

*To vail* is to lower, in token of submission, and here means to bow the head, to bow: in the *Maid of Honour* it is used in its strictly appropriate sense.

Bid them *vail* their ensigns.

So in the first part of Henry VI.

Now the time is come  
That France must *vail* her lofty plumed crest,  
And let her head fall into England's lap.

In Scene 1 of Act II. a sentiment is put into the mouth of Theodosius apparently very misplaced,

Shall I become a votary to Hymen  
Before my youth hath sacrificed to Venus?

He had but very lately ejaculated,

From foul lust Heaven guard me—

And is represented by Massinger as equally chaste and religious.

When Pulcheria counsels him to

Weigh with due providence with whom alliance (marriage)  
May be most useful for the preservation  
Or increase of your empire:

he replies

——— I approve not  
Such composition for our *moral* ends,  
In what is in itself divine, nay more,  
Decreed in Heaven.

Here for *moral*, I read *mortal*. I do not perceive the sense of the passage as it stands at present: though *moral* is, in one sense, opposed to *divine*, as reason is to revelation, yet there is no antithesis here, unless *moral* can be supposed to stand for *political* (and no one will believe that politics have any thing to do with morality,) and I think *mortal*, i. e. *worldly*, forms the best antithesis to *divine*.