

Channing Linthicum notes that "the use of canons began when the long stocking became *démodé*, i.e., about 1565, and continued in fashion until the coming of the knee-length slop hose of 1610" (*Costume in the Drama of Shakespeare and His Contemporaries* [Oxford: Clarendon Press, 1936] 207). This does not mean that Ariosto's "long stocking" was out of fashion after 1565, about the time he would have finished his legal training, but simply that the medieval "long stocking" now often had narrow canions sewn to the upper part before joining the trunk hose at the upper thigh.

9. Cited by Cunnington et al., *Dictionary of English Costume*, 128. The text is quoted from volume 1 of Fredson Bowers, gen. ed., *The Dramatic Works in the Beaumont and Fletcher Canon* (Cambridge: Cambridge UP, 1966). Although *The Woman Hater* is set in Italy, and Ariosto in *The Devil's Law-Case* is supposed to have been a student in Barcelona, it is clear that in both plays the satirical references relate almost entirely to London.

10. Cunnington, *English Costume in the Sixteenth Century*, 114. For an illustration of long stocking and trunk hose, see Joris Hoefnagel's painting "The Marriage Feast at Bermondsey" (1568-69), reproduced as the frontispiece.

11. Cunnington, *English Costume in the Sixteenth Century*, 114.

12. Nancy G. Siraisi, *Medieval and Early Renaissance Medicine* (Chicago and London: U of Chicago P, 1990) 125. She prints several pictures of physicians with urine flasks. The continuing presence into the seventeenth century of the urine flask as the standard iconic identifier of a doctor is well illustrated in the paintings of Jan Steen, a number of which are entitled "The Doctor's Visit" (see, e.g., S. J. Gudlaugsson, *The Comedians in the Work of Jan Steen*, trans. James Brockway [first published 1945; Soest, 1975] Figs. 11 and 13).

13. *Medicine and Shakespeare in the English Renaissance* (Newark, London, and Toronto: U of Delaware P and Associated University Presses, 1992) 233.

14. Cited by Hoegner, 233. The text is quoted from volume 1 of *The Works of John Webster*, ed. David Gunby, David Carnegie, and Antony Hammond (Cambridge: Cambridge UP, 1995). Herbert Silvette (*The Doctor on the Stage* [Knoxville: U of Tennessee P, 1967]), notes in ch. 1 several other Webster references, including the character of "A Quacksalver" in Webster's additions to Overbury's Characters: "He is such a Juggler with Urinals, so dangerously unskillfull, that if ever the Citie will have recourse to him for diseases that neede purgation, let them employ him in scouring Moore-ditch" (18).

15. The only illustration we have been able to find of containers for urinals is in a fifteenth-century Italian manuscript (Siraisi, *Medieval and Early Renaissance Medicine*, fig. 5, p. 37) which shows small wicker baskets being used to carry urine flasks to the doctor. Webster's use of the word *case* may imply a container imagined as fitting closely around a flask, rather than describing a known object.

16. It seems that the actor who originally played Ariosto was small, since Crispiano refers to his friend as "but a little piece of flesh" (2.1.107).

Middleton and Rowley's THE CHANGELING

Jasperino. 'Twas Diaphanta's chance—for to that wench
I pretend honest love, and she deserves it 90
To leave me in a back part of the house,
A place we chose for private conference;
She was no sooner gone but instantly
I heard your bride's voice in the next room to me,
And, lending more attention, found De Flores 95
Louder than she.
Alsemero. De Flores? Thou art out now.

Jasperino. You'll tell me more anon.

Alsemero. Still I'll prevent thee;

The very sight of him is poison to her.

Jasperino. That made me stagger too, but Diaphanta

At her return confirmed it.

Alsemero. Diaphanta! 100

Jasperino. Then fell we both to listen, and words passed

Like those that challenge interest in a woman—

Alsemero. Peace, quench thy zeal; 'tis dangerous to thy bosom.

(4.2.89-103)¹

Alsemero's "bride" (94), Beatrice, has no doubt, as Jasperino suspects, had sex with De Flores on this, her wedding day. In 4.1, the preceding scene of Thomas Middleton and William Rowley's tragedy, Beatrice is presented as Alsemero's bride in the show with which act 4 begins. A practical difficulty she has to face is that Alsemero is likely to discover that, because De Flores has deflowered her, she is no longer a virgin. Hence she persuades Diaphanta, her lady in waiting, to take her place in Alsemero's bed. It does not seem that she and De Flores are about to give up their sexual relationship, which has existed since the end of act 3. Some 60 lines before the passage quoted above we see De Flores in hot pursuit of her, asking Tomazo: "Saw you the bride? Good sweet sir, which way took she?" (38); and when he does not immediately get an answer he asks again: "You did not see the bride then?" (49).

This eagerness points to continued physical contact between De Flores and Beatrice. Intercourse between them appears to have become habitual by 4.2, so that De Flores can speak in 5.1, later that night, of "the safety of us both, / Our pleasure and continuance" (49-50). Jasperino's report of what he and Diaphanta have overheard earlier in the day refers to a real and illicit meeting between De Flores and Beatrice, a meeting possibly to be thought of as occurring subsequent to De Flores's questions to Tomazo about Beatrice's whereabouts. The more important connection between De Flores's questions and Jasperino's report, though, is that the evidence cumulatively establishes that the bride and De Flores did have sex on this day rather than allowing the audience to pinpoint the precise moment of their tryst.

There are several delicious ironies in what Jasperino has to tell us. He considers Diaphanta deserving of his "honest love" (90), and as she is still a virgin he is, strictly speaking, not mistaken, but we already know that she has declared herself prepared to act as Beatrice's substitute in Alsemero's bed. On the other hand, the "private conference" (92) of Diaphanta and Jasperino proves a tame affair, as Diaphanta is obviously still a virgin when Alsemero later sleeps with her. Diaphanta is a sexually eager woman, but not an experienced one. Beatrice, who is of a higher class and could therefore be expected by Middleton and Rowley's audience to be "purer," is in fact already sexually experienced, and the way she deceives Alsemero—by not sleeping with

²⁰ Daalder, Joost and Telford Moore, Antony 1998. Middleton and Rowley's "The Changeling". 'The Explicator', vol.57, no.1, 20-23.

him as his bride, by persuading Diaphanta to take her place, and by having sex with De Flores—is highly complicated.

This prompts us to consider Jasperino's statement in lines 101-02, that "words passed [between De Flores and Beatrice] / Like those that challenge interest in a woman" In Daalder's edition, the woman is taken to be Diaphanta. He glosses *challenge* as "claim," and suggests that Diaphanta's "*interest* as a woman is no doubt the greater in view of her meeting with Beatrice in IV.i" (81). (In that scene, Beatrice had claimed to be afraid of sex, and had persuaded Diaphanta to act as her substitute.)

We—Daalder and Moore—have, however, come to the conclusion that the woman may very well not be Diaphanta, but Beatrice. Of course *a woman* is general, and could refer to either of these two women, or numerous others. In this sense, Jasperino presumably means that what he and Diaphanta heard De Flores say to Beatrice was of such a nature that a woman listening to those words could hardly fail to be interested in them. This suggests, further, that De Flores's words were almost certainly of a sexual kind and sufficiently explicit to persuade Jasperino to warn Alsemero about his wife's conduct. But there seem to be two important senses in which the woman may be Beatrice in particular: (1) If De Flores's words provoked an interest, that is, a sense of involvement, in Diaphanta, they must have done so in Beatrice's case too, and of course it is *that* woman who was originally meant to be affected by them. What prompts Jasperino to act on them is not Diaphanta's interest in them, but that they were so unequivocal that Beatrice's interest could safely be assumed. Thus Jasperino's statement about the words being such as claim an interest in a woman can be read as little more than a euphemism for saying that they established beyond doubt that Beatrice and De Flores were engaged in sexual activity. Of course, this does not mean that Diaphanta was *not* interested in what she had heard, but that her interest is not necessarily in Jasperino's mind at the time he relates the incident to Alsemero. (2) A further interpretation offers itself if the phrase *challenge interest in* is taken to mean "undermine or question (sole) possession of," with *interest* used in the sense of "right," "claim," or "possession." (This sense of *interest* is frequent in Shakespeare, as in *King Lear*, 1.1.49-50, "we will divest us both of rule, / Interest of territory, cares of state.")² In this reading, Jasperino appears to be saying that the words he and Diaphanta overheard were of the kind that *prompt doubts* about a man's claim to sole possession of a woman—that is, that Alsemero has cause to doubt his assumption of sole sexual possession of Beatrice. Readers who are convinced that *challenge interest in* does indeed mean "undermine or question (sole) possession of" will inevitably believe that the woman alluded to is Beatrice, not Diaphanta.

—JOOST DAALDER, *Flinders University of South Australia*

—ANTONY TELFORD MOORE, *Kyoto University, Japan*

NOTES

1. Thomas Middleton and William Rowley, *The Changeling*, ed. Joost Daalder, New Mermaid Series (New York: Norton, 1990; repr. 1997).

2. *The Complete Works of Shakespeare*, ed. David Bevington, 4th ed. (New York: Harper, 1992).

Milton's PARADISE LOST 10.937

both have sinned, but thou	930
Against God only, I against God and thee,	
And to the place of judgment will return,	
There with my cries importune heaven, that all	
The sentence from thy head removed may light	
On me, sole cause to thee of all this woe,	935
Me me only just object of his ire.	
She ended weeping, and her lowly plight,	
Immovable till peace obtained from fault	
Acknowledged and deplored, in Adam wrought	
Commiseration;	940

Eve's speech to Adam, as they both try, in the closing stages of book 10, to come to terms with the consequences of their mutual disobedience, is a petition of her "love sincere" (915) and a request for him to remain with her despite the calamity. She urges the point that her transgression is greater than Adam's—she has disobeyed both God and her husband—and that she herself should be the particular object of God's anger. Once Eve has finished this declaration, Milton observes "She ended weeping," a statement of remarkably compressed meaning. In the literal sense, the words mean simply that Eve's sorrowful speech concluded in her tears, tears that accentuate her "lowly plight" and thereby help precipitate Adam's "commiseration." But, rich in ambiguity, the statement has wider meanings. Eve's whole existence in Paradise, the story of the Fall itself, is summed up in it. She, the victim of the wiles of the lowly serpent, who has fallen from perfection to "lowly plight," has moved from joy to woe, from flawlessness to the tears of fallen humanity. It is Paradise itself that ends in tears. Simultaneously, and in a way that makes it a microcosm of the whole narrative of the poem, the line also gestures toward redemption and the regaining of Paradise. "She ended weeping" has within it the possibility that it is the *weeping* that has ended, hinting that in due course Eve's tears will indeed be dried and all that caused them forgiven and restored. Her literal tears at the end of her speech prompt Adam's commiseration, but in the greater scheme of things her plight, and Adam's, has