's composition is likely to be late 1644. See introduction for further comment.

^o **12** *hands... tell*: in this case, to calculate the value of something; in other words, the level of the audience's applause at the end of the play registers the value of the work.

^o **12sd** *spoken by a woman*: This prologue would most probably have been written and intended for delivery by Jane.

^o **16** *fact*: crime or evil deed.

^o **17** *censure*: criticise or condemn.

^o **17-18** *Fearing... long*: these lines possibly allude to what was often considered to be the extraneous nature of prologues in early modern drama; for comment, see Schneider, pp. 1-2.

If then your quicker^o wit doth crown our play,
'Your health'^o shall be our word today.

[*Exeunt*]

^o **23** *quicker*: more lively or ready.

^o **24** *Your health*: alluding to the tradition of drinking a toast as a mark of respect. Keblusek outlines the ways in which toasting became a loaded political gesture, particularly for Royalists: 'Toasting absent friends in letters assured them that they were as much part of the royalist community as when they had been physically there' (p. 67). Stanton also highlights the ways in which the authors appropriate Royalist motifs associated with drinking and toasting; see also the note to 3.4.24.

ACT ONE
Scene One

Enter COURTLY and PRESUMPTION

COURTLY:

Prithee, dear companion, tell me in what humour^o is thy mistress.

PRESUMPTION:

Faith, my misfortune is she knows her scene-self too well.^o

COURTLY:

What mean you by that?

PRESUMPTION:

That is, she will not lessen herself at all by valuing me.

COURTLY:

What, doth she scorn you?

5

PRESUMPTION:

No, nor she doth not admire me.

COURTLY:

And that's your grief?

PRESUMPTION:

Aye, for I would have her possessed with a little Cupid if I could.

^o **1** *humour*: mood, temperament. This alludes to the idea of the four bodily humours which has its origins in ancient Greek medicine and exercised a considerable influence in the early modern period. An excess of any one of the four humours - usually identified as blood, choler, melancholy, and phlegm - was believed to have an effect upon the behaviour or temperament of an individual. Ben Jonson had been instrumental in popularising the sub-genre of 'humoural' comedy in the late 1590s with his plays, *Every Man in His Humour* and *Every Man Out of His Humour*. This may also be a site-specific allusion to a series of wall paintings in the ground floor anteroom of Bolsover Castle representing the different humours.

^o **2** *she knows... too well*: She is able to perform or dissemble to her own advantage. This is the first of the many references to performance that appear throughout the text. The word 'scene' is underlined in the MS., emphasising the thematic importance of theatrical language and role-playing.

COURTLY:

O, then you're not for matrimony if you pretend Cupid.^o

PRESUMPTION:

Yes, but I am; for I hope Cupid will be the gentleman-usher to Hymen.^o

10

COURTLY:

Fie, that's not becoming^o to have a boy to usher in the Gods.

PRESUMPTION:

Well then, allow him to be a page; so she were in love,^o I care not. Now I have confessed so largely to you, freely relate your mistress to me and let me know her humour.

COURTLY:

By God, mine's so courtly-coy^o I know not what to make of her – for when she smiles I know not whether 'tis a scorn or a grace.

15

PRESUMPTION:

Doth she speak much?

COURTLY:

No, but she is so full of her neglecting silence as I am almost in despair.

PRESUMPTION:

But I see you have some relics of hope left you.^o

COURTLY:

Were't not for that I should be absolutely nothing.

^o **9** *O, then... Cupid*: Kingsley-Smith argues that, during the period, 'the kinds of desire Cupid embodied were fundamentally opposed to the "erotic politics" of English Protestantism' (p. 2), including the emphasis upon marriage. In this context, 'pretend', can either mean playing the role of Cupid or aspiring to it.

^o **10** *for I hope... Hymen*: A gentleman-usher's principal role was as door-keeper. Presumption imagines that the influence of Hymen (the god of marriage) will follow on directly as a result of the influence of Cupid. This reference is another possible allusion to Shakespeare's *As You Like It* (cf. Prol.1-2), in which Hymen appears towards the end of the play to set in motion the various proposed nuptial unions.

^o **11** *becoming*: fitting or appropriate.

^o **12** *so she... love*: i.e., 'as long as she is in love.'

^o **14** *courtly-coy*: adept at affecting a posture of shyness or resistance to courtship.

^o **18** *you have... you*: the reference to the 'relics of hope' may be a cue for Presumption to point to some props - in this case, they may be ribbons which were often exchanged between lovers or displayed as emblems of hope (c.f. 3.4.47 and 4.1.12-13).

PRESUMPTION:

Tell me her name.

20

COURTLY:

Tell you her name? Will you be secret then?

PRESUMPTION:

Or may I never be happy if I speak of yours till you shall reveal mine.

COURTLY:

But my curiosity is to know yours first.

PRESUMPTION:

What, must I be Saint George, first both in her humour and her name? I will not be made so much your fool.

25

COURTLY:

Well, I'll speak her name in a soft whisper: (*whispers*) Luceny.

PRESUMPTION:

Sister to mine, i' faith!

COURTLY:

If so, she values Cupid no more than if he were her foot-boy and her language is the torture to a lover's soul.

PRESUMPTION:

Faith, by your description I perceive they are sisters, for my mistress values courtship and a rich suit no more than signs to catch dotterels withal.

30

^o 24 *What, must I... name?:* St George is the patron saint of England and emblematic of chivalric virtue, as is the case in his appearance in Edmund Spenser's *The Faerie Queene*. Presumption here evokes his status as the most noble, or 'first', of knights as a means of bemoaning Courtly's reticence. This is one of a number of allusions to Spenser highlighted by Hopkins and MacMahon, which provide 'an ironic imaginative backdrop to the enforced and distinctly non-allegorical feats of chivalry which defenders of the play's Ballamo Castle find themselves forced to undertake' (5-6).

^o 28 *foot-boy:* young page or attendant.

^o 31 *rich suit:* in this case, wooing or a lavish act of courtship.

^o 31 *dotterels:* species of bird from the plover family which were proverbially stupid and well known for the ease with which they could be caught. Ben Jonson's play, *The Devil is an Ass*, features a character named Fitzdotterel.

COURTLY:

Certainly they educate one another, for my mistress is in the same humour.

PRESUMPTION:

Come, let's go to them and see how they will act their scenes.

COURTLY:

Agreed. I'll see your mistress, and you shall see mine, in their posture of coyness.

PRESUMPTION:

Content.

35

But let me know before you go,
For wife, what mistress you would woo.

COURTLY:

My mistress truly I would have
A pretty monkey,^o yet seem grave.
Her face I'd have it plump to kiss
And that is as my heart doth wish.
Her stature^o I would have each see,
A wife or mistress she may well then be.

40

In private know no matrimony law;
In public all should think I did her awe:^o
Her petulance I'd only have with me,
With others stately^o for to be.

45

I would not have her think of wife
Nor me as husband to make strife,
But justly have her fraught^o with wit
So by me, pretty man, may sit.

50

PRESUMPTION:

You have declar'd your mistress life of day,
But I'd have mine me more for to obey.^o

^o 35 *Content*: I have inserted a line break after this utterance in order to make the next line follow the tetrameter pattern that characterises the next line and most of the subsequent speech by Courtly.

^o 39 *monkey*: often used as a term of endearment, usually associated with playfulness and mischief. Burroughs highlights the ways in which the term often had 'associations with an exotic or illicit sensuality and with a performed chasteness' (25) (cf. 5.6.4 and 5.6.19).

^o 42 *stature*: appearance or outward form; also status.

^o 45 *all should... awe*: 'everyone would think I think I had power over her'.

^o 47 *stately*: dignified or formal.

^o 50 *fraught*: in this case, well supplied or furnished; i.e. 'full of wit'.

^o 53 *But...obey*: i.e., 'but I would rather mine were obedient to me.'

[Exeunt]

ACT ONE
Scene Two

[Enter] the LADY TRANQUILLITY and [TOY,] her woman.

LADY TRANQUILLITY:

Toy, come hither. I will tell you, though I am up yet, my design is, for all I am well, to keep my bed.^o Therefore resolve, Toy, to dress me neatly.

TOY:

I will, Madam, so well as my education will give me leave.

LADY TRANQUILLITY:

Toy, tomorrow I intend to go to my wits.

TOY:

Who are they?

5

LADY TRANQUILLITY:

Monsieur Calsindow's daughters; therefore my keeping of my bed is to plump up my face, Toy.

TOY:

But truly, Madam, in my opinion those ladies look as if they would not mind much – they're too young.

LADY TRANQUILLITY:

Oh, Toy, but they can give such characters^o as to make a lady appear or not appear; besides, I am in love with their father so I would have them like me. 10

TOY:

But your ladyship will not let them know so much?

LADY TRANQUILLITY:

Thou'rt an ass, Toy; for, of my faith, I will. They shall not be ignorant of my love, for then I hope Monsieur Calsindow will know, and in respect to him I will see the three lady cousins,^o

^o 1-2 *my design... bed*: 'although I am perfectly healthy, I intend to stay in bed.'

^o 10 *characters*: depictions of one's qualities or attributes.

and will carry^o one of the Stellows, or both, for then I know I shall be welcome, for they are their servants^o – and 'tis welcome, for they are their servants^o – and 'tis thought will marry them. But what say'st thou to that quiff^o and pinner^o that hath the gillyflower^o, and my best smock-band^o - will they not agree well together? Speak. What, art thou in a study^o of my marriage to their father?

15

TOY

I was thinking of the laces, and truly your Ladyship hath match'd them very well; if your Ladyship please, I will fetch them.

20

LADY TRANQUILLITY:

No, stay; what o' clock is't?

TOY:

'Tis almost ten, Madam.

LADY TRANQUILLITY:

That's well, for I have time to talk and dress: five hours without interruption! Now, what say you, Toy, to the best dress for the face? Do you not think pomatum^o will do well? And rub it over with scarlet after, and then use Mr Trantam's 'still'd water^o, and there are rarer cordials^o in that water to plump up the face, Toy.

25

TOY:

^o **14** *three... cousins*: I have emended this utterance from the original 'two lady cousins' in the MS. Lady Tranquillity is clearly referring to the characters Cicelly, Sh., and Is., who first appear in 3.4.

^o **15** *carry*: conduct or accompany.

^o **16** *servants*: in this sense, professed admirers or suitors (see *OED* 4b)

^o **16** *and... servants*: the only way I can find to make sense of this otherwise extraneous repetition is to assume that Lady Tranquillity is reiterating that the prospect of a visit to the cousins will also be welcomed by all because it will be an occasion for the lovers to meet.

^o **17** *quiff*: A lock of hair stuck down onto the forehead. The word also has associations with prostitution and sexual gratification.

^o **17** *pinner*: A tight cap worn by women. According to Voluble in William Cavendish's *The Variety*, 'These clothes are much worn by old ladies, with which they bind down a piece of cerecloth upon their forehead to keep wrinkles in obedience' (4.1.97-9).

^o **17** *gillyflower*: a carnation.

^o **17-18** *smock-band*: A strip of material used to bind a woman's undergarments.

^o **18** *study*: reverie or daydream. Toy's silence at this point is explained by the fact that she herself has been involved in a dalliance with Mr Calsindow.

^o **25** *best... face*: i.e., facial make-up.

^o **25** *pomatum*: an ointment for the skin.

^o **26** *Mr Trantam's...water*: distilled water. The significance of the name is unclear, though family recipes, medicines, and cosmetics would often gain widespread attention within social circles and through the publication of household manuals, such as *A Choice Manual of Rare and Select Secrets in Physick and Chyrurgery* by Elizabeth Grey, Countess of Kent, a relative of the Cavendish family whose recipes are mentioned in 3.4.

^o **27** *cordials*: medicinal substances with restorative or reinvigorating properties.

Truly, Madam, but I conjecture with myself, the scarlet will take too much of the pomatum off, and will not suffer that 'still'd cordial water to give a gloss.

LADY TRANQUILLITY:

What, thou would'st have me use an oil'd mask?^o A pox on't! I saw a lady the other day that leaned her face to the glass of a window, and her face took dust, so I knew 'twas that left so much grease, so 'tis nasty. 30

TOY:

Madam, you have left out your white satin waistcoat.

LADY TRANQUILLITY:

O, impertinent dull-brain! Dost thou think I would have forgot that? Come, Toy, away! I'm resolv'd to take my bed. 35

[Exeunt]

^o 30 *oil'd mask*: a cosmetic applied to the face in order to make it appear to be white and shining.

ACT ONE
Scene Three

[Enter] GRAVITY and [JACK,] the kitchen boy

GRAVITY:

Jack, what o' clock? Is not the bill for dinner^o gone to my Lady? Speak, have you lost your tongue? Speak, I say!

JACK:

Yes, sir, the bill was carried to the ladies.

GRAVITY:

Know how they like dinner now there's no tart?

JACK:

Mistress Sage told me they were not up.

5

GRAVITY:

Fie, fie, as I am an honest man, those wits will ne'er be housewives and nothing angers me but they'll neither chide nor commend.^o

JACK:

Yes, under favour^o sir, I remember they chid you for not making a quince tart sweet enough.

GRAVITY:

Before God, that's true! Come, good memory, tell me when they praised me. Speak or I'll make you remember!

10

JACK:

Why, good sir... Why, good sir, when a lady was here!

GRAVITY:

When a lady was here? Speak or my stick shall be about your ears!

^o 1 *bill for dinner*: a menu or bill of fare.

^o 6-7 *nothing angers...commend*: i.e. 'they will offer neither criticism nor praise'.

^o 8 *under favour*: i.e. 'with respect.'

JACK:

Why, if you could remember the lady's name I could then tell you how they prais'd you.

GRAVITY

The lady's name?

JACK:

Indeed, the lady's name is a hard one.

15

GRAVITY:

I'll have it out, or I'll pluck you for dinner, and send you up as a blackbird.

JACK:

Why, it begins with 'Tray'.

GRAVITY:

Trayvand?^o

JACK:

No, 'Tran'...

GRAVITY:

'Tran'? Speak!

20

JACK:

Tran... Tran... Tranquillity.

GRAVITY:

And what by that lady?

JACK:

Why, you made a great dinner, such an one as my lady liked.

GRAVITY

^o **18** *Trayvand*: possibly a malapropism for 'avant' and an allusion to Lady Tranquillity's apparent ineptitude at French, a trait the sisters may also have associated with Margaret Lucas; see also, 5.5.45-6.

But what said she?

JACK:

Why, she sent you a twenty-shilling piece, and her woman spoke as well as she could, to let you know my lady was pleas'd, and I thought twenty shillings was great commendations.

25

GRAVITY:

The next time I stand in expectation for your no-piece of flattery, I'll be sent up as a Friday dinner. For, God knows, I can pretend to nothing but a lean pike, and were that of a poet's dressing, the ladies would like me.

[*Exeunt*]

° **27-8** *Friday dinner*: the tradition of eating fish on Fridays and abstaining from red meat and poultry continued long after the Reformation. According to Worsley, Cavendish had secured a dispensation from the Archbishop of Canterbury allowing himself, his wife, and eight guests of their choice to eat red meat on Fridays in recognition of his charitable donations to the poor; in spite of this, however, fish still seems to have been served regularly on Fridays (p. 92).

° **28** *I can...pike*: *i.e.* 'all I can hope to offer is a lean pike'. The 'lean pike' is a possible innuendo suggesting impotence. A similar use of language associated with a lack of sexual virility and a lack of ready wit appears in *Twelfth Night* in which Malvolio dismisses Feste the fool as a 'barren rascal' (1.5.75-6).

° **28-9** *were that... like me*: *i.e.*, 'if that were more poetically phrased, the ladies would appreciate me more'.

ACT ONE
Scene Four

[Enter] the two sisters, LUCENY and TATTINEY

LUCENY:

Sister, pray tell me in what humour thou wert with thy servant^o yesterday. Prithee, tell me how you acted your scene.

TATTINEY:

I beg your excuse; a younger sister cannot have the confidence to teach an elder.

LUCENY:

Well then, I'll begin first. I dressed myself in a sleight^o way of carelessness which becomes as well, if not better, than a set dress, and when he made his approaches of love, by speaking in a formal way, I answer'd him I could not love so dull a brain as he had, always to repeat he loved me. I had rather have him say he hated me, for that would be some variety. 5

TATTINEY:

But what said you when he express'd himself by oaths and execrations?

LUCENY:

I told him I wondered he had the confidence, seeing I kept my chamber, to trouble me with this impertinent language which ever produceth my vexation. For I will tell you, sister, it is impossible to answer him to what he speak but he will catch some handle to blow up his ambitious wishes; therefore I put him off with a sharp reply, as I have told you before, and then said my face could be no ways inevitable^o for his affection. Therefore I did not desire to be his courting-stock^o to practise with against he comes to his mistress,^o and therefore told him if he would not make an honourable retreat out of the house, I would proclaim him a malignant^o or cause Mister steward to make him make his retreat with more confusion; so bid him think of some visit, for here I was resolv'd he should not stay. 10 15

TATTINEY:

^o 1 *servant*: See 1.2.16.

^o 4 *sleight*: artful.

^o 13 *inevitable*: inevitable.

^o 14 *courting-stock*: an object to be courted. The phrase appears in Ben Jonson's *Cynthia's Revels* and *The New Inn*.

^o 14 *against... mistress*: i.e., 'before he attempts to woo his mistress.'

^o 15 *malignant*: a rebel. This term was usually applied to those sympathetic to the Royalist cause during the Civil War; however, it was also used, occasionally, by the Royalists as a label for the Parliamentarians. This complements Luceny's use of the word 'retreat' as a means of alluding to the conflict that frames the action of the play.

Pray, sister, is he a good fortune?

LUCENY:

Yes, and a very good title.

TATTINEY:

Then I perceive your discretion^o likes him.

20

LUCENY:

Aye, and his discretion may very well like me, for my father intends to give me a great portion; therefore I shall not know whether 'tis his wisdom or affection, that makes choice of me.

TATTINEY:

And will you continue this way of discretion with him when you're married?

LUCENY:

Why, do you think 'I take thee'^o shall alter me?

25

TATTINEY:

I hear their coming: I'll them defeat.

[Exit TATTINEY]

LUCENY:

Leaving me only to their cunning cheat.^o

30

[Enter COURTLY]

COURTLY:

Madam, your admirer attends you.

LUCENY:

^o **20** *discretion*: reasonable and independent judgement.

^o **25** *I take thee*: alluding to the vows at a wedding ceremony, complemented by the play on the word 'alter' in this line.

^o **27** *cunning cheat*: depending upon the syntax, this utterance could either see Luceny resolving to outwit Courtly's trickery and deception or complaining that she has been left vulnerable to him; the former reading seems more likely.

And thinks to be accepted for your new suit?

COURTLY:

Still in your insulting way.

LUCENY:

'Tis tyranny indeed to tell you truth – you are so conscious to yourself^o as you think you are the only object of perfection.

35

COURTLY:

No, Madam, I am the object of misfortune, not having the least hope of your Ladyship's good opinion.

LUCENY:

I should think myself deboist^o should I lend you a thought; for, as I hear, you are the only libertine in the town and I wonder you can be so great an impostor in your pretended love, as to contract that face of freedom to so serious a piece of formality.

40

COURTLY:

No, Madam, it is your sweeter face of innocence that converts the rudest peasant even into modesty.

LUCENY:

Aye, but when the species^o returns back, my face, methinks, should be converted into deboistness;^o now, will not your next posture be to stand with folded arms? But that posture now grows much out of fashion; that's altered to a serious look of admiration, as if your face was so terrible as to turn men to statues.

45

COURTLY:

I wish damnation, Madam, rather than thus to be tormented by your unkind love.

LUCENY:

Away, away, with your hypocritical language, for I am not yet so vain as to believe your dissembling romances.

COURTLY:

^o 31 *conscious to yourself*: i.e. self-obsessed.

^o 35 *deboist*: variant of 'debauched'.

^o 40 *the species*: distinct group or class of people; i.e., the rude peasants mentioned by Courtly.

^o 41 *deboistness*: debauchery.

Well, I'm gone, and am resolved to be no more –

50

LUCENY:

What, you'll give out^o you're dead to try what vanity of love I may be possessed withal?^o Go, take what resolution you please.

COURTLY:

Ho! I'll love myself better than to die for one that hates me. But I could be a willing martyr to her that loves me.

LUCENY

Ha, ha, ha! I think so; you would be a willing martyr to her that loves you. And do you think that is a high expression of love? This shows how much you hated her that would quit her so soon, besides leaving her this legacy, to die of a consumption^o for your sake.

55

COURTLY:

Madam, am not I worth that ribbon^o you hate worst and that will I contemplate upon with adoration?

LUCENY:

I thought you had learnt better manners then to offer to plunder me of my favours.^o

60

COURTLY:

Give me leave, then, passionately to beg a salute^o and I will never see you more unless I may be answered with more mildness; for now every word you speak is a rack unto my soul, therefore give me once more leave to beg the favour of your lips.

LUCENY:

When did you hear my lips were so rude^o as to come within distance of your sex? And to confirm you there is nothing I hate more than a country gentleman who must ever salute, coming and going, or else he will whisper to his next neighbour, I am proud, and I swear I would rather cut my lips off than suffer you a salute. [*Exit.*]

65

^o 48 *give out*: spread the word.

^o 51 *What... withal*: a possible allusion to *Antony and Cleopatra* (which is also referenced in 3.4), particularly Cleopatra's resolve to issue a false report of her death in order to test Antony's love.

^o 54 *consumption*: wasting disease associated with love.

^o 55 *ribbon*: usually given as a token of favour or affection.

^o 57 *favours*: a pun referring both to her figurative favours and the favouring ribbons mentioned in Courtly's previous speech.

^o 58 *salute*: kiss.

^o 61 *rude*: vulgar.

COURTLY:

What a misfortune's this to me,
To court a wench that doth so truly see.

[Exeunt]

ACT TWO
Scene One

[Enter COLONEL FREE and PRESUMPTION]

COLONEL FREE:

Presumption, I know thou dost presume^o of thy own wit and fancy;^o therefore, prithee, tell me thy loved humour of mistress.

PRESUMPTION:

You think to catechise^o me at your pleasure? If you take me to be your boy, where's your reward of plum?^o

COLONEL FREE:

Come, prithee,^o
Be good natur'd, and let thy voice relate
Thy mistress of thy sweet lov'd fancy's fate.

5

PRESUMPTION [*sings*]:

My mistress I would have love's book,^o
Yet innocent should be her look;
In company she should thus be
A stately pretty thing to see;
Then should she be that, when I kiss,
Thoughts makes me swear I still do miss;
And then to me a toy,^o and witty,
Making me mad for herself pretty.^o

10

15

COLONEL FREE:

I see sweet Tattiney in your song.

PRESUMPTION:

^o **1** *presume*: have confidence in.

^o **1** *fancy*: in this case, creativity and inventiveness. This is the first of the play's references to fancy.

^o **3** *catechise*: question or interrogate.

^o **3-4** *if you take... plum?*: plums were often associated with rewarding or appeasing small boys, as in Shakespeare's *King John*: 'Give Grandam kingdom, and it grandam will / Give it a plum, a cherry, and a fig' (2.1.161-2).

^o **5** A line break has been inserted here - the subsequent two lines should presumably appear as an iambic couplet.

^o **8** *love's book*: an exemplar of love.

^o **14** *toy*: a plaything; a term of affection, but also associated with amorous pursuits.

^o **15** *herself pretty*: possibly an instance of inverted syntax; i.e. 'her pretty self'.

O, that lov'd name's a cordial^o to my tongue.

Enter CORPOLANT and COURTLY. [COLONEL FREE withdraws.]

CORPOLANT:

O, Courtly, my pouch of gold, with my way of craft, shall gain your mistress from you.

COURTLY:

Do you think your bank of sordidness can make her misunderstand^o herself?

CORPOLANT:

Why, sir, what can she wish but she shall have? If title please her, I'll lay out £20,000 for what honour or name she likes best;^o and I know her discretion^o is not taken with a rich suit or a fair face that appears like one of your polished pictures.^o 20

COURTLY:

No, sir. Nor she is not taken with your piece of deformity of fat, whose face appears as your worst rustic. Have you ever spoke to her in the way of marriage?

CORPOLANT:

No, but I intend first to speak to her cousin to make the way and then to her father. 25

COURTLY:

You're mistaken; because she carved you once a leg of a capon,^o and gave you sauce to boot, your puffed-up bladder^o thinks to marry her by reason she gave you the civility of the house,^o as being her father's friend, which modest courtesy blows your brain up as gunpowder into folly. But pray you, sir, do me the favour, after you have spoke to her in the way of a suitor, let me know your opinion. 30

^o 17 *cordial*: a comforting or restorative substance. This is another term that recurs throughout the play.

^o 19 *misunderstand*: in this context, to go against one's nature or behave in a fundamentally uncharacteristic manner, 'forget herself'.

^o 20-1 *If title... best*: Corpolant is here alluding to the sale of honours, a practice through which wealthy individuals could effectively buy their way into the nobility by purchasing titles from the crown. The practice had generated much controversy, particularly amongst the more established branches of the nobility, since the reign of James I.

^o 21 *discretion*: judgement.

^o 22 *polished pictures*: this could potentially give the performer the opportunity to draw the attention of the audience to the pictures in one of the Cavendish family estates.

^o 26 *capon*: a castrated cock, bred to be eaten. Often associated with over-indulgence, as in the case of Falstaff in Shakespeare's *Henry IV* plays.

^o 27 *puffed-up bladder*: Courtly is referring here to Corpolant's over-inflated ego, reflected in the size and shape of his body.

^o 27 *civility of the house*: formal hospitality.

CORPOLANT:

I will, sir, and doubt not of success.

COURTLY:

...of being counted an impertinent ass.

PRESUMPTION:

Come, Corpulant, if you be in love, I'll put you into a consumption. What do you take my friend to be?

CORPOLANT:

A fine piece of vanity in a rich suit.

35

PRESUMPTION:

Ho, Corpulant, Corpulant, you're deceived; he hath a good estate besides a rich suit, and that mistress Luceny knows.

CORPOLANT:

I believe you not, youth, I believe you not.

PRESUMPTION:

It concerns you to have no faith in that.

[COLONEL FREE comes forward.]

CORPOLANT:

Here's her cousin. Come now, we have good Company:
Let's drink mistress Luceny's health;
If she would but love, she should have all my wealth.

40

COLONEL FREE:

I have other business than to drink.

CORPOLANT:

What have you to do?

COLONEL FREE:

To give order for the army.

45

CORPOLANT:

Nay then, I will command your stay,
Orders belongs to me, so me you shall obey.
Bring sack and claret^o that we may
Make this my mistress's holiday.

COURTLY [aside to Presumption]:

And I to see my mistress's health belched out in several tuns!^o I'll stay to give her an account, 50
and so revenge myself of him, for I hate he should think of her.

COLONEL FREE:

What think you of the taking of Ballamo?^o

CORPOLANT:

'Tis a very strong place.

COLONEL FREE:

The best is to watch them tame.^o

CORPOLANT:

Aye, but I would correspond^o first.

55

PRESUMPTION:

And recognosce^o till you be so drunk as you cannot give orders.

COURTLY [aside to PRESUMPTION]:

Now he's drinking I'll put myself in the habit of one of my mistress's servants and see if I
can cozen^o him of his pouch of gold.

^o 48 *sack and claret*: types of wine. Sack provides another of Corpolant's associations with Falstaff.

^o 50 *tuns*: casks or barrels.

^o 52 *taking of Ballamo*: usually considered to be a fictional realisation of the Cavendish family's Welbeck Abbey estate. The fictional siege of Ballamo parallels the actual siege of Welbeck Abbey that took place between 1644-5. At this point in the play, the siege has not yet begun; 'taking' therefore refers to the condition or state of the place (*OED* 4a).

^o 54 *The best... tame*: *i.e.*, 'the best course of action is to keep watch rather than engaging them.'

^o 55 *correspond*: open up dialogue or lines of communication.

^o 56 *recognosce*: to inspect or survey an enemy position. Presumption is implying that Corpolant will simply use it as an opportunity to get drunk.

^o 58 *cozen*: trick or cheat.

PRESUMPTION [*aside to COURTLY*]:

It will be worth your change of habit.^o

[*Exit COURTLY*]

COLONEL FREE:

Come now, let's have a tun!

60

PRESUMPTION:

Our senses sweetly to perfume.

CORPOLANT:

I love a canny^o brave Scotch jig
And afterwards a wench by me to lig.^o

Enter COURTLY in the habit of one his mistress's servants.

CORPOLANT:

O! Call that fellow back! Where are you going? How doth your mistress?

COURTLY:

Very well.

65

CORPOLANT:

Set him a chair - you're very welcome - set him a seat^o or I'll commit^o some of you.

COURTLY:

I hope I shall not drink so much, but I may stand.

CORPOLANT:

In troth, first I took you for a sage. Pray what's your business here?

^o **59** *habit*: clothing.

^o **62** *canny*: clever or skilful.

^o **63** *lig*: a variant of 'lie' or 'lay'.

^o **66** *set him a seat*: this potentially suggests Corpolant's ignorance of aristocratic customs as it would undoubtedly have been considered a breach of decorum to extend such courtesy to a servant.

^o **66** *commit*: deploy in battle in the thick of the action.

COURTLY:

Faith, sir, my mistress hath sent me to borrow money for a jewel she hath a mind to buy.⁶⁹

CORPOLANT:

How much wants she?

70

COURTLY:

She sent me to borrow £1000.⁷⁰

CORPOLANT:

Here, take this bag.

COURTLY:

[Aside] By God, I have cozened him. *[Aloud]* Well, sir, I'll let my mistress know your kindness.

PRESUMPTION:

[Aside to COURTLY] What an old doting fool is this to part with his money.

75

COURTLY:

[Aside to PRESUMPTION] But he's drunk; for were he in his right sense he would know my mistress would rather starve than receive the money he had looked upon. When he's sober I'll let him see his drunken act.

CORPOLANT:

Come, let's go.

COLONEL FREE:

You mean carried?⁷¹

80

COURTLY:

Now will I to my mistress and let her see –

⁶⁹ *my mistress... buy*: in reality, Jane was having to sell off her jewellery, as well as donating her marriage portion, in order to raise money to support her father in exile; see Bennett, 'Authorship' (para. 2 of 13).

⁷¹ *£1000*: a remarkably high sum for a jewel. The fact that Corpolant parts with this amount of money so readily is presumably another sign of his ignorance. Significantly, £1000 is the sum that Jane donated to her father from the personal wealth she inherited from her grandmother, Catherine, Lady Ogle.

⁸⁰ *You mean carried*: presumably referring to Corpolant's inebriated condition.

PRESUMPTION:

What you have made Corpolant to be.

[Exeunt]

ACT TWO
Scene Two

Enter PRESUMPTION and TATTINEY

PRESUMPTION:

Are you in better humour today? Will you give me leave to speak?

TATTINEY:

Your tongue's at liberty.

PRESUMPTION:

Faith, so 'tis, but did not know whether you would suffer your lover, of admiration, to express himself your perpetual servant.

TATTINEY:

O sir, now I understand you. You spoke this yesterday to your mistress and thinks to confer 5
the same upon me; and I to believe so foolish a romancy?

PRESUMPTION:

Are you still pleased to neglect your honourer?

TATTINEY:

How you mistake yourself! Did I ever keep you so much company as you to take the
freedom, as to title myself your servant or my honourer?

PRESUMPTION:

I beseech your sweetness to account of me as of your sad creature and vassal. 10

TATTINEY:

How now, your 'still' is nothing, but full of impudence.

PRESUMPTION:

What, will you be always my tyrant?

TATTINEY:

Now do you think the pulling down your hat^o and looking sad shall make me believe your speech for truth? But you are deceived; therefore, begone to your mistress and let her know to make mirth that you have been with me, and how rarely^o you have acted your part, and what a fine fool you will make her, if you can, to be confident of your affection. 15

PRESUMPTION:

By the gods,^o you would make me mad – and when I was, you would not pity me.

TATTINEY:

There's no danger of your distraction since you can have that ejaculation!^o

PRESUMPTION:

I desire you will be pleas'd to give me the happiness to salute your hand and then I will be gone. 20

TATTINEY:

How I vow I hate you! Begone, rude creature! [*Exit*]

PRESUMPTION:

I swear this coy^o wench makes me not the same,
But she takes the right way to make me tame.

[*Exeunt*]

^o 13 *pulling... hat*: pulling one's hat down over the forehead was frequently interpreted as a sign of melancholy, as is the case in Margaret Cavendish's *2 Love's Adventures*, in which the character of Affectionata enters 'walking in a melancholly posture; his Hat pulled over his brows' (Sc. 4).

^o 15 *rarely*: skilfully.

^o 17 *By the gods*: possibly alluding to the Elysium closet at Bolsover Castle.

^o 18 *ejaculation*: outpouring of emotion.

^o 22 *coy*: disdainful or dismissive.

ACT TWO
Scene Three

Enter LUCENY and COURTLY

COURTLY:

Look you, here's Corpolant's pouch of gold; for when he was in his drunken fit I named but your name and he gave it me.

LUCENY:

Ha! Now, piece-of-confidence,^o I'll make you know you shall not make mirth with me, and so to find out my humour; and I am so far from being merry, as I am very angry, as to think you should understand my wit no higher than to laugh at your cheat! Besides, he was not himself^o so you have no reason to brag. 5

COURTLY:

Never of your favours! But I thought you had hated Mister Corpolant.

LUCENY:

You mean contemn^o him – for I never thought him so valuable as to hate.

COURTLY:

It seems me you do.

LUCENY:

Sure your vanity thought my extreme hate to him would have made me express love to you. 10

COURTLY:

Was there ever such a tyrant she,
As to make nothing of brave gallant me? *[Exit]*

Enter TATTINEY

^o **3** *piece-of-confidence*: arrogant or overbold. Also, in this sense, with the possible accusation of confidence trickery.

^o **5-6** *he was not himself*: i.e. drunk.

^o **8** *contemn*: disdain.

TATTINEY:

Sister, have you heard of Corpolant's folly?

LUCENY:

Aye, and his indiscretion, besides his over-great bounty to Courtly.

TATTINEY:

No, more than Courtly.

15

LUCENY:

What, hath he made you for him or that twattling^o lady that thinks you govern me?

TATTINEY^o:

Aye, and Presumption too thinks you do govern me!

LUCENY:

Do you not mind how his sister^o courts you?

TATTINEY:

Aye, but I know who governs us both.

LUCENY:

Who? Prithee, let me hear.

20

TATTINEY:

Monsieur Calsindow.

LUCENY:

Ho! My father, indeed! And that gentleman shall be my Alpha and Omega of government.^o

TATTINEY:

What, shall not Mr Courtly be your governor when you're married?

^o **16** *twattling*: idle-talking. Presumably she is referring to Lady Tranquillity here.

^o **17-19**: The following lines appear as a single speech in the manuscript and in Cerasano and Wynne-Davies's edition; it is clear, however, that they should be three separate speeches.

^o **18** *his sister*: again, this is presumably referring to Lady Tranquillity.

^o **22** *Alpha... government*: the first and last letters of the Greek alphabet. Mr Calsindow will have the first and last word of authority over the sisters.

LUCENY:

How often, sister, have you read the Bible over and have forgotten man and wife should draw equally in a yoke.

25

TATTINEY:

I warrant you, sister, I know that text as well as you.

LUCENY:

How impertinently, then, dost thou speak!

TATTINEY:

I wish with all my heart Corpolant would come.

LUCENY:

Whenever he comes, I will not speak to him.

TATTINEY:

What will you lay^o of that?

30

LUCENY:

My destruction or my happiness.

TATTINEY:

What's that?

LUCENY:

My destruction is that when I marry Courtly, I shall be condemn'd to look upon my nose whenever I walk,^o and when I sit at meat, confin'd by his grave wink^o to look upon the salt, and if it be but the paring of his nails to admire him.

35

^o 24-5 *have you...yoke*: Cerasano and Wynne-Davies have suggested Philippians 4:3 as the biblical source for this assertion ('And I intreat thee also, true yokefellow, help those women which have laboured with me in the gospel, with Clement also, and with other my fellowlabourers, whose names are in the book of life'); however, it is also possible that Luceny is alluding to 2 Corinthians 6:14 ('Be ye not unequally yoked with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness?') and subverting the meaning in order for it to refer to equality in marriage.

^o 30 *lay*: wager. It is unusual for women to be associated with gambling in this period.

^o 33-4 *I shall be... walk*: presumably implying that Courtly will expect her to avoid eye contact with anyone and to cast her eyes to the ground.

^o 34 *grave wink*: glare; watchful eye.

TATTINEY:

Your happiness then?

LUCENY:

My happiness, when I am in the condition of his wife, is still to imagine him Courtly and I Mistress Luceny, and now you shall have no more of me.

Enter CORPOLANT

TATTINEY:

O, my wish! Corpolant is here.

CORPOLANT:

Ladies, you look fair today.

40

TATTINEY:

Speak to your ambition,^o sir.

LUCENY [*Aside to TATTINEY*]:

Alas, he understands not. You must name my name or else his dull brain understands not.

TATTINEY [*To CORPOLANT*]:

Speak to my sister, sir.

CORPOLANT [*to LUCENY*]:

How do you, fair lady? Not a word, pray you. Make your servant happy; for if you say nothing, I shall then understand you think 'aye', and so you will make me very happy by your neglecting silence.

45

The Song

LUCENY [*sings*]:

I prithee, fool, not speak no more

For I cannot thee like.

Thy folly hath been great enough

^o **41** *your ambition*: i.e., Luceny, his object of desire. The metonymic use of a particular quality as a way of representing or referring to an individual is a common trait in Cavendish family literature; c.f. Sh.'s reference to Sage as 'Formality' (4.3.10). It is notable that the following line suggests that not everyone is likely to understand its significance.

For me to laughing slight.^o 50
Thy face a black-bruis'd honeycomb,
Thy self an ugly sot;^o
Besides, you are a clog^o of dun,^o
So I'll not be your lot.

There's none, without^o it be a hag, 55
Will ever be your wife.
And for companions you are such
As they will not be rife.^o

Then all your recreation is
A full good cup of sack, 60
And that your drunkenness doth sip
Which makes you beastly fat.

You're only fit for witches' like;
For looks of horror, you,
Then she, to oint^o and make a flight, 65
In this to swear she's true.

For sordid acts is your own life
And this each one doth see.
Thus, devil, you do make a strife -
Then witch take you for me. 70

[Exit CORPOLANT]

TATTINEY:

Sister, I swear I infinitely commend your wit. I confess you have won your wager, but who must pay it to you?

LUCENY:

Myself.

TATTINEY:

I swear, I long to see't.

LUCENY:

^o 50 *slight*: disregard with contempt.

^o 52 *sot*: a fool or drunkard.

^o 53 *clog of dun*: piece of excrement.

^o 54 *lot*: prize.

^o 55 *without*: unless.

^o 58 *rife*: plentiful.

^o 65 *oint*: anoint. Luceny asserts that he is only fit to marry a witch.

^o 69-70 *Thus... for me*: i.e. 'You insult me if you think I am a suitable match for a devil like you - you must take me for a witch.'

Nay, prithee, do not speak without a pretty oath.

75

TATTINEY:

Why, as I hope to continue Tattiney, I long to see thee married, but I'm so feared you will prove a fool.

LUCENY:

Do you not doubt Luceny. But mind, Tattiney, for my observation is that Presumption doth throw his cloak as if he intended to govern you.

TATTINEY:

Aye, but as I hope to continue my own, I will make him lay his cloak off,^o if his carriage^o be to slight me. For do you think, sister, the words' saying^o in the church shall make me mind him more than I do now he is my servant; for I intend to be his mistress.

80

LUCENY:

You're right, for I intend to be the same with Courtly.

TATTINEY:

But sure you do not resolve to let him know so much?

LUCENY:

O, I understand you; that is to say, the wife, but the mistress to make his love continue the longer. Aye, but Tattiney shall show obedient when my Lady Knowall^o visits her.

85

TATTINEY:

And so I believe will you be when Mistress Courtly, your mother-in-law, sees you.

LUCENY:

Yes, faith, will I! But though I look obedient and civil to her, I will let her discretion understand in silence that I know myself, and that I deserve thanks for coming into her family; therefore, I will not lessen my conversation for her piece of sobriety.

90

^o **78-9** *Presumption... govern you*: it is difficult to provide a reading for this utterance, but Luceny may be warning Tattiney that Presumption is making no secret of his intentions to 'govern' her; in other words, he is not hiding these intentions behind the 'cloak' of courtship.

^o **80** *I will... off*: Tattiney may be alluding here a fable by Aesop in which the sun and the wind enter a contest to determine which of them can make a traveller shed his cloak; the wind's attempts to blow off the cloak are unsuccessful, leaving the sun to radiate so much heat that the traveller eventually removes his cloak. This implies that Tattiney will resist and counter any attempts by Presumption to dominate her.

^o **80** *carriage*: bearing or behaviour.

^o **81** *words' saying*: making the nuptial vows.

^o **86** *Lady Knowall*: it is implied that this is Presumption's mother.

TATTINEY:

Aye, sister, but I do not like that word. Some ladies here in town are much acquainted with the language of friendship and conversation, as they will think.

LUCENY:

What? For as I hope for happiness, I will continue my innocent freedom with Courtly and he shall have a true piece of virtue of Luceny; and you need not be more jealous, sister, of Luceny's language than you are of yourself, of making who I please believe I am an obedient fool. 95

TATTINEY:

Do you not wonder that Courtly and Presumption are held wits? For methinks there is no such miracles in their language.

LUCENY:

Why, that's because we have been brought up in the creation of good languages which will make us ever ourselves. 100

TATTINEY:

And, I protest, Presumption shall never see me out of order when I am married but in a morning, and at night, in my several satin petticoats and waistcoats and always in my careless garb.^o

LUCENY:

Come let us go; for I do fear
If at the door they may us hear. 105

[Exeunt]

^o 102-3 *careless garb*: informal or scruffy dress.

ACT THREE
Scene One

Enter Mr FRIENDLY, Mr PROPER, and Mr DIVINITY.

PROPER:
Come, what, a siege?

FRIENDLY:
By God, I think so. But where's the relief? I'm sure our party is now as flat as a flounder.^o

PROPER:
And this garrison flatter than any!

FRIENDLY:
Pox on't, I know that! Where's our officers?

PROPER:
Why, the old man is at the works.

5

FRIENDLY:
Have we not more?

PROPER:
Yes, his clerk, who you know's an ancient.^o

FRIENDLY:
What wilt thou do?

PROPER:
Fight as well as a gentleman-usher shall! And what wilt thou do with thy bulk?

FRIENDLY:
Stand in the half-moon^o and swear you all into heart, and now and then fight. By God, I think the ladies have a mind to see how I shall look without an eye.

10

^o 2 *flat as a flounder*: proverbial. A flounder is a flat fish.

^o 7 *ancient*: a pun signifying both the military rank (a standard-bearer) and the age of the clerk.

PROPER:

If I should want a leg,^o I were cashier'd^o from gentleman-usher.

FRIENDLY:

Then you must have a pension, and if it be a good one it will buy sack and claret enough in time to make you as big as I.

PROPER:

But our ladies do not use to keep their gentlemen-ushers, so my desire must be to beg as a lame soldier of the king's and the king's lame soldier.

15

FRIENDLY:

Come Divinity, what say'st thou?

DIVINITY:

Faith, I've been measuring, and the works are not made high enough for the enemies if shot will enter into every chamber of the house.

PROPER:

Why, will you not tell our engineer^o governor^o so?

20

DIVINITY:

I have, but he is so confounded.

FRIENDLY:

Why? Doth he doubt his works?

DIVINITY:

No, he cannot understand well English, nor I his language. But I think Mr Discretion will have no siege, having no possibility of relief.

^o **10** *half-moon*: this presumably refers to a half-moon battery, a type of fortification.

^o **12** *want a leg*: a pun on the fact, as well as being literally disabled, Proper would be unable to 'make a leg' (i.e. bow) and would therefore be unable to observe the 'proper' level of decorum expected of a gentleman-usher.

^o **12** *cashier'd*: dismissed from service.

^o **20** *engineer*: one who designs and builds machinery for attack or defence.

^o **20** *governor*: officer in charge of a company. Starr suggests that the 'engineer governor' is based upon Major Jammot, a Frenchman serving as an officer under Colonel Fretchville, who led the forces that recaptured Welbeck Abbey for the Royalists in July 1645 and upon whom the character of Colonel Free is most probably modelled. Divinity's comment about struggling to understand the officer's language on line 23 provides further grounds for his identification with Major Jammot.

FRIENDLY:^o

Come, Mr Proper, let us go drink,^o
And afterwards to bed and wink.^o

25

[Exeunt]

^o **25-6** This speech is assigned to Proper in the MS. but, given that it is addressed to Proper, it seems to make more sense if delivered by Friendly.

^o **26** *wink*: sleep.

ACT THREE
Scene Two

Enter LUCENY and TATTINEY, melancholy

LUCENY:

Sadness, I chide you, thou art slow and dull;
'Tis grief with passion makes a heart as full
Of gallant actions, and love gives the challenge
So life's not weigh'd in this world's harder balance.^o
Then go on wisely on a resolute ground 5
And make no question, but go on the round^o
And do not make delays, nor go about
But shortly put unquiet life quite out.

TATTINEY:

Grief, I wonder you should angry be with me –
Thou didst not see me till after I was thee.^o 10
But, patience, I have consider'd with myself, and can
Tell you sadness is the best, which I'll be and am;
Yours is a madness, for quiet will you see,
But I'll grieve to the bone, anathema^o will be.

Enter an ANGEL^o

ANGEL:

Stay, be not angry; suffer with your friends 15
In like fortune, yourself to them lend.
For I do hope the happy gain will be
And that, ere long, you joyfully shall see.
So I'm assur'd you shall not make these ends
For happy shall you be in your blest friends. 20

[Exeunt]

^o 4 *So life's... balance*: life is not fair; good and bad things are not measured out equally on the scales (or 'balance').

^o 6 *round*: the earth.

^o 10 *till... thee*: Tattiney was so consumed with grief that she had come to personify it. She goes on, in line 12, to reflect upon herself as personifying sadness.

^o 14 *anathema*: consigned to damnation.

^o 14sd *Enter... ANGEL*: the presence of this character may allude to the Heaven closet in the Little Castle at Bolsover where angels featured prominently.

ACT THREE
Scene Three

Enter COURTLY and PRESUMPTION.

COURTLY:

What, are you upon marriage?

PRESUMPTION:

Aye, and I am daily contemplating how to make Mistress Tattiney^o fit to entertain my mother and friends in the country.

COURTLY:

That will be a hard design.

PRESUMPTION:

Faith, but I'll tell you the way I think of: as soon as I am married, I will let her know I am her husband. 5

COURTLY:

How do you mean? She knows that.

PRESUMPTION:

Aye, but I mean to follify^o her all I can and let her know that garb that doth best become her is most ill-favour'd, so she shall neither look, walk, or speak, but I will be her perpetual vexation, then send her into the country where I will stay with her a month then tell her my occasions draws me to town and so leave her to contemplate me in my absence and to obey my family.^o 10

COURTLY:

O Presumption, thou'lt be a devilish husband. Prithee, more of this, that I may learn by thee to know the word 'husband'.

PRESUMPTION:

^o 2 *Tattiney*: emended from the obviously erroneous 'Luceney' in MS.

^o 8 *follify*: to madden or aggravate. Another option would be to emend to 'mollify'; however, 'follify' complements Presumption's later utterance that he will be 'her perpetual vexation' (9-10).

^o 8-12 This speech possibly alludes to Petruchio's campaign of 'taming' Katharina in *The Taming of the Shrew*.

Why then, whoever my wife fancies I will not esteem of, though a female – for men servants she shall neither dare to speak to them, nor so much as to employ them were it but to know who it was that came last into the house. 15

COURTLY:

You'll be over-jealous.

PRESUMPTION:

'Tis but careful; besides, she shall not stay with her own friends or family after she is married not three days. Then, once a year, I'll bring her down a gown in fashion which, with continuing long in the country, she shall not know how to put on; then all my discourse shall be to praise the ladies in London, and if she do but behave herself ugly then I'll tell her that was like a good wife and an honourable stock to bear children on withal. I would have her take the week books,^o which is the only way to make her incapable of discourse or entertainment, and if she do not give respects to my mother and sisters, I will tell her she hath not deserved to enter into my honourable old house and, I know, continually seeing old long-beards make legs^o to me will teach her the fashion to obey. 20 25

COURTLY:

Well, companion, thou deserv'st the title of a husband but, if you'll have my opinion, Mistress Tattiney looks as if she were prepared for the rigidness of a husband.

PRESUMPTION:

Why do you think so? 30

COURTLY:

By reason she looks as if she did not care for the word 'part' and, rather than continue her own unquietness, she would live with her friends. You know her father is an understanding gentleman; his discourse uses not to be dull, catechising,^o and they very much with him.^o

PRESUMPTION:

A pox on you for your opinion; it hath done me much hurt! Prithee, how pretend you?^o

COURTLY:

^o 24 *week books*: household account books. Regular inspection of the weekly account books would have been expected of a diligent housewife to ensure the smooth running of the household; it is therefore significant that Sh. pointedly refuses to inspect the books later in the play (c.f. 4.3.10-12).

^o 27 *make legs*: bow.

^o 33 *catechising*: pedantic and interrogative.

^o 33 *and they...him*: i.e., 'they are very much of the same mind.'

^o 34 *how...you?*: i.e., 'what's your intention?'

Faith, I pretend to possess my sweet Luceny of my sincere affection and, if I can, to make her passionately love me and so to gain her father's friendship and then by love to gain her observancy, which I will return with great respect, and all her friends shall command me. 35

PRESUMPTION:

And she too?

COURTLY:

No, she shall love me so well, as she shall think me worthy of my freedom and so we will continue the conversation and friendship of lovers without knowing the words of 'man' and 'wife.' 40

PRESUMPTION:

This I understand to be one of your courtships to her?

COURTLY:

No, faith, shall be my continual practice.

PRESUMPTION:

Sure, then, you have great designs upon her father.

COURTLY:

No, faith, I understand gallantry better than to have any design but to serve him. Your way with your wife is to educate her just so as to hate her within two or three years, or else you are so proud as you would have yourself the only valuable piece of perfection; believe it, believe it. Your mistress and mine, though they have great portions, are not to be tutored like a rich citizen's daughter or a great heir: they are of other breedings. 45

PRESUMPTION:

Well, I'll see in what garb I can bring her to and tell you a certainty for your opinion. 50

COURTLY:

And when you find I say true, what will you say?

^o 37 *observancy*: respectful attention.

^o 48 *great portions*: impressive dowries. Given the straitened family circumstances, this seems to be an instance of wish-fulfilment on the authors' parts, especially in the light of Jane having to give up her own marriage portion in order to support her father in exile (see Bennett, 'Authorship', para. 2 of 13).

^o 49 *they...breedings*: *i.e.*, 'they have been brought up differently.'

^o 50 *garb*: fashion or manner of behaviour.

^o 50 *tell you...opinion*: *i.e.*, 'I'll prove my method works better than your unfounded theories.'

PRESUMPTION:

Why, I'll say I am wiser than you, for I have endeavour'd the best I can to make my wife a fool and you never had so high a design.

COURTLY:

Faith, I hold that no design to make my wife a fool.

PRESUMPTION:

We shortly shall be married; then each shall see
Which of us a true kind husband.

55

COURTLY:

– That's me.

Enter a BOY, page to Courtly.

COURTLY:

O my boy, of hope art thou come? What news? Is all well? What, sad? I prithee relate; I care not for a frown, so she be well, or if she threw my letter down.

BOY:

Sir, your prophecy is true: I have brought your letter back.

PRESUMPTION:

Come, give it me, and tell me, prithee boy, thy progress. Hast thou not met a bugbear,^o thou still looks so sad?

60

BOY [to PRESUMPTION]:

I have another letter which I'd have *you* read, not my master.

PRESUMPTION:

Companion, shall I read thy loved fancy^o of letter?

COURTLY:

Aye, but I saw the boy give you another from your mistress.

^o **60** *bugbear*: a kind of imaginary monster usually invoked to frighten small children.

^o **63** *loved fancy*: happy delusion or fantasy.

[PRESUMPTION reads his letter in silence.]

PRESUMPTION:

I doubt^o I never shall enjoy my dear,
For she my rigid thoughts, certain, did hear.
Could she be mine, I'd dedicated be
To her and give her leave for to be free.

65

Can any wench enter into my head,
If ever have her once into my bed?
When married, my soul shall not think of wife,
For she shall be my mistress, joy of life.

70

COURTLY:

A sudden change.

PRESUMPTION:

A sudden change, indeed.

COURTLY:

Pray, speak, are they married? Read that letter. Are they dead?

75

PRESUMPTION:

Read that letter –
And I am now in deep despair
Never again to see my fair.

[Exeunt]

^o 65 *doubt*: suspect or fear.

ACT THREE
Scene Four

Enter the three cousins, [CICILLEY, SH., and IS.]

SH.:

O, cousins, our neighbouring peasants...

CICILLEY:

...or our pedantical^o servants have given us up for a prey to the enemy.

SH.:

Pray, how did I look in the posture of a delinquent?^o

CICILLEY:

You mean how did you behave yourself in the posture of a delinquent? Faith, as though you thought the scene would change again, and you would be happy though you suffered misery for a time. And how did I look?

5

SH.:

As yourself: that's great, though in misfortune.

CICILLEY:

So did you.

SH.:

How should I do otherwise? For I practised Cleopatra when she was in her captivity and, could they have thought me worthy to have adorned their triumphs, I would have perform'd his gallant tragedy and so have made myself glorious for time to come.^o Come, prithee, let's talk no more of our captivity; I wish I could not think, that I might not remember I had been once happy.

10

^o **2** *pedantical servants*: Cicilley is presumably referring to their teachers here, a point suggested by the reference to having to learn French on line 17.

^o **3** *Pray...delinquent*: possibly alluding to William Shakespeare's *Antony and Cleopatra*, in which Cleopatra voices her fear that some 'squeaking Cleopatra' will 'boy my greatness i' the posture of a whore' (REF). This is a significant allusion given the speeches that follow and their references to Cleopatra, particularly in relation to women's participation in dramatic performances.

^o **9-11** *For I... to come*: Sh. is presumably referring to Shakespeare's *Antony and Cleopatra*, as she specifies that she performed 'his gallant tragedy'. Other male authors of Cleopatra plays, including Jodelle, Robert Garnier, and Samuel Daniel, are also potential candidates for this reference but, given the allusion in line 3, Shakespeare seems the most likely. The prospect of Cleopatra being led as a captive through the streets of Rome by the triumphant Octavius Caesar is one that usually arises in *Antony and Cleopatra* plays.

CICILLEY:

I am not in your opinion, for then I should remember nothing but misery. Therefore, let's recreate^o ourselves with other discourse.

15

SH.:

And make ourselves happy by promising hopes of our absent friends.

CICILLEY:

But, cousin, what shall we do today? I'm loath to learn French,^o I'm so dull'd with grief.

SH.:

And I am stupefied with a continuation of misery; but I'll tell you, we'll look for our friend's cordials.^o

CICILLEY:

But where are the keys?

20

SH.:

I have them. Prithee, sweet cousin, bid Joan bring them quickly, for we hate delays.

CICILLEY:

Now, we shall see what rare cordials he hath for restoration of health and making one young.

SH.:

Come, let's go open the box. What's this?

CICILLEY:

'Tis quintessence^o of mint and magisterium of pearl.^o

^o **15** *recreate*: entertain.

^o **17** *learn French*: a possible topical reference; the cousins having to learn French may be a recognition of the prospect that they could potentially have to join Henrietta Maria's exiled court in France if the situation in England deteriorated further.

^o **19** *cordials*: restorative medicines, foods, or drinks. Stanton highlights the fact that many of these cordials were alcohol-based and argues that the scene represents a feminised parody of Royalist drinking customs.

^o **24** *quintessence*: a concentrated extract of a substance.

^o **24** *magisterium*: concentrated solution made from the essence of a substance. This term has associations with both medicine and alchemy. A magisterium of pearl would be produced from finely powdered pearls. A number of household manuals recommend its as an ingredient in prescriptions to ease the labour of pregnant women. It is also suggested as part of a cordial to combat melancholy in Alexander Read's *Most Excellent and Approved Medicines* (1651). It is also one of the principal ingredients in a cordial labelled 'The Countess of Kent's Powder' in the *Choice Manual of Rare and Select Secrets in Physick and Chyrurgery* (published 1653) by

SH.:

Take one of these cakes and you, cousin – they're very good ones.

25

CICILLEY:

We never saw these before; come, we'll put them up.^o

SH.:

No, take another; he'll never want them.^o

IS.:

Truly, if he knew, he would wonder how we durst offer to look of them.

SH.:

I wish he saw us in a prospective.^o

IS.:

But 'tis a great way for him to look in a prospective.

30

CICILLEY:

'Tis no matter, 'tis a wish. See, cousin, what receipt's^o this? I swear 'tis a letter and one of his mistress's seals.

SH.:

You're mistaken. You judge wrong, 'tis a cordial seal.^o

CICILLEY:

Here are pots of []^o and accodeshdry^o

Elizabeth Grey, Countess of Kent, a relative of the Cavendish family. This cordial is recommended as a remedy for a variety of ailments, including 'all malignant and pestilent, Diseases, French Pox, Small Pox, Measels, Plague, Pestilence, malignant or scarlet Fevers, good against Melancholy, dejection of Spirits'. Given the cousins' later speculations on Calsindow's sexual dalliances, it is significant that they should find a cordial associated with the pox.

^o **26** *put them up*: put them away.

^o **27** *he'll never want them*: he won't miss them.

^o **29** *prospective*: a telescope or pair of binoculars.

^o **31** *receipt*: a list of ingredients or set of instructions, a recipe.

^o **33** *cordial seal*: a person's mark impressed in wax and attached to correspondence.

^o **34** []: word missing from manuscript.

^o **34** *accodeshdry*: it is unclear what exactly this is, but it is clearly some kind of cordial. Cerasano and Wynne-Davies suggest it could be a variant of *agrostidaea*, a type of couch grass.

SH.:

And pots of preserv'd nutmegs^o and myrobalans^o and a whole box of my Lady Kent's cordials.^o

35

CICILLEY:

And, rather, essences of all sorts, cabinets of all manner of spirits, Gilbert's water,^o and curious balsams^o I am weary with repeating; we'll put them up.

SH.:

Come, cousin, this place is very cold, and we have seen all his cordials. I'll take this half-pot of myrobalans and so quit them.

40

CICILLEY:

No, take a whole one.

SH.:

No, I'll have no more than this half-pot, for you have more need of cordials than I; so this day shall be yours, and tomorrow mine.

CICILLEY:

How yours?

SH.:

^o **35** *preserv'd nutmegs*: according to Kent's *Choice Manual*, preserved nutmeg was a good cordial for the head and stomach (p. 20).

^o **35** *myrobalans*: sometimes known as 'Purging Indian Plums', due to the reputation of some as purgatives for phlegm or cholera. They were also recommended in a number of seventeenth century household manuals as part of the remedies for a number of conditions and ailments, including melancholy, haemorrhoids, venereal disease, stomach complaints, and the effects of old age.

^o **35-6** *Lady Kent's cordials*: see l. 24 above. Although Elizabeth Grey's manual was not published until 1653, this line suggests it was likely that many of her recipes would have been known to the family.

^o **37** *Gilbert's water*: in an occasional poem addressed to her sister, entitled 'The Quinticens of Cordiall', Jane likens her sister's influence to 'Balsum to my braine, / And Gilberts water' (see Millman and Wright, p. 90), suggesting it would clearly have been a remedy familiar to the family, most likely originating from the Cavendish coterie. Hopkins and MacMahon suggest this refers to Gilbert Talbot. However, another possibility is suggested by *The Young Cooks Monitor* (1683), which has an entry for 'His Grace Gilbert Lord A. B. of Canterbury, his most Excellent Plague-water'. This refers to Gilbert Sheldon (1598-1677), a prominent Royalist and later Archbishop of Canterbury, possibly acquainted with William Cavendish through his connections in the Great Tew Circle.

^o **38** *balsams*: restorative or preservative essences.

Why, I'll invite you.

45

CICILLEY:

To what?

SH.:

To what? Why, I'll pick his cabinet locks, and there you shall see his magazine^o of love. I dare swear you shall see locks of all manner of coloured hairs,^o and favouring ribbons,^o in as many colours as the rainbow.

CICILLEY:

How know you that?

50

SH.:

'Tis my strong imagination, and if this fancy of mine should prove true, we shall have rarer^o recreation to look on them.

CICILLEY:

Well, on with your design^o tomorrow.

SH.:

Faith, so I will if no impertinent lady^o hinder me.

CICILLEY:

Aye, but I doubt^o a design of so much pleasing consequence will be defeated.

55

[Exeunt]

^o **47** *magazine*: a storehouse. In this case, the repository of mementos from Calsindow's various romantic dalliances.

^o **48** *all manner... hairs*: locks of hair were often given to admirers or suitors as romantic keepsakes.

^o **47** *favouring ribbons*: decorations given as tokens of affection, particularly associated with medieval chivalry.

^o **51** *rarer*: uncommonly good.

^o **53** *design*: strategic plan or scheme.

^o **54** *impertinent lady*: Lady Tranquillity, presumably.

^o **55** *doubt*: suspect or fear.

ACT THREE
Scene Five

Enter COLONEL FREE and Mr CORPOLANT.

COLONEL FREE:

I'll tell you news, Mister Corpolant; Monsieur Calsindow's daughters, my cousins, are become nuns upon the grief of our departure.

CORPOLANT:

Upon the grief of *my* departure.

COLONEL FREE:

What a self-lov'd piece of fat you are! Do you not know, nor remember how angry you were when she scorn'd you? And do you think she is in love with you? Now you are too partial.°

5

CORPOLANT:

By your leave, Colonel Free, absence increaseth like sometimes.

COLONEL FREE:

I wonder what fancy my wife will be posses'd withal, for she can neither be nun, nor vestal,° she hath so many children.

CORPOLANT:

But the sweet lady will be in a consumption for your sake.

COLONEL FREE:

Did you see our sweet young Stellows today?

10

CORPOLANT:

Yes, and in my knowledge of conceit, they are very melancholy, and they would not let me know the reason, so I doubt° they are in love. Are not you in the same opinion?

COLONEL FREE:

° 5 *partial*: biased in favour of himself.

° 7 *vestal*: virgin priestess.

° 12 *doubt*: suspect.

They have reason to be sad; their mistresses are captives and their sisters are nuns in melancholy and they say, 'give's blessing to each poor body that comes to be healed of melancholy of the mind.'

15

CORPOLANT:

I wonder people can be so simple to come to be cured of them that cannot cure themselves.

[Exeunt]

ACT THREE
Scene Six

Enter two prisoners, ACTION and MODERATE.

ACTION:

Sir, brought as a prisoner?

MODERATE:

Yes, sir.

ACTION:

Pray, what news?

MODERATE:

Alas, sir, I wish there were no news but that my cow had newly calv'd, or how much cream makes a pound of butter. I'm only brought in by reason they have a thought I am rich.

5

ACTION:

They would have money of me too. A pox take them all and the devil go with them, for they are a company of knaves!

MODERATE:

Aye sir, but pray, take heed, for since you are of our party,^o I must give you counsel and desire you not to be so liberal of your tongue. It may do you hurt and our party no good.

ACTION:

'Tis true, for I was put into such a room for talking as I had no bigger a window to take breath at than the bigness of my little finger, and no more to piss at.

10

MODERATE:

Sure, your imprisonment hath made you mad.

ACTION:

Faith, so it hath to them in hatred! Come, let's go drink a health to the good success of our party and to the rogues' condemnation.

^o **8 our party:** faction. Presumably corresponding to the Royalist cause.

MODERATE:

This would be a very good health, but not in this garrison, and thus much known may hang you.

15

ACTION:

Tut, I'll venture my neck but I'll be revenged. You're all upon the savation^o of your money, and I have none to lose.

MODERATE:

If you have not, you should go upon the ground of keeping your health.

ACTION:

Why, so I do, for I walk daily in the garden and, when I see the rogues go by me in scorn, will not put off my hat. Let's now handsomely send to our party to come to take their horses and, if possible, to take this house.

20

MODERATE:

By my faith of my body, I will not be of this high-flown no-design!^o Go, sir, and sleep, for this can prove nothing.

[Exeunt]

^o 17 *savation*: the saving of money. This is the first recorded use of the word in *OED*.

^o 23 *no-design*: ill-conceived plan.

ACT FOUR
Scene One

Enter the two nuns, LUCENY and TATTINEY

LUCENY:

Where are the innocent souls?

TATTINEY:

They're coming.

Enter [COURTLY and PRESUMPTION, disguised as] two poor men,^o and two POOR WOMEN; they kneel.

LUCENY:

What's your grief?

COURTLY [disguised as first poor man]:

Love.

LUCENY:

In what kind?

5

COURTLY [disguised as first poor man]:

One that I lov'd as my soul rejected me.

LUCENY:

Take this^o and be assured you shall grow wiser, or have your mistress love you. [*Gives him something; to the FIRST POOR WOMAN:*] What's yours?

FIRST POOR WOMAN:

Love.

^o **2 sd.** *Enter... poor men:* Although not specified in the stage directions in the manuscript, it is clear that the two poor men are, in fact, Courtly and Presumption in disguise, who go on to reveal themselves at the stage direction after line 24.

^o **7** *Take this:* it is unclear what Luceny is presenting to the poor man, though Cerasano and Wynne-Davies suggest it may well be a cordial similar to those discussed in 3.4.

LUCENY:
In what kind?

10

FIRST POOR WOMAN:
My friends, who I held more dear than my life, are in a far country.

LUCENY:
I have no remedy for that. But take this [*gives her a ribbon*]. It is such as I wear; it is a bow of hope.

PRESUMPTION [*disguised as second poor man*]:
And my grief is I lov'd a woman and she would not marry me.

LUCENY:
Take this [*gives him a scourge*] as a scourge to whip your folly away.

15

SECOND POOR WOMAN:
And I have almost lost my wits by plunder.

LUCENY:
Take this laurel^o as a promising hope of conquest.

TATTINEY:
Now I will grind upon this holy stone^o
Your doubts mixt altogether, not alone:
Your griefs, your fears,
Your sighs, and your sad tears.

20

LUCENY:
May you all happy be; but I bless and wish
That you your friends again may see -
And, pray you, pray that prayer for me.

^o **12-13** *bow of hope*: presumably a ribbon similar to the favouring ribbons mentioned in 3.4.

^o **16** *And I...plunder*: the Second Poor Woman imagines that her wits have been sacrificed, or 'plundered', in the war.

^o **17** *laurel*: a traditional emblem of military victory.

^o **18** *holy stone*: presumably an altar. Findlay argues that this reference may allude to the former status of Welbeck Abbey as a religious institution and that the authors may even have envisaged this scene being performed in the estate's chapel ('Civility of the House', p. 262).

[COURTLY and PRESUMPTION discover themselves]

COURTLY [*sings to LUCENY*]:

I swear, as you are fair 25
And chaste as is the air,
Since that I saw you first
Myself could never be.
But still I'm offering at your shrine
And you will not allow to see, 30
Which makes my angers not to tell
What is my fortune well.
But I will never cease
To pay^o my hopeful vows,
Therefore I'll not despair to see a day 35
Wherein I may
Most happy be
And mortals envying me to see.

LUCENY [*sings*]:

I wonder what's the cause about you go
Thus to profane my sacred priesthead^o so 40
As to name me wantonly fair,
Chaste that I am and, it shall be my care,
Your stealing language further shall not creep
Into my sacred church where I will weep,
Praying that all may truly honest keep. 45
For my ambitious store in votes^o ascends
For my lov'd, dear, and absent friends,
That each upon their temples truly may
Wear several laurels of each sweeter bay
At their return; then happy shall I be, 50
In that blest day, I once them more do see.

PRESUMPTION [*comes forward*].

PRESUMPTION:

And I have found thy most sacred self here,
Whose presence turns all sex^o to joy not fear,
So I'll kneel with adoration to thee,
And never think the time too long to see 55
Thy purer face of angel-beauty fair,

^o 34 *To pay*: this line originally reads 'To offer pay'; the 'offer' is extraneous and it may be that 'pay' was intended as a correction and that the authors had neglected to delete the original word. 'Pay', rather than 'offer', seems more likely to be the preferred choice in order for the song to scan.

^o 40 *priesthead*: holy status.

^o 46 *votes*: prayers or intercessions; votive offerings.

^o 53 *all sex*: i.e. all humankind.

But look and imagine what piece^o you are;
So stands with admiration that a she
Should thus so like a pure just goddess be.

TATTINEY:

Bless me, what spirit possesses you
To speak to me as if I were not true?
But I am just and will be just to grief,
And now, without my friends, have no relief.

60

[Exeunt]

^o 57 *piece*: exemplary figure; in this case, a paragon of fairness, beauty, and virtue.

ACT FOUR
Scene Two

Enter the two STELLOW brothers, the eldest passionate.

ELDER STELLOW:

My lady and mistress captive, a prisoner! Can Stellow suffer that? I'll her relieve!

YOUNGER STELLOW:

But how can you, brother?

ELDER STELLOW:

Name 'how'! And thy mistress in the like condition!

YOUNGER STELLOW:

But though I'm in love, I am not out of sense.

ELDER STELLOW:

By God, thou art out of sense if thou canst think any impossibility an impossibility to gain
your mistress's liberty, though at the rate of your life! 5

YOUNGER STELLOW:

I am resolved to hazard myself would that relieve her, but to die and not to release her, and
then my corpse can have no possibility of enjoying her – and what doth that profit me?

ELDER STELLOW:

Why, it doth profit me if she could see me blown in a thousand pieces to show I die her
martyr; and in that piece of service, I shall account my grave my eternal happiness. 10

YOUNGER STELLOW:

By God, brother, I should rather account her bed of love eternal happiness.

ELDER STELLOW:

Thou'rt all for thy self.

YOUNGER STELLOW:

But, methinks, you're neither for yourself nor her.

ELDER STELLOW:

Well, I am resolved of my design.

YOUNGER STELLOW:

What's that? Prithee, let me know.

15

ELDER STELLOW:

That is, I will either ruin myself or gain her. Wilt thou go with me? I am not for demurs,^o speak!

YOUNGER STELLOW:

I'm not for merry calls: if a possibility, I go.

ELDER STELLOW:

Hang that word, 'possibility'! I love: then what is impossible?

YOUNGER STELLOW:

So do I, and yet methinks all things are impossible. But tell me, who's of your design?

20

ELDER STELLOW:

Love and courage to that height^o as thou appear'st to me like a bedridden fellow or, at best, a frozen stature^o of ice that ere long will consume^o by my heat of love – you had best keep at distance.

YOUNGER STELLOW:

Well, I dare love as well as thee.
Therefore my mistress I will die but see.

25

ELDER STELLOW:

Then let us go, all danger to embrace,
So we may see their sweeter face.

[Exeunt]

^o 16 *demurs*: delays.

^o 21 *to that height*: to such a large extent.

^o 22 *stature*: Elder Stellow is either referring to his brother's bodily form or is likening him to a statue.

^o 22 *consume*: melt and evaporate.

ACT FOUR
Scene Three

Enter the three lady cousins, [CICELLY, SH., and IS.]

SH.:

Cousin, I long with great impatience till the smith^o come.

[A knock off-stage.]

CICILLEY:

It may be he that knocks. Come in.

[Enter the SMITH]

SH.:

I have my wish. Hark you, friend, you know your master's cabinet's locks – they are very good ones – do you think you can open them?

SMITH:

Yes, of my life, madam, I can.

5

CICILLEY:

There are some books there we would read to pass away this sad and solitary life we're in.

[Exit the SMITH]

Enter a waiting woman, SAGE.

SH.:

Ha! Now, impertinent, what have you to do here?

SAGE:

Mr Steward, Madam, is come with the books^o and saith you have not seen them this fortnight.

^o **1 smith:** *i.e.* the locksmith.

^o **8 books:** the household account books.

SH.:

Go, Formality, and tell his Formalityship I have other business than to stupefy my brain with how many quarters of malt^o is bought and in that how much I am cozened;^o neither care I how many scores of sheep have been plundered from me. 10

SAGE:

I shall tell him so, Madam.

SH.:

No, stay. It is better to please him and tell him I do not suspect his honesty; therefore, he needs not bring the books so soon, and let him know this was his plot to see whether I suspected him. And to let him see I confide^o in him, I will not take the books this month. 15

[Exit SAGE]

Enter another, Mistress GRAVE.

CICILLEY:

Ha! Now, another!

SH.:

Now, fool, what comes your piece of gravity^o for?

GRAVE:

The Lady Tranquillity is come.

CICILLEY:

A pox go with you for your ill news! I'll teach you better manners than to bring me word of my vexation. Where is she? 20

GRAVE:

The lady is in the next chamber.

^o 10 *quarters of malt*: measures of grain.

^o 10 *cozened*: conned or cheated.

^o 10-11 *neither... from me*: the plundering of livestock seems to have been a source of anxiety during the Civil War, as suggested in the second antimasque to *A Pastorall*, which concludes with a song in which two country wives and two country labourers lament upon the scale of losses they have suffered as a result of the plundering of their crops and livestock.

^o 15 *confide*: trust and have confidence.

^o 17 *gravity*: graveness and seriousness.

CICILLEY:

I thought this was too happy a design to prove prosperous.

SH.:

Well, cousin, content yourself: the boxes are here, and the smith lives not far off, so I hope we are not totally defeated.

Enter Lady TRANQUILLITY.

SH.:

Sweet madam, how long hath your Ladyship been here? How chance I heard not sooner?

25

LADY TRANQUILLITY:

I have not been here long, your Ladyship need not be angry.

SH.:

Lord, Madam, how happy am I that your Ladyship can think me worthy of a visit! Will your Ladyship go into my bed chamber?

LADY TRANQUILLITY:

I shall attend your Ladyship.

[Exeunt]

ACT FOUR
Scene Four

Enter COURTLY [with his mistress's picture].

COURTLY [sings]:

Being in shops of sadness now I cry:

Ladies, what lack you? Pray you of me buy

Melancholy huds, or pendant tears of pearl –

Which, if condensed, will wash each finer girl –

Or fine sweet-water sighs, for to perfume

Your closet chamber, or so any room.

If like a fucus, take my crimson heart –

'Twill finely red your cheeks before you part -

And, when you please, it will you panting tell

How it doth pray for you and wish you well.

And, if doubt's multiplying glass you'll have,

I've one that adds, most rarely brave,

Besides a prospective, wherein you'll see

My griefs of fuller moan, like rocks to be.

What, will you nothing of me buy?

Truly, sweet ladies, you are very shy

But I do hope, ere long, that Fortune's cap

Will turn about, and hug me in her lap.

Then do not doubt, but have great store

Of lady customers to haunt my door.

5

10

15

20

Enter PRESUMPTION with his mistress's picture.

PRESUMPTION:

Look on this picture, where you'll see

A face of pure divinity.

² *Ladies...you*: the familiar cries of shopkeepers hoping to attract the attention of potential customers.

³ *huds*: the husks or outer shells of seeds or fruits. Often used figuratively to signify internal emptiness.

³ *pendant... pearl*: Courtly is probably alluding to the strings of pearls containing a pendant that were fashionable at the Caroline court and regularly depicted in portraiture of Henrietta Maria. He imagines his tears as the pendant hanging from the string.

⁴ *Which....girl*: liquid pearl was often used for cleansing purposes.

⁵ *sweet-water*: perfume or scented water.

⁶ *closet chamber*: private room, often with devotional connotations.

⁷ *fucus*: a cosmetic, usually for colouring the face.

¹¹ *multiplying glass*: either a magnifying glass or a lens cut into numerous facets in order to provide multiple reflections of the same object. Courtly seems to be referring to the former.

¹³ *prospective*: See 3.4.29. A telescope or a pair of binoculars.

¹⁷ *Fortune's cap*: Cerasano and Wynne-Davies suggest this may be a reference to the legendary figure of Fortunatus, dramatised in Thomas Dekker's *Old Fortunatus* (1600), who famously possessed a magical cap that would grant his wishes. However, it is most likely to be an allusion to *Hamlet* ('On Fortune's cap we are not the very button' [2.2.224]), especially as Courtly seems to be imagining it adorning the head of the goddess Fortune, as suggested by the next line which most probably alludes to the traditional depiction of Fortune turning her face towards those she favours and away from those she has forsaken.

Adore it with a jealous view,
Since it appears an angel true.
The face is absolute, true, fair, 25
As if 'twas made of select air.
'Tis sin if look and not adore,
For such a one was ne'er before.

COURTLY falls into the like passion with fancying his mistress's face.

COURTLY:

My mistress's picture it doth make
A study to express each feature's take, 30
And when but view her sweeter smile, I say
I've seen celestial happiness today.
Then when but see her quicker eye, 'tis such
That all sex swears they cannot look too much.
Thus she appears my innocent delight 35
So I will call her my true virtue's light.

[Exeunt]

° 25 *absolute*: completely perfect, without blemish or deficiency.

° 26 *select air*: alluding to the idea that angels were able to assume a corporeal form constituted from air. This idea provides the conceit John Donne's poem, 'Air and Angels'.

° 30 *take*: captivating quality.

° 33 *quicker*: more lively.

ACT FOUR
Scene Five

Enter TOY with one of her lady's chambermaids, whose name is PERT.

TOY:

Come, Pert, I'll tell you news; who do you think makes love to me? Come, think, and tell me.

PERT:

Faith, Mistress, I cannot say *your* lord, for you have none (for your lady's a widow) but the Lord of Lords may.^o

TOY:

God bless my courtship, I'm not so divine yet to have the Lord of Lords make love to me.

PERT:

You mistake me, Mistress, I can explain myself.

5

TOY:

Why, prithee, do then or I vow to God I'll make my lady angry with you for not starching her band well;^o therefore, you had best please me.

PERT:

By my troth, Mistress, I'll please you, for I'll be as secret to your counsels as you can wish.

TOY:

Good wench, speak then who thou thinks.

PERT:

Faith, I'm loath to speak, for fear you'll think I'll tell my lady.

10

TOY:

Faith, I'll think nothing but what you'll have me and this is enough for my lady's gentlewoman to speak to her chambermaid; therefore, with a pox to you, speak!

^o **3** *Lord of Lords*: i.e., God.

^o **6-7** *starching... band*: stiffening her dress collar. As Worsley notes, one of Newcastle's poems is addressed to one of the 'starcher' ladies in the household and riddled with sexual innuendo (p. 106).

PERT:

Why then, I think my Lord Calsindow loves my lady a little to love you more;^o and now I have spoke.

TOY:

Thou'st spoke with a vengeance! But, by God, if you tell my lady, in hope of a gentlewomanship,^o my careful way of not dressing myself fine when his Lordship comes, i'faith may pull you down to a washmaid.

15

PERT:

How's that? Pray, that again; I did not hear you.

TOY:

Why, I'll tell thee. I have no other way so good to disguise our loves than to dress my lady fine and myself ugly.

20

PERT:

Ha, ha, ha! If I did not think so I'm a very rogue! But hark you, Mistress, what would you do with a lady that understands the world and, if she were married, would say to her husband, 'prithee, take my woman; faith, I'm weary of your husbandly loved conversation'; what would you do then? Now, do you speak.

TOY:

Faith, such a careless thing of knowledge I think I should serve best.

25

PERT:

I believe you, but you would have a hard task, whether to please my lord or my lady.

TOY:

No, faith, but I should not; for which pleased best my humour of please,^o I would please.

PERT:

Faith, but I know some ladies that will be so much of your wench with their husband, that thou would prove, at best, but a cold mouldy pie; and this, in plain English, is true.

^o 13 *I think... more: i.e.*, he professes love to Lady Tranquillity in order to get closer to Toy.

^o 16 *gentlewomanship*: the status of an attendant upon a lady of rank and a high position within the household, unlike the role of washmaid to which Toy threatens to reduce the chambermaid, Pert.

^o 27 *humour of please*: i.e. pleasure, personal preference.

TOY:

But I'll tell thee then; I would be the wife with that Lady's husband and make him fond that way.

30

PERT:

A pox of thy no-wit! This lady that I mean will have her several scenes:° now wife, then mistress, then my sweet Platonic soul,° and then write in the like several changes of mistress, not only to confirm love, but provoke love, then dress themselves always as a pretty sweet wife or mistress. What says Mistress Toy to serve one of these?

35

TOY:

Pox on you! I know whereabouts you are, but I'm not like to serve either of these you mean; but I'll tell you, faith, they used me very kindly the last time they saw me, but God knows they're not in condition now to see anybody, God comfort them.

PERT:

For sake, sake!° Thou givest pity but what say you to a gentlemanship to one of those wits?°

40

TOY:

I thank you for nothing! I'll serve none of your she-wits. They will not court me; I'm for your he-wits or a lady that doth not know me. Let me alone to choose a lady to serve. If I part with my good Lady Tranquillity, I'll have a lady of the times° if I can get her, or one that thinks it an honour for me to serve her.

[Exeunt]

° 32 *scenes*: different roles to perform.

° 33 *sweet... soul*: representing an idealised vision of love as a union of two souls.

° 39 *For... sake*: *i.e.* a mild oath and most likely a variation on 'for God's sake', with the repetition of 'sake' used as a means to avoid the profanity.

° 39-40 *those wits*: Mr Calsindow's daughters or the three cousins.

° 43 *lady... times*: as Hopkins notes, this phrase appears in Thomas Dekker and John Ford's play, *The Welsh Ambassador* (3.302-3; see Hopkins, 'Teaching', 403). The phrase may also refer to a woman who follows fashion and her own impulses at the expense of feminine decorum. This is suggested by Henry Neville's *News from the New Exchange*, in which one of the supposed 'maxims' reads: 'She that with pure *Tobacco* will not prime / Her Nose, can be no Lady of the time' (p. 18). A much later text, *A Knavery of Astrologie Discover'd* (1680), defines a 'lady of the times' as one who 'knows not her own mind two Minutes, loves Novelties dearly, and invents new Fashions' (p. 8).

ACT FOUR
Scene Six

Enter Mr CAUTION and Mr DISCRETION

DISCRETION:

Did our ladies^o chide you today? Come, let's walk.

CAUTION:

No, faith, I value no chiding by them, but, to say truth, they gave me sharp apprehension and, stately, gave me a little no-respect and when we talked they spoke of some designs against them and so put a dislike upon me; and, in good faith, I said I knew of no design, nor had design against them, but I would serve Monsieur Calsindow the best I could. They said I might very well study and plead that pretence, as being the only handle^o I had, and so convert them to a belief, since we honour him as our father, we can say nothing to you in that concern, then they swore my wisdom should not alter their resolution and, in good faith, I know not their resolutions, neither can I imagine.

5

DISCRETION:

I see you call nothing chiding, unless they had power to put out a servant – or in a servant into the estate;^o but, in good faith, sir, they trouble us unexpressedly^o to govern them to do themselves good. Find you not that?

10

CAUTION:

I do not find they trouble me at all; but they trouble business, and I love not interruptions.

DISCRETION:

Once I had a design to vex them, since they will not be pleased. I made one of the grooms say one of their coach-horses was plundered and that, I knew, would passionately vex them.

15

CAUTION:

And were they angry?

DISCRETION:

No, they're quick at fancy^o and knew it was a plot of me.

^o 1 *our ladies*: Cicilley, Sh., and Is.

^o 6 *handle*: means of defence.

^o 10-11 *power... estate*: i.e. 'the power to hire and fire'.

^o 11 *unexpressedly*: tying in with the character's nominal attribute, Discretion believes that the cousins have been implying, in an unspoken manner, that they require someone to 'govern' them or enforce discipline.

^o 17 *fancy*: in this context, trickery and dissembling. They were able to see through his prank.

[Exeunt]

ACT FIVE
Scene One

Enter the three cousins, [CICILLEY, SH., and IS.] with this song:

SH.:	Instead of men's drink, ^o	
CICILLEY:	Let us merrily think,	
IS.:	Now we're at liberty,	
CICILLEY:	What we shall wish to thee	
IS.:	'Gainst we you married see.	5
CICILLEY:	Think not of beauty	
IS.:	Nor of duty	
CICILLEY:	But resolve to be	
IS.:	A pretty toying ^o she.	

Enter the two STELLOWS

SH.:		
Oh, friend, ^o I have been in hell!		10

ELDER STELLOW:
No, sure your goodness cannot that place tell.

SH.:
O yes, this world doth imitate the other;
But this - a secret - let it go no further.

ELDER STELLOW:
Well, on with your discourse.

SH.:		
	I will,	
And tell you how they good souls kill:		15

^o **1** *men's drink*: another probable reference to Royalist drinking and toasting customs (see also, Prol. 24 and 3.4.24).

^o **9** *toying*: playful.

^o **10** *friend*: lover.

They have their tarrier^o devils to betray
Each honest soul that loves the true right way.

ELDER STELLOW:

I know all this, but tell what fires they have
And, when they're burn'd, how pitiful they rave.

SH.:

Fires, that's fancy by a hotter flame,
And, having no joys, swears grief burns them lame.
As for blear'd eyes, 'tis neither fire nor smoke,
But crying and sad grief them smothering choke;
For darkness, that's their melancholy self;
If happy, they not want of waggish elf.^o

20

25

ELDER STELLOW:

They say hell's low.

SH.:

How can it other be?
For when misfortune then you hell do see.

ELDER STELLOW:

When you were there would you your friends there wish?

SH.:

No, she-devils I would not have them kiss.

YOUNGER STELLOW [*aside to CICILLEY*]:

Madam, do you this catechism^o know?
I like it not; I pray you, let us go.

30

[*Exeunt*]

^o 16 *tarrier*: one who deliberately obstructs or delays something.

^o 25 *waggish elf*: mischievous or playful creature.

^o 30 *catechism*: a prescribed series of questions and answers.

ACT FIVE
Scene Two

Enter the two nuns, [LUCENY and TATTINEY,] melancholy, speaking to one another.

LUCENY:

When I in sadness am and then do think
I'm lull'd asleep in melancholy wink,^o
Each chamber ceiling doth create true sad
Yet temper'd so as I am quiet, glad.
Then when I walk nuns' gallery round 5
My thoughts tells me I'm falling in a swoon,
And when that flowers fine I have
Then sure I'm decked for my grave,
So if each one will have a fine lov'd death
Enter yourself in sadness' sweeter earth;^o 10
Then when my quiet soul desires to walk
The gardens do revive my tongue to talk.
So in white sheet of innocence I fray^o
Each one that wishes me to see,
For ghosts do love to have their own delights 15
When others thinks they have designs of frights.
So, even as they, I wish no fear to none,
But on my friends contemplate alone.

TATTINEY:

My grief doth make me for to look
As if life I had quietly forsook 20
Then, for my fine dilative^o tomb
Is my sealed chamber and dark parlour room.
Then when my spirit i' the gallery doth walk
It will not speak, for sin to it is talk.
At night I rise from tomb to see 25
My friends pure well, but sleeping that must be;
This is my truer soul of glad,
And ghost's contentment now, you see, is sad.

*A song, sung by two gods coming down out of the sky to the nuns, who are COURTLY and
PRESUMPTION*

^o 2 *wink*: a period of sleeping.

^o 10 *Enter... earth*: i. e. to immerse oneself in sadness and effectively bury oneself in melancholy thoughts.

^o 13 *fray*: provoke fear. Cerasano and Wynne-Davies emend this to 'pray'; however, the context seems to suggest a more supernatural context.

^o 21 *dilative*: expanding or dilating.

COURTLY and PRESUMPTION [sing]:

Hark, hark, and hear,

And put off fear,

Resolve and come away

And make no stay.^o

Your sainted prayers ever came to we,

So we're resolv'd your father you shall see.

30

LUCENY:

At your commands we make no stay.

35

TATTINEY:

But you, great gods, we will obey.

COURTLY:

These garments we you bring.

PRESUMPTION:

To usher you to your joy'd spring.

After their habits are on and their nun's habits off, they both speak this:

LUCENY:

Can I so soon forget a nun?^o

COURTLY:

Aye, sure, and bring love's happy sun.

40

TATTINEY:

How do I in this habit look?

PRESUMPTION:

As love's divinity of book.^o

^o 32 *stay*: delay.

^o 39 *forget a nun*: wilfully relinquish this role.

^o 42 *As love's... book*: a perfect (*i.e.* textbook) example of love's divinity.

This song sung in parts by the four as they are drawn up.

COURTLY: Now let us cut each way away

PRESUMPTION: And make rude^o winds us to obey

LUCENY: To bring us to our happy day

TATTINEY: Then blessings will be our rich pay.

45

This song sung over so often, till they be drawn up.

[Exeunt]

^o 44 *rude*: harsh, ungentle.

ACT FIVE
Scene Three

Enter CORPOLANT and LADY TRANQUILLITY.

CORPOLANT:

Come, Madam, you shall be my antidote against Mistress Luceny. Wit, how like you my proffer?^o

LADY TRANQUILLITY:

What, do you mean your bag of gold? Very well!

CORPOLANT:

Faith, and you shall have my bag of gold if you'll have me to boot!

LADY TRANQUILLITY:

And what say you, Mister Corpolant, to be my garrison^o of profession against all the world?

5

CORPOLANT:

Faith, Madam, and I love you so well as I dare marry you and let the world say what they will. You'st^o be my only fort.

LADY TRANQUILLITY:

Excuse me, sir, *you* rather appear mine.^o

CORPOLANT:

Come, in a word, if you'll me have
You shall have title, coach, and all things that is brave.

10

LADY TRANQUILLITY:

Sir, you look a great plump bag, I swear;
So if I shake you well, I need not care.

[Exeunt]

^o 2 *proffer*: gift or proposal.

^o 5 *garrison*: defensive military force. Lady Tranquillity imagines Corpolant as her 'garrison of profession', or a vocal defender of her interests.

^o 7 *You'st*: contraction of 'you wouldst'.

^o 8 *you rather... mine*: presumably a reference to Corpolant's weight.

ACT FIVE
Scene Four

Enter Monsieur CALSINDOW. At the other door, [enter] COURTLY and PRESUMPTION with LUCENY and TATTINEY in their change of habits and COURTLY and PRESUMPTION still in the habit of gods.

COURTLY:
Look, look, and see!

PRESUMPTION:
Your daughters, here they be.

LUCENY:
We you a blessing ask.

COURTLY:
Then we'll put off our mask.^o

They appear [as] COURTLY and PRESUMPTION.

CALSINDOW:
What, am I surprised with joy of please!^o
But pray you, daughters, who are these?

5

COURTLY:
Your servant, Courtly.

PRESUMPTION:
Yours, Presumption.

LUCENY:
Are you god-cheaters?

TATTINEY:
Or are we not ourselves?

10

^o 4 *put... mask*: throw off the disguises.
^o 5 *please*: pleasure.

COURTLY:

Madam, we can create—

PRESUMPTION:

And, if your father please, we are your fate.^o

CALSINDOW:

I thank you both, for now I see
You love my daughters, then you must love me.

[Exeunt]

^o **12** *we...fate*: you will be destined to be with us.

ACT FIVE
Scene Five

Enter an old woman, [CARE,] and young wench [PRETTY,] with her.

CARE:

Passion of God, these young flirts vex my soul out of my body! Did not I tell thee thy carelessness would spoil the linens against the marriage of my Lord Calsindow's daughters. I tell thee again, brides' linens ought to be had a care of; but thou'rt afraid thy fair face should be burnt or thy hands too rough. Marry gep,^o with a vengeance! Come out!

PRETTY:

I am sure I have burnt my fingers with smoothing.^o

5

CARE:

Burnt your fingers! And if you had burnt them off God would have blessed you never a whit the worse!^o But i'faith, i'faith, i'faith, you're a flirt! You stand when my lord's man courts you, and saith 'away'. Fie, you speak not as you think, and with this dallying discourse never minds your business. I'faith, the world's turn'd upside-down since I was young.

PRETTY:

Why, forsooth, would you have me believe them?

10

CARE:

Well, well, I know what I know, and Care will say no more; but thy very name, Pretty, hath undone^o thee.

PRETTY:

Truly, Mistress, but that name could never undo you.

CARE:

Thou dost provoke me but I will not chide you for a reason best known to myself but, i'faith, I could tell.

15

PRETTY:

Pray you, tell my lord then.

^o 4 *Marry gep*: exclamation of surprise or exasperation.

^o 5 *smoothing*: ironing.

^o 6-7 *God would... worse*: you would be no worse off than you are now.

^o 12 *undone*: ruined.

CARE:

You had best tell him yourself for I am not so familiar with his Lordship. I will do him faithful and true service for, by my troth, I cannot be a flirt: honesty shall ever be my worst, and none shall say worse of me.

PRETTY:

I think it was always the worst with you.

20

CARE:

The worst with me? Take heed my worst be not better than your best:
Take heed, I say, take heed
If beg, I will not ask you at my need.

[Exeunt]

ACT FIVE
Scene Six

Enter LUCENY and her WAITING WOMAN with her glass and, as Luceny opens her hair, she sings this song.

LUCENY [sings]:

What is't they say? Must I a wife become?

WAITING WOMAN [sings]:

Yes, madam, that's the vote^o as I do hear it run.

LUCENY [sings]:

Why, then, a wife in show appear,
Though monkey^o I should dare;
And so upon the marriage day
I'll look as if obey.

5

Enter ELDER STELLOW singing.

ELDER STELLOW [sings]:

Now do I hear the ladies, what wagers they will lay,
Saying, 'surely you'll disallow obey'.^o
'Truly, I know not what you mean',
Cry you and look away,
'What act you mean
To be the scene -
Lost wagers each must pay.'^o

10

LUCENY [sings]:

Now do I view myself by all so looked upon,
And thus men whispering say, 'Faith, she's already gone,
For wit or mirth I plainly see
That she a wife will be.'
'No, sir,' say I, 'a wit above
Is Hymen's monkey love.'^o

15

^o 2 *vote*: general opinion or consensus.

^o 4 *monkey*: ape or mimic.

^o 8 *disallow obey*: repudiate wifely submission.

^o 13 *Lost wagers... pay*: A possible allusion to the ending of *The Taming of the Shrew* in which Petruchio wins his wager that he has the most submissive wife.

^o 19 *Hymen's... love*: Hymen is the god of marriage; Luceny hints that marriage involves mimicking a certain set of behaviours. Burroughs argues that the term often carried 'associations with an exotic or illicit sensuality and with a performed chasteness' (25).

Enter *YOUNGER STELLOW*

YOUNGER STELLOW:

Well, sister, for all your reply of song,
I saw an ill sign today.

20

LUCENY:

What was't?

YOUNGER STELLOW:

Faith, a very careless garb^o in Courtly.

LUCENY:

In what particular?

YOUNGER STELLOW:

In putting on his hat.

25

LUCENY:

Faith, brother, but as I hope to continue my innocent freedom of Luceny, he shall put his hat off before he make me observe his actions; for I was never born to be his dancing master to have four pounds a month to observe his garb.^o But did not I give him the like return of my allegiance?

YOUNGER STELLOW:

Yes, I was infinitely pleased to see you, but I'm afraid he should contract^o your face to several forms of ridiculousness when you're married, as I dare not name marriage.

30

LUCENY:

Pray you, fear yourself and leave me to the world: that is, a husband.

Exit ELDER STELLOW and YOUNGER STELLOW

^o 23 *garb*: manner of behaviour and, specifically, style of dressing.

^o 27-8 *for I was never... garb*: i.e., 'I am not someone who is paid simply to observe his physical appearance.' William Cavendish satirises the figure of the dancing master through the character of Galliard in *The Variety*. There is also the implication that another of the dancing master's roles was to ensure their pupils remained *à la mode*.

^o 30 *contract*: reduce; with an obvious play on words relating to the marriage contract.

Enter [to LUCENY] the Lord CALSINDOW with his daughter TATTINEY, Mr COURTLY, Mr PRESUMPTION, Mr CORPOLANT, LADY TRANQUILLITY, and Mistress TOY.

CALSINDOW:

[To COURTLY:] Sir, take you Luceny to your wedlock wish,
[To PRESUMPTION:] And you Tattiney for a marriage kiss.

Enter the ELDER STELLOW and YOUNGER STELLOW with their mistresses[, SH. and CICILLEY]

ELDER STELLOW:

My lord, I have brought my mistress through with my life
And, if you please, she shall be now my wife.

35

CALSINDOW:

Son, since you love truth, so truly know,
With all my heart you to the church may go.

YOUNGER STELLOW:

Brothers and sisters, married now I see,
If I've your leave, I now may married be.

40

CALSINDOW [to CICILLEY]:

Madam, if that my younger son you'll have,
You will, as heaven, him surely save.

CORPOLANT:

Now, I will tell you news of me:
My Lady Tranquillity my wife will be.

LADY TRANQUILLITY [sings]:

*Mais de van que je vous marriez,
Je vous dis que je nemiey.*^o

45

CALSINDOW:

^o 45-6 *Mais... nemiey*: This should read, 'Mais avant que je vous épouserais / Je vous dis que je ne vous aime pas' ('But before we are married, I would say that I don't love you'). Cerasano and Wynne-Davies argue that the bad command of French exhibited here is another aspect of the satirical attack upon Margaret Lucas through the portrayal of Lady Tranquillity.

[To TOY] All here I married see,
Excepting you and me;
[To TRANQUILLITY] Now, Madam, I will take
Your woman for my mistress-mate.

50

[Enter an ANGEL]

ANGEL [*sings*]:

Fie, fie, let marriage life
Plant virtue in you; take a wife
That's truly virtuous and fair,
Handsome, and innocent as the chaste air.
Then, since the gods makes you this choice,
Marry, marry to rejoice.

55

CALSINDOW [*sings*]:

This change I like, i' faith, 'tis very fine;
No sin commit, and yet this wench is mine.
Angel, you're paid, in that you will relate
Unto the gods that virtue is my fate.
Then, Toy, you may be gone, for I'll be true;
My conscience bids me not to look of you.

60

The fifth act ended, the music plays. [Exeunt]

EPILOGUE

Enter LUCENY and TATTINEY

TATTINEY:

As you love me, sister, now you are married, tell me how you agree. Did you never fall out?

LUCENY:

As I hope to continue my own, thou'rt grown a fool. Did not we resolve to fall out with our husbands?

TATTINEY:

Yes, but I thought he had alter'd you. But pray, sister, did he never chide you?

LUCENY:

No, but he hath given me very good counsel.

5

TATTINEY:

O, I understand you, but I wonder you will suffer him to be so imperious.^o

LUCENY:

Will you judge before you hear?

TATTINEY:

Why, tell me then.

LUCENY:

According to your commands, I'll tell you. Upon his first good counsel I looked soberly, as if I would strictly observe him, yet dressed myself contrary to his instruction and my behaviour was, according to my dress, so much as he said, 'Sweetheart, do you go abroad^o today?' I said, 'No, is your desire I should?' 'No,' said he, 'but methinks you're very fine,' and, though I knew I was, yet I said, 'Fie, why will you reproach your own so much? But I am glad you said so, for now I shall understand you by contraries.'^o So, sister, I knew he was to seek about again for a new good counsel.

10

15

TATTINEY:

Come, dear sister, tell me his next humour.

^o **6** *imperious*: commanding, authoritarian.

^o **11** *abroad*: out in public.

^o **14** *understand... contraries*: doing the opposite of what he says.

LUCENY:

Swear you will tell your husband's humour and your own, otherwise you shall have me no more your liberate^o fool.

TATTINEY:

What oaths you please, I'll swear.

LUCENY:

Well, I'll trust you. Faith, all that day he was in a conflict betwixt anger and melancholy, not knowing whether my behaviour proceeded from neglect or ignorance, then he declared himself by allegory^o and praised a lady – obedient fool in town – and swore her husband was the happiest man in the world. I replied she was a very good lady and I accounted him happy that was her husband that he could content himself with such a mechanic^o wife. 'I wish,' said he, 'she might be your example and you have no reason to slight her, for she is of a noble family.' 'I know that,' said I, 'and do the more admire why she will contract her family, nobleness, and birth to the servitude of her husband, as if he had bought her, his slave, and I'm sure her father bought him for her, for he gave a good portion, and now in sense who should obey.' Then he came with his old proverb and said he would teach me another lesson, and so, with a forced kind of mirth, went out of the room, and I understood he had nothing else to say, so was never angry. 20 25 30

TATTINEY:

But is he never higher?

LUCENY:

Yes once, when he thought to make me cry but, i' faith, I observ'd him in his own way and told him his tearing oaths should not fright me and, for part,^o I valued at the same rate he did, for I had no design upon him but to love him and pray for him. I would yet if, in either of these I was inconvenient to him, I could lay those contemplations at his feet and would not weep. 35

TATTINEY:

Ha, ha, ha! How I am pleased to see Courtly become Presumption after marriage.^o

^o 18 *liberate*: in this context, free-speaking.

^o 22 *by allegory*: hypothetically. Courtly is holding up a non-existent woman as an exemplar for Luceny to emulate.

^o 24 *mechanic*: vulgar, coarse, or one lacking any free will.

^o 32 *higher*: more forceful.

^o 34 *for part*: i.e. 'for my part'.

^o 38 *Courtly...marriage*: the implication is that Courtly has been attempting to treat his wife in a manner similar to that which was outline by Presumption at the beginning of the play; in other words, they suggest he has been attempting to gain the upper hand in the marriage.

LUCENY:

And Presumption Courtly?

TATTINEY:

No, faith, he gently sleights^o as being mad in love.

40

LUCENY:

How, prithee, let me hear?

TATTINEY:

Why, thus: when I am in company with him, he becomes a compound of he-knows-not-what;^o that is, he doth not appear my husband, nether is his garb my servant.^o

LUCENY:

Now I wonder, sister, how you can call this a sleight, for in this he appears himself. But I see you would have him fond in company.

45

TATTINEY:

By wit, I hate see a fond^o fool - let it be he or she - but in a word I knew I had angered him, therefore took this, his silence, as a neglect, yet I swear by you I was myself and held my petulant garb; once he spoke in company according to a discreet husband, then I gave him a modest return of wife, and yet appear'd his mistress.

LUCENY:

How write you to him?

50

TATTINEY:

In as several humours as I will dress myself, his mistress. This, you may see, is an equal marriage, and I hate those people that will not understand matrimony is to join lovers...

LUCENY:

...but thinks husbands are the rod of authority...^o

^o 40 *sleights*: pretends.

^o 42-3 *a compound... what*: this may be an ironic allusion to John Donne's 'The Ecstasy': 'But as all several souls contain / Mixture of things, they know not what, / Love these mix'd souls doth mix again / And makes both one, each this and that.'

^o 43 *neither...servant*: his outward appearance, or behaviour, is not that of a suitor either.

^o 46 *fond*: doting or foolishly infatuated.

^o 53 *rod... authority*: an emblem of power. Cerasano and Wynne-Davies suggest there may be phallic associations with this phrase and that the sexual innuendo is continued in Tattiney's next line.

TATTINEY:

...or a marriage clog.^o

LUCENY:

That puts me in mind of my epilogue: 55

Truly, the conflicts I did see within

Which for to tell you even would be a sin;

The several ways and fancies of their fears

And yet they dare not speak for their ears.

Now I am charged, not a word more to say 60

But beg your likes, and then 'tis holiday.

TATTINEY:

And I was sent in all haste to you here

For to assure you there is a great fear,

Not knowing how the comedy doth please,

Dislik'd, there will be a white hood's decease: 65

Ladies, from you I beg a smile of like.

If hats, the poet's happy in this might.^o

An epilogue, in particular to your Lordship:

LUCENY: Now, since your Excellence hath thought it fit

TATTINEY: To stay a three hours comedy of sit;

LUCENY: And so, but speak of it as like, 70

TATTINEY: Then are our scenes even happy in your sight

LUCENY: And, though we have smiles and hats, if you dislike

TATTINEY: We're totally condemned for tonight.

Have you now ready my Lord, pray do not speak,

For I'm already grown so faint and weak, 75

^o 54 *clog*: a heavy piece of wood that would be tied around an animal's neck to prevent them from escaping. Cerasano and Wynne-Davies argue that this continues the sexual innuendo of the previous line by undermining the apparent sexual vigour of the potential husband.

^o 67 *If hats... might*: hats were closely associated with customs of courtesy and the removal or doffing of one's hat was usually taken as a sign of respect or deference. There is a possible allusion here to contemporary controversies relating to the resistance to such imperatives; Corfield notes that, during this period, 'Denial of hat honour in the secular sphere developed closely with egalitarian claims in religion' and was a means through which radicals and dissenters could signal their 'personal independence' (72).

Not knowing how you will now censure me
As rash to think no-wit a present be.
But, if you like not, I pray let me know;
The pen and ink shall have a fatal blow.
If you not pleas'd, it will impression make
In my vain self, for indiscretion sake.
But if you like, you will me cordial give,
And so, as witty, I shall ever live.

80

[Exeunt]

Textual Appendices

Editorial Procedures

This edition of *The Concealed Fancies* is based upon the text that survives as part of a manuscript miscellany and was diplomatically transcribed by Nathan Comfort Starr in 1931. I have also made use of the edition that appears in the anthology of women's drama edited by S. P. Cerasano and Marion Wynne-Davies.

A number of changes have been made silently, including the modernisation of spelling and punctuation and the emendation of the kinds of abbreviation characteristic of manuscript texts. Speech prefixes have been standardised silently, with the exception of the characters of Sh. and Is., who are unnamed in the text and can be identified only by these abbreviated speech prefixes. The standardisation of speech prefixes and character names has followed the modernisation of spelling throughout the text; this means, for example that 'Courtley', so named in the MS., has been emended to 'Courtly' throughout. Unlike Cerasano and Wynne-Davies, I have opted to preserve the authors' uses of contractions, such as 'assur'd' and 'consider'd'. Although the majority of their uses are in prose, meaning that there is no metrical reason for them, they do help to convey some of the character of the text.

It was also necessary, on occasion, to expand upon the stage directions in order to improve the clarity of the action and to address the needs for potential performers of the play – such additions appear in parentheses. Occasional editorial intervention was also necessary to address such issues as erroneously assigned speeches and problematic lineation; these edits have been recorded in the collation details below.

Prologue

A Prologue [Spoken by a Woman] to the stage] A Prologue to the Stage MS. 3 us] as MS. 3 aye] *Cerasano and Wynne-Davies*; ey MS. 10 eighteen or twenty-two] *Cerasano and Wynne-Davies*; 18. or 22. MS. 16 rigid] *Cerasano and Wynne-Davies*; ridged MS. 17 censure] *Cerasano and Wynne-Davies*; sensure MS.; 25 shall be] *Cerasano and Wynne-Davies*; shallbee MS..

Act One, Scene One

2 scene-self] *Cerasano and Wynne-Davies*; scene-self MS. 8 possessed] *Cerasano and Wynne-Davies*; Posset MS. 18 relics] *Cerasano and Wynne-Davies*; reliques MS. 19 were't] wer't MS; were it *Cerasano and Wynne-Davies* 28 torture] *Cerasano and Wynne-Davies*; torter MS. 31 withal] *Cerasano and Wynne-Davies*; with all MS. 39 monkey] *Cerasano and Wynne-Davies*; Munckey MS.

Act One, Scene Two

1 sd.] *Cerasano and Wynne-Davies*; The Lady Tranq; and hir woman MS. 14 three lady cousins] two Ladie Cozens MS.; two lady cousins *Cerasano and Wynne-Davies* 17 pinner] *Cerasano and Wynne-Davies*; pyner MS. 19 laces] *Cerasano and Wynne-Davies*; Lasces MS. 22 o'clock] *Cerasano and Wynne-Davies*; a Clock MS. 26 Trantam's] Trantams MS.; Tantram's *Cerasano and Wynne-Davies* 26 'stilled] stil'd MS.; stilled *Cerasano and Wynne-Davies* 29 off] *Cerasano and Wynne-Davies*; of MS. 29 'stilled] stil'd MS.; stilled *Cerasano and Wynne-Davies* 30 would'st] *Cerasano and Wynne-Davies*; woulest MS.

Act One, Scene Three

1 sd.] *Cerasano and Wynne-Davies*; Gravity and the Kitchen Boy MS. 1 o'clock] *Cerasano and Wynne-Davies*; a Clock MS. 7 neither] *Cerasano and Wynne-Davies*; nether MS. 8 quince] *Cerasano and Wynne-Davies*; Quinch MS. 16 blackbird] black bird MS. 25 twenty-shilling] *Cerasano and Wynne-Davies*; 20s MS. 26 twenty shillings] *Cerasano and Wynne-Davies*; 20s MS. 27 no-piece of flattery] no-piece-of-flattery *Cerasano and Wynne-Davies*; noe piece of flattery MS.

Act One, Scene Four

1 sd.] *Cerasano and Wynne-Davies*; The. 2. Sisters Luceny and Tattiney MS. 35 deboist] deboyst MS.; debased *Cerasano and Wynne-Davies* 36 impostor] imposture MS. 41 deboistness] deboysenes MS; debaseness *Cerasano and Wynne-Davies* 64 off] *Cerasano and Wynne-Davies*; of MS. 64 sd.] *Cerasano and Wynne-Davies*.

Act Two, Scene One

20 £20,000] 20,000*l MS.*; twenty thousand pound *Cerasano and Wynne-Davies* 38 It] *Cerasano and Wynne-Davies*; In *MS.* 39 sd.] *Cerasano and Wynne-Davies* 55 Aye] *Cerasano and Wynne-Davies*; Ey *MS.* 56 recognosce] recognos *MS.* 71 £1000] 1000*l MS.*; a thousand pounds *Cerasano and Wynne-Davies*

Act Two, Scene Two

6 romancy] Romancy *MS.*; romance *Cerasano and Wynne-Davies* 14 begone] *Cerasano and Wynne-Davies*; bee gone *MS.* 18 ejaculation] *Cerasano and Wynne-Davies*; Heganaculation *MS.*

Act Two, Scene Three

3 piece-of-confidence] *Cerasano and Wynne-Davies*; peece of confidence *MS.* 10 express] *Cerasano and Wynne-Davies*; exprest *MS.* 14 Aye] *Cerasano and Wynne-Davies*; Ey *MS.* 51 black-bruis'd] blacke brus'd *MS.*; black, bruised *Cerasano and Wynne-Davies* 63 witches'] Witches *MS.*; witch's *Cerasano and Wynne-Davies* 79 throw] *Cerasano and Wynne-Davies*; through *MS.* 98 miracles] *Cerasano and Wynne-Davies*; marracles *MS.*

Act Three, Scene One

2 flounder] *Cerasano and Wynne-Davies*; flunder *MS.* 4 on't] ont *MS.*; on it *Cerasano and Wynne-Davies* 10 half-moon] halfe moone *MS.*; Half Moon *Cerasano and Wynne-Davies* 20 engineer] *Cerasano and Wynne-Davies*; Enginer *MS.*

Act Three, Scene Two

14 anathema] *Cerasano and Wynne-Davies*; Anothemy *MS.* 20 blest] *MS.*; blessed *Cerasano and Wynne-Davies*

Act Three, Scene Three

2 Tattiney] Luceny *MS.* 9 ill-favour'd] ill favour'd *MS.*; ill-favoured *Cerasano and Wynne-Davies* 13 thou'lt] thoul't *MS.*; thou wilt *Cerasano and Wynne-Davies* 25 entertainment] *Cerasano and Wynne-Davies*; entertaynement *MS.* 26-7 long-beards] *Cerasano and Wynne-Davies*; longe Beards *MS.* 28 thou] *MS.*; you *Cerasano and Wynne-Davies* 28] deserv'st] *MS.*; deserve *Cerasano and Wynne-Davies* 31 no] *Cerasano and Wynne-Davies*; not *MS.* 56 sd.] *Cerasano and Wynne-Davies*; Enter a Boy, as a Page to Courtley *MS.* 60 bugbear] *Cerasano and Wynne-Davies*; Bug beare *MS.* 66 rigid] *Cerasano and Wynne-Davies*; ridged *MS.*

Act Three, Scene Four

9 otherwise] *Cerasano and Wynne-Davies*; otherwayes *MS.* 35 myrobalans] morabollans *MS.* 38 balsams] Balmesomes *MS.*; balmsomes *Cerasano and Wynne-Davies* 40 cold] *Cerasano and Wynne-Davies*; cole *MS.*

Act Three, Scene Five

4 self-lov'd] selfe lov'd *MS.*; self-loved *Cerasano and Wynne-Davies* 7 vestal] *Cerasano and Wynne-Davies*; Vestow *MS.* 13 sad] *Cerasano and Wynne-Davies*; said *MS.*

Act Three, Scene Six

17 venture] *Cerasano and Wynne-Davies*; venter *MS.* 17 savation] *MS.*; salvation *Cerasano and Wynne-Davies* 21 put off] *Cerasano and Wynne-Davies*; put of *MS.*

Act Four, Scene One

2 sd.] Enter 2. Poore men and 2. poore weomen kneeling *MS.* 7-8 sd.] *Cerasano and Wynne-Davies* 24 sd.] *Cerasano and Wynne-Davies*; The Songe/ Courtleyes discovery and Presumption *MS.* 38 sd.] *Cerasano and Wynne-Davies*; Luceny the Nunn *MS.* 40 priesthead] Priesthead *MS.*; priesthood *Cerasano and Wynne-Davies* 51 sd.] Enter Praesumption *MS.* 53 turns] *Cerasano and Wynne-Davies*; tornes *MS.*

Act Four, Scene Two

21 height] hight *MS.* 22 stature] Stature *MS.*; statue *Cerasano and Wynne-Davies.*

Act Four, Scene Four

1 sd.] Enter Courtly, who sings this Songe *MS.* 5 sweet-water] sweete water *MS.*; sweetwater *Cerasano and Wynne-Davies* 20 lady customers] *Cerasano and Wynne-Davies*; Ladyes Customers *MS.* 26 if 'twas] if't was *MS.*

Act Four, Scene Five

32 no-wit] noe witt *MS.*; no wit *Cerasano and Wynne-Davies.*

Act Four, Scene Six

3 no-respect] noe respect *MS.*; no respect *Cerasano and Wynne-Davies* 5 Monsieur] *Cerasano and Wynne-Davies*; Moningnure *MS.*

Act Five, Scene One

16 tarrier] *Cerasano and Wynne-Davies*; Tarriers *MS.* 29 sd.] Younge Stellowe speaks to the Lady Cicilley this *MS.* 30 catechism] *Cerasano and Wynne-Davies*; Chatachime *MS.*

Act Five, Scene Two

6 sword] swond *MS.*; swound *Cerasano and Wynne-Davies* 13 fray] *MS.*; pray *Cerasano and Wynne-Davies* 18sd TATTINEY] *Cerasano and Wynne-Davies*; speech assigned to Luceny in *MS.* 21 dilative] dilitive *MS.*; delitive *Cerasano and Wynne-Davies* 39 a] *Cerasano and Wynne-Davies*; an *MS.* 40 sun] *Cerasano and Wynne-Davies*; sonn *MS.*

Act Five, Scene Three

1 sd.] Enter M^r Corpolant and my Lady Tranquility

Act Five, Scene Four

9 god-cheaters] *Cerasano and Wynne-Davies*; God Cheaters *MS.*

Act Five, Scene Five

2 linens] lynnings *MS.*; linings *Cerasano and Wynne-Davies* 4 linens] lynnings *MS.*; linings *Cerasano and Wynne-Davies* 6 off] *Cerasano and Wynne-Davies*; of *MS.* 7 man] men *MS.* 13 undo] undone *MS.*

Act Five, Scene Six

4 dare] *Cerasano and Wynne-Davies*; dear *MS.* 32 sd.] *not in MS.* 37 love] *Cerasano and Wynne-Davies*; loves *MS.* 40 I've] have *MS.*; I have *Cerasano and Wynne-Davies.*

Epilogue

17 otherwise] *Cerasano and Wynne-Davies*; otherwayes *MS.* 18 liberate] *Cerasano and Wynne-Davies*; liberet *MS.* 77 no-wit] noe witt *MS.*; no wit *Cerasano and Wynne-Davies* 74 sd. Luceny] *speech prefix not in MS.*

Bibliography

- Aebischer, Pascale. 'The Properties of Whiteness: Renaissance Cleopatra from Jodelle to Shakespeare', *Shakespeare Survey* 65 (2011), 221-38.
- Anon, *Every Woman in Her Humor* (London: Thomas Archer, 1609).
- Arshad, Yasmin. 'The Enigma of a Portrait: Lady Anne Clifford and Daniel's *Cleopatra*', *The British Art Journal* 11.3 (2011), 30-6.
- Bennett, Alexandra G., "'Now let my language speake": The Authorship, Rewriting, and Audience(s) of Jane Cavendish and Elizabeth Brackley', *Early Modern Literary Studies* 11.2 (2005) 3.1-13. <URL: <http://purl.oclc.org/emls/11-2/benncav2.htm>>.
- Brathwait, *The English Gentle-man and the English Gentle-woman* (London: John Dawson, 1641).
- Burroughs, Catherine. "'Hymen's Monkey Love": *The Concealed Fancies* and Female Sexual Initiation', *Theatre Journal* 51. 1 (1999), 21-31.
- Butler, Martin. *Theatre and Crisis, 1632-1642* (Cambridge: Cambridge University Press, 1984 [reprinted 1987]).
- Cavendish, Jane. Presentation Volume of Jane Cavendish's Poetry: Yale University, Beinecke Library Osborn MS b. 233' in *Early Modern Women's Manuscript Poetry*, ed. by Jill Seal Millman and Gillian Wright (Manchester: Manchester University Press, 2005), pp. 87-96.
- Cerasano, S. P., and Marion Wynne-Davies (eds.), *Renaissance Drama by Women: Texts and Documents* (London: Routledge, 1996).
- (eds.). *Readings in Renaissance Women's Drama: Criticism, History, and Performance 1594-1998* (London: Routledge, 1998).

- Clare, Janet (ed.). *Drama of the English Republic 1649-60* (Manchester: Manchester University Press, 2002).
- Corfield, Penelope J., 'Dress for Deference and Dissent: Hats and the Decline of Hat Honour', *Costume* 23 (1989), 64-79.
- Cotton, Nancy. *Women Playwrights in England, c. 1363-1750* (London: Bucknell University Press, 1980).
- Dod, John, and Robert Cleaver, *A Godlie Forme of Household Government: for the Ordering of Private Families According to the Direction of Gods Word* (London: Thomas Man, 1598).
- Ezell, Margaret J. M., "'To be your Daughter in your Pen": The Social Functions of Literature in the Writings of Lady Elizabeth Brackley and Lady Jane Cavendish' in *Readings in Renaissance Women's Drama: Criticism, History, and Performance 1594-1998*, ed. by S. P. Cerasano and Marion Wynne-Davies (London: Routledge, 1998), pp. 246-58.
- Findlay, Alison. "'She gave you the civility of the house": Household Performance in *The Concealed Fancies*' in *Readings in Renaissance Women's Drama: Criticism, History, and Performance 1594-1998*, ed. by S. P. Cerasano and Marion Wynne-Davie (London: Routledge, 1998), pp. 259-71.
- . "'Upon the World's Stage": The Civil War and Interregnum', *Women and Dramatic Production 1550-1700*, ed. by Alison Findlay and Stephanie Hodgson-Wright, with Gweno Williams (Essex: Pearson, 2000), pp. 68-80.
- . *Playing Spaces in Early Women's Drama* (Cambridge: Cambridge University Press, 2006).
- Findlay, Alison, and Stephanie Hodgson-Wright, with Gweno Williams (eds.), *Women and Dramatic Production 1550-1700* (Essex: Pearson, 2000).

- Hopkins, Lisa. 'Judith Shakespeare's Reading: Teaching *The Concealed Fancies*', *Shakespeare Quarterly* 47 (1996), 396-406.
- . *The Female Hero in English Renaissance Tragedy* (Houndmills: Palgrave, 2002).
- Hopkins, Lisa, and Barbara MacMahon, "'Come, what, a siege?': Metarepresentation in Lady Jane Cavendish and Lady Elizabeth Brackley's *The Concealed Fancies*", *Early Modern Literary Studies* 16: 2 (2013), 1-20 <URL: <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/83/82>> [accessed 1 June 2015].
- Humphreys, Jennett. 'Cheyne, Lady Jane (1620/21–1669)', revised by Sean Kelsey, *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004); online edn, Oct 2007 <<http://www.oxforddnb.com/view/article/5261>> [accessed 9 June 2015].
- Keblusek, Marika. 'Wine for Comfort. Drinking and the Royalist Exile Experience' in *Pleasing Sinne. Drink and Conviviality in 17th-Century England*, ed. by Adam Smyth (Woodbridge: Brewer, 2004), pp. 55-68.
- Kent, Elizabeth Grey, Countess of. *A Choice Manual of Rare and Select Secrets in Physick and Chyrurgery* (London: William Shears, 1653).
- Kewes, Paulina. "'A Fit Memorial for the Times to Come...': Admonition and Topical Application in Mary Sidney's *Antonius* and Samuel Daniel's *Cleopatra*', *Review of English Studies* 63.259 (2012), 243-64.
- Kingsley-Smith, Jane. *Cupid in Early Modern Literature and Culture* (Cambridge: Cambridge University Press, 2010).
- M. H., *The Young Cooks Monitor: or, Directions for Cookery and Distilling* (London: William Downing, 1683).

- Millman, Jill Seal and Gillian Wright (eds). *Early Modern Women's Manuscript Poetry* (Manchester: Manchester University Press, 2005)
- Newcastle, William Cavendish, Marquis of. *The Phanseys of William Cavendish*, ed. by Douglas Grant (London: The Nonesuch Press, 1956).
- Randall, Dale. *Winter Fruit: English Drama 1642-1660* (Lexington: The University Press of Kentucky, 1995).
- Riden, Philip. 'Bess of Hardwick and the St Loe Inheritance' in *Essays in Derbyshire History Presented to Gladwyn Turbutt* ed. by Philip Riden and David G. Edwards, (Chesterfield: Derbyshire Record Society, 2006), pp. 80-106.
- Riden, Philip, and David G. Edwards (eds), *Essays in Derbyshire History Presented to Gladwyn Turbutt* (Chesterfield: Derbyshire Record Society, 2006).
- Sanders, Julie. *The Cultural Geography of Early Modern Drama, 1620-1650* (Cambridge: Cambridge University Press, 2011).
- Schneider, Brian. *The Framing Text in Early Modern English Drama: 'Whining' Prologues and 'Armed' Epilogues* (Farnham: Ashgate, 2011).
- Shakespeare, William. *Antony and Cleopatra*, ed. by John Wilders (London: Routledge, 1995).
- . *As You Like It*, ed. by Agnes Latham (London: Methuen, 1975).
- Skretkovicz, Victor. 'Mary Sidney Herbert's *Antonius*, English Philhellenism and the Protestant Cause', *Women's Writing*, 6.1 (1999), 7-25.
- Smith, Emily. 'The Local Popularity of *The Concealed Fansyes*', *Notes and Queries* 53.251 (2006), 189-93.
- Smyth, Adam (ed.), *A Pleasing Sinne. Drink and Conviviality in 17th-Century England* (Woodbridge: Brewer, 2004).

- Stanton, Kamille Stone. 'The Domestication of Royalist Themes in *The Concealed Fancies* by Jane Cavendish and Elizabeth Brackley', *CLIO* 36.2 (2007), 177-97.
- Starr, Nathan Comfort. 'The *Concealed Fansyes*: A Play by Lady Jane Cavendish and Lady Elizabeth Brackley', *PMLA* 46: 3 (1931), 802-38.
- Stephens, Dorothy. *The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell* (Cambridge: Cambridge University Press, 1998).
- Straznicky, Marta. "'Profane Stoical Paradoxes": *The Tragedie of Mariam* and Sidneian Closet Drama', *English Literary Renaissance* 24.1, 104-34.
- Travitsky, Betty. *Subordination and Authorship in Early Modern England: The Case of Elizabeth Cavendish Egerton and Her "Loose Papers"* (Tempe: Arizona Center for Medieval and Renaissance Studies, 1999).
- Worsley, Lucy. *Cavalier: The Story of a Seventeenth Century Playboy* (London: Faber and Faber, 2007).