

involved in affairs of business. As long-time administrative centre for the Council of the Marches of Wales, Ludlow was a town busy with governmental, judicial, and commercial interactions. And mercers were significantly involved. In his classic study of English industrial expansion, George Unwin notes the power of trading occupations such as mercers in suppression and transformation of local commercial crafts.¹³ Wealthy, progressive, and expansionist, English mercers led the way in the transition from commercial to industrial capital through the flow of foreign products and international trade. Herein, industrial progress was as inevitable as it was unsentimental. Tamburlaine, as secular and world-shaking action-hero, would seem to be the appropriate heroic paradigm.

The figure from Marlowe's play lived on in the public mind primarily as a figure of vicarious empowerment, acclaim, and achievement. Any English boy named Tamburlaine would have an unusual but popular name of power to grow into. I present the information of 'Tamburlaine in Ludlow' as further evidence of positive audience reception. And his evidence also poses a further query about the prevalence of 'Tamburlaine' in the baptismal records of England in the period.

RICK BOWERS

University of Alberta

¹³ George Unwin, *Industrial Organization in the Sixteenth and Seventeenth Centuries* (1904; rpt. London, 1963).

**'TAKE HEED, THERE'S GIANTS KEEP
'EM': THE CHANGELING III.iii.178 AND ITS
CONTEXT**

IN Act III, scene iii of Middleton and Rowley's *The Changeling*, Isabella, locked up in the asylum of her jealous husband, Alibius, and guarded by his 'man' Lollo, receives sexual attention first from Lollo, then Franciscus (disguised as a madman), and then Antonio (disguised as a fool). She rejects the advances of the first two would-be lovers, but in a minor way succumbs to Antonio's charms. Her interest in sexually attractive males had already been made obvious to us when she asked Lollo to show her Franciscus in III.iii.20-8 (a speech featuring suggestive phrases, such as

'the pleasure of your bedlam' (21), and 'a

proper / Body' (23-4).¹ She does not see through Franciscus's disguise, however; and, although she finds him 'A proper gentleman' (61), she asks Lollo to remove him when he 'grows dangerous' (89).

It seems likely that one reason why she does find Antonio attractive is that she realizes that he is acting a part. We, the audience, learn about Antonio's role-playing from Lollo's reaction to Antonio's behaviour in I.ii, when he is first brought in as a 'patient' (Alibius's word, I.ii.85) by Pedro. Pedro explains that, as a member of 'a great family' (111), Antonio will be well worth looking after, assuring Lollo that he is 'a gentleman' (114). Lollo says at once: 'Nay, there's nobody doubted that; at first sight I knew him for a gentleman - he looks no other yet' (115-16).

In other words, given time and practice, Antonio may come to look like a fool, but at present his play-acting is not yet successful enough to take in those he is trying to deceive, including, it seems, the main target of his device, Isabella. In III.iii, when she is introduced to him, Isabella asks: 'How long hast thou been a fool?' (105) - a question she would be unlikely to ask someone she takes to be a congenital idiot. Nor does Antonio answer like a 'real' fool when he says 'Ever since I came hither, cousin' (106). Presumably Isabella wants Lollo out of the way when she says to him a few lines later: 'Hark you, your scholars in the upper room / Are out of order' (111-12). Once Lollo is gone she addresses Antonio at once with 'Well, sir' (116), and Antonio does not waste his chance, responding with 'Tis opportuneful now, sweet lady! Nay, / Cast no amazing eye upon this change' (117-18). He stops acting the role of a fool, and Isabella, although she pretends surprise, allows him to kiss her at line 133. That he does so is something editors assume (adding '[Kisses her]') with no explicit proof that he does, but the conclusion is legitimate in view of his saying to her, 'Try but one arrow [of love]; if it hurt you, I / Will stand you twenty back in recompense', and her answer 'A forward fool too!' (132-4).

¹ We quote from Joost Daalder's *New Mermaids* edition (London, 1990; repr. 1997).

It is therefore to be expected that, when Lollio leaves the stage again later in the scene (after line 169), Antonio should address Isabella as follows:

How can he freeze
Lives near so sweet a warmth? Shall I alone
Walk through the orchard of the Hesperides
And cowardly not dare to pull an apple?
This with the red cheeks I must venture for. (173-7)

At the end of line 177, editors again add the stage direction '[Kisses her]'.² The addition is reasonable in view of what Antonio has just said, and the lines which follow:

Enter LOLLIO above

ISABELLA
"Take heed, there's giants keep `em,

LOLLIO [*Aside*]
How now, fool, are you good at that? Have you read Lipsius? He's past *Ars Amandi*; I believe I must put harder questions to him, I perceive that -

ISABELLA
You are bold without fear too. (178-82)

The innuendo in Antonio's speech (173-7) is continued in Lollio's 'Have you read Lipsius? He's past *Ars Amandi*' (179-80). Indeed, the pun on 'lips' in Lipsius's name is so obvious that the learned nineteenth-century editor Alexander Dyce asked in a gloss: 'Is it really necessary to note that the name of the great scholar is introduced merely for the sake of its first syllable?'³ Modern scholars have plausibly argued that the dramatists would also have expected the audience to associate Lipsius's name with sexual and intellectual inconstancy.⁴ The primary association, however, is with 'lips', and this must mean that when Lollio says 'How now, fool, are you good at that?' *that* refers to kissing.

It may be that the editorial additional '[Kisses her]' at the end of line 177 is a little premature. Perhaps at that point Antonio is merely *about* to kiss Isabella. He is presumably making a tangible move (say, an embrace), for otherwise there would be no point in Isabella's 'Take heed, there's giants keep `em' (178). She

² First added by W. A. Neilson, who included the play in his anthology *The Chief Elizabethan Dramatists* (Cambridge, Mass. 1911).

³ *The Works of Thomas Middleton* (London, 1840), vol. 4.

⁴ See Sidney Gottlieb, 'An Allusion to Lipsius in *The Changeling*, III.iii.175-7', *N&Q*, ccxxx (1985), 63-5, and 'Thomas M. Barr, 'Justus Lipsius and *The Changeling*', *N&Q*, cxlii (1997), 96-7.

may say this after he has already started kissing her, but it perhaps makes better sense to assume that she warns him *before* he does so. One might, therefore, tentatively re-edit lines 177-9 ('This with ... good at that') as follows:

[ANTONIO]
"This with the red cheeks I must venture for.
[Embraces her and is about to kiss her]
Enter LOLLIO above

ISABELLA
Take heed, there's giants keep `em.
[ANTONIO kisses her]

LOLLIO
How now, fool, are you good at that? [Etc]

The *giants* Isabella refers to in line 178 are, metaphorically, her guardians. The apples in 'the orchard of the Hesperides' (175) which Antonio mentions were guarded by the Hesperides (daughters of Atlas and Hesperis), who were in turn aided by the dragon Ladon, offspring of the giant Tython. Antonio wants to 'pull [=pluck] an apple' (176), namely Isabella. But, as she points out, as an 'apple' (with cheeks) she is guarded by 'giants'.⁵

Commenting on this word in a gloss, Daalder says: 'Isabella has obviously caught sight of Lollio'. In this reading, Lollio appears 'above'; Isabella sees him there; and she warns Antonio about his appearance.

There are, however, some difficulties about this interpretation. When Isabella says in line 182 'You are bold without fear too', she may mean that Antonio continues to embrace her (as he clearly does) without paying attention to Lollio. But this would be inconsistent with the fact that Antonio subsequently keeps up his role-playing in Lollio's presence. A little later, Lollio rejoins Isabella and Antonio on-stage, and Antonio immediately acts the fool again with 'Ha, he! That's fine sport indeed, cousin!'

⁵ The imagery of apples and cheeks in these lines needs some explaining. Antonio, having summoned up the Hesperides reference from his stock of classical allusions, likens Isabella's red cheeks to those of an apple in the mythical garden. In line 177 ('This with the red cheeks I must venture for') *This* points at Isabella, the single tempting apple 'with the red cheeks'. In line 178, Isabella warns Antonio that she is 'kept', i.e. watched and guarded. That is her general meaning. However, she actually says 'giants keep `em' (our emphasis), referring, not to 'apple' but to 'cheeks' (i.e. her cheeks, and by allusion, the cheeks of the imagined apple). Her reference to her cheeks rather than her whole person is natural if we remember that Antonio referred to her cheeks in line 177, and is no doubt showing himself attracted to them.

(201). Yet more tellingly, Isabella's statement to Antonio 'You are bold without fear too' is followed by his wooing speech to her (182-90), which he delivers without either he or Isabella showing themselves at all aware of Lollo's presence 'above'. The audience would therefore be entitled to think that Lollo's presence has not been observed by either Isabella or Antonio. As the scheme develops further, this possibility becomes increasingly likely. Isabella does not say to Antonio that he should be cautious because she has noticed Lollo, but she does say, when she and Antonio observe the Madmen's entrance 'above', that these are 'Of fear enough to part us' (192). And when Lollo rejoins them, she describes him to Antonio as a 'large' fear, and as 'my man' (200). Most revealingly, Lollo repeats Antonio's wooing-speech to Isabella in lines 228-35, and this prompts her to say to him: 'I see you have discovered / This love's knight-errant, who hath made adventure / For purchase of my love' (240-2). This suggests that she is only *now* becoming aware that Lollo has overheard Antonio's wooing-speech; and if that is so, she cannot have been aware of Lollo's presence 'above' when Antonio delivered that speech.

In all respects, then, it has to be concluded that Isabella's 'Take heed, there's giants keep 'em' (178) is spoken by way of general warning, probably about both her husband and Lollo (hence her use of the plural 'giants' rather than the singular 'giant'), and – more significantly – that she does not observe Lollo's presence, as Daalder's note on *giants* claims she does. We are to envisage Lollo as watching Antonio and Isabella's amorous encounter from 'above' while they are unaware of his proximity.

That Isabella does have both Alibius and Lollo in mind when she speaks of 'giants' in line 178 is a possibility which appears to derive support from what Isabella says in a brief soliloquy after Lollo and Antonio have left the stage:

Here the restrained current might make breach,
 Spite of the watchful bankers. Would a woman stray,
 She need not gad abroad to seek her sin,
 It would be brought home one ways or other:
 The needle's point will to the fixed north,
 Such drawing arctics women's beauties are. (213-18)

The general point of Isabella's speech appears to be that if a woman wanted to indulge in sexual sin, she would not have to leave her

abode (in Isabella's case the asylum, in which Alibius has locked her up). Both Lollo, who was supposed to protect her against sexual advances from visitors, and Antonio, who is a visitor, have shown a marked, undisguised sexual interest in her. In an essay on Isabella's character, Joost Daalder shows himself undecided as to whether the 'current' of line 213 is a metaphor for the sexual force, and assault, of men who seek to conquer a woman supposedly protected by 'watchful bankers' (214), or whether instead – or as well – the 'current' is that of Isabella's own sexual feeling.⁶ We now veer towards the view that Isabella is referring to her own sexual 'current'. In the rest of the speech, she is concerned with the possibility that *a woman* (214) might stray rather than with male conduct; she appears to emphasize the idea of escape from restraint in phrases like 'make breach' (213) and 'gad abroad' (215). Isabella's own passion, then, is the 'current' she refers to, the flowing water contained by dikes, and in this speech she considers the possibility of breaking through those barriers. The involvement of her own feeling in the line comes through in its articulation. The line begins slowly, ponderously, as if the words themselves were wrestling with some form of restraint: 'Here the restrained current ...' Then the line quickens with two swift, light steps ('might make') towards the imagined – or longed for – 'breach'.

Line 213, then, shows the tension between Isabella's flowing 'current' and the barriers created by the 'bankers' of line 214. We think that there is a connection between those 'bankers' and the 'giants' of line 178. In his gloss on 'bankers', which he explains as 'dike-builders', Daalder rejects the notion that this noun may allude to Alibius and Lollo. Admittedly, Lollo and Alibius do not appear to be very good guards (although in IV.iii.140 Isabella speaks of 'the nimble eye of watchful jealousy'), but they do still act as guards, none the less, and, if only in that sense alone, they are 'watchful'. The point is emphasized by Lollo's entrances and re-entrances in this scene, and by his watching Isabella and Antonio from a commanding position above at line 177 s.d., which we are aware of

⁶ 'The Role of Isabella in *The Changeling*', *English Studies*, lxxiii, 1 (1992), 26.

even if Isabella and Antonio are not. Thus the phrase 'watchful bankers' should probably be glossed as 'dike-builders standing on guard', metaphorically referring to Alibius and Lollo, the 'giants' of line 178. The two expressions together emphasize Isabella's pervasive awareness of her imprisonment, and her being 'watched', within Alibius's asylum, even when her guards are not necessarily visible to her or effective in the performance of their mission.

Let us now briefly return to 'Enter LOLLIO above' at the end of line 177, followed by Isabella's 'Take heed, there's giants keep 'em' (178). The dramaturgy is more effective if it is imagined that Isabella does *not* see Lollo. The irony of the moment is that, standing 'above' Isabella and Antonio, he literally has something like the status of a giant guarding Isabella, although she is not aware of his presence. As well, his appearance makes an almost ominous but silent comment on the situation even before Isabella speaks. Furthermore, when Lollo himself speaks he hardly sounds like a 'watchful banker' but rather like a lecher who disapproves of Antonio as a rival.

JOOST DAALDER

Flinders University of South Australia

ANTONY TELFORD MOORE

Kyoto University, Japan

**MIDDLETON'S WOMEN BEWARE
WOMEN: RAPE, SEDUCTION — OR
POWER, SIMPLY?**

IN a recent article on the 'central scene of' *Women Beware Women* Murray Biggs is surely wrong to conclude that the Duke's actions in II.ii do not constitute rape.' In maintaining that the Duke seduces rather than forces Bianca, Biggs contorts the text and ignores the theatrically implicit and textually explicit violence of the scene.

Isolating a scene from its performance context is inherently problematic, since it conceals from view the audience's perspective: for the spectator, the critically designated fragment is interpreted as part of a larger canvas. While it is literally accurate to state that '[the text] is,

Murry Biggs, 'Does the Duke Rape Bianca in Middleton's *Women Beware Women*?', *N&Q*, cclxii (1997), 97-100, at 97. after all, all we have' (98), a close reading of the textual fragment can lead to an exclusively

'literary' analysis that excludes, and evades, the 'theatrical'. If the scene is 'central', any discussion of its properties demands contextualization, not isolation.

As Biggs documents, the question of whether Bianca is raped or seduced has received substantial commentary, notably in Anthony Dawson's *Women Beware Women and the Economy of Rape*,² and in William C. Carroll's recent edition of the play.' Both Dawson and Carroll argue, unequivocally, that Bianca is raped. Dawson (quoted in Biggs (197)); Carroll (xxiv) declares: 'Let's first rid ourselves of the idea that the Duke's action constitutes a seduction (which is what virtually every critic calls it) rather than a rape. Middleton is very explicit about this' (304). Similarly, Carroll highlights the scene and reads the play in terms of its explicit sexual politics, concluding that 'Bianca's "choice" is really non-existent' (xxiv).

Biggs disputes this ideological positioning, and demands instead that the critic focus on concrete textual evidence. The text is then to be subjected to juridical interrogation:

In particular instances, of course, especially where, in the absence of witnesses, the evidence turns on her word against his, it may well be difficult, perhaps impossible, to determine whether what happened between the two parties was seduction or rape. (98)

But this approach to the text ignores the theatrical conditions under which the text is performed and interpreted. Crucially, of course, the scene does not take place 'in the absence of witnesses', but in a playhouse. It is telling that the hundreds of witnesses who constitute the audience, and who contextualize the scene, are missing from Biggs' account. Consequently, the Duke's actions are not to be viewed contextually, which is of course the spectator's impulse, but in isolation. Biggs' argument thus hinges on a legal-textual challenge to the material conditions of theatrical interrogation:

we might begin by granting that the general repulsion lately to be felt by any decent-

² *Studies in English Literature 1500-1900*, xxvii. no. 2 (Spring 1987), 303-20.

New Mermaids (London, 1994). All references to the play are to this edition.