

**AN EDITION OF PHILIP MASSINGER'S
DUKE OF MILAN: A DISSERTATION
PRESENTED TO THE
FACULTY OF PRINCETON UNIVERSITY IN
CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649053506

An Edition of Philip Massinger's *Duke of Milan: A Dissertation Presented to the Faculty of Princeton University in Candidacy for the Degree of Doctor of Philosophy* by Thomas Whitfield Baldwin

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

THOMAS WHITFIELD BALDWIN

**AN EDITION OF PHILIP MASSINGER'S
DUKE OF MILAN: A DISSERTATION
PRESENTED TO THE
FACULTY OF PRINCETON UNIVERSITY IN
CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY**

AN EDITION OF PHILIP MASSINGER'S

DUKE OF MILAN

A DISSERTATION
PRESENTED TO THE
FACULTY OF PRINCETON UNIVERSITY
IN CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY

BY

THOMAS WHITFIELD BALDWIN

PROFESSOR OF ENGLISH, SOUTH DAKOTA STATE COLLEGE



PRESS OF
THE NEW ERA PRINTING COMPANY
LANCASTER, PA.
1918

CONTENTS

	Page
Preface	v
I. Life	vii
II. Critical Introduction	1
A. <i>The Duke of Milan</i>	1
a. Early Editions	1
b. Date of Composition	3
c. Modern Editions	7
d. Stage History	9
e. Sources	
1. Fable	
Josephus the Chief Source of the Play.	10
The Herod-Mariamne Story of Josephus.	12
Other Authors' Use of the Herod-	
Mariamne Story	18
Massinger's Use of the Herod-Mariamne	
Story	20
2. Massinger's Alterations	
Influence of Othello	21
The Historical Setting	22
The Borrowing from <i>The Second</i>	
<i>Maiden's Tragedy</i>	25
B. Massinger as Poet-Dramatist	30
The "Stage-Poet"	30
The "Moral" Character Portrayer	36
The Conscious Stylist	40
Massinger's Habit of Repetition	46
Final Estimate of <i>The Duke of Milan</i>	47
Massinger's Conception of Tragedy	48
Massinger's Rank	49
III. Text	51
IV. Notes	414
V. 1. Appendix I. Printers and Publishers of the Quartos.	176
2. Appendix II. Massinger's New Year's Letter to	
Lady Stanhope	178
VI. Glossary	180
Bibliography	194

PREFACE

In the preparation of this work, I have received much kindly aid. Professor Felix E. Schelling secured me the loan of the first quarto of *The Duke of Milan* owned by the University of Pennsylvania. Professor Charles W. Kennedy of Princeton looked up some information for me in England. Mr. R. B. McKerrow went to much unavailing trouble to secure for me the corrections by Massinger in the Foljambe quarto. Mr. Walter R. Cottrell of the Princeton University Library was always assiduous and kindly in helping me secure needed materials. Mr. Lacy Lockert, my fellow student, was a constant source of suggestion to me. My readers, Professors Parrott and Spaeth, gave me much valuable criticism. To Professor Parrott especially, under whom this work was done, I owe warmest thanks for the careful training that made much of the work possible and for unstinted criticism and suggestion at all stages.

PHILIP MASSINGER

Concerning the life of Philip Massinger, little is known. The exact date of his birth has not come down to us; but, according to Boyle in the Dictionary of National Biography, he was baptized Nov. 24, 1583, at St. Thomas's, Salisbury. Coleridge is responsible for the "pleasing fancy" that Sir Philip Sidney, brother of Henry Herbert's second wife, was sponsor upon the occasion and that hence came the name Philip. However pleasing, it is but a fancy, not a fact.

From the dedication to *The Bondman*, we learn that his father was Arthur Massinger, "servant" to the noble family of the Herberts. Of course, "servant" here has nothing of the menial attached to it. According to Joseph Foster,¹ this Arthur Massinger was, "B. A. from St. Alban Hall, sup. 7 Dec., 1571, fellow of Merton Coll. 1572, M. A. 25 June, 1577, incorporated at Cambridge 1578, M. P. Weymouth and Melcombe Regis 1588-9, 1593, Shaftesbury 1601." We know that he was highly regarded by Henry Herbert, Earl of Pembroke, as (in a letter to the Earl of Burghley, dated March 28, 1587) he recommended Massinger strongly for "the reversion of the office of Examiner in the Court of the Marches toward South Wales"; and later entrusted to him negotiations for a marriage into the same family of Burghley.² Arthur Massinger, then, was a man of considerable importance and his son Philip would presumably have had advantages above the ordinary.

At any rate, Philip was ready to matriculate at St. Alban Hall, Oxford, May 14, 1602, when he is described as "Phillipus Massinger, Sarisburiensis, generosi filius nat. an 18". How he spent his time there, we do not know. Wood says,³ "tho encouraged in his studies by the Earl of Pembroke, he applied himself more to poetry and romances than to logic and philosophy, which he ought to have done, and for that was patronised"; but Lang-

¹ *Alumni Oxonienses*, III, 1004.

² *Notes and Queries*, 1st S. III, 52.

³ *Athenae Oxoniensis*, Vol. II, 654 ff.

baine⁴ says, "he closely pursued his studies in Alban Hall for three or four years". He left school without a degree, as did many other literary men of the time. Why he left, we do not know. It may have been because of his father's death, which seems to have occurred about this time. However, from the statement of Wood that Massinger had been patronized by the Earl of Pembroke (third Earl William: not second Earl Henry, who died Jan. 19, 1601, to whom Boyle attributes this in D. N. B.) some have inferred that the Earl refused further aid at this time, thus accounting for Massinger's supposed withdrawal and "alienation" from the family of Herbert. Gifford accepts the "alienation" as a fact and accounts for it by the theory that Massinger had turned Catholic. This theory he bases upon certain of Massinger's writings, especially *The Virgin Martyr*, *The Renegado*, and *The Maid of Honor*. There is no real evidence for such a change on Massinger's part.

The next piece of evidence in the Massinger biography is the tripartite letter⁵ supposed to date about 1613-14, addressed to Henslowe by Field, Daborne, and Massinger, begging the loan of "five pound" on their play to bail them, which sum was granted. Daborne and Massinger again had business dealings with Henslowe involving three pounds, July 4, 1615. Daborne in an undated letter to Henslowe, which Mr. Fleay thinks belongs to 1613, complained: "I did think I deserved as much money as Mr. Massinger". Thus Massinger the dramatist makes his appearance in that state of chronic poverty which seems (if we may believe his dedications) to have been his condition throughout life.

In the tripartite letter, Fletcher is mentioned by Daborne. It is chiefly as Fletcher's collaborator that Massinger is known to us in the next period. Beginning about 1616, Massinger became a collaborator in the Fletcher syndicate for the King's Men and (with only slight exceptions) continued his connection with that company till his death. He reformed *The Virgin Martyr* for the Red Bull Company in 1620, wrote three plays for the Princess Elizabeth's Men at the Cockpit, 1623-4, and certainly one, almost certainly two, and quite probably three more plays for their successors, the Queen's Men, 1627-8. With these exceptions, he

⁴ An Account of The English Dramatick Poets, article Massinger.

⁵ Greg, Henslowe Papers, pp. 65-7, 70-1, 85.

worked continuously for the King's Men, becoming Fletcher's successor as their chief dramatist.

Aubrey⁶ under date of May, 1672, says that Massinger's "wife died at Cardiffe in Wales, to whom earl of Pembroke paid an annuity". "She seems to have had children. Miss Henrietta Massinger, claiming to be a direct descendant, died on 4 Aug. 1762 (London Mag. 1762)".⁷

Aubrey also informs us that Massinger died suddenly in a house by the Bankside and was buried, according to the register of St. Saviour's Southwark, March 18, 1639 [i. e., 1640], about the middle of Bullhead churchyard. Sir Aston Cockain says⁸ that Massinger and Fletcher were buried in one grave. Whether this is to be taken literally or figuratively is a disputed question.

⁶ Brief Lives, ed. A. Clark, II, 54-5. •

⁷ Boyle, D. N. B., article Massinger.

⁸ Quoted in Cunningham's Introduction, p. xvii.

CRITICAL INTRODUCTION

THE DUKE OF MILAN

EARLY EDITIONS

The Duke of Milan was first printed in the quarto of 1623. This quarto, which is accurately and clearly done, I have used as the basis of my text.¹ Between the publication of his first (1805) and second (1813) editions of *Massinger's Works*, Gifford was presented with a copy of the quarto of 1623, containing corrections of the text and a short address to Sir Francis Foljambe, in Massinger's own hand. These corrections Gifford claims to have used in his second edition.² This corrected copy was presented by Mr. Gilchrist, who had it of Mr. Blore, who found it in the papers of Mr. Gell of Hopton. At Mr. Gilchrist's sale, 1824, Mr. Heber purchased this quarto for £11 11s. It is now in the Dyce collection at South Kensington, No. 6323. I attempted, of course, to check up these corrections; but under date of 6 May, 1916, Mr. R. B. McKerrow wrote me, "The Director of the Museum writes that books are, for reasons of safety, placed in heavy cases

¹ I have used for my text the 1623 quarto belonging to the University of Pennsylvania, loaned me through the courtesy of Professor F. E. Schelling. This copy has lost the lower right hand corner of its title page, cutting off a few words from the printer's notice. Because of close cropping, the text also of this copy is slightly defective in three places. B₁ has lost one line at the bottom on both recto and verso, these lines being I, 1, 23, and I, 1, 55 of the text. G₂ verso has its last line, III, 2, 81, clipped so that one can only make out with certainty, "Unlesse I have a Beadle." Professor C. W. Kennedy of Princeton University has kindly examined for me the three copies of this edition in the British Museum with regard to these points. Only one, 644e. 73, has the printer's notice unhurt, the other two being more or less cropped. B₁ has been worse cropped in all three of these than the Pennsylvania quarto. G₂, however, is unhurt in all three. I therefore bracket in their reading for III, 2, 81. For I, 1, 23, and I, 1, 55, I bracket in the reading of the second quarto, only making its typography conform to that of the first.

² Vol. I, pp. 1-3. Gifford printed a facsimile of the address to Foljambe, IV, 593.